

**A Project Proposal for the formation of People's Theatre.
A community drama project for the moral development
and empowerment of the youth in Hout Bay**

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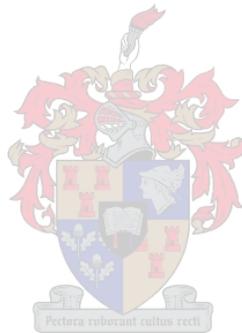
Supervisor: Dr Marie Kruger

March 2007

Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature.....Date.....



ABSTRACT

In the present chaos surrounding society, youth are in dire need of tools that will enable them to navigate life's tests and help them understand their role in building a new world civilisation. It is not enough though merely to hear and profess grand ideals, action needs to accompany words. Action happens when ethics and spiritual principles are integrated at a deep level and become part of an individual's character.

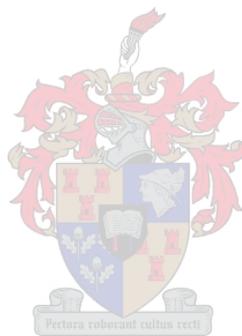
The following mini thesis is a project proposal for the formation of a Drama Workshop called People's Theatre. People's Theatre aims to help youth become of service to humanity through the internalization of morals and through the realization of their spiritual identity and their oneness with the entire human race.

The project proposal begins with an explanation of why the project is being implemented on a local level and where it fits in on a global level. The project utilises three component parts that are seen as necessary if the project is to be sustainable. There are dramatic, moral education and service component parts to the project. The dramatic component will focus particularly on the ZIPoPo method which has been chosen due to it being a powerful medium of expression as well as its focus on positive decision making and moral development.

Following this, the project proposal goes into detail concerning the necessary steps needed to be taken in order to practically implement the project and make it a success. The format follows a typical project proposal format. Another factor that was decided upon in order to help make the project more sustainable was that the project would be

divided into three main phases. These phases are talked about throughout the proposal. There is also an analysis about why certain activities were chosen and how to take advantage of any opportunities that may arise and lead to the further success of the project.

Particular attention was paid to how to make the project truly sustainable and participatory and in this way enable it to succeed. Empowerment begins by teaching people how to walk their own path to development. The following project proposal provides a detailed plan on how to help youth to do just that.



OPSOMMING

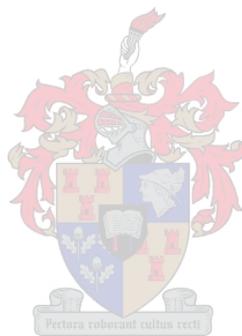
In die huidige chaos waarin die gemeenskap hom bevind, kort die jeug dringend die nodige gereedskap wat hulle in staat kan stel om die eise van die lewe te hanteer en die rol te begryp wat hulle te vervul het met die bou van 'n nuwe wêreldbeskawing. Optrede moet volg na woorde gespreek is – dit is nie net genoeg om bloot te luister na en te betuig oor groot ideale nie. Optrede word werklikheid wanneer etiek en geestesbeginsels in diepgang saamgevoeg en deel van 'n individu se karakter word.

Dié minitesis wat nou volg, is 'n projekvoorstel vir die samestelling van 'n Dramawerkswinkel genaamd Menseteater. Menseteater het as mikpunt om die jeug te onderskraag sodat hulle die mensdom tot diens kan wees deur die internasionalisering van sedes en deur die realisering van hul geestesidentiteit en hul eenheid met die ganse mensdom.

Die projekvoorstel se vertrekpunt is 'n verduideliking oor waarom die projek op 'n plaaslike vlak ingestel word en waar dit op 'n globale vlak inpas. Die projek wend as't ware drie komponente aan wat as noodsaaklik beskou word indien dit (die projek) volhoubaar gaan wees: sedelike opvoeding, diens en die dramatiese is die komponente verbonde aan die projek. Die dramatiese komponent sal veral gerig wees op die “ZIPoPo”-metode wat gekies is omdat dit 'n kragtige medium van uitdrukking is en ook weens sy fokus op positiewe besluitneming en morele ontwikkeling.

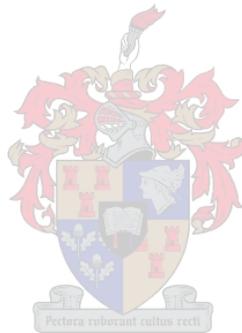
Hierna raak die projekvoorstel meer gedetailleerd oor die nodige stappe wat gedoen moet word om die projek prakties te implementeer en suksesvol te maak. Die formaat is volgens 'n tipiese projekvoorstel-formaat. Nog 'n faktor wat op besluit is om die projek meer volhoubaar te maak, was om dit in drie hoof fases te verdeel. Regdeur die voorstel word na dié fases verwys. Daar is voorts 'n analise oor waarom sekere bedrywighede gekies is en oor hoe om gebruik te maak van enige geleenthede wat mag opduik en vervolgens aanleiding sal gee tot bykomende sukses van die projek.

Spesiale aandag is gewy aan wyses om die projek waarlik volhoubaar en deelnemend te maak en dit sodoende te laat slaag. Die volgende projekvoorstel bied 'n gedetailleerde plan wat die jeug sal help om juis dit te doen.



“In this day, the one thing that can deliver the world from its travail and attract the hearts of its people is deeds, not words.... In all matters, great or small, word must be the complement of deed, and deed the companion of word: each must supplement, support and reinforce the other.”

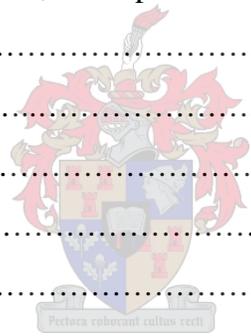
Shoghi Effendi-



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Project Proposal Format

The following presents the format of the project proposal with a brief description of what will be covered in each section

1. Project Background - This section explains why the project is being undertaken and why it will be able to achieve what it sets out to achieve. References to other projects and initiatives are included.

2. Motivation - This section presents an informed motivation as to why the project should be undertaken.

3. Activity Opportunity Analysis - This section explains why various options/activities were chosen.

4. Vision, aims, goals, code of conduct and general objectives - This section explains the overall vision, aims and goals of the project as well as how people in the project should conduct themselves. The general objectives explain what broader societal objectives the project will help achieve.

5. Specific objectives - This section explains what will be gained by implementing this project. These objectives will be articulated at an individual and group level as well as at a project level.

6. Output definition - This section provides a short description of what the project is and what it will produce.

7. Scope - This section provides information on what will be included in the project and what is not included in the project. It is description of the work necessary to meet the objectives of the project.

8. Deliverables - This section describes everything that needs to be realised in order to create the output stated in the output definition.

9. Implementation Plan - This section entails a description of how the project is to be undertaken and executed. It describes the list of activities which will be undertaken for each phase of the project.

10. Governance – This section explains the governance structure of the project.

11. Interdependencies, Prerequisites, Assumptions and Constraints – This section describes what deliverables from other projects or initiatives the project is dependent on in order to be successfully completed. The circumstances outside of the project managers control that need to be in place in order for the project to be successful. It identifies assumptions that have been made about the environment and what constraints might be imposed on the project that may affect its outcome.

12. Stakeholder analysis – This section presents an analysis of the stakeholders, their needs and what impact they could have on the project as well as how the project could impact them.

13. Risk analysis – This section presents the significant risks that may potentially jeopardise the success of the project. Furthermore, actions are identified that can be taken at the outset of the project to reduce the likelihood or impact of each risk.

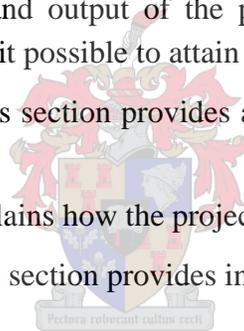
14. Opportunities - This section presents a list of opportunities offered by the project which go beyond the objective and output of the project. Necessary adjustments or actions are listed that would make it possible to attain the opportunities identified.

15. Funding Requirements - This section provides a cost analysis for the project and a cash flow statement.

16. Assessment - This section explains how the project will be assessed.

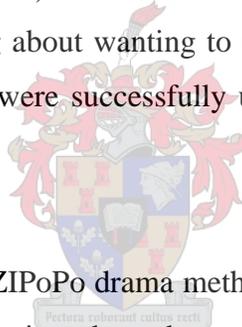
17. Applicant Information – This section provides information on the applicant.

18. Conclusion



1. Project Background

As long as I can remember I have always wanted to help uplift society; to be of benefit to my fellowman. As the environmental, economic, social and spiritual problems affecting the world intensified around me, this need became ever stronger. I first heard of the concept of social entrepreneurship during the course of my studies while pursuing a Master's in Sustainable Development. Social entrepreneurs are seen as those individuals who set about to apply practical, innovative and sustainable approaches in order to uplift society, with an emphasis on those who are poor and marginalized (Schwab Foundation for Social Entrepreneurship). They seek to find new and better ways to create and sustain social value (Dees & et al, 2002:192). What fascinated me was not so much that there was a group of individuals talking about wanting to uplift society but that this group of individuals had a name and they were successfully using their talents and resources to create social value.



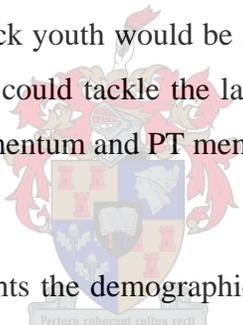
About 6 years ago, I heard of the ZIPoPo drama method, developed in Russia by Shamil Fattakhov, which seeks to uplift society through promoting moral and ethical behaviour and responsible attitudes within people (Evrupidou, 2002:6). Since I have a great love for drama and deeply believe that moral development is vital to solving the world's problems, this technique captured my attention and kept me thinking about how to implement it in order to improve the existing situation in my environment. Mackenzie (1998:57) in his book "Making it Happen" said that all projects start with an idea, a genesis, someone decides to change things, to improve the existing situation. That's exactly what happened: I had an idea about how to improve the social conditions around me and after being inspired by a project which was utilizing the ZIPoPo method to assist with integration and conflict in a culturally, racially and religiously diverse area in Germany; I decided that I too could create a project in Cape Town.

The project's name is People's Theatre (PT) and is named after the project in Germany and has their support. It will involve youth, drama, moral education and service. Through researching and writing this project proposal, this idea of mine, which has existed in the realm of thought for a long time, now has the chance to become a reality. I hope that the project creates social value in the community and makes a small contribution to the field of social entrepreneurship.

Two critical questions faced me at the beginning of the research. The first was where to implement the project since the Western Cape has plenty of areas which are in need of help and it has been shown that the technique is adaptable across all ages and social groups (Evripidou, 2002:6). The second question was how to implement it in such a way as to ensure that it would be sustainable and have long term effects.

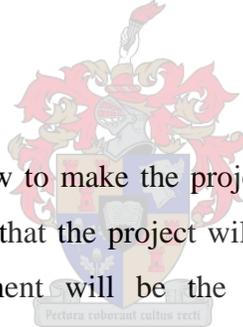
Hout Bay has been decided on as the area in which the project will be run. With little effort exerted on my side, everything seems to have fallen into place: the necessary support has been given by people within the community; a venue has been found; interest has been shown among the youth and a valuable test pilot project has been run. This is how it happened. Through a friend I was put into contact with a social worker working in Hout Bay. She was very enthusiastic about the project and after a conversation with her she put me in contact with a local community youth worker, who expressed an interest in the project. From there a test pilot project was implemented in Hangberg, the coloured area of Hout Bay during the winter school holidays. From this it was deemed feasible to implement the following long term project in Hout Bay. The project will be run at the local high school in Hangberg in the school hall. The coloured and black youth in the area have already expressed an interest in the project. I am unsure at this time whether youth from the white and more affluent community will get involved initially, especially

since all of these youth go to schools outside of the area and the majority already have some form of drama activities offered at their high schools. Vicenza DeLuise Davis (2006) co-founder of “City at Peace Cape Town”, a drama initiative begun in New York which aims on bringing youth from diverse backgrounds together in a city to create a play about their lives and their hopes for a peaceful city, said that the main challenge she faced was getting the learners from private or model C schools involved as they didn’t feel they were in need of a social development project and weren’t keen on partnering. Initially it bothered me that the white and affluent youth might not be involved at the outset of the project. After careful consideration and the test pilot project, I realized that working with the coloured and black youth would be a big enough diversity challenge in the beginning and that the project could tackle the larger diversity issues at a later date when the project had gathered momentum and PT members had bonded.



