



INTERIM

***Project Narrative Report to
WCS-AHEAD Funded***

Bennde Mutale - Community Theatre Outreach Programme

by

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January - May 2009

Project: Community Theatre as a Communications and Outreach Tool to Support Local Level Scenario Planning Initiatives within the GLTFCA

Prepared by: ResourceAfrica

Reporting Period: January - May 2009

Narrative Report

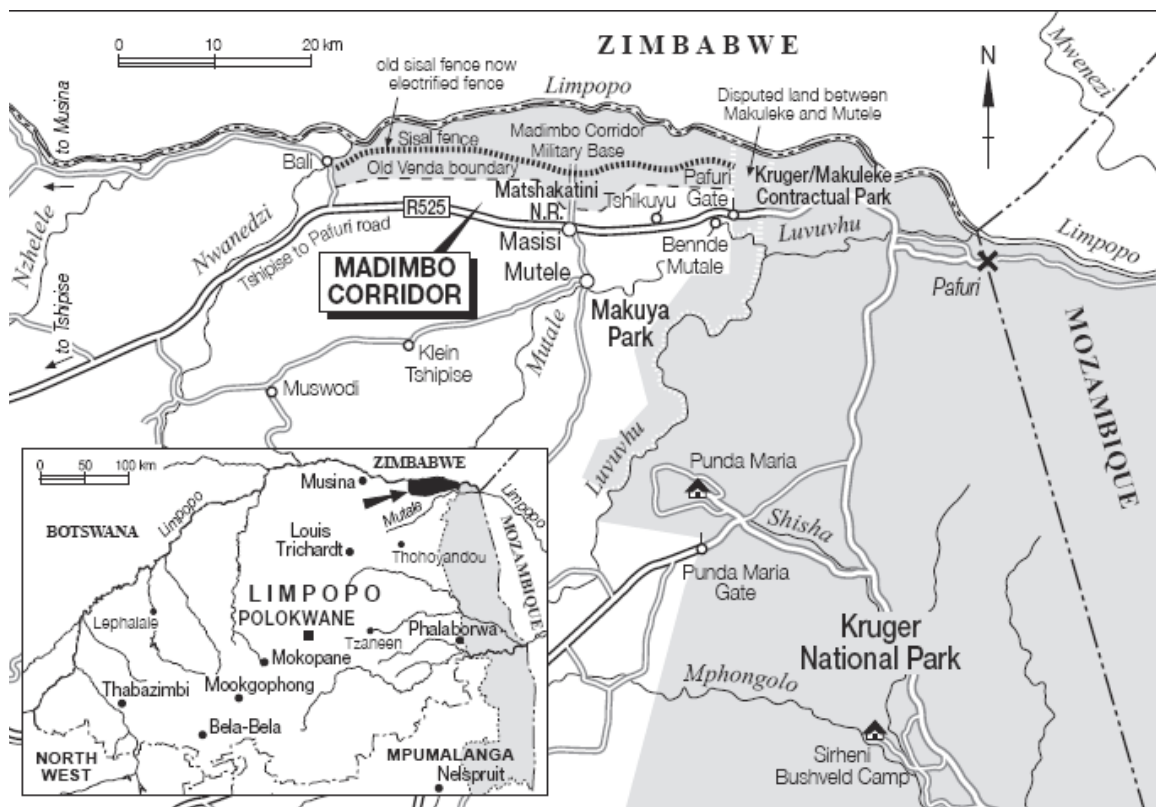
1. Executive Summary
2. Project Background and Objectives
3. Project Progress
4. Project Challenges and Next Steps
5. Financial Report

Annexes

Acronyms

RA	ResourceAfrica
BM	Bennde Mutale
BTG	Bennde Mutale Theatre Group
GLTFCA	Great Limpopo Transfrontier Conservation Area
CTOP	Community Theatre Outreach Programme
CBNRM	Community Based Natural Resource Management
WCS	Wildlife Conservation Society
AHEAD	Animal & Human Health for Environment And Development
CNRM	Community Natural Resource Management

Map of Bennde Mutale Area



1. Executive Summary:-

This narrative report has been compiled by RA for submission to WCS-AHEAD in accordance to RA's contractual obligations under the project "Community Theatre as a Communications and Outreach Tool to support Local level Scenario Planning initiatives within the GLTFCA"

This document reports on implementation activities, the impact, challenges and constraints encountered by the project and suggestions for the follow up activities. Financially, the project is proceeding within budget. Even operating under difficult and unpredictable conditions the project has so far managed to achieve most of its objectives. Apart from the challenges, unpredictable constraints which are discussed hereunder, overall the project is doing well and so far neighbouring villages are demanding similar projects to be implemented in their areas.

