

**DRAMATIC  
NEED**

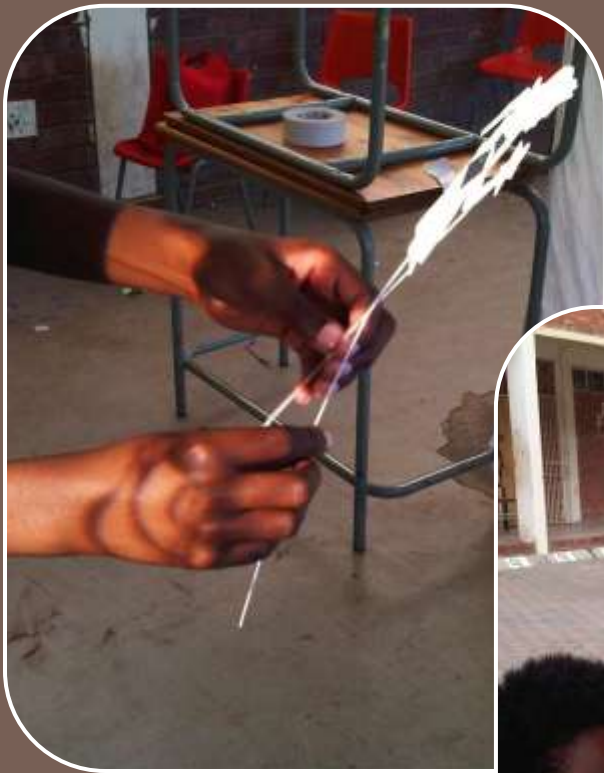


**2011**

**IMPACT  
ASSESSMENT**



**dramatic  
need**



In November 2010, DRAMATIC NEED initiated...



## ...a comprehensive impact assessment policy

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to detail the family backgrounds, quality-of-life, education and aspirations of the at-risk children and youth with whom the charity works daily. In addition, Dramatic Need asked participants to discuss and rate the impact past performing and visual arts workshops had on them.

Through written testimony and surveys written in the local Sesotho language, Dramatic Need has collected information from 119 participants of all ages and backgrounds. Students were informed the information was collected to improve programmes and to assist with funding. In addition, students submitted anonymous surveys for confidentiality. Participants in the surveys have taken part in at least three Dramatic Need workshops since it began teaching workshops in early 2008. This document details collected information through a variety of statistics, graphs and charts. All original testimony and surveys are available upon request.

The bulk of students surveyed participated in volunteer-led workshops within their school environment. Until 2010, Dramatic Need was managed and run by volunteers. The charity lacked both the capacity and human resources to embark upon a comprehensive impact assessment analysis. With the welcome addition of one full-time staff member based in Viljoenskroon, South Africa, Dramatic Need was able to begin the process of collecting information with the view of developing a comprehensive impact assessment policy. The opening of The Pete Patsa Community Arts Centre in 2011 will provide numerous opportunities to understand and reflect on the quality of work provided by Dramatic Need staff and volunteers, away from the often chaotic and distracting environment of the government schools.

Dramatic Need aims high and as a result their impact assessment is on-going. This organisation will implement a series of youth-directed video surveys in mid-2011 as part of a continual process to improve its programmes. It is of utmost importance that future information collected is primarily youth-led in order to provide a forum where children feel safe to discuss any problems, queries or suggestions they have regarding the Dramatic Need programme. Dramatic Need seeks to serve its youth and children through the arts with the continued knowledge that workshops are created to positively impact its participants with their needs in mind.



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# How to use this impact assessment

Dramatic Need has divided this impact assessment into four parts to give you a comprehensive view of the people it serves, the schools where it works and the effects the performing and visual arts have had on its participants.

Part I: Survey results in graphs, tables and charts, complete with a brief statistical analysis.

Part II: Testimony and quotations provided by past and current students.

Part III: In Summary

Appendix: A comprehensive look at the schools and other institutions with which Dramatic Need partners.