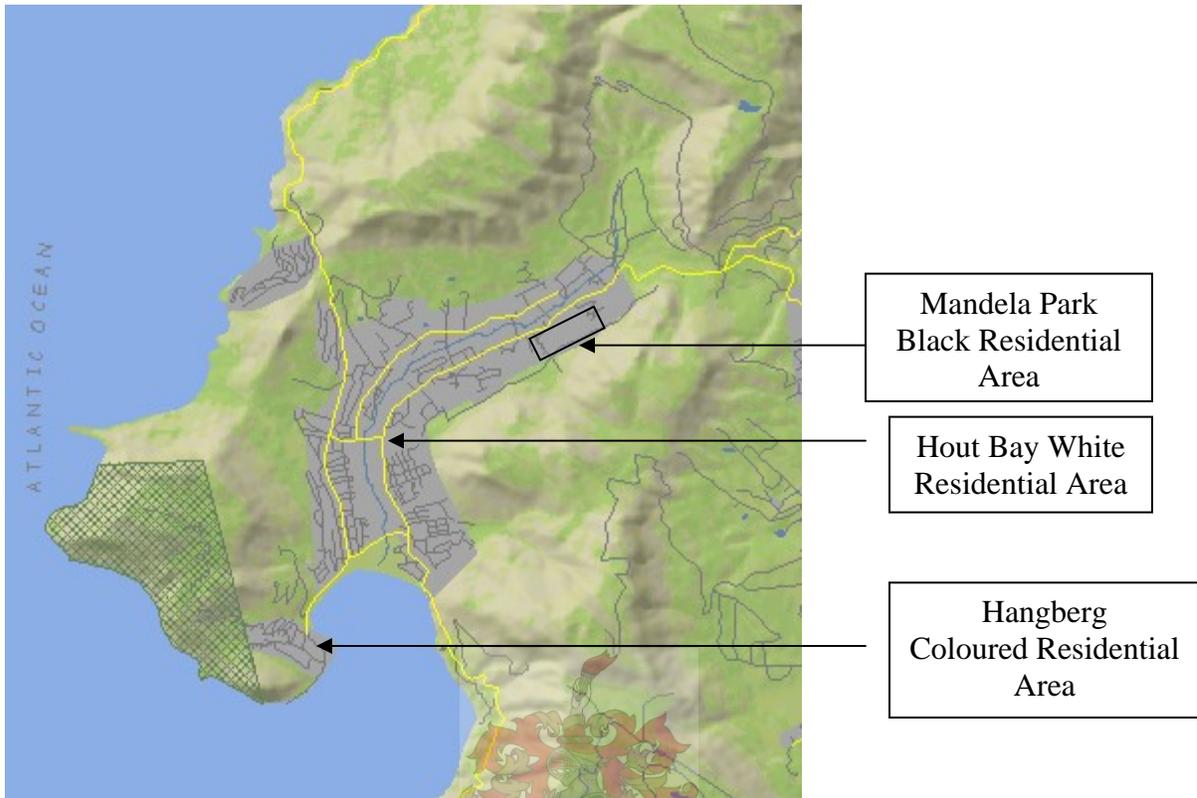
The Hout Bay community represents the demographics of the Western Cape on a small scale. There is a relatively large coloured community, who were the first settlers in Hout Bay. They were and still are predominately employed in the fishing industry, which has been struggling for a couple of years now. During the Group Areas Act they were forcibly moved to eastern side of the mountain by the harbour. The area is now called Hangberg. Drugs, teenage pregnancy, violence, poverty, scarcity of land, unemployment and alcoholism are some of the main problems plaguing the community. On entering Hout Bay from the north side you encounter in stark contrast to its wealthy and green surroundings the township of Mandela Park or Imizamo Yethu that came into being after the first democratic elections. It was originally built for 3000 people and now has over 18000 people living there. Many of the problems facing Mandela Park are similar in nature to those facing Hangberg. The health conditions though of Imizamo Yethu are of particular concern with Marga Haywood, the newly elected Hout Bay DA leader declaring it “a health disaster, a time-bomb waiting to explode” and Helen Zille, Mayor

of Cape Town fearing that there could be a cholera outbreak. These conditions are exacerbated by the smallness of the area compared to largeness of the population (Joubert: 2007). The white relatively well off community live in the remaining area. Though the whites do not constitute the majority of population of Hout Bay, they definitely have the most space and land. The main stated problem facing the whites is the increasing crime, which also affects the blacks and coloureds; and drop in the property value in the area. Susan Manneheim, a social worker working for Child Welfare in the area, pointed out that another problem not consciously acknowledged or seen by the white community is their lack of social capital; in this case the majority are very individualistic and have few community networks. A problem across the board is the apparent lack of integration and mixing among the different racial groups. Each social group tends to keep to themselves and remain fearful and estranged from the other. Apathy could be the word used to describe most people's attitude to changing the current situation overall.



The second question concerns how to make the project sustainable, two decisions have been taken. The first decision is that the project will utilize three mutually reinforcing components. The first component will be the dramatic component, the second component will be a moral education component and the third component will be a service project component. The second decision taken, concerned the involvement of the community and especially the youth in the running of the project. It was decided that an initial year long drama project would be organized. During that year the necessary steps would be taken in collaboration with PT members and the community, in order to implement a 3 year youth empowerment project.

Map of Hout Bay



The central objective of the project is to foster a spiritual identity and develop a moral conscience within youth. My central belief is that only once individuals realize their spiritual identity and develop morals can true development take place and social problems be overcome. As far back as 468 B.C, Plato explained how any learning which ignores the spiritual purpose of man may consequently bring about more harm than good by bestowing power without wisdom of how to use that power for beneficial purposes (Hatcher, 1987: 13). All the component parts of the project support this objective. Through theatre and drama, participants can begin a process through which they study and form an opinion about their environment, analyze it, express and share their viewpoint about it and acquire the frame of mind necessary for them to improve it (Byam, 1999:37). The moral education component allows this process of self-reflection to take on a different and deeper focus and helps to guide the participant's viewpoint. Finally, via the service project this thought process can find a suitable outlet and positive action, which takes into account the rights and needs of other individuals, can be taken. The dramatic component will teach dramatic skills and focus on the ZIPoPo theatre

method. This method as stated above focuses on moral development. It provides a public forum for group discussions on important and topical issues. Actors perform a short drama, in which characters are taken to the threshold of an important moral decision. The audience is then invited to discuss what step the actors should take next. Emphasis is placed on achieving a positive moral outcome through group consultation (Evrpidou, 2002:6; Scrine, 2006). Please refer to Appendix 1 for a detailed discussion about the method and the various ways it can be used. The moral education component will cover material that gives youth the necessary tools so that they can make moral decisions in their lives and start to understand their true purpose in life. The service project component will focus on a service project that will involve the youth of PT doing dramatic presentations around community issues to the primary school children in the surrounding area and thereby being of service to their community.

I will now speak about each of the three components of the project. Drama has been chosen as the first component of the project. The immediate appropriateness of the arts for education resides in their power to reach the participant on the level of feeling and the spirit (Gerace, F& Carkin, G, 1978:3). It was shown in a study done in 1995 by U.S. Department of Health and Human Services, that of all the extracurricular activities in which youth can participate, long-term theatre and music programs are the ones that significantly reduce every negative behavioural trait in teens and significantly increase academic performance (City at Peace New York, 2006). This power that lies in drama was understood by Brian Way (1967:2), when drama was just beginning to be considered as a tool for social development. He stressed that drama needed to be used to develop the individual, and that if an individual developed inner resources he would be far more unlikely to turn to mass entertainment such as TV, drugs, alcohol, shopping, et al in order to fill the emptiness.

Theatre for Development, or Tfd, is simply when drama is used to educate people on how to find and use creative ways to solve pertinent social issues in order to help them develop (Sosa, 2001:1). Tfd can be passive or participatory in nature. Many Tfd

productions are a mix of the two. Hundreds, if not thousands, of organizations and initiatives have used theatre as a development tool: for education or propaganda, as therapy, as a participatory tool, or as an exploratory tool in development (Wikipedia, 2006). Zakes Mda (2003) though, in his book *When People Play People: Communication through Theatre* warns practitioners that without intervention, developmental theatre's great potential to increase community participation in their own growth and development and to promote equity and self reliance, can not be realized. If theatre is to play a crucial role in making society conscious it must have a carefully thought out methodology on combining theatre, participation and intervention.

The ZIPoPo method is such a theatre method. The name ZIPoPo is taken from the first letters of the words "Zaochniy institut pozitivnovo povedeniya," which translates as "The Academy of Positive Behaviour (Baha'i International Community (BIC), 1998a). The theatre technique focuses on moral development and can therefore be seen as a TfD tool. This method involves theatre, audience participation as well as intervention which take the form of encouraging and asking participants to become moral individuals and make positive changes in their lives. This method has been used with success in numerous places throughout the world. In 2001, ZIPoPo won the GLOBArt Award for Innovation for peacemaking activities in the Balkans, awarded in Pernegg, Austria. More than 1,500 enthusiasts have been trained to organise and host the show in more than 40 countries in Europe, Asia and Africa (Evrpidou, 2002:6). People's Theatre in Germany, was recently the National winner of the social ideas competition "Start Social". It was one of the 25 chosen from 560 participants and is under the patronage of the Federal Chancellor Angela Merckell (People's Theatre, 2006). The Ministry of Education and the State Council of the Republic of Tatarstan is currently implementing "the Golden Way" in chosen schools in two cities to test the viability of using the ZIPoPo program to teach moral and social competence in schools (Fattakhov, 2006). Though I am personally unaware of specific projects that have been run in Southern Africa I feel confident that it would work very well here due to its current worldwide success.

The next component of the project is a moral education study component. I interviewed headmasters, Pick'n'Pay casual workers, Mannenburg youth, UCT students, social workers and many more. Most of these individuals resonated with me when I talked about the importance of moral development in combating the problems facing humanity. They had the following to say: 'Kids need to re-find values such as honesty', 'Moral development is vital to education, upliftment is a spiritual thing', 'Morals should be very important part of schools', 'Drama can help teach positive values such as self respect, self confidence, care of others, these are needed for life', 'our life skills program is connected to the Christian religion which helps moral development', 'the kids need a new value system'.

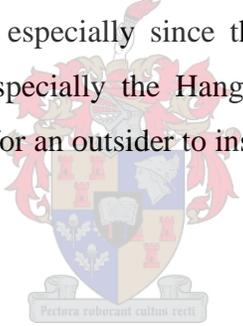
The moral development programme which will be used was developed in South Africa by an educationalist and is called the *Youth Enrichment Programme*. This is a life skills programme which aims on developing the intellectual, social and moral abilities of youth. It covers various topics ranging from Careers to Abuse. It uses a range of questions, the world's Holy Scriptures and writings of the World's philosophers as well as fellow group's participant's views to fuel discussion on the various topics (Fahangpour, 2006). Paulo Freire(1970) one of the most influential thinkers on education in the late twentieth century asserted throughout his work that development is not something given but evolves through the collective action and reflection of all members of a society. This programme will create the capacity within the participants to then begin the next study programme, which has been developed by FUNDAEC, a NGO serving numerous countries in South America. The endeavours of this organization centre on developing the capacity within any given population to learn its own path of progress. The program called "Intellectual Preparation for Social Action" focuses on developing core capabilities within the participants and aims to endow them with an understanding of concepts, knowledge of facts, mastery of methods as well as skills, attitudes and qualities needed in order to lead a life of service to humankind. It places a strong emphasis on moral values as being essential to humanity's mission of carrying forward an ever advancing civilization (FUNDAEC, 2003: ix).

The last component of the project is a service component. Service is directly related to the concept of advancing society and uplifting humanity. Through a service project the youth will not only feel like they are being of benefit but start to understand in a real way the value of service, and how serving also leads to their own empowerment and development. It will provide an outlet both for the drama skills they are learning and the intellectual activity they are engaged in. The success and effectiveness of a project called “Youth can move the World” in Guyana which focuses on helping to give young people strategies that help them cope and avoid social problems, is attributed to its integration of spiritual values including community values into the course material; as well as its use of the youth themselves as change agents. The youth use drama, dance and music to get their message across and thereby be of service to their community (BIC, 2005: 9-12). Individuals gain a sense of worth when serving their community.

I will facilitate the dual workshop sessions. By “facilitator” is meant that person who runs the workshops, supports the work and helps to bring out issues. The effectiveness of myself as a facilitator, I believe will be determined by how much I see myself as a learner in a participatory process. Paulo Freire has also stated that education is both for the student and the teacher; they learn together (Byam, 1999: 18). Mr. Johnson (1979:20), the inventor of theatre sports, which is improvisational theatre which uses the format of a competition for dramatic effect, has said that art is in the individual, so are the solutions and that the best teacher teaches through action, not words. The wise individual helps people guide themselves. As mentioned before the dramatic, moral education and service components are participatory in character. Overtime it is hoped that the theatre group will delve into deeper issues and more importantly start to see the interconnectedness of problems and what it means to be a spiritual and moral individual when trying to find solutions to these problems. The youth will hopefully start to make interventions in their own lives and thereby become role models and examples for others who also need to make interventions in their lives.