Process and training. A total of 6 'actor-facilitators' (4 women and 2 men) were selected and trained from the community of Bennde Mutale in theatre and research techniques. Following training and identification of key issues and drivers of change the Bennde Mutale Theatre Group has developed various scripts and plays. Beyond the direct training and theatre processes, the overall initiative has also contributed significantly to the development of intra-community cohesion and conflict reduction with the neighbouring Makuleke community. The initiative has also experimented with additional 'arts' tools for local scenario planning through piloting 'photo stories' as a mechanism for the community to express views on drivers and plausible futures.

Performances. The group has managed to perform the shorter version of the play 6 times to its neighbouring communities. This was to extract issues from the community and build up a full length 45minuter. The finale version of the 45minuter was first performed for the Bennde Mutale community on the dates below.

- 3 and 17 May performances for the Bennde Mutale community; 7 May 2009 - Nwanedi Game reserve at a local stakeholders meeting for the GAZA GLTFCA organized by IUCN/CESVI; 21 May 2009 – Birchwood Hotel-Johannesburg at the Climate and Equity Advocacy Workshop for Southern Africa organized by Norwegian Church Aid and ResourceAfrica and attended by range of NGOs and donors involved in climate change and community adaptation.*

Next steps. The key next step is the extension of the process from Bennde Mutale to carrying out performances of the play and interactive discussion on drivers and change in Mozambique and Zimbabwe and share experiences.

2. Project Background and Objectives:-

This project seeks to promote the use of theatre and related artistic media in bridging the communication gap between policy makers, public and non-governmental institutions, the private sector and local communities, in the context of conservation, sustainable use of natural resources, climate change and scenario planning in the GLTFCA. The Bennde Mutale community lives in an arid area and close to the geo-political boundary zone of Madimbo Corridor, which is a very remote, poor and marginalized area within the GAZA GLTFCA (see project document for details). This project, through theatre, aims to help the Bennde Mutale community to articulate their needs, aspirations, challenges and successes.

The project builds and works in partnership with on-going scenario planning initiatives, which are understood as creative stories about the future, “plausible futures, each an example of what might happen under particular assumptions,” by the Centre for Applied Social Sciences (CASS) at the University of Zimbabwe.

Two important decision levels are targeted in this project:

- ⇒ The production of local messages, to be achieved through research at a local level, refined through performances for local audiences and feedback through facilitated discussions
- ⇒ communicating emerging issues to policy and decision makers involved in the planning of the GLTFCA and management officials at the Makuya Park.

The overall goal of this project is to contribute to themes on human health, livelihoods, land use and ecosystem goods and services within the GLTFCA. The project aims to achieve the above goal through theatrical and creative communications (actor-facilitators) support to; the ongoing scenario planning initiative; and the Makuya Forum that facilitates communication and exchange between the Makuya Park and local residents in Bennde Mutale

Objectives

- ✓ To use culturally appropriate and creative communication and facilitation tools such as theatre and dance to showcase ongoing local level scenario planning processes within the GLTFCA, with Bennde Mutale community (SA) acting as a pilot site and hopefully, in the long term, extending into Mozambique and Zimbabwe.
- ✓ Select and train 6 actor-facilitators from within the Bennde Mutale community to research key drivers of change from local perspectives – and in particular with regard to natural resource issues (water, land, climate change) and social and health issues (HIV-AIDS, malaria, etc.)
- ✓ To produce short plays based on this participatory research to gather wider views and then develop a 1- hour play for provincial performances and performances in Mozambique and Zimbabwe.
- ✓ To assess in this pilot phase the value of community theatre in village scenario planning and in addressing information exchange on climate change and health issues.