# PART I: STUDENT SURVEY RESULTS





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# Part I: Student Survey Results

- 34 youth surveys were collected at three different Secondary Schools in Rammolutsi in 2011. Students ranged from 13 to 20 years of age. The survey consisted of 24 multiple choice and 7 short answer questions
- A similar children's survey, written in the main home language Sesotho, was completed by 85 Primary School students. Students ranged from 11 to 15 years of age. The survey consisted of 36 multiple choice and 2 short answer questions.
- There were 10 common questions between the two different surveys.
- A total of 119 surveys were completed, offering Dramatic Need a diverse sampling of information.
- The surveys reflect findings in the Rammolutsi/Viljoenskroon area of the Free State, South Africa. A comprehensive impact assessment will be initiated in July 2011 for the other rural areas where Dramatic Need works, both in South Africa and Rwanda.

# Dramatic Need surveyed a sample of students from Primary and Secondary Schools in Rammolutsi township, South Africa.



## Primary Schools

### **Ntsoanatsatsi Primary School**

ABOUT: Ntsoanatsatsi P.S. is the oldest Sesotho primary school in the region. With 1,411 students it is also the largest primary school in Rammolutsi township. Students at this no-fee, government school mostly reside within the township or the nearby town, Viljoenskroon. The students here primarily walk to attend school. An estimated 60% of the students are recipients of a monthly R270-Child Grant from the government as a result of unemployment or low-employment within their family. Dramatic Need began its work with this school in early August 2010.

### **Huntersvlei Primary School**

ABOUT: Huntersvlei P.S. began as a farm school during the Apartheid-era, educating the children of workers on the surrounding farms. With the transition in 1994, Huntersvlei P.S. became a government-funded school and has slowly been in transition to moving to a new portion of Rammolutsi township. In 2011 the school moved from ramshackle buildings on the farm to a series of mobile units in Phahameng and now serves 640 students. A vast majority of the students at the school commute from a range of farms where very few of the residents are consistently employed. It is by far the most underserved school in the district. Dramatic Need began its work in this school and has been sending volunteers there since 2006.

## Secondary Schools

### **Kgolagano Secondary School**

ABOUT: Kgolagano S.S. sits between two of the largest informal settlements in the Rammolutsi township. It is the second largest secondary school in the township, with a total of 994 students. The school estimates a total 175 of its students are orphaned and at least 22% reside in the surrounding squatter camps. Dramatic Need has worked with students from this school since 2010.

### **Rehauhetswe Public School**

ABOUT: Rehauhetswe P.S. recently lost half its student-body to a newly built school elsewhere in the township and now serves 568 students. Situated on the edge of the township, 12% of Rehauhetswe students walk to school from local farms. Dramatic Need began its work with this school through a local drama performance in 2010.