So far I have only talked about the first decision of how to make the project sustainable. The second decision taken, concerns the involvement of the community, namely those people living in Hout Bay. It was decided that the community and the youth should be directly involved and partly responsible for the formulation and implementation of the whole project. Vicenza DeLuise Davis (2006) says that one of the ways they ensure the sustainability of their project, City at Peace is to help the participants feel that the project is “theirs” so that they will be the ones to carry it forward and bring valuable resources to the table, no matter who is in the staff position. Carl Gaspar (Mavorcordastos, 1999:133) has said that the whole concept of community theatre is not complete if there is no corresponding conscious effort at organizing the community around issues that affect their lives, thereby developing communal action tailored to their needs. Later on in the same article Mavorcordastos (1999: 133-148) stresses the fact that one of the ways people start to see themselves as empowered and start to develop is if they take ownership of knowledge and themselves start to take action. Any project undertaken must be in partnership with the community. He further states that it was only when he let go of his own vision or preconception of what form the theatre project would take could he and the group evolve a process together, only then could he become a partner and together with the group walk the path to empowerment. He states that “There are no formulas only starting points and the guiding principles.” And so he asks where you as an individual begin in the process of community empowerment. I see my role as initiator of the project and initial project manager, supporting and guiding the group along their own path of development. Although initially there might seem to be a contradiction in regards to the emphasis placed on participation and the initial lack of involvement of the stakeholders in the project. I have no doubt that as the project gathers momentum my role will change, perhaps even disappear while the key stakeholders will hopefully take on more and more responsibility and play a greater and greater role. Many theatre workshops have focused on training people to start their own theatre project, for example a project running in Eritrea for a long time aimed to make the facilitators redundant as soon as possible (Plastow, 1999:39).

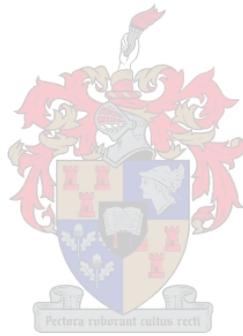
Due to the above it has been decided that there will be three main phases to the project. A project phase is a collection of activities that will result in a major deliverable being achieved (Greer, 2001:10). The first phase is the preplanning phase. This will consist of a list of activities that will culminate in the first yearlong drama project being implemented. The project manager, namely myself will be responsible for this Phase. Phase 2 is the year long drama project which will include a list of activities which will result in the formation of Phase 3, a three year project. I will be mostly responsible for Phase 2 though input will be asked of the participants. Phase 2 will have 4 sub phases, which will be divided along the lines of the school term calendar. Phase 2 will be used to test the viability of the project and determine how to proceed in the most sustainable manner with Phase 3, which will be a three year long youth empowerment project, which will ideally be owned and implemented in collaboration with PT members and the community. This is seen as vital for the sustainability of the project and the empowerment of the community, especially since the various racial communities are closely knit within themselves, especially the Hangberg community, and it has been shown that it can be very difficult for an outsider to insert their self into a community that is closely knit (Mda, 1993:21).



In the following project proposal for PT, a clear description of Phase 1 as well as the essentials of Phase 2 will be outlined. Phase 3 will be briefly talked about in the proposal but the majority of the work needed to be carried out in order to implement Phase 3 will be done during Phase 2. The overall cost for the initial year long project is estimated at R26 560.

There is a quote that refers to each individual as being as “a mine rich in gems of inestimable value” and that only through “education” can these “treasures be revealed” and humanity benefit from them (Baha’u’llah, 1976: 259).” Each individual is full of unique qualities and treasures that can be used for the benefit of humanity, it is hoped that through the creation of People’s Theatre, these gems will be unearthed, polished and their value appreciated. The treasures are already there and as Dorothy Heathcote (Wagner

1976:13) one of England's best know educators and drama teachers says: her role is to bring out in children what they already know but don't know they know yet.



2. Motivation

At this stage of life on our planet, humankind is “encircled with pain and calamity and environed with hardships and trouble (Abdul'baha, 1978: 619)”. Never before has humankind had to face such a range of global problems. The materialistic enterprise, which gave greater importance to the material aspect as appose to spiritual or human side of life, has swept over the world. This enterprise still holds people in its clutches yet has proved to be bankrupt. It has not only failed to uplift the vast majority of mankind but has led to a sense of hopelessness the world over as people long for something more but are left with mere superficial renditions of what life is (Universal House of Justice [UHJ], 2005:7). In a recent South African government report, *A Nation in the Making*, it states how the consumer culture of liberated South Africa and borrowed Western values has undermined South African society. Both the rich and the poor are blindly falling into debt and often crime as they become mesmerized by consumerist values (Boyle, 2006:4). It is interesting to note that John Maynard Keynes (McIntosh,2003) thought that by the end of the last century the love of money would be seen as ‘one of those semi-pathological propensities which one hands over to the specialists of a mental disease.’

Youth among all people in society are the most vulnerable group. They are the ones who are the target of social ills and in the global chaos that surrounds them, more times than not fall victims of social defects, ignorance and materialism; and as adults end up contributing to the very problems that that made them loose their way and suffer in the first place. The issues facing youth in Hout Bay and the Western Cape in general though highly complex and different in numerous ways seem to share a commonality with those facing South Africa and the world over regardless of a person's age, sex, nationality, culture or religion. In a number of courses offered by FUNDAEC, (1996:3), these global problems which are visible in communities around the world, are explained to be the outcome of the disintegration of an old fragmented world. They state though that there is

a parallel constructive process which is occurring at the same time and though subtle is nevertheless progressing at full force and building a world civilization. Youth, who are forming an identity and trying to understand who they really are, need to be empowered emotionally, intellectually and spiritually in order to face the challenges in their lives with confidence, dignity and a sense of direction (Farhangpour, 1999:6). PT hopes to do help youth achieve this and in this way allow youth to become part of the building of a new world instead of getting lost in the chaos surrounding them.

The efforts of governments and people's to reach a common understanding on issues affecting the future of humankind have accelerated as the world crisis intensifies (UHI, 1995). The concept of sustainability and sustainable development has entered the world arena as part of the solution to the world's problems. It is a concept that takes into account the needs of future generations as well as present day society. Though there is a furious debate as to what sustainability really is and how it can be achieved, the concept itself is nonetheless sound as it focuses on the broader long term picture as to how life on planet earth can continue. As of yet the spiritual dimension of sustainable development has not entered the arena of discussion. It has been stated that until the spiritual dimension of human nature is acknowledged and the moral, emotional, physical and intellectual development of man is given centre priority, sustainable development as a concept will fail (BIC, 1998b:6, BIC, 2001:1). The fundamental spiritual principle at the heart of this approach is the "oneness of humanity" and that humankind "has been created to carry forward an ever advancing civilization (Baha'u'llah, 1976:215)". The five principles of this approach which are seen to be crucial to sustainable development are:

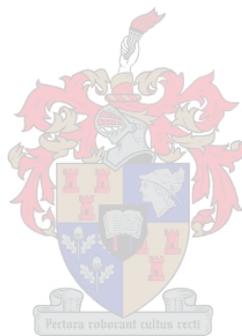
- Unity in Diversity
- Equity and Justice
- Equality of the Sexes
- Trustworthiness and Moral Leadership
- Independent Investigation of Truth.

(BIC, 1998b)

Many of the above principles are directly or indirectly highlighted by the South African government and in the constitution. In 2002 the Moral Regeneration Movement (MRM) in South Africa was set up in order to help facilitate the creation of a healthy, caring and harmonious society. This society can only be created if basic human values are understood and embraced by every South African (Moral Regeneration Movement, 2002; Rauch, 2005). In President Mbeki's 2005 State of the Nation Address, he expressed his desire that during the next 10 years the *spiritual and material* fulfilment of each and every South African be advanced. In order to reap the benefits of the new age in which we live, society must acquire new virtues, new moral standards, and new capacities (BIC, 1996: 228). The more spiritual values are strengthened within each individual, the more people shall be equipped with the right kind of operating principles to build a sustainable society (Dahl, 2002). Abdu'l-Bahá (1982: 283), a Persian philosopher, has spoken on this theme when he says that the success, prosperity and happiness of humankind can not be achieved "until material achievements, physical accomplishments and human virtues are reinforced by spiritual perfections, luminous qualities and characteristics of mercy." PT aims to add to the accomplishment of sustainable development by helping youth internalize these spiritual values in their lives and helping them understand their essential oneness with those around them and their role in creating a sustainable world. PT also seeks via its structure to become a sustainable project in itself.

South African youth with South Africa's change to democracy face even more starkly the necessity of recognize their common humanity and the importance of this quality in building a new country. The new Outcomes Based Education (OBE) system itself seeks to empower individuals to participate in all aspects of society and see themselves as *equal citizens* (Manganyi, 1997: 2). There are 8 main learning areas which seek together to accomplish this aim. PT can be seen as directly contributing to the main learning areas of Language, Literacy and Communication; Arts and Culture and Life orientation as well as indirectly contributing to the main learning area of Human and Social Sciences (Department of Education, 2005).

There are many approaches, organizations, religions and well meaning people worldwide trying to solve the problems at hand and help youth find their way. Some have had outstanding success, some are struggling and others have sadly been jaded. It is my hope that PT becomes one of the many successful initiatives that are making a positive impact in society and transforming humanity.



3. Activity Opportunity Analysis

A short test pilot project was run during the winter school holiday in Hout Bay at the Community Centre in Hangberg. Five two hour drama sessions were held with youth between the ages of 12 and 16years. The sessions did not include a moral education component but made use of the ZIPOPO technique. It was a rather large group of youth which varied between 30-50 youth. The organizing group consisted of Ms. Mannheim from Social services, Rosco for Hout Bay Dolphins, me and 4 high school youth from the area. The aim was to pilot the project and method and see firstly if there was an interest in the project, secondly what sort of activities the project should make use of and lastly to discern what sort of challenges the project might face. The following was gained:

1. Due to the large size of the group, I initially just did drama games during the sessions. It was discovered later on that a few of the older youth who had been interested in learning drama and doing a serious workshop did not come back. This firstly points to the fact that large groups are difficult to manage and secondly that there is a strong interest in drama and a serious workshop.
2. Interracial mixing was a challenge. When the coloured children from Hangberg saw that they were outnumbered by the black children from Mandela Park they all left. The project ended up with just black children and youth. Hopefully this challenge can be overcome in a smaller group and over time.
3. When younger children started attending, the older youth started leaving. This helped the facilitator decide to make PT members between 14-17yrs, so the age gap is not too big between the members.
4. The issues facing the younger youth and older youth were similar but the discussion within the different age groups was very different. This means that issues that come up within PT will be community issues.

5. When talking about issues in the community the boys were much more vocal than the girls, hopefully with the focus on equality and as PT members become closer this dynamic will shift.
6. The volunteers from the community were committed and were a great support but needed to be phoned regularly to make sure they came. Often they had other commitments so flexibility and understanding was needed. This confirmed what is already known to an extent.

The information below analyses why the following activities have been chosen.

a. Why use drama

There are vast amounts written about the various benefits of drama. First and foremost it provides an enjoyable manner to learn, other than that it provides a medium for self expression and helps the development of imagination, artistic awareness, social and mental awareness, fluency of speech, self knowledge, self respect, self discipline and self confidence. It gives members the opportunity to learn how to co-operate with others and helps develop orderly thinking and the ability to organize. It can provide social and moral training and help people mature emotionally (Scher & Verrall, 1975:3-4). Drama and theatre has also been used in countless societies all over the world, for thousands of years, as part of ritual and in the healing process (Jenning, 1992: 3). It is a constantly evolving field, where more and more methods are being developed. Youth, especially problem youth need an outlet and a creative manner in which to engage with real life issues. The confidence that performing brings will be vital for youth when learning to make decisions and stand up for what they believe in. Theatre and development work overlap in the social and educational potential they share (Epskamp, 1989:14).

A summer drama project was run in the Hout Bay area. A couple of the youth showed a keen interest in drama and were excited about the possibility of a drama project being started.