3. Project Progress:-

The project has managed to pursue its purpose in relation to the outputs and the work plan. (See workplan attached as Annex 2).

Project and Institutional Establishment:-

ResourceAfrica is the implementing agency for the project, with Kule Chitepo RA-SA Director as the overall supervisor and Simon Anstey RA-UK responsible for project management. The coordinator and artistic director of the project is Nkululeko Chunky Phiri.

In the partnership basis for scenario planning with CASS, support was received from Mike Murphree and Peter Mudzanani who provided technical advice in local level scenario planning. Along the way we have managed to get technical support from David Cumming - CESVI: Zim, Paolo, Sylvia, Clara all

from CESVI, Noqobo from The Department of Home Affairs, Jeanette Manjengwa of CASS and the BM community.

The community of Bennde Mutale provided the 6 actor/facilitators. These individuals had never been involved in any performing arts ever and it is their first time to be in such a project. They initially had no knowledge about scenario planning, sustainable use of environment and climate change.

The project document and original work plan envisaged that Chunky Phiri would work with a Local Advisor from Bennde Mutale. However, the selected person Charles Munzhelele unfortunately died in a car accident just prior to project field implementation and, characteristic of the fissions that existed with factions of the community at the initial period of the project, a lot of fights and complexities broke out within the youths to fill this vacancy. Considerable supernatural activities were thrown around in the village which ended up interfering with the process and the post of a local advisor and so the funds for the post we re-allocated on that budget line.

This example illustrates some of the underlying tensions that existed in the Bennde Mutale community at the start of the project and which required a flexible approach to be taken that emphasised transparency and building of trust. The people of the area were divisive internally along age divisions, traditional versus modern 'leaders', between different perspectives on land use choices and with tensions between the BM and nearby Makuleke community and local perspectives and local government decisions. The CASS scenario programme had been stalemated for the period immediately prior to this project and has remained largely so during its implementation; complicating an initiative designed as a partnership approach to link scenario planning outcomes with theatre and arts techniques. External interventions have also been complicated also by 3 separate BM youth 'leaders' acting as 'gatekeepers' for any external initiatives and specifically controlling access to work or income possibilities for their own followers. The result of these various features was a general sense of 'apathy' (as self-described by a number of community members) towards change possibilities.

The approach of the Theatre Initiative was to avoid further entrenching 'projectised' modes by involving respected and diverse members of the community in the selection and recruitment of local actor-facilitators, maximising the transparency of the way of working and through Chunky Phiri living amongst the local community and building up trust and relationships with them over the initial 3 months of the initiative. The initiative also benefited from the fact that it was designed and introduced to Bennde Mutale by Dr Webster Whande who had long worked in the area. Finally the initiative by providing tangible and intangible benefits ranging from training, capacity building and work for youths with few other opportunities, an apolitical forum/process around which different groups and interests could meet and based around humour and local expression has acted to facilitate wider communications within and between communities than was envisaged. One example being the request by the BM community to Chunky Phiri to facilitate the first meeting for 15 years between the BM and nearby Makuleke community to resolve long standing disputes.

Development of Actor-Facilitators and Scripts/Plays

Auditions were held, and they were characterized by a large attendance of women compared to men. The transparent selection process involved a board made up of widely respected members of the community including school teacher and a volunteer development worker. Out of 60

participants 5 were men and the rest women. From this exercise we managed to select the final 6 actor/facilitators – 4 women and 2 men.

The 6 actor/facilitators are Ramabandla D. Naledzani, Siphuga Voster, Munzhelele E. Elelwani, Chauke G. Mthabeni, Hlungwane M. Sheluzdani and Munzhelele C. Thingahangwi.

At our internal workshop with the actors we raised issues and challenges that the community is facing. HIV-AIDS, malaria, cholera, and the high level of illiteracy came up as the main challenges in this village. We took our research to the community where we conducted door-to-door surveys and the very same issues came out of it.