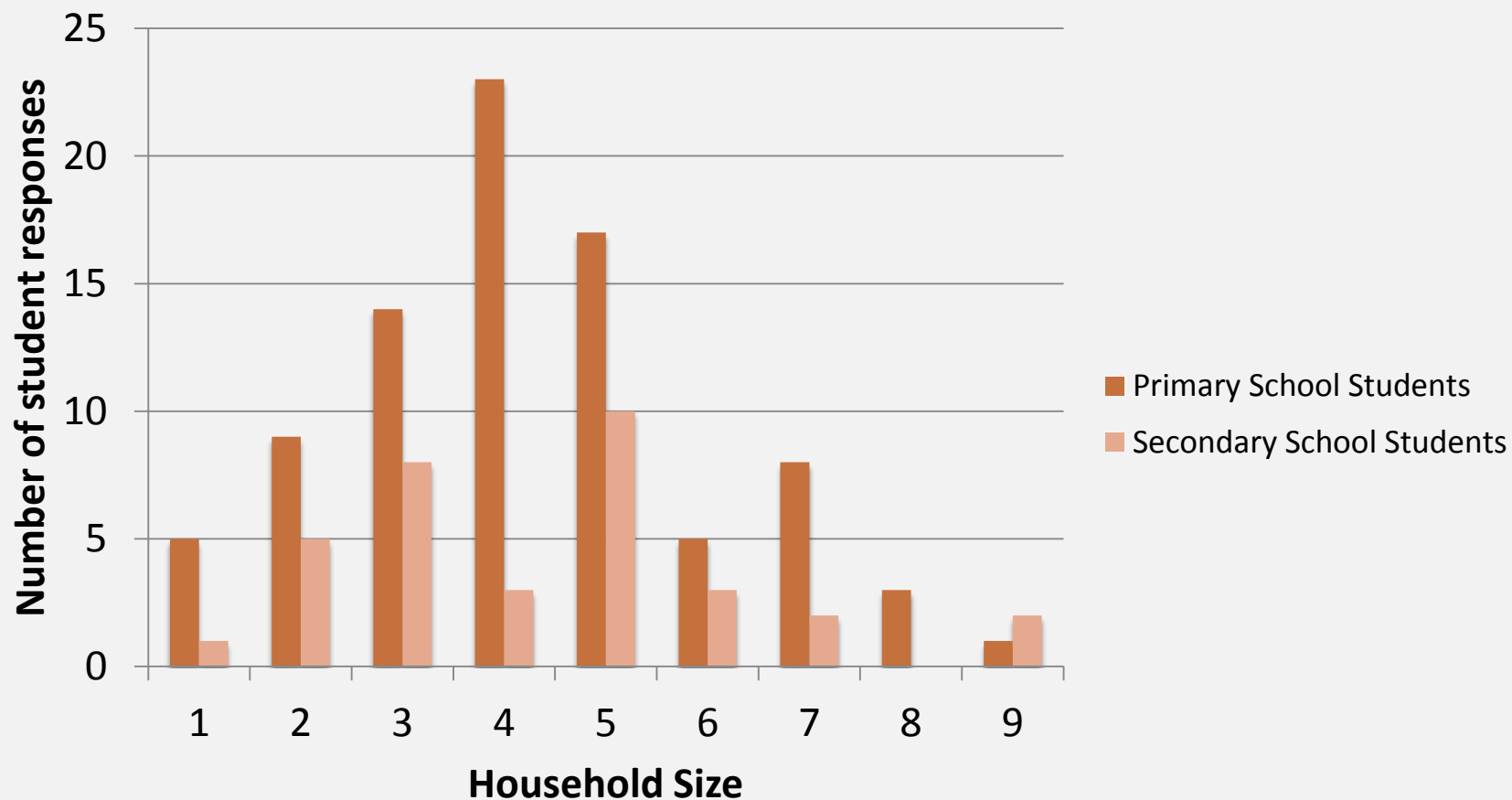
### **Thabang Secondary School**

ABOUT: Thabang S.S. is the oldest secondary school in Rammolutsi, having served the township population since it's completion in the early 1970s. According to the principal, approximately 30% of its 926 students live in poverty as a result of parental unemployment and over 39% of the students at this school live in informal settlements [squats]. Dramatic Need has been working with this school since 2009.

Many Dramatic Need students come from large families.