Finally drama has been chosen due to the fact that I love drama and have a certain amount of skill in it. It has benefited my life in many ways, especially during high school. It was one of the best things about high school and helped me gain confidence.

b. Why moral education

As has already been stated morals are seen as essential when trying to uplift and advance a community's development. But a deep understanding of morals and not just a black and white picture of what is good and bad is necessary in order for an individual to become a true moral leader and example. This can be best achieved through sustained and thorough study of values and moral choices. Youth will gain a greater awareness into their lives and the skits will be more lifelike if the true nature of reality is investigated and the difficulties of being an ethical human being are understood and its implications investigated. The failure of the development initiative has been due to the fact that it has failed to include the spiritual side of man, "the human heart" in development. Secondly it says that so far development has failed to acknowledge and teach that all humanity is one people (BIC, 1995:3-4). Through a moral education course it is hoped that the above fundamental concepts will be integrated and that PT members through their learning will be able to take their development into their own hands and create an appropriate and transformative 3 year project.

c. Why ZIPoPo method

The ZIPOPO method was founded in the 90's by Shamil Fattakhov, a Russian media journalist. Mr. Fattakhov put the latest methods and educational concepts into an interactive theatre form that would facilitate moral development. He included systematic holistic orientated pedagogy as well as modern facilitation techniques and certain elements of Forum theatre which had been developed by Augustos Boal. For a discussion on the difference between Forum Theatre and ZIPoPo please refer to Appendix 4. Shamils' talk show on TV advanced to one of the best run shows in Russia and was praised for its outstanding pedagogy. It was recognized early on that this method can be used as a tool to address conflict and work out positive solutions to life's problems. It has gained recognition in various countries and received numerous awards. Many educators and teachers think this is a worthwhile method in that it helps young people recognize their own potential to deal with conflict and find solutions to life's problems. Research has shown that people especially youth are keenly aware of the difference between be given solutions and been taken seriously and allowed to find their own solutions (People's Theater, 2002). Though I investigated various other methods, which can be found in Appendix 2 such as playback theatre, Theatre of the Oppressed, Theatre In Education, community theatre, drama therapy; I found ZIPoPo the best method suited to my purpose due to its emphasis on moral development, positive attitudinal change and personal responsibility as well as finding it the easiest method to implement. As was mentioned in the project outline I also have the support of a People's theatre which has successfully been running various projects utilizing the ZIPoPo method.

d. Why Hout Bay

Hout Bay represents a microcosm of South Africa in terms of its separateness and diversity. It is small and contained, and is a good place to start a project in and to see the

project's impact. Change agents have been highlighted that are interested in the project. There are three governmental schools which are interested in participating in the project. The students of these schools have few extracurricular activities especially artistic ones. There are numerous social problems in the community and youth are in need of tools to face these social problems.

e. Why Nava Bastani

I have received training in the ZIPoPo method and have worked on various youth projects. I have an intense desire to help empower youth to make positive choices in their lives and realize their innate spirituality and beauty. I have wanted to start a moral education drama project for a long time and am dedicated and committed. I am completing my Masters in Sustainable Development which has given me a broad and in depth understanding into the issues affecting the world and how to find long term solutions to them. I am deeply committed to my faith which places a strong emphasis on serving humanity and promotes the oneness of humanity and the development of the limitless potentialities within each individual.



f. Why 10-25 youth in the PT workshop

Ten youth seems the smallest group size to cost. It is a workable size group and is large enough to create a viable project with. I do not feel able to manage a larger group than twenty five youth. The group should remain small enough in order to foster the development of friendships and a group identity. Most government classes aim at having a maximum of 30 children to a teacher. It is important when first starting a project to start small and see how it organically grows and develops.

g. Why with youth 14-17yrs

High school youth have been chosen as this is seen as a crucial age in which the identity is formed. Many problems start and become encrusted during this age and it is vital that youth develop a positive identity image and gain tools to deal with the problems that face them. High school youth are also role models for younger children so if they positively change they will positively affect the younger generation. It has been seen that by working with children the youth will become more aware of their role as a role models in their community (People's Theatre, 2006). Though a life skills program is offered at the schools, often due to pressure at high school level this course takes a back seat or is seen as less important. It often does not have the traction it needs to truly help youth make difficult life choices and understand their purpose in life. This age group is intellectually strong enough to reflect on themselves and start to discover their own path to service. Despite much being said about education helping an individual personally grow and help transform society, the vast proliferation of problems around us clearly show us that the education system is failing in a strong way (FUNDAEC, 1996:17). I myself feel a true affinity with this age group as it is a time in my life which was suppose to be filled with so much promise but due to the superficiality of life around me and a one dimensional education system was filled with loneliness and emptiness as well as confusion. I feel a need to try and help where I would have liked to be helped.

h. Why Phase 2 and Phase 3

The project has two main phases. The first phase is a year long drama project and the second phase will be a three year project which will build on the knowledge gained and the group cohesion formed. It is seen as vital not to plan the next 3 year phase but wait for the group to become strong enough to mostly plan it themselves. In this way the project becomes a community initiative. Already by the 60's developmental practitioners realized they should not underestimate the local knowledge of the local people.

Throughout his book 'Theatre in Search of Social Change' Epskamp (1989:28) highlights the importance of including the population in theatre productions in order to promote social change. This fact is also emphasized in 'The Prosperity of Humankind' (BIC, 1995:3), where it is stated that future ages will be astonished by this age in which people professing egalitarian philosophy and democratic principles view the masses of humanity as essentially recipients of benefits of aid and training. It further states that despite much being spoken about the participatory principle, most of the decision making is done by agencies or outsiders instead of the people themselves. This has been a major shortcoming in developmental work and I hope to overcome it by allowing the local community to develop the 3 year project.

i. Why 3 hours twice weekly

The session needs to be long enough for both the drama and moral education unit to be taught and for a short break. The youth are in high school and therefore need time for homework. Meeting twice will allow enough material to be covered and a group identity to be formed. When speaking to a couple of youth who were part of City at Peace 2006, it was clear that even though they met for 6 hours every Saturday, they wished it could be longer. The time in between the contact sessions will give the facilitator enough time to reflect on the previous session. As there are only two sessions it leaves time available for additional outings, guest speakers or sessions.

j. Why run the project as a single individual

It is seen as premature to start an NPO or get numerous people in management positions before the initial project has been run to see how feasible it is, how it will develop and if it will be accepted by the community. I have a strong interest in the project and initially the project is small enough to be run by an individual. It will also give me and the PT

members time to really understand our mission and how we see ourselves making a change in the community.

k. Why funding option chosen

Presently there is no income generating part to the project and therefore the project will need to be entirely funded, though this might change in the future. The members of the drama group will not be asked to contribute money, they will be asked to serve their community in return for being part of the project. In this way they learn that not everything has a monetary value and they will also learn the importance of giving of your time, energy and care. Another important factor that came up when making the decision not to have the students pay is that it might disincline the students to come as they don't have the money or initially don't appreciate the value of the project. When speaking to the headmaster, Mr. Jensen of Sentinel Primary School, it was clear that money would be an issue; it is a difficult enough problem to get school fees from parents let alone fees for extra curricular activities. At the same time it is very important for people to realize they do not just get things for free. Cyril Pelston, Manager of the Mannenburg Shawco community centre stressed that it is important to move away from the hand me down mentality, where people get things for free as this keeps a community back and keeps them in the welfare role. This mindset needs to be changed. Individuals need to take ownership for the program.

4. Vision, Aims, Goals, Code of Conduct and General Objectives

The following is my vision, aims, goals and code of conduct which might very well differ in some regards to the group, especially in the beginning. During the first workshop session a consultation will be held in order to arrive at a shared vision, aims, goals and code of conduct for the group. This probably will change over time. It is important that within the group “hidden agendas” are avoided. Though the motivation may differ among PT members as to the reason they joined the group, a certain amount of consensus is vital regarding this matter for the success of the project (Van Biljon, 1981: 96). At all times the vision and values of the group must be part of the project. They should be at the forefront of decisions made and should never be compromised (Dees & et al, 2002:123).



4.1. Vision: To help youth become of service to humanity through the internalization of morals and through the realization of their spiritual identity and their oneness with the entire human race.

4.2. Aims:

- To set up a sustainable youth empowerment project that will work with youth via the creative arts
- To help youth become aware of their spiritual identity which gives them strength to face everyday problems and make positive choices
- The integration of core values within the lives of youth so that they act more moral as appose to just speak the moral talk

- Help youth become true leaders within their community and elsewhere which means that they inspire and assist others to undertake noble acts and this in turn leads to societal transformation.
- Set up a project that the youth and the community take ownership of and utilize to uplift their community
- To be of service to society in an area I am passionate about and believe I can make a difference in
- To become a social entrepreneur

4.3. Goals

- Implement a successful year long project
- Lay the foundation for a three year project to follow the year long project
- Have a least 10 committed youth who start the change process
- Service project in the primary schools
- Educate youth in drama skills and morals
- Have an impact in terms 5 key principles that are crucial for true sustainable development to occur

4.4. Code of Conduct

- Members treat each other with respect and equality
- Truthfulness is expected at all times
- Deep commitment to the vision of the project
- Youth are treated by elders as shapers of their own destiny
- Appreciation and understanding for diversity no matter what form

- To be an example through deeds not just through words

4.5. General Objectives

- Empower youth emotionally, intellectually and spiritually so that they can face the challenges in their lives with confidence, dignity and a sense of direction
- Empower youth so that they can positively contribute to the building of a new world
- Strengthen spiritual values within youth so that they can help create a sustainable world
- Help youth understand their essential oneness with those around them and their role in creating a sustainable world
- Add to the successful sustainable projects around the world
- Make a positive impact in society and transform humanity



5. Specific Objectives

On an individual and group level I have outlined 4 main areas where there will be primary as well as secondary benefits:

5.1.1.. Facilitator:

<i>Primary Objectives</i>	<i>Secondary Objectives</i>
Implement a successful, sustainable community development project and service project	More empathy and understanding for children, youth and adults
Being of service to society	Development of self esteem
Increased knowledge and understanding of diversity issues	Personal awareness and positive attitude shifts
Increased confidence and skills relating to the teaching of drama and moral education	Avenue of expression of feelings and ideas
Increased skills in terms of planning, management and evaluation	

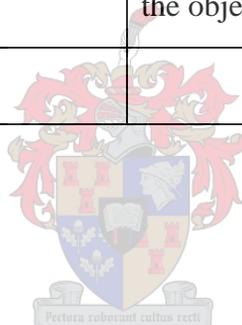
5.1.2. Drama group participants:

<i>Primary Objectives</i>	<i>Secondary Objectives</i>
<p>Formation of a moral and spiritual identity by increased knowledge and understanding of what it means to:</p> <ul style="list-style-type: none"> • treat another person with equity and justice • have unity and diversity • have equality of the sexes • be trustworthy • be a moral individual and leader • think for oneself and independently investigate reality around you 	<p>Skills gained which will help motivate them to apply for tertiary education and receive it</p>
<p>Ownership of a community development project</p>	<p>Increased knowledge and skills relating to the objectives of OBE</p>
<p>Development of self esteem</p>	
<p>Youths' talents utilized and put to use in serving their community</p>	
<p>Avenue of expression for feelings and ideas</p>	
<p>Conflict resolution and consultation skills gained</p>	

Deep understanding of societal problems	
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5.1.3. *Primary school learners:*

<i>Primary Objectives</i>	<i>Secondary Objectives</i>
Awareness of community issues	Increased vocabulary and language development
Better listening skills	Development of empathy
Learn problem solving skills and how to make positive choices	Emotional vocabulary and literacy gained
Empowerment and increased self assertiveness	Increased knowledge and skills relating to the objectives of OBE
Having positive role models	



5.1.4. *Community*

<i>Primary Objectives</i>	<i>Secondary Objectives</i>
Issues in the community are raised, discussed and solutions are suggested and implemented	Societal problems in the community decrease
Receive a service project run by their youth	Community has positive role models
Community given an example of a community development project and a service project	Ownership of a community development project

On a project level the following are the primary and secondary benefits

5.2. Project

<i>Primary Objectives</i>	<i>Secondary Objectives</i>
Set up a sustainable youth development project that has three components, namely: drama, moral education and service	Contribute to the main learning areas of the OBE educational system
Train youth in drama particularly the ZIPoPo	Find other areas where projects can be started
Implement a service project in the community	Increase Social capital and decrease social problems
Morally educate youth	Morally educate the community at large
Successfully complete each phase of the project	

6. Output Definition

Phase One: Preplanning stage where the necessary steps are taken and plans put in place in order to start Phase 2 of the project.

Phase Two: A year long youth empowerment project which includes a drama, moral education and a service component. The project will involve youth between the ages of 14-17 yrs in the Hout Bay area. The youth group will meet twice weekly for 3 hours each time. The group will acquire drama skills and learn the ZIPOPO theatre technique. The group will work through a book entitled 'Youth Enrichment Programme' which will be run as the moral education component of the project. A service project involving the primary school youth will be implemented using the ZIPOPO method.

Two workshops and numerous planning sessions will be organised throughout the year in order to write up a project proposal for the next three year youth empowerment project.

Phase 3: A three year youth empowerment project



The next couple of sections will cover Phase 1, 2 and 3 respectively. Phase 1 will be briefly reflected on, Phase 2 will be covered in quite a bit of detail and Phase 3 will be briefly talked about as most of the work for Phase 3 will be done during Phase 2.