After the auditions there was a six week period of conceptual development and script development. This was a collective process where we had to draw from the community and actors experiences. Issues were drawn from the youth to the oldest people in the community. We picked a few overwhelming issues and we created a 15minute play. This is the play that we performed around the village and after every performance we invited the community to share their views and issues. We managed to get a lot of issues which we used to develop the full length theatre piece.

After four performances we had two intensive weeks of theatre development skills which included music-singing, dancing, acting, and facilitating running concurrently with creating and rehearsing a full theatre piece. By the first week of May we had managed to come up with a polished full length theatre piece. This full length 45 minute production can be split into other 3-15minute plays and performed separately.

Challenges in the conceptual and script development process:-

- ✓ One of the major challenges was the language barrier. 5% of the community can communicate in English. It took Chunky Phiri a month to learn and communicate in *ChiVenda* and for that period of time he was working with a translator.
- ✓ Finding the easiest, best ways to explain climate change, scenario planning to a community that had no understanding of sustainable use of environment.
- ✓ Transformation and tapping on raw talent into refined actor/facilitators.
- ✓ Not getting the necessary feed or technical support from the local level scenario planning project, that was crucial for development of the script.

Performances:

Performing under the name Bennde Theatre Group (BTG), the group has managed to perform the shorter version of the play 6 times to its neighbouring communities. This was to extract issues from the community and build up a full length 45minuter.

The final version of the 45 minute play has been performed as follows.

- 3 and 17 May performances for the Bennde Mutale community;
- 7 May 2009 - Nwanedi Game reserve at a local stakeholders meeting for the GAZA GLTFCA organized by IUCN/CESVI;
- 21 May 2009 – Birchwood Hotel-Johannesburg at the Climate and Equity Advocacy

Workshop for Southern Africa organized by Norwegian Church Aid and ResourceAfrica and attended by range of NGOs and donors involved in climate change and community adaptation.

This production communicates the needs, challenges and perspectives of disadvantage communities like BM which the actors are from in relation to NRM, conservation, diseases related to climate change, effects of climate change and its adaptive methods-scenario planning. The production also focuses on telling a story of people who once lost their land to the Government when it was fenced from them, later own they managed to repossess the land but there are still denied access. This production tells the stories of BM and two neighbouring countries Zimbabwe and Mozambique through song, dance, acting, story telling, humour and music.

Comments on Performances from Audience: This was an open session exercise conducted after every performance.

Lamson Maluleke:- Makuleke CPA, *ResourceAfrica managed to work and break ice in a place no other NGO had thought of working. Only after we have seen your achievements with the community of BM that is when a lot of NGO's are willing to work in the area.* Lamson said he would like to see these NGO's and government institutions engaging RA in their planning and implementing as *RA have earned trust and respect from the community.*

He also thanked RA for facilitating the possibilities of the Vendas in BM and the Shangaans in Makuleke reuniting and working together again. *Since 15years back the two had never seen eye to eye. Only in March Edward Siphuga approached RA (Chunky Phiri) and asked if they could facilitate dialogue between them and the Makuleke's. It took a few phone calls and dates where set for the meeting. Finally the Makuleke CPA agreed to meet with BM community.* The 9th of May was the first meeting in 15years.

Edson Mutele:- Mutele tribal authority, *He was very proud of the first theatre group from BM. He expressed his full support and promised to introduce the group to resource people he knows to enhance the quality of the play, theatre, musical and other skills that could be important to the group.*

Mike Murphree:- Scenario Planning Project Bennde. *He applauded the group for major improvements from the first time he saw them perform in March. Mike said the actors where so confident and the play was beautifully structured.*

David Cumming:-CESVI Zimbabwe. *"The play was clearly interpreted and received very well by the audience and it is obvious that the key themes and messages of the play were clear and appreciated by the majority".*

Makonde Linoni Mbedi:- SABC's Phala Phala FM - indicated they enjoyed the play. *A true story with hard hitting issues but told in a very simple, clear and humorous way. He also expressed his interests in working with the group in sharing some issues which he feels need more emphasis.*

Delivery of specified output so far: The activities detailed above resulted in the delivery of the outputs specified in the project proposal. These were:

- ✓ Development of a 45 minute theatrical production which encompasses 3-15minute productions to support local level scenario planning.
- ✓ 6 times 15minute performances and 2 full length performances delivered as of now, more shows to be delivered in neighbouring villages and on the exchange programme to Zimbabwe and Mozambique.
- ✓ Creation of alternative livelihoods in very remote, undeveloped and underprivileged community.
- ✓ The development of a one size fit all theatrical production which can be performed in any country space and anytime.
- ✓ Improved skills and capacities within BM to engage in further environmental education activities and initiatives. The major challenge is that in BM there is no key individual who has an in-depth knowledge and understanding of issues, process and approach for environmental community extension activities and managing the project further if RA pulls out.
- ✓ An internal assessment of the project and value of using theatre/arts in local level scenario planning and communicating key drivers of change (undertaken by Dr Webster Whande in mid May – final report being drafted).

4. Project Challenges and Next Steps

Challenges and Solutions

The challenges of engaging in a relatively difficult communications initiative in a community and social setting of considerable complexity has been discussed previously. The evidence that the local selection of ‘actor-facilitators’, the use of theatre methods and an inclusive transparent process suited to local norms of conflict reduction has been successful in generating considerable support at local level, bodes well for this pilot initiative to be further expanded in other areas where initial community cohesion is likely to be higher but equally complex.

Retaining the focus of the process and productions at the local level (eg such as the use of the vernacular in much of the plays) presents challenges in performances at the other targeted scales of provincial, national or donor/NGO audiences and senior decision makers in the GLTFCA process. However, this has been addressed through the use of additional English in the longer play (involving the teaching of English to the local actors) and through communication in dance and mime that are universally appropriate. The effectiveness of the play as a communication tool at these levels and to non-South African audiences will be further tested and refined during the visits to Mozambique and Zimbabwe (where *ChiVenda/ChiShona* and *Shangaan* are also widely spoken). However, the decision has been taken to retain the prime focus as being local perceptions and communication rather than develop a separate targeted play at considerable expense for national/international audiences or for a more ‘entertainment’ angle. Avenues are also being explored to produce a DVD of performances to provide wider access to the play.

A more fundamental challenge has been the issue of how to target the evolution of scenario planning and identifying key drivers and ‘plausible futures’ in the somewhat stalemated process of the CASS scenario planning programme for which this initiative was designed to compliment. In

addition to the use of theatre and actor-facilitator mechanisms to research key drivers of change, this initiative has also initiated an experiment in May with the use of 'photo stories' as a 'arts' means to identify drivers and a set of view about the future for BM. This has been led by Dr Webster Whande and undertaken during an assessment process of theatre/arts approaches of this project.

The 'photo-stories' process involved the use and distribution of inexpensive (\$5) disposable cameras to selected groups in the BM community. The aims of the photo stories were to further identify driving forces for change and prepare for discussions on plausible futures. This method relied on the residents themselves photographing local features that they hold dear in their lives. Fifteen disposable cameras were purchased for this exercise and distributed to self-selecting groups of people. The selection of who to work with on the photo stories was based on already existing groups and a spread of people within the different socio-economic groups previously developed in 2005. As interest in working with cameras and developing stories grew, it became necessary to group individuals together.

Three main questions guided the process and what kind of photos to be taken. The first question was for participants to photograph a feature that they held dear or that was important in their lives. The second aspect was for them to think what is important about the feature and write this down (a story about the importance of the feature they had photographed). The second aspect was on how such a feature was currently used and the final was on what future they saw in the feature, what the threats and opportunities are. The following is a description of the process by an observer:

The main fear was that community members might fail to use the disposable cameras and not understand the concept of telling stories through photos but that proved not a problem with the help of the local professional photographer Ndanganeni Mudzanani who played an important role in explaining the process and demonstrating the use of the gadgets. Disposable cameras were distributed to individuals from sex workers to traditional healers, community groups such as the Stockvel group of ladies who mould bricks, vegetable irrigation and pig farming, the Citrus group, the youth group.