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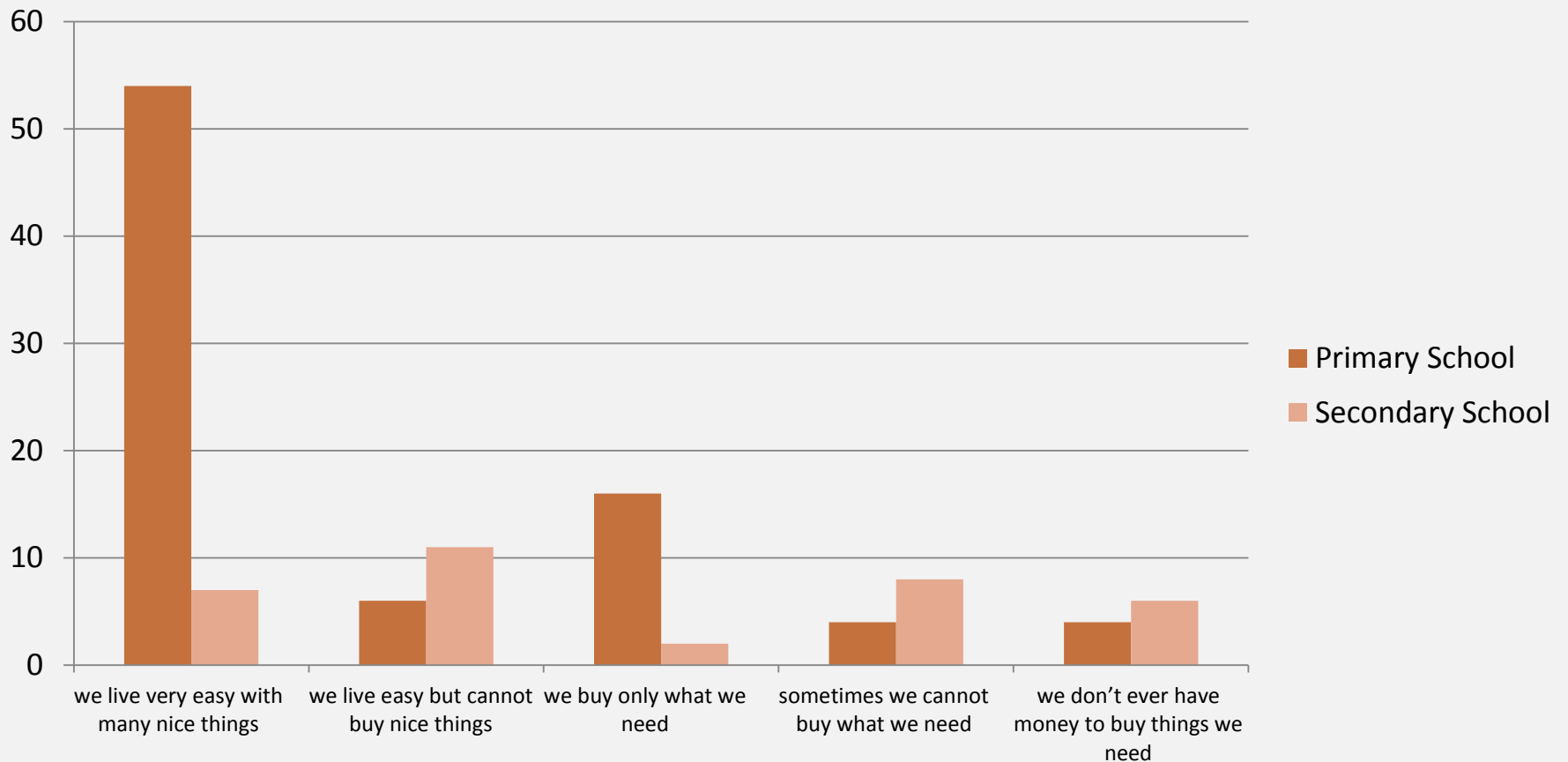
## 64% of students live in families with six or more people



Students throughout the area say their families struggle financially to meet their basic needs.