7. Scope

The scope of a project may change and this is not to be seen as a problem but as normal. “Change is inevitable” when managing a project (Watson, 1998: 99). If the situation does arise where the scope changes, I, together with key stakeholders will need to understand what the change exactly is, analyze the impact, and possibly discuss it with the sponsor especially if additional resources or money are needed (Greer , 2001:136).

Phase 2 Inputs Included-

- Venue for the drama workshop
- Drama and moral education facilitator
- Necessary material for the workshop sessions
- Detailed schedule for first six months
- Rough outline of schedule for last six months
- Transport for individuals depending on their circumstances
- Special guests
- Advertising PT
- Drama fun box consisting of old cloths and props

Phase 2 Inputs Excluded

- Any financial reward for participants, facilitator or funders
- Costumes , set and props needed for plays
- Refreshments

Phase 2 Activities Included-

- Workshop teaching drama skills and moral education
- Service project involving primary school children
- Twice weekly 3 hour workshop sessions during school semesters
 - Possible extra time decided on by the convenor
 - Special workshop session run by invited guests
 - Workshop for youth between ages of 14-17years in the Hout bay area
 - Two workshops organised for evaluation of Phase 2 and future planning of Phase 3
 - Two outings

Phase 2 Activities Excluded

- Workshop for children or adults
- Workshop for youth from areas outside of Hout Bay

Phase 2 Outputs Included-

- Theatrical plays for the service project
- Evaluation of Phase 2
- Planning of Phase 3
- Project proposal for the first year of Phase 3
- Evaluation and monitoring mechanism

Phase 2 Outputs Excluded

- Theatrical play
- Responsibility for decreasing crime, drugs , teenage delinquency, teenage pregnancy, et al
- Responsibility for youth's behaviour outside the project

At this stage it is not feasible to discuss the scope of the three year project

8. Deliverables

In order for the Phase 1 to be realized the following needs to be achieved:

- Facilitator and guest speakers secured
- Venue and materials secured
- Year long program drawn up and finalized in necessary detail
- Basic Requirements for 3 year project decided on
- Youth participants for PT workshop secured
- Assessment and monitoring procedure decided on
- Funders found and secured, initial money received



In order for Phase 2 to be realized the following needs to be realized

- Completion of one year drama project
- Service project implemented
- Members within the community found who commit to the three year project
- Planning workshops organized and held in order to plan for the 3 year youth project
- Outline of 3 year project drawn up
- First year of the 3 year project finalized.
- Materials for the first year secured
- Assessment of year long drama project carried out and insights that were gained are incorporated into the 3 year project
- Funders secured

9. The implementation plan: Work breakdown structure

9.1 Phase 1 – Duration 2 months 1 October 2006 – 1 December 2006

- Facilitator and guest speakers secured

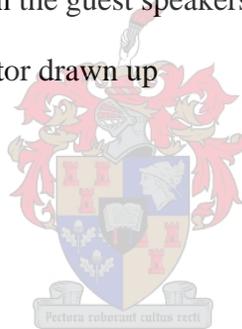
Duration: 1 month 1 October 2006- 1 November 2006

- Guest speakers found
- Dates agreed upon when the guest speakers will visit the workshop
- Contract for the facilitator drawn up
- Contract signed

- Service project organized

Duration: 1 month 1 October 2006 – 1 November 2006

- Primary Schools' headmasters and teachers consult with facilitator
- Requirements of service project decided on
- Possible performance schedule decided on
- Venue for performance secured



- Concise 6 month program finalized, relevant materials secured

Duration 2 months 1 October 2006- 1 December 2006

- Lesson plans for bi weekly workshops drawn up
- 6 month planning calendar drawn up
- Venue for workshop secured
- Moral education material secured
- Discipline and attendance requirements for youth participants drawn up
- Any trips or outings roughly planned
- Obtain formal authorization and draw up a formal project charter which is signed by the necessary parties and individuals

- Abstract last 6 month program drawn up

Duration: 2 months 1 October 2006- 1 December 2006



- Rough calendar outline of next six month programme drawn up
- Steps that need to be taken during the first 6 months in order to draw up a detailed next 6 month program decided on and recorded

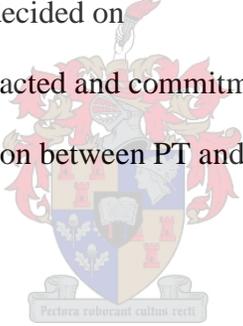
- Half Day workshop organized and held with primary stakeholders to discuss Phase 2

Duration: 1 and half months 1 October 2006- 15 November 2006

- Venue secured
- Primary stakeholders highlighted and contacted

- Refreshments organized
 - Outline of program drawn up
 - Recording secretary appointed and confirmed
 - Individuals highlighted who would like to be part of the three year project
 - Document drawn up and signed that states the duties of key stakeholders regarding the project
- Assessment procedure decided on

Duration: Half month 15 October 2006- 1 November 2006

- Assessment procedure decided on
 - Panel of specialists contacted and commitment secured
 - Method of communication between PT and primary stakeholders decided on
- 
- Funding

Duration: 2 months 1 October 2006- 1 December 2006

- Potential funders found and funding proposal sent to them
- Potential funders consulted with
- Funding secured for first year of the project
- Method of Communication between project manager and funders decided on
- Possible Funders found for 3 year project secured

- Drama group advertised and youth contacted

Duration: Half month 15 November 2006- 1 December 2006

- Community organizations contacted
- High school youth contacted
- Local church organizations contacted
- Posters put up around the community
- Initial afternoon session held with interested youth
- Contacts of interested youth recorded

9.2 Phase 2 - Duration 1 year January 2007 - January 2008



Summary:

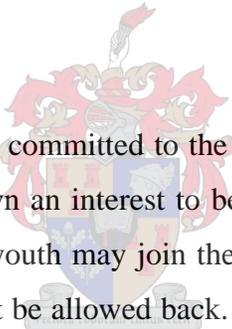
Phase 2 of the project will be run during the four semesters of the High School school year. There will be two workshops organized and run during the year. These workshops will be used to discuss how to implement the next stage of the project and to organize the first year of the 3 year project. The first workshop will be held at the end of the second semester and the second workshop will be held at the end of the third semester. A guest speaker will be invited to give a presentation each semester. A trip will be organized during the first and fourth semester. An end of the year presentation, party or festival will be organized.

9.2a. Initial Implementation Stage: 23 January- 24 March (9 weeks)

The youth who attended the initial drama contact session at the end of 2006 will be contacted as well as posters put up around the community, a week in advance of the first

meeting session of PT. During these nine weeks the group will focus on forming a group identity, understanding what the group is about and learning to work with one another. The workshop session will be divided into a drama component and a moral education component. The group will focus on learning the ZIPOPO theatre method and practice what it means to research an issue, write a script, act and facilitate a group discussion. A session will be held on Baha'i consultation and how consultation will be used in the group. A decision making process will be decided on. Decisions are a major part of any project and very early on it is important for the group to decide how decisions will be made, who will make them and how they will be followed through (Harvard Business School, 2004:51). An outing to the theatre will be planned. This outing will help bond the group as well as introduce them to professional theatre. Some of the youth may never have attended a live theatre performance.

Milestones achieved by this time:

- 
- Have a core group of youth committed to the workshop (Initially I will allow all those youth who have shown an interest to be part of the project. By the end of the first semester no more youth may join the project and those youth who have not been committed will not be allowed back. It is assumed that more youth will join at the beginning of the semester and that some perhaps even half will drop out during the semester).
 - Group identity has been formed
 - Consultation and conflict resolution session held
 - Certain drama skills as well as the ZIPOPO method have been mastered at a level needed to successfully run the service project
 - One or two skits are starting to be developed for presentation at the primary schools, these skits reflect community issues
 - Basic level of trust between PT members and between PT members and facilitator
 - PT members have their first outing to the theatre

9.2b. 2nd Implementation Stage: 4 April- 10 June (10 weeks)

(This time might need to be shorter if the workshop participants feel they need more time for their exams)

During these ten weeks the youth will further sharpen their drama skills and skills relating to the implementation of ZIPoPo shows. They will make a tentative start with the service project. The group will aim on performing two or three times in the primary schools. They will start to learn to evaluate their work, consult on how to improve their shows and discuss how successful they were in helping to guide the primary school children to find a solution to problems presented in the show. It is important to remember that if the PT members are not yet ready to present ZIPoPo shows they should not be forced. Mr. A.J. Biljon (1981:31) in his Masters in Social Work and Drama in 1981 stated how important it was to move at the pace of the group and to ensure that they have internalized their message before they commence with rehearsals and shows. The first planning workshop will be held to consult on the past six months and start initial consultations concerning the 3 year youth project. The aim of this workshop will be to produce a preliminary design of the future 3 year project. There will be a brainstorming session to generate ideas about the 3 year project and to talk about what has been achieved so far in PT.

Milestones achieved by this time:

- Service project implemented with two or three shows preformed
- Practicing and learning from the ZIPOPO method
- Self evaluation being learnt
- Moral education material being internalized
- Consultation and conflict resolution skills being practiced

- Youth taking ownership of the project
- Confidence is becoming visible
- Planning workshop held about 3 year project .
- Commitment of some youth to work on the next three year project write up
- Assessment carried out by relevant individuals

9.2c. 3rd Implementation Stage: 25 July- 23 September (9 weeks)

During these 9 weeks the youth will start to regularly visit the primary schools. The aim will be that every week there will be at least one performance at a primary school. These performances will take the place of a workshop session. The other workshop session will be used to work on adding to the repertoire of plays they have written around social ills affecting their community. The group might want to work on one or two skits that could be performed at the high school or for the larger community. A follow-up planning workshop for the 3 year project will be held with a team of five to ten people. After consultation with the workshop participants it is hoped that 5 to 10 individuals will naturally show an interest in being part of the planning team. It is hoped that this will be a natural process but if there is disagreement, I will choose the team depending on the skill and commitment shown by the individual members. It has become apparent from the studying of teams that considerable benefits come when a team size is limited to between 5 and 10 people (Baguley, 1995:100). This team will analyze the suggestions made concerning the 3 year project and decide which suggestions are the most feasible. After this the team will decide what the new project will look like and discuss the necessary steps that will need to be taken in order to implement the first year of the 3 year project. The idea will then be presented to the funders and if the funders agree, a project proposal will be written up. It is important to be aware that when discussing the 3 year project all of the stakeholders, including the “Users” of the project should be included.

Milestones achieved by this time:

- Ownership of the service project is manifested and an understanding of the importance of service is taking shape
- Regular performances at the primary schools
- Starting to see the youth take responsibility for their moral development and their lives
- PT members starting to act in a confident, self assertive and dignified manner
- Consultation skills being regularly used within the group
- Follow-up workshop held
- 3 year project proposal taking shape

9.2d. 4th Implementation Stage : 3 October- 18 November 7 weeks

This is the shortest stage due to it being a short semester and there being end of the year exams. The youth will be divided into two groups. The one group will carry on working on the service project and the other group will consist of members of the task force for 3 year project. The youth will focus on the service project or planning depending on which group they are in. The *Youth Enrichment Programme* will be completed. The PT members will write up testimonials on what they learnt. There will a farewell activity organized by PT. The 1st project phase will be closed down and results will be communicated to funders and stakeholders. A final assessment will be carried out by the relevant individuals and an annual report will be written up. All documents relating to project will be collected and stored; this is a historical record and can act as a source of learning. This closedown phase is often overlooked though it is one of the most valuable parts of a project (Harvard Business Essentials, 2004:146-149). A last outing will be organized for the group, perhaps a hike or attending Theatre Sports.