The photos were developed on the 15th and on the 16th there was an exhibition at Madhavhila School for the community. Before the exhibition opened at 8am the community met for their usual Koro (gatherings). It was then that the community members who did not participate in the photo stories were invited to school for the exhibition. The response was overwhelming as all community members swamped the school to see the pictures after the koro.

The photo owners were asked to pick a series of photos from their collection, stick them on to a manila sheet in order of events unfolding. Then below the photos they write their stories in relation to the photos using the guide words such as "before, current and to be". It was an easy exercise for the community as they worked collaboratively to identify challenges, drivers and plausible features. For the first time in many years a community that is marred by disagreements, fights, mistrusts put their differences on the side and seemed to be working towards the same goal. Surprisingly joining in the writing of stories was some community members who did not participate in taking photos. They felt it was part of their right too to contribute in this exercise.

The whole exercise took about 2hrs and then after we had an extra hour of informal but very useful and informative discussion with the community members as we deliberated on these challenges and way forward. Most of their stories focused on challenges in border jumpers coming to steal cattle, HIV & AIDS, drought, shortage of water and firewood and medicinal plants/trees.

The stories are in the process of being translated into English and the photos being developed into a small booklet (A3 calendar format and ring bound) that will carry the stories with each photo. A reflection on the stories once they are translated will be undertaken by Webster Whande after

which a recommendation for further clarification will be taken. A more detailed analysis of the stories and use of this additional 'arts' approach to scenario planning will be undertaken.

Next Steps

1. Consolidation of the play and exchange visits and performances in Gaza Province, Mozambique and Chiredzi District, Zimbabwe (GLTFCA areas).

The current priority of the project is the organisation, coordination and logistic requirements for taking the BTG and play process to the neighbouring communities in Mozambique and Zimbabwe. Liaison has been established with the CASS Scenario Planning initiatives in these countries coordinated through Dr Jeanette Manjengwa to identify appropriate villages, venues and audiences. In addition contacts have been made with other agencies and initiatives to ensure the play and process can target relevant locations – Mozambique the IUCN/CESVI sites through Roberto Zolho of IUCN Moz, the Limpopo NP and surrounding communities through Baldeu Chande, Warden Limpopo NP and others; - Zimbabwe Chiredzi RDC and others through CAMPFIRE Association, Charles Jonga.

The budget (at \$7,000) is limited for this exchange process but through use of over land truck mechanism the logistics and costs of accommodation and food should be minimised.

2. Development of sustainable future for the BTG.

With a trained Bennde Mutale Theatre Group now formed and active, the next steps are to identify and market the BTG to undertake further research and theatre/arts initiatives to both provide longer term livelihood options for the team and ensure that their skills and plays can contribute to development and planning options on the South African GLTFCA process and others.

3. Assessment Process and Replication of Pilot Initiative

At the end of June 2009 RA will conclude the WCS/AHEAD funding support for this initiative through an assessment process of the lessons learnt from the pilot project.

For replication of the pilot process, RA has prepared a number of proposals for national and regional theatre/arts based on this pilot and largely focused on addressing the critical communication challenge around community climate change adaptation. These are a/ a proposal to the Swiss SDC related to Zimbabwe b/ to NORAD and Development Marketplace/WB both for regional theatre/arts programmes. Assuming one or more of these proposals are supported, then the project should achieve the aim of replicability.

4. Project Final Narrative and Finance Report

At the end of July RA will submit a final narrative report to WCS/AHEAD on the project and a final finance report.