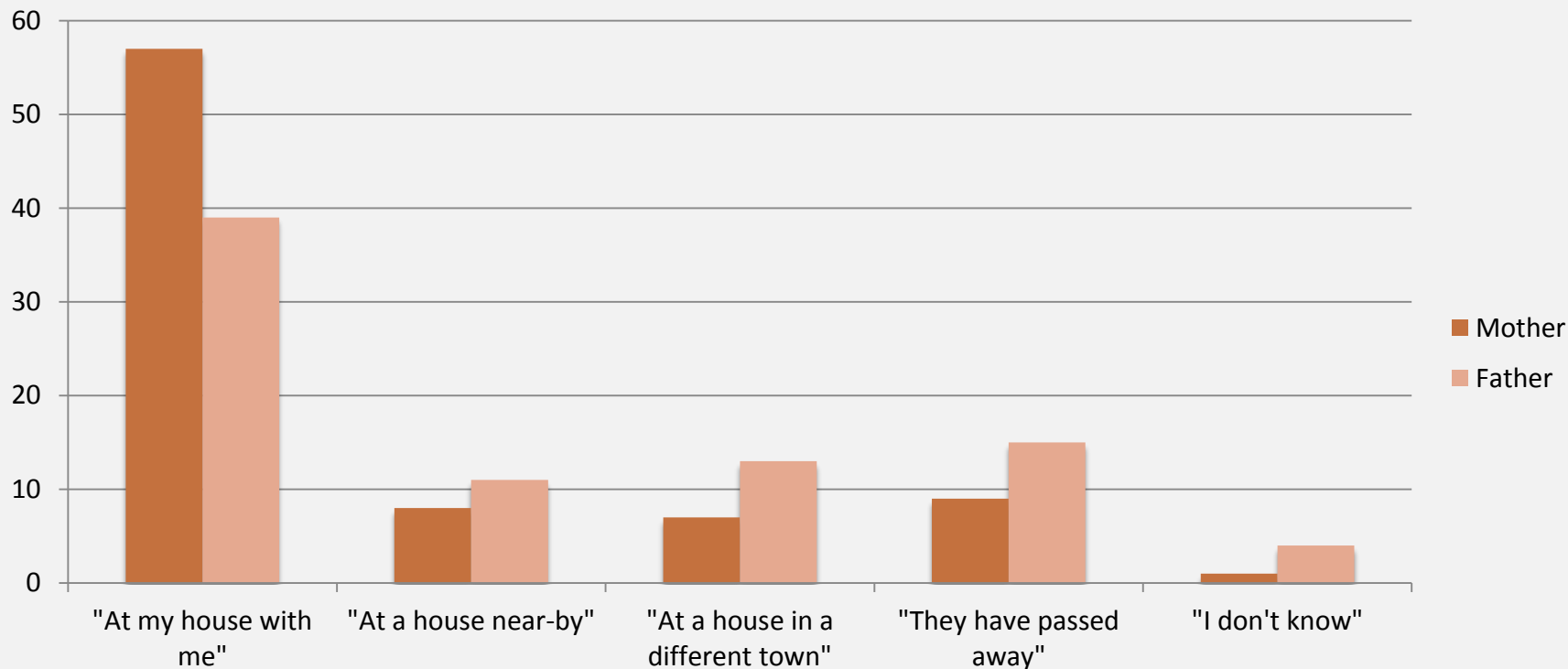
### 34% of the families struggle to make ends meet



Dramatic Need's students struggle from a lack of parenting.

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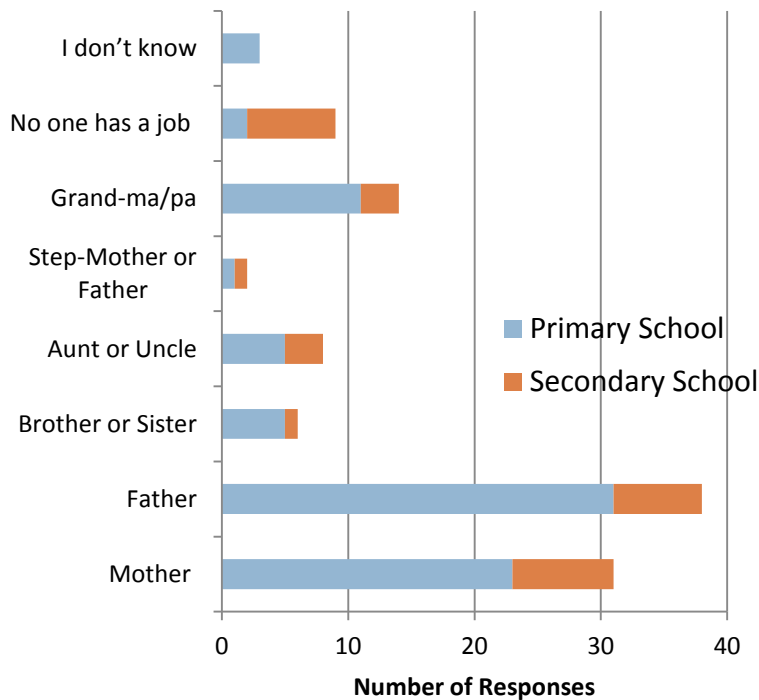
**Responses indicate that 42% of all students live without one or both parents.**