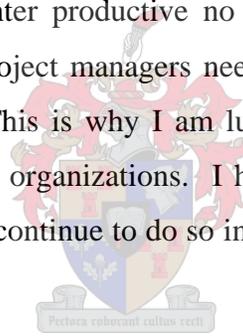
Milestones achieved by this time:

- Completion of *Youth Enrichment Programme*
- PT members are committed to bettering their community
- Qualities developed in order to think critically
- Drama skills acquired especially in regards to the ZIPoPo method
- Consultation and conflict resolution skills internalized
- Performances to the junior school completed
- Sense of completion of the year and the project
- Funders communicated with
- Funding for the first year of the 3 year project secured
- Principles that were being assessed are being integrated on a deep level in PT members lives
- Unity and strength of the group is visible



10. Governance

The project is an individual initiative and will be run independently by the project co-ordinator, namely, myself. This means that I will be in charge of the planning and managing. I have read that good project managers are strong leaders, communicators, organizers, motivators and decision makers (Baguley, 1995:83). I feel that due to the initial small scope of the project, I will have these necessary skills, and as the project develops these skills will be sharpened. I will be accountable for the overall success of the project. I will also have the role of facilitating the workshop sessions with the youth. I am aware that most successful projects draw their energy from a core team of people who are deeply committed to the project's goals from the inception. These people can constitute an informal group of likeminded individuals or a formally appointed task force. Working alone can be very counter productive no matter how good the intention is. Particularly in the early stages project managers need all the help (and co-counselling) they can get (Greer, 2001:36). This is why I am lucky to have secured the necessary support of certain individuals and organizations. I have been calling on their expertise and advice when needed and will continue to do so in the future. Below are the details of some of those individuals:



1. Erfan Enayati, Erfan Diebel , Curtis Volk and Anke Keital of People's theatre in Germany <http://www.peoples-theater.de> . This NGO has offered to help set up a long term project in South Africa and will act as a big brother organisation initially.
2. Rosco 073 466 1029 and Donovan 0825396724 from Hout Bay Harbour Dolphins, a youth development and recreational club in Hout Bay.
3. Sherveen Lotfi, sherveenlotfi@yahoo.com, a social entrepreneur from Noble Generation, a NGO striving to raise a generation of noble leaders.
4. Edwin Thwaites 072 207 4440 and Athol 072 288 1112 from Jikelezi dance project, a development dance initiative based at Sentinel Primary School in Hout Bay.
5. Vicenza Deluise Davis, project co-ordinator of City of Peace www.cityatpeace.org.za or www.cpnational.org .

6. Susan Mannehein, a social worker from Hout Bay Child Welfare 0827212542.
7. Professor Kruger msk@sun.ac.za and Mr. Johan Esterhuizen from the University of Stellenbosch Drama Department.
8. Mr. Jansen, Headmaster and Mrs. Deserana Cloete, primary school teacher of Sentinel Primary School in Hout Bay.
9. Mr. Juan, Headmaster and Mrs. Adonis 0833198671, English school teacher of Hout Bay High school.
10. Community workers and social entrepreneurs, Dan Cohen 0829035245 or peglee@econ.co.za and Bon Gertz 790 1468, white residents of Hout Bay.
11. Tara Cook, a primary school teacher and founding member of Children's Theatre, a theatre organization working with children, drama and moral education.

After Phase 2 of the project is completed a consultation will be held with PT members, stakeholders and advisors to decide on an appropriate governance structure for the three year project.



Future organisational structures which have different governance implications:

1. A new (Non Profit Organisation) NPO can be formed. A NPO by definition has no owners, that is no one has a share in control and residual earnings. The managers hold it in trust for its customers. The non profit is therefore operated on behalf of their beneficiaries as well as to serve the contributors (Hansman, 1996: 228-230:238). The most common legal structures for NPOs are voluntary associations (VAs), Trusts and Section 21 companies. Each of these is governed by certain laws and has certain advantages and disadvantages. VAs do not have to register with the government though Trusts and Section 21 companies do.

- a. A VA is when three or more people enter into an agreement to form an organisation so that they can work together to achieve a common non-profit objective. The agreement

can be verbal; though putting it in writing can help to avoid disputes. VAs are suitable for small community-based organisations that do not need to own or manage substantial amounts of money or valuable property and equipment in order to carry out their activities. VA can be established quickly, cheaply and easily but often it is not attractive to funders because of lack of governance control and accountability. Another important point is that members of the VA may not be protected if key clauses in the constitution are missing or not properly drafted. The above problems can be mostly alleviated by registering the VA with the government registrar. This might be a good arrangement if the youth project remains small, informal and is not in need of much money.

b) A Trust is an arrangement, set out in a written document (called the trust deed) in which an owner or founder hands over property and/or funds to a group of people (called trustees) who administer the assets for the benefit of other people (called beneficiaries) for a stated objective. A trust is governed by its Board of Trustees. Trustees' powers are normally as wide as possible to enable them to achieve the objectives of the trust, and usually similar to the powers of a company. The advantages of a Trust are that they are very flexible and can suit many NPOs. There can be limited public disclosure (need be no auditor unless deed specifies this). Setting up a trust can be expensive though and a trust does not have an independent legal personality. This might be a good structure if certain individuals have shown a keen interest in financially supporting the youth project but do not want to run it and if these individuals can find capable individuals (who may not have the finances) but would be very interested in being part of running the project.

c) A Section 21 company is a not- for- profit company which resembles business oriented (for profit) companies in their legal structure. Instead of shareholders who extract a profit, it has members who elect a Board of Directors to govern the Section 21 Company. This structure can be best if the organization is large and because a Section 21 Company has a well developed legal structure and its methods of operation are familiar to the business world. Companies are subject to substantial public disclosure obligations and statutory control, but they have considerable freedom in their internal management and the day to day running of their affairs. They are awarded independent legal personality. A disadvantage is that often legal assistance is needed to set up the company and the annual reporting requirements can be quite extensive and complex. It is worthwhile to

note though that in Cape Town the Non-Profit Partnership provides legal services free of charge to NPOs and can assist with the legal requirements for establishing and registering an NPO. Depending on the size of the youth project and the funding options, a Section 21 company might suit the project. (Honey, 2006)

2. Partnering with an already existing NPO

Partnering with an existing NPO might be an option. When considering this option the following needs to be asked: given the specific environment in which the project is being run, what is the most effective way for the project to deliver its mission statement, can it do this by working together with one or more partners or by carrying on alone (Dees & et al, 2002:46).

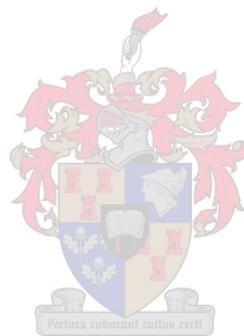
3. Having the project fall under a larger NPO

Instead of partnering with an NPO, the project might be taken over by a NPO and no longer remains independent. This differs from the above in that the project now falls under the already existing NPO as their project and is no longer controlled by the group.

4. Creating an NPO and profit making company

The setting up of a for-profit company or co-operative where profit goes to the NPO for the benefit of some social cause is also an option. It is important to remember that although earned income has become the largest source of growth in the non-profit sector, it is not for everyone. If it is taken on by a NPO it should be in order to improve the mission performance, pursue sustainability and diversify the revenue base and not to solve a financial crisis (Dees & et al, 2002:191-232).

Each of the above has many advantages but also numerous risks and challenges which one should be aware of before deciding on the structure. Professor Mark Swilling(2006) has made a very important point which is that no matter what legal structure is opted for, the key is who will be or is on the Board, what their interests are , who they will appoint to run the organisation and how will they be involved in the organisation. I remember reading once that if an incredible project has the wrong people working on it, it will most likely fail. On the other hand a mediocre project which has the right people working on it is likely not only to succeed but to become quite successful.



11. Interdependencies, prerequisites, assumptions and constraints

Interdependencies

There are no deliverables from outside projects or initiatives that the project is dependent on in order to be successfully completed. Each phase is dependent on the Phase before it and the successful completion of each phase is vital for the overall project to be successful and sustainable.

PHASE 2

Prerequisites

- Venue- The venue will be the hall at the Hout Bay high school. At certain times it may be needed for other activities ,then another venue will be needed
- Active participation and commitment of at least 10 youth - Youth in Hout Bay need to commit to this project for the duration of the year. Parents need to allow their children to attend. Schools need to see the drama as an extracurricular activity.
- Volunteer Guest speakers from certain fields- Certain skills will need to be taught to the group.
- Good management- Success of the project depends on appropriate and flexible management
- Facilitator- The facilitator will be looking for a part time job and will hopefully be available if funding is found
- Transport- Certain youth will need transport to drama workshops and mini buses will be needed to go on outings

- Funding - The facilitator needs a paying job this year and will be unable to run the project on a volunteer basis.
- Funders following through on their commitments
- Diversity of Group in terms of gender, race, age, religion and economic background
- Support of Community e.g. Social workers, youth developers, schools

Assumptions

- Venue found and secured for the duration of the project
- The appointed facilitator will stay committed to the project and be available
- The drama material and moral education material is appropriate and of relevance to the project
- Youth will participate, commit and enjoy the workshop and service project
- Youth will be able to travel to the venue
- Funding will be secured
- The larger Hout Bay community will view the project positively and support it
- The project will constantly change and new ideas will be implemented
- The project will be assessed and monitored
- Other interested individuals will commit to helping the project move forward and support it
- The service project in the primary school will have an impact, be viewed positively and accepted
- Behaviour of youth will change positively
- Starting the group and creating a strong base will take time and that many challenges will be faced and hopefully overcome



- Initially a lot of youth will join, then some will drop out and finally a core group of 10 to 20 youth will constitute the group

Constraints

- Language and cultural difference between youth and the facilitator and guest speakers
- Social problems faced by youth e.g. Drugs, teenage pregnancy, family conflicts
- Homework and after school activities
- Bad weather and transport
- Discipline problems
- Peer pressure
- Limited funding

PHASE 3

Prerequisites

- Successful completion of the year long youth empowerment project
- Committed youth from PT and community who want to carry on with the project
- Facilitator carrying on with the project or a new facilitator being found
- Funders following through on their commitment to back the next three year project

Assumptions

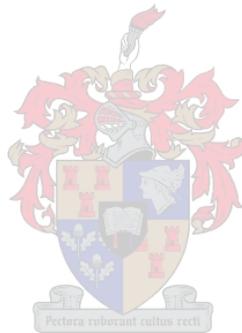
- A core group of individuals interested in implementing the 3 year project will be found
- After regular consultation and planning workshops being held, a 3 year project proposal can be written



- The project will be focused on youth, empowerment and social upliftment

Constraints

- Limited funding
- Lack of skills
- Lack of diversity



12. Stakeholder analysis

In consultation with the members of the community, social workers, teachers and youth the following stakeholders have been identified and a stakeholder analysis chart drawn up. Below are some definitions that help make sense of the table

Relative project impact on stakeholders: This assesses the likely impact of the project on these stakeholder's interests. Positive means that there will be a positive impact, negative means that there will be a negative impact and a question mark means that the impact is unknown.

Relative priorities of interest indicate the relative priority which the project should give to each stakeholder in meeting their interests. This is done on a scale from one to three, one being very important

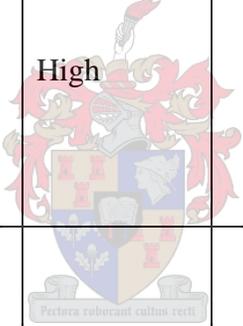
Level of participation means how involved should the stakeholder be in the project

(Overseas Development Administration, 1995)

Primary Stakeholders	Interests	Potential project impact	Relative priorities of interest	Level of Participation
PT members	<ul style="list-style-type: none"> - To acquire skills - Meet other youth - Activity 	<ul style="list-style-type: none"> + + + 	1	High
Primary school children	<ul style="list-style-type: none"> - Entertainment - To learn 	<ul style="list-style-type: none"> + + 	2	Medium
Nava Bastani	<ul style="list-style-type: none"> - Uplift society - Learn - Implement sustainable project 	<ul style="list-style-type: none"> + + + + 	1	High

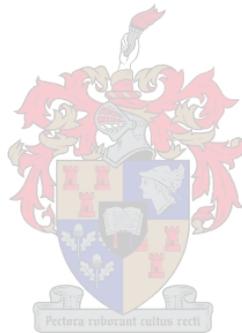
	- Learn about social entrepreneurship			
Funders	- Youth upliftment - Sustainability - Acknowledgement	+ ? +	1	Medium
Advisors	- Youth upliftment - Learn - Sustainability	+ + ?	2	High
Secondary Stakeholders				
Child Welfare	Help youth and children	+	3	Low
Family	- Benefits children - Benefits family	+ (+/-)	2	Medium
Friends	- Friendship - Image - Behavior change	(+/-) (+/-) (+/-)	2	Medium
Hout Community Bay	Benefits community	+	3	Medium
Schools	- Benefits children and youth	+	2	

	<ul style="list-style-type: none"> - Behavioural change - Activity for learners 	<p>?</p> <p>+</p>		Medium
Shamil Fattakhov	<ul style="list-style-type: none"> - Positive view of ZIPOPO - Benefits community - Learning 	<p>?</p> <p>+</p> <p>+</p>	3	Low
External Stakeholders				
NGOs working with youth	<ul style="list-style-type: none"> - Networking - Youth upliftment - Competition 	<p>+</p> <p>+</p> <p>-</p>	3	Low
City of Cape Town	<ul style="list-style-type: none"> - Youth upliftment - Sustainable community project 	<p>+</p> <p>?</p>	3	Low
Drug Sellers	Retaining clients& getting new ones	-	2	Low
Gang members	Retaining members& getting new members	-	2	Low
Police	Less crime	?	3	Low