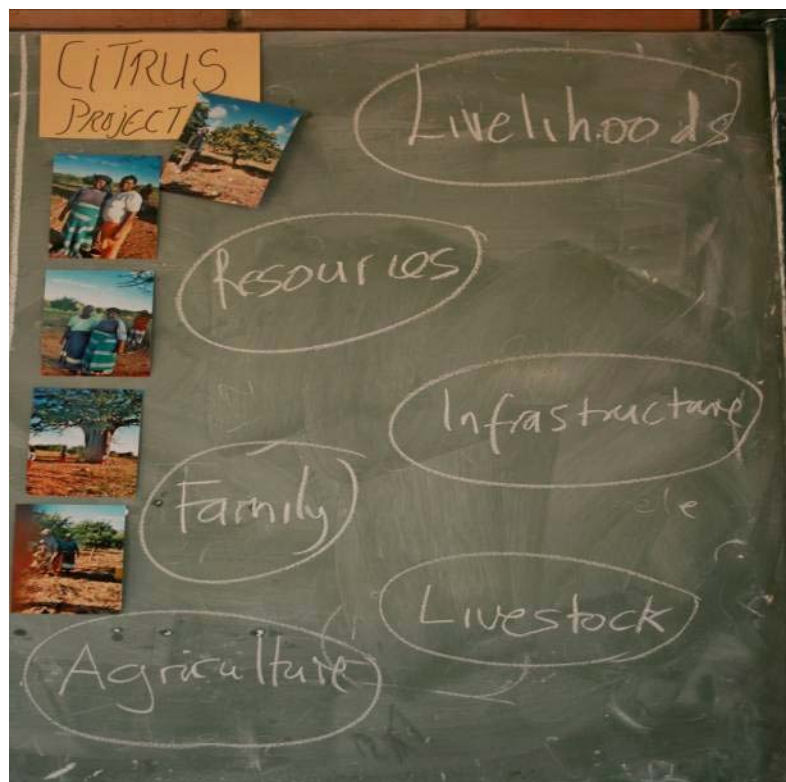
5. Financial Report

Attached to this Interim Progress Report is an Excel Finance Report detailing the current status of funds, the project budget and the remaining balance.

This report indicates that the project has been implemented in line with the original grant and budget provisions and adequate funds remain for the next steps and conclusion of the project.

Annex 1 Photos

1/ Photos produced in the 'photo-stories' scenario planning pilot.



2/ Photo of process of community involvement in photo stories



3/ Miscellaneous Photos of play/performances/actors







ANNEX 2 Work Plans

AHEAD-Scenario Planning Theatre Project		
8 Month Work Plan		
Name:	Chunky Phiri	
Function/Position	Consultant	
Project Description:	AHEAD-Scenario Planning Theatre Project	
Week Commencing:	November 2008 – June 2009	
PROJECT PHASE	TASKS	MEASURABLE
PHASE 1	<ol style="list-style-type: none"> 1. Organise logistics and planning framework for project 2. Visiting other RA working sites. Finding possibilities of linking, engaging and collaborating theatre as a medium of communication. 3. Support evolution of theatre programme of RA 	NOV – DEC '08
PHASE 2	<ol style="list-style-type: none"> 1. Identification of local theatrical and facilitation team 2. Training in theatrical and facilitation skills 3. Training-activities in scenario planning methodology 4. Identification of what local residents perceive as the main driving forces (eg climate change) and the plausible futures. 	JAN – FEB
PHASE 3	<ol style="list-style-type: none"> 1. Local theatrical productions and Performances. 2. Facilitation of scenario planning methodology 3. <u>Prepare mid term progress report + finance report (progress report by 1st week May)</u> 	MARCH - APRIL
PHASE 4	<ol style="list-style-type: none"> 1. Theatrical and facilitation process at district and provincial levels 2. Exchange visits to Mozambique and Zimbabwe 3. <u>Project Report writing – due by end of June</u> 	MAY - JUNE
PHASE 5	<ol style="list-style-type: none"> 1. Monitoring and evaluation 2. Linkage opportunities to other initiatives 3. Research and feedback 4. <u>Final Reports (Narrative and Financial due by mid August)</u> 	