With an average of 40% rural unemployment and an average of 28% urban unemployment\*, families living in rural areas in South Africa suffer far more than their urban counterparts.

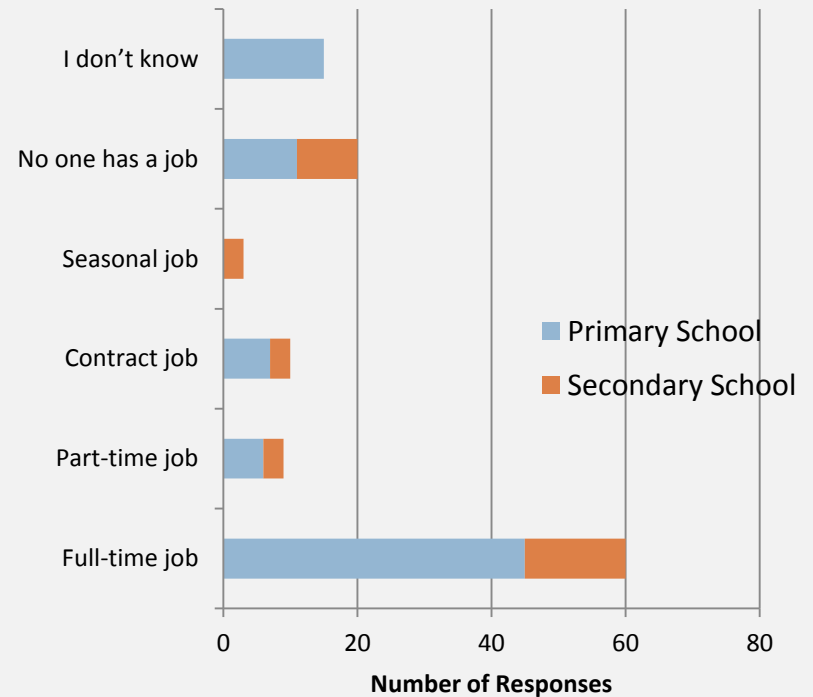


**38% of children live in families where their parents are not the main bread-winner**



**18% of students say no one has a job in their home**