<p>Funding shortages</p> <p>a) Not enough funds for initial project</p> <p>b) Overspending</p> <p>c) No financial commitment for 3 year project</p>	<p>Medium</p> <p>Low</p> <p>Medium</p>	<p>High</p> <p>Medium</p> <p>High</p> 	<ol style="list-style-type: none"> 1. Have one drama workshop a week 2. Cancel outings 3. Have the planning workshops in the area instead of going away, youth must bring their own food 4. Facilitator get volunteers to help out 5. Find a facilitator who will work for free 6. Keep working on finding financial assistance through out the year 7. Break year long project into subprojects <ol style="list-style-type: none"> 1. Keep strictly to budget <ol style="list-style-type: none"> 1. Create income producing venture 2. Try to create a project that does not depend on money 3. Keep looking for funders 4. Break project into smaller projects
<p>Language and culture barrier</p>	<p>Low</p>	<p>Medium</p>	<ol style="list-style-type: none"> 1. Interested youth didn't think this will be a problem 2. Make friendships 3. Help youth take ownership of project 4. Constantly check to make sure I understand what youth mean. 5. Ask lots of questions 6. Improve my Afrikaans and Xhosa
<p>Venue</p> <p>a) Venue not accessible</p> <p>b) Lack of availability of venues</p>	<p>Medium</p> <p>Low</p>	<p>Medium</p> <p>Low</p>	<ol style="list-style-type: none"> 1. Talk to youth who have shown interest about venue 2. Have workshop at two different venues <p>Venue at high school is free and mostly available. If it is booked the community centre in Hangberg or in Hout Bay village can be used. Have approached care takers and they are willing to let me use it for free. Also on warm days can practice on beach</p>

Facilitator risks: a)Lack of skills in dealing with unforeseen issues	Low	Medium	<ol style="list-style-type: none"> 1. Befriend members in community 2. Elect advisory board 3. Accept that this might occur
b)Facilitator fails to connect with group	Low	High	<ol style="list-style-type: none"> 1. Don't expect immediate friendships 2. Practice non judgment 3. Bring in a outside person to work with the situation
c)More time needed that has not been budgeted for	High	Medium	<ol style="list-style-type: none"> 1. Facilitator prepared to make sacrifices 2. Facilitator will have to make choices
Personal safety	Low	Low	<ol style="list-style-type: none"> 1. Try to meet during the day 2. Make friends in the community
Lack of community support	Low	Medium	<ol style="list-style-type: none"> 1. Get to know the community 2. Form friendships 3. Genuinely ask for advice and for support when necessary 4. Introduce the project in the beginning; invite the community to an introductory talk. 5. Try not to get involved in conflicts between PT members and their community, stay neutral.
Group conflicts	Medium/High	High	<ol style="list-style-type: none"> 1. Present course on conflict resolution and consultation 2. Moral education class itself should help prevent this 3. Use group conflicts as material for plays, as examples on how to work things through. 4. Facilitator to stay neutral.
Too many outside commitments	Medium	Low	The group should remain flexible but at the same time maintain commitment and discipline

Although all foreseeable risks have been looked at, it is important to mention that there are always risks or things that arise that no matter how smart or prepared the project manager is, they can not anticipate. It is often difficult to adequately understand the risks and possibilities until the project has actually been started (Harvard Business Essentials, 2004:112). This is especially true in my case where the project is new and is something that has never been tried either by me or in the Western Cape.



14. Opportunities

This is a list of opportunities offered by the project which go beyond the objective and output of the project. Necessary adjustments or actions are listed that would make it possible to attain the opportunities identified.

a) In order to allow the project to successfully scale up (expand into different areas or other schools) or scale deep (stay within the same community and expand the project within that community) the following supportive actions can be taken:

- Keep an up to date list of schools or individuals that are interested in the project and would be interested in helping to start up another project in the future.
- Monitor the existing project so that there are clear guidelines on how to start another project and challenges are known.
- Connect with likeminded individuals in the Hout Bay area or in the Tfd field. Be aware of possible partnerships that can be formed or short term projects.
- Keep in touch with funders who are interested in the project and would be willing to sponsor similar endeavours. Constantly look for new funding options.
- Help PT members realize that they can become facilitators themselves and can help to start up similar projects.
- Facilitator to be aware of double purpose, facilitating group and training PT members to be facilitators.
- Provide the necessary support to an individual who wants to start up a similar project.

There is a difference between scaling up and scaling deep. Both need to be assessed to determine whether they are the right thing to do. The potential benefits and the potential impacts of both needs to be measured. Scaling up successfully requires very

different organizational skills and resources to running a local program. Sometimes scaling deep can be a more powerful and effective way to grow an organization or program (Dees, 2002: 265).

b) In order to ensure the involvement of parents the following supportive actions can be taken:

- Try to meet all the youth's parents at one stage during the beginning of the project, become friends with them, ask their opinions, see if and how they would like to help.
- Try to uncover the different resources the parents might be able to offer the project.
- See if family shows can occasionally be organized. In People's Theatre in Germany when the resources permit family shows which deal with generational issues are presented.
- Have parent evenings, where the parents of PT members or parents of the primary school students meet the facilitator and can talk about how the workshop or shows are being received and can offer suggestions and comments.

Mehr Mansouri(2006), co founder of Children's Theatre Company in New York said that in order for a project to become a cooperative community project, parents must be included, they are stakeholders and can make valuable contributions. A relationship should be formed at the beginning with the parents as they will become an amazing resource in the future.

c) In order to ensure that the community is actively involved in the project the following supportive actions can be taken:

- Try to meet various people in the community for example teachers, friends of PT members, religious leaders. Try to make friends in the community, ask them their opinions about the project, their community and their future. See if they would like to help or get involved in any way.
- Try to uncover the different resources the community might be able to offer the project.
- See if community shows, that deal with community issues can occasionally be organized.
- Have community evenings, where interested members of the community can meet the facilitator and talk about the project, can offer suggestions and comments.

d) In order to take advantage of the opportunity to stage a play for profit the following supportive actions can be taken:

- Connect to individuals who might be interested in volunteering their services to put on a play.
- Keep an eye out for other individuals in the community who might be interested in this idea and who could be involved in various ways for example costumes, props, music, lighting, et al.
- Connect with Jikelezi dance project and see if there can be a joint collaboration between the two groups.

It should be remembered though that focusing on money can prove to be a serious limitation in theatre projects focused on development as it misdirects energy away from real problems (Mavorcordastos, 1999: 136).

e) In order to take action related to topical plays the following supportive actions can be taken:

- After a play about environmental degradation see if recycling can be started in the community or there can be a litter cleanup.
- After a play about drugs, a drug support group could be created or youth can be given information on where to go for help.
- After a family show there could be a follow up parenting workshop.

f) In order to form an NPO or link to an NPO in area the following supportive actions can be taken:

- Connect and network with NPOs, see how they can help support the project and if the project can offer them anything.
- Become familiar with different NPOs governance structures

g) In order to take advantage of the opportunity to start a TV program based on the ZIPoPo technique the following supportive actions can be taken:

- If the project is successful contact the National Television and Video Association of the Western Cape 021 424 7575 or ntva@iafrica.com to see if the project can be given coverage or if a TV show can be created using the same technique.
- Find out about the initial ZIPoPo project in Tatarstan which was an interactive TV program which ran over a period of several years. Find out how it became so successful, how it was run, why it stopped.

16. Funding requirements

The initial pre-planning phase will be done by on a volunteer basis by me.

Funding will be needed for the year long project.

It will be hard to say how much will be needed for the three year project as the project still needs to be planned.

Following is a general Cost Analysis of the Project for 2007:

Cost Analysis for Project (2007)	
	Expected (Rand)
Facilitator 35 weeks	
Facilitating	10500
Transport R20/trip	1400
Preparation	3500
Total	<u>15400</u>
PT Members	
Transport R90/week	3150
25 Moral education Books	500
Total	<u>3650</u>
Workshop 1 for 25 people	
Transport	500
Venue	1250
Food	1250
Stationary	250

<u>Total</u>	<u>3250</u>
Workshop 2 for 10 people	
Transport	400
Venue	1000
Food	500
Stationary	100
<u>Total</u>	<u>2000</u>
Outing 1 for 25 people	
Transport	500
Venue	500
<u>Total</u>	<u>1000</u>
Outing 2 for 25 people	
Transport	500
Venue	250
<u>Total</u>	<u>R 750,00</u>
TOTAL	<u>R 26 050.00</u>

Facilitation: Total working time is 8 hours a week at R50/hr, this includes 6 hours facilitation and 2 hours preparation.

The two Workshops will be held at nature venues if enough funding is received.

It is estimated that 3 PT members might not need money for transport.

The venue cost for the outings represent the cost of going to the heatre and the cost of entering the nature reserve.

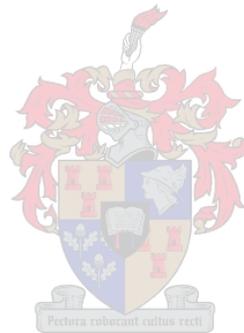
Total Cost of Phase 2 including everything: R26 050.00.

Different costing options can be done by cancelling an outing or a workshop.

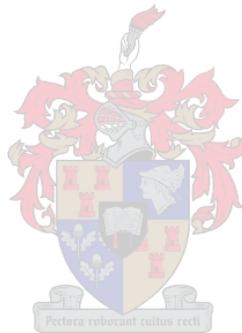
Lowest possible cost if both the outings and workshops are cancelled: R19 400.

This price still includes the stationary necessary for the workshops.

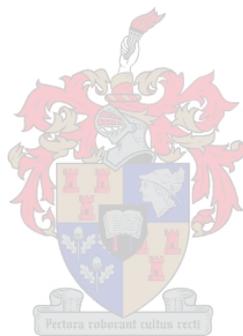
The following table contains a more detailed cash flow statement for Phase 2, showing what is spent on a monthly basis. This cash flow statement also records the financial value of unpaid support the project is receiving. There is an amount of R150 per/hr for guest speakers which would be offered if the resources were available. This is an estimated amount and could be more or less depending on how much each speaker usually charges for their time. The guest speakers though will be asked to donate their time free of charge due to the nature of the project.



CASH FLOW STATEMENT



CONTINUE



When looking at funders, the question of their involvement always comes up. Finding a sponsor with a high stake in the outcome of the project and with accountability for the projects performance could be a high plus for the project. It has been found that those projects which have the support and protection of sponsor patrons who promoted the value of the project and believed in it, were vital in keeping a project alive. This is especially important in the beginning of a project when it is trying to establish itself (Harvard Business Essentials, 2004:15). Rob Thomsett (2002:31) states that the relationship built with the funder is the most critical relationship in the project. If possible he says that sponsors should be actively participating in the planning of the project, assist the project manager and monitor how the project is faring. On the other hand active involvement of the funders might have a negative impact on the project as the funders can make various demands which can interfere with the smooth running of the project and the achievement of the goals. Prof. Kruger (2006) has said that having a funder intimately involved in a project can be a hair-raising experience and add greatly to the stress of a project manager. This question of involvement will have to be tackled once a funder or funders are found. It will be important to find out how the funder would like to be recognised, how much involvement they would like to have in the project, how often they would like to receive information and what sort of information they want to receive (Dees & et al, 2002:137).

Possible Funders:

Child Welfare in Hout Bay

Hout Bay residents

The SA Lotto

City of Cape Town

Arts and Culture Trust

Large companies e.g. Pick'n'Pay

16. Assessment

This project is first and foremost a social project. Therefore an assessment mechanism needs to be formed to show the social impact the project is having, how it is contributing to the creation of social capital which is ‘absolutely essential’ for the creation of a healthy society and ‘vital’ to societies wellbeing (Robert et al, 2004:148). As was mentioned in the introduction there are five principles which are seen to be crucial to the success of any sustainable development project. Manfred Max-Neef (2004: 30) says that we have reached a point of evolution, where mankind knows a lot but understands very little. Understanding is what is needed now, and you can only understand something that you are a part of. Therefore this accounting mechanism will need to account for more than the mere accumulation of knowledge. Although it is much harder to measure principles as appose to money, it is nevertheless extremely important if the true impact of the project is to be gauged. The true cost to society of disunity, of conflict caused by segregation, dishonesty, prejudice is vast though rarely measured. The principles will be measured in terms of how much they have been integrated by individual members in the project., how PT members are growing in their understanding of these concepts and integrating them into their lives. The principles are as follows:

- Unity in Diversity
- Equity and Justice
- Equality of the Sexes
- Trustworthiness and Moral Leadership
- Independent Investigation of Truth.

There are various ways assessments can be carried out. Consecutive questionnaires can be drawn up and answered by PT members, children who watch the performances, the facilitator, teachers, et al. The questionnaires can focus on seeing how the principles are being integrated into individual’s lives. Alternatively group meetings can be held at

regular intervals during the school year where discussions can be carried out around the principles and their effect. I as the facilitator can also keep notes on how I see the principles being integrated. For example: observing if the races are mixing more, if individuals are showing one another more respect, if the youth are questioning reality more, et al.