WORK PLAN – Bennde Mutale Theatre and Scenario Planning Project

ACTIVITIES	Sub-ACTIVITIES	WHO	WHEN	COST
<ul style="list-style-type: none"> Attend meeting in Bennde Identify + Meet with the local facilitator Find a rehearsal venue 	<ul style="list-style-type: none"> Finalise accommodation Formal introduction to the community Meet with community & establish relationship 	Mike & Chunky Mike & Chunky Chunky	Early Jan	Transport to & from Accommodation in Bennde. Communication costs
<ul style="list-style-type: none"> Back to settle in Bennde 	<ul style="list-style-type: none"> Briefing meeting with local facilitator(s) 	Chunky	Jan	Accommodation costs & transport
<ul style="list-style-type: none"> Identify local theatrical & facilitation team 	<ul style="list-style-type: none"> Introduction to arts skills 	Chunky, local facilitator & Peter	Jan	
<ul style="list-style-type: none"> Finalise auditions and select the top 6 actors 	<ul style="list-style-type: none"> Finalise 6 actors selected Keep contact with Mike Peter and locals 	Chunky	Jan	
<ul style="list-style-type: none"> Skills training begins 	<ul style="list-style-type: none"> Salaries for the actors @ \$225x6 & the local facilitator @ \$375 	Chunky	Jan-End	R12 125
<ul style="list-style-type: none"> Theatrical skills training 	<ul style="list-style-type: none"> Purchase stationery for the office, training note pads for actors 	Chunky	1 st week Feb	R5 000
<ul style="list-style-type: none"> Facilitation skills training Start to workshop a 15minute play with actors 	<ul style="list-style-type: none"> Purchase of rehearsal costumes Make & buy props from locally available resources 	Chunky	2 nd week Feb	R5 000
<ul style="list-style-type: none"> Performance of the 15minute play 	<ul style="list-style-type: none"> Script development of the 	Chunky & local	3 rd week Feb	

<ul style="list-style-type: none"> Workshop of the 1hr main show 	main play	facilitator		
<ul style="list-style-type: none"> Rehearsals of the main play 	<ul style="list-style-type: none"> Make & Purchase props, costumes 	Chunky & local facilitator	4 th week Feb	R25 000
<ul style="list-style-type: none"> Salaries for the actors @ \$225x6 & the local facilitator @ \$375 	<ul style="list-style-type: none"> Invite locals for an open rehearsals 	Chunky & local facilitator, RA	Jan-End	R12 125
<ul style="list-style-type: none"> Open Show rehearsals 	<ul style="list-style-type: none"> Discuss the show and redirect if necessary 	Chunky, local facilitator & actors	March	
<ul style="list-style-type: none"> Open show Dress rehearsals 	<ul style="list-style-type: none"> Invite local authorities Workshop of the play after the rehearsals 	Chunky, local facilitator & actors	March	
<ul style="list-style-type: none"> Rehearsals 	<ul style="list-style-type: none"> Specific rehearsals in relation to comments from the workshop. 	Chunky	March	
<ul style="list-style-type: none"> 4 Days break come to Pretoria 	<ul style="list-style-type: none"> Continue supporting RA in Theatre development plan initiatives 	Chunky & actors	March	Transport to & from Bennde. Accommodation in Pta
<ul style="list-style-type: none"> Organise local performances 	<ul style="list-style-type: none"> Open dress rehearsals 	Local Facilitator	April	
<ul style="list-style-type: none"> Performances within Bennde & surrounding areas Link with Mozambique & Zim for possible performances within the GLTFCA 	<ul style="list-style-type: none"> Facilitation on scenario planning methodologies Talk with Janet Manjengwa-Zim Vasco Acha-Moza Organise accommodation for actors in Moza & Zim Transport for the exchange visits Book venues for shows 	Chunky, local facilitator, Janet, Vasco, RA, actors	April	Communication costs,

<ul style="list-style-type: none"> • Leave Bennde for exchange visits 	<ul style="list-style-type: none"> • Secure transport • Secure accommodation • Secure performance venues 	Chunky, local facilitator, Janet, Vasco, RA, actors	May	R50 000
<ul style="list-style-type: none"> • Shows in Moza & Zim 	<ul style="list-style-type: none"> • Draw on info, issues, for a possible regional theatre piece • Establish links for starting similar theatre groups in Moza & Zim 	Chunky	May	
<ul style="list-style-type: none"> • 2 weeks in the field then back to Bennde 	<ul style="list-style-type: none"> • Link the theatre group with local private lodges around Bennde for performances. 	Chunky & local facilitator	May	
<ul style="list-style-type: none"> • Monitoring Evaluation & review 	<ul style="list-style-type: none"> • Preparation of report 	Chunky	June	