**Only 51% of students can confirm the breadwinner has a full-time position**

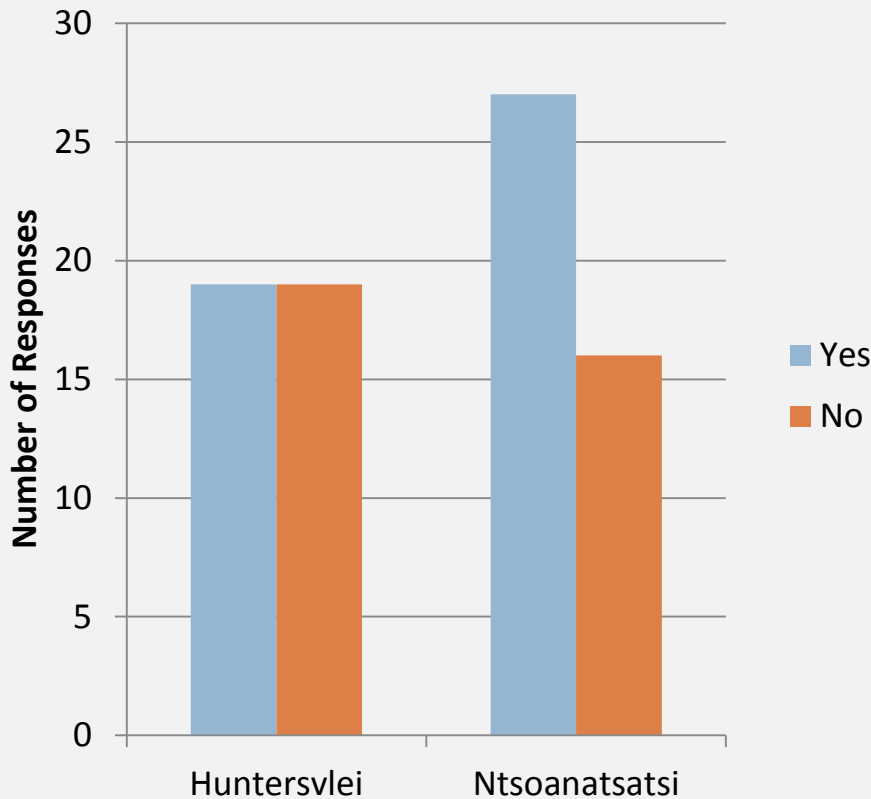


\* Statistic derived from <http://www.gprg.org/themes/t2-inc-ineq-poor/unem/unem-pov.htm>

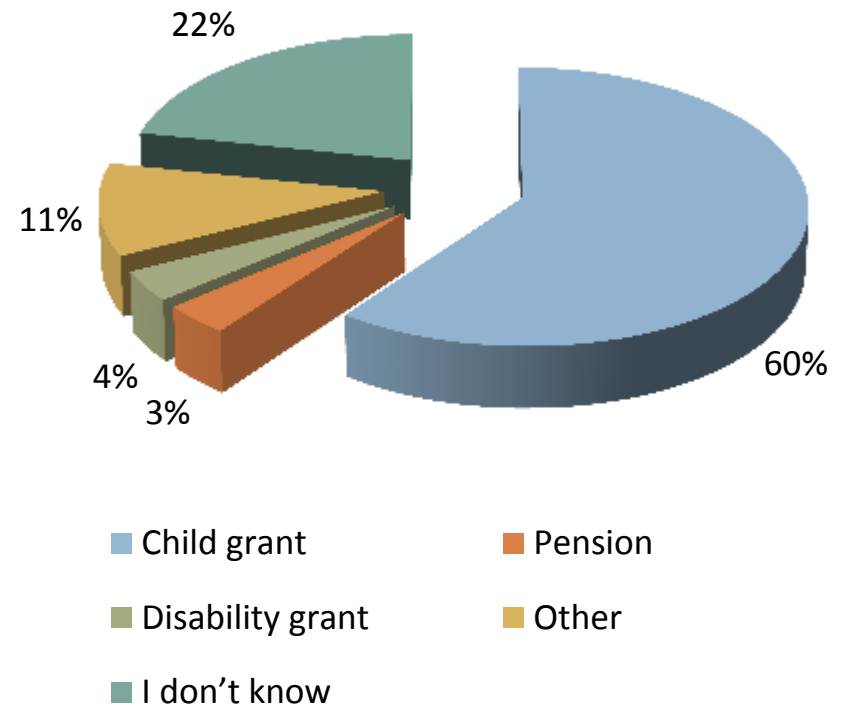
Government grants and school-subsidised meals play an important role in the day-to-day function of a family.