An assessment will also need to be carried out regarding the objectives of the project. These can be measured both quantitatively and qualitatively. Some of the objectives will change but others which can be seen as lifelong objectives will stay the same and be carried over into Phase 3. Many of these lifelong objectives also reflect the above principles. An assessment mechanism will be decided upon during Phase 1 of the project with regards to the best methods of measuring these objectives. Once the assessment mechanism has been decided upon, the assessment will be carried out by a panel of people from the relevant fields related to the project. It has been suggested that these individuals should not be involved in the project so that they remain unbiased (Kruger, 2006). At this stage it seems that individuals from the drama, psychology, educational and social work fields would be effective assessors for the panel. In addition to this, there will also be an assessment done by the members of PT and, later on by certain members in the community. The assessment done by the PT members is important in two regards. Firstly, it will help teach the youth to critically reflect on themselves and the project of which they are part of and, secondly it will help train them to think critically when they are assisting in planning the next stage project.

17. Applicant Information

I have worked with youth in many volunteer projects throughout my life. I have been involved in managing various small scale projects. I have always been involved in youth activities within my religious community. At the age of fifteen I was elected onto the Local Baha'i Youth Committee of Johannesburg to organize activities. At university I served on the UCT Baha'i Society. I also completed a youth year of service in Hong Kong where I served as a youth coordinator. These experiences have meant that I have worked with youth from many backgrounds which I feel helps me to understand and appreciate youth and diversity.

As a Baha'i I have a strong need to better the world and uplift society. I have a strong spiritual foundation which helps me to act in an ethical way and focuses my attention on seeking long term solutions to the world's problems.

I have nearly completed my Masters in Sustainable Development. My degree has provided me with a strong global understanding of societal problems and how they are interconnected. The course has also provided me with various methods to try and tackle societal problems and find sustainable solutions. I believe that sustainability is not only a material concept of how best to take care of the world we live in and provide for its inhabitants now and in the future; but that sustainability is a deeply spiritual concept and its success lies in how well the human spirit is brought into life.

I have been lucky enough find support in Hout Bay and dedicated individuals in the area. I feel very optimistic about the long term results of such a project.

20. Conclusion

De Senillosa (Eade, 1999: 193,216) quoted Chambers as saying “it is easier to write about what to do than to do it. Writing does not require courage, but courage can be needed for action and action involves conflicts of interest...” The passage goes on to explain that the most common type of action that is needed is: “patient work on small things”. I have always struggled with the concept of *bigness*, wanting to do something big that will heal and change the world. But I realize that all great endeavours start with something small and who can judge the true worth of a project anyways. Though the writing of the project proposal was not easy, Chambers was right when he said that it does not take much courage or involve a conflict of interests. I hope that through this project I will face the conflicts and gain courage. I truly feel that together with the community, we can succeed in creating something of worth that benefits a few individuals and helps leads us further on our paths of service.



19. Appendixes

Appendix 1

ZIPoPo method

The basic format features a dramatic skit performed by actors, a live audience and hosts who facilitate the discussion. The hosts begin by warming up the audience and introducing the topic for the show, after which the first scene of a situation based on the topic, is acted out. The drama freezes at a crucial point of tension, and audience discussion opens up, facilitated by the hosts who, from time to time, interject relevant points or perhaps quote brief passages from various literary or religious sources to further fuel the exchange of viewpoints. Sometimes an expert on the topic is present to contribute ideas as well. Following the discussion, which always focuses on finding positive solutions to the situation, the dramatic sketch resumes and one possible solution to the particular moral dilemma is presented. A second round of audience discussion following the dramatic conclusion helps those present to recognize a pattern of response to the problem, based on moral principles (BIC :1996).

Following variations of ZIPOPO which can be used:

- a. TV talk show which was done in Russia for three years

The TV show is very similar to a theatre show. The only difference is that the show is filmed and edited for TV.

- b. Club discussion (schools, penitentiaries, asylums, support groups etc.)

Instead of a talk and discussion a ZIPoPo show can highlight the topic and stimulate discussion. For example in juvenile jails a ZIPoPo project can be run with the aim of raising positive qualities and strengthening moral principles of juveniles of a colony, of improving the moral-psychological climate in the colony, and to help address the issue of re-education of juveniles (Bayes, 2005:8) need reference.

- c. NGO theatre group working in various settings (schools, business, hospitals)

This closely resembles PT

- d. Puppet show (nursery and elementary schools, kindergartens, etc)

Instead of actors and actresses acting out the shows the shows are done by puppets. Everything else remains the same; this can be quite good for young people.

- e. Radio version

The show is done on radio and the audience phones in and makes comments

- f. Newspaper

A newspaper writes a ZIPoPo story and asks the readers to write to the newspaper with comments on the story. Each week the comments can be printed and the story changed, incorporating suggestions made by the readers. The editor can decide how long a story should be printed.

- g. Workshops where method is taught and used by individuals

Again similar to PT, where the youth are learning the method and using it in a service project

(Wieber: 2004 ; Fattakhov: 2005)

In the words of Dr. Peseschkian (Fattakhov, 2005:1), who is on the Board of Board of Directors for the International Centre of Positive Psychotherapy and Transcultural Family Therapy Inc in Germany “ZIPOPO is a well-thought-through educational system using up-to-date achievements of modern pedagogy and the performing arts as applied to the field of mass-media. It deserves high praise and deep esteem by virtue of its effectiveness as a sustainable process for the moral regeneration and transformational healing of society, giving to participating individuals a renewed understanding of universally accepted principles of spirituality, and gently promoting the development of a conscientious attitude on the part of all participants towards the personal and societal implications of their own deeds.”

Appendix 2

Various drama methods:



1. Drama therapy: Recently drama therapy has become a professional field and has been given credence as having therapeutic potential. Jennings (1990:9-12) says that in “its essence it creates “fiction” in order for people to understand themselves in new ways through dramatic interaction on the therapeutic stage”

2. Theatre-in-Education (TIE): It is a powerful and flexible tool used to develop and enhance understanding of a selected theatre piece or contemporary issue using drama (Black Cat Theatre Company).

3. Playback theatre: <http://www.comminit.com/evaluations/st2005/thinking-1460.html> An original form of improvisational theatre in which someone from the audience tells a story of a moment or time in their life, then chooses actors to play the different roles, and then watches as their story is immediately recreated and given artistic shape (Sydney Playback

theatre, 2004). Paula Kingwell has recently created a Playback theatre group in Cape Town.

4. Theatre of the Oppressed (TO): TO has developed three main theatre methods: Image Theatre, Invisible Theatre and Forum theatre. The latter bears a close resemblance to ZIPoPo. These methods are designed to bring the audience into active relationship with the performed event and stimulate discussion, critical thinking and action in order to overcome oppression (Boal, 1992; Du Preez). Cape Heart Theatre Group is one such group utilizing the method together with TIE

5. Community Theatre: The active encouragement and involvement of people in theatre at the local level. It usually involves a theatre piece that has been put together by a group of people in the community who have a common interest; it can make use of different drama techniques (Mallon). Ikhwezi Community Theatre Festival auditions and helps community theatre groups prepare and stage productions that often deal with social and community issues.



Appendix 3

Theatre of the Oppressed and ZIPoPo

Theatre of the Oppressed was developed by Brazilian director and Workers' Party activist Augusto Boal in the 1970s. Forum Theatre is one method used by Theatre of the Oppressed to help individuals become aware of oppression. This particular type of interactive theatre is rooted in the pedagogical and political principles specific to the popular education method developed by Brazilian educator Paulo Freire. This method works from rehearsal improvisation to create a scene of a specific oppression. Forum Theatre seeks to show a person (the protagonist) who is trying to deal with oppression but

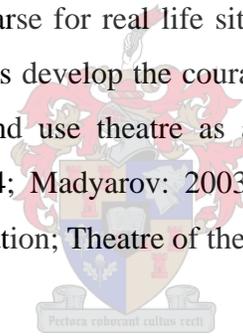
failing to, the various obstacles (the antagonists) they are facing. It seeks further to show the protagonists various ways to change their oppression. In Forum theatre a play is presented. The joker (facilitator) then tells the audience that the play will be done again, but this time if anyone in the audience would do something different to what the protagonist(not the antagonists) is doing, they should stand up and yell stop. The protagonist will then sit down and the audience member is invited forward to show their solution of the moment. Once the intervention is performed, the joker invites the audience to discuss the proposed solution, and to offer even more solutions (The Institute for Popular Education, 1992; Paterson, 1995).

Though the methods are similar and ZIPoPo has derived some of its core methods from Forum theatre, there are fundamental differences. First and foremost is the difference between the aims of the two theatre methods. ZIPoPo's aim is moral development. The audience is given a presentation which highlights moral or ethical issues. They are encouraged to find a positive solution to the situation and to choose the path which is morally correct. This is different from Forum Theatre which aims to make the audience aware of oppression and give them the means to fight the oppression. Mr. Fattakhov believes intrinsically in the power of positive example to change the world. This differs from Boal's central belief that it's vital to become aware of political oppression in order to transform society. A lovely example of the power of positive example and being an ethical individual has been noted by Mr. Fattakhov. In Russia, Mr. Fattakhov's home country many readers in the nineteenth century of the popular work by Leo Tolstoy's entitled *The Resurrection*, which tells the story of a man who forfeits his wealth and prominent position in society to repent for an evil deed he committed in his youth; radically changed their lives, confessing to crimes they had committed, donating their possessions to charity, and performing good works (BIC, 1996: 230; Theatre of the Oppressed Laboratory)

The second difference can be found in the actual method. At the crisis point in a ZIPoPo performance, the facilitator calls freeze. There then follows a discussion of the situation. The consultation is guided by the facilitator which draws on the wisdom found in the

World's Holy Scriptures, and well as the writings of prominent individuals in various fields of endeavour whether of the past or the present. Various solutions are suggested by the audience. Some of these are acted out at different times. After the consultation a final solution agreed upon by the group or perhaps decided on by the actors beforehand is acted out. The aim is to find the positive solution through group discussion. This differs from Forum theatre in that the whole play is not reacted only the decided on ending. In ZIPoPo, the facilitator also draws on outside sources to guide the discussion and greater emphasis is placed on consultation and finding a unified viewpoint.

Both methods do share numerous similarities. They both try and find solutions to everyday life problems. Both are interactive, participatory theatre forms and foster democratic and cooperative forms of interaction among the participants. Both are designed to help individuals rehearse for real life situations and foster critical thinking. The theatre forms help participants develop the courage to think independently. Finally both aim to humanise society and use theatre as a language to speak about human concerns and life (Wiebers, 2004; Madyarov: 2003: 2; Eviporou, 2002; International Theatre of the Oppressed Organisation; Theatre of the Oppressed Laboratory)



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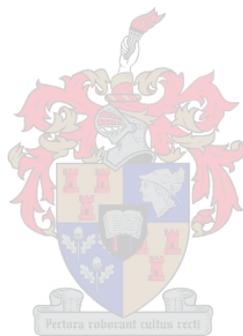
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Cash Flow Statement	Jan	Feb	March	April	May	June	July	August	Sept	Oct	Nov	Total
Facilitator												
Facilitating	450	1200	1350	1050	1500	450	300	1350	900	1200	750	10500
Preparation	150	400	450	350	500	150	100	450	300	400	250	3500
Transport	60	160	180	140	200	60	40	180	120	160	100	1400
PT members												
Transport	135	360	405	315	450	135	90	405	270	360	225	3150
Moral education Books	500	0	0	0	0	0	0	0	0	0	0	500
Workshop 1 for 25 people												
Transport						500						500
Venue						1250						1250
Food						1250						1250
Stationary						250						250
Workshop 2 for 10 people												
Transport									400			400
Venue									1000			1000
Food									500			500
Stationary									100			100
Outing 1 for 25 People												
Transport		500										500

Venue		500							1			500
	Jan	Feb	March	April	May	June	July	August	Sept	Oct	Nov	Total
Outing 2 for 25 people												
Transport											500	500
Venue											250	250
Monthly Total (Exclusive)*	1295	3120	2385	1855	2650	4045	530	2385	3590	2120	2075	26050
Cumulative monthly total	1295	4415	6800	8655	11305	15350	15880	18265	21855	23975	26050	26050
Non paid services												0
												0
Guest speakers R150/hr	450				450			450		450		1800
Preparation for workshops R50/hr						900			900			1800
Preparation for outings R50/hr	50									50		100
Facilitating workshops R50/hr						1000			1000			2000
Assessment						4000					4000	8000
Monthly Total Non paid services	500	0	0	0	450	5900	0	450	1900	500	4000	13700
Cumulative Monthly Total (Inclusive)	1795	4915	7300	9155	12 255	22200	22730	25565	31055	33675	39750	

* Exclusive of Non-Paid Services