**53% of Primary School families receive at least one monthly government grant**



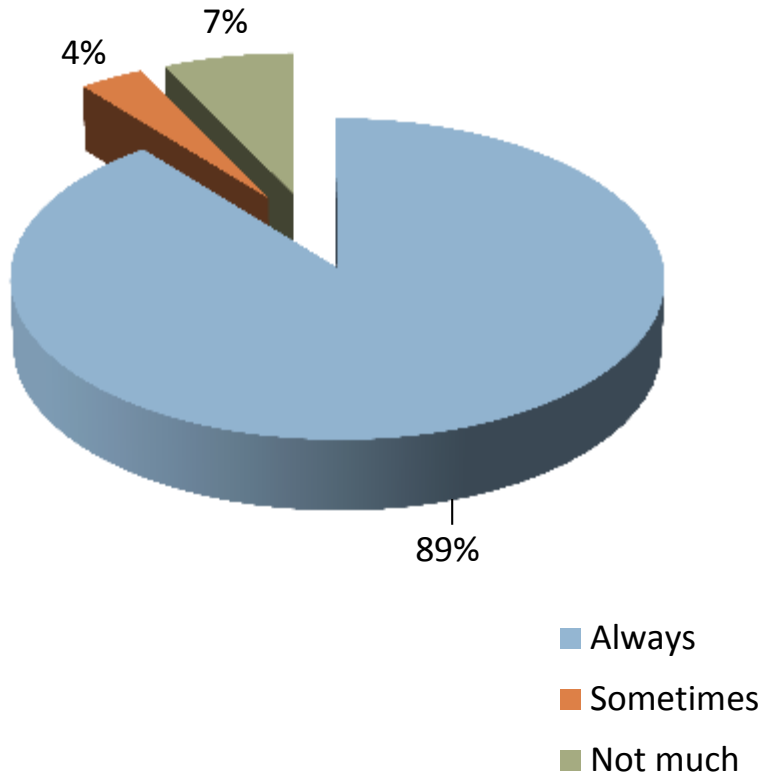
**Monthly child grants make up the largest portion of government assistance**



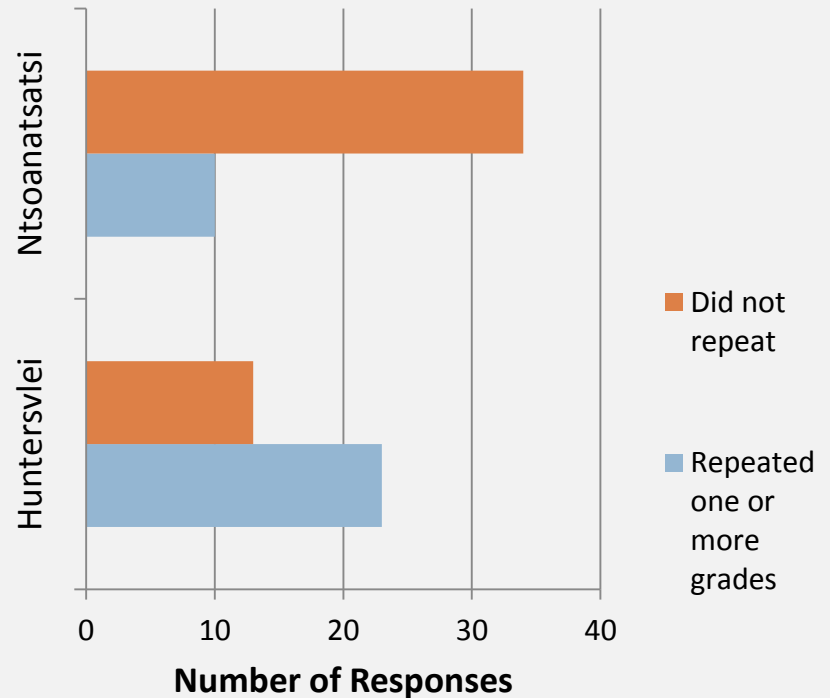
Education can be a battle for many students, despite the safety they often find in the classroom.



### Students enjoy going to school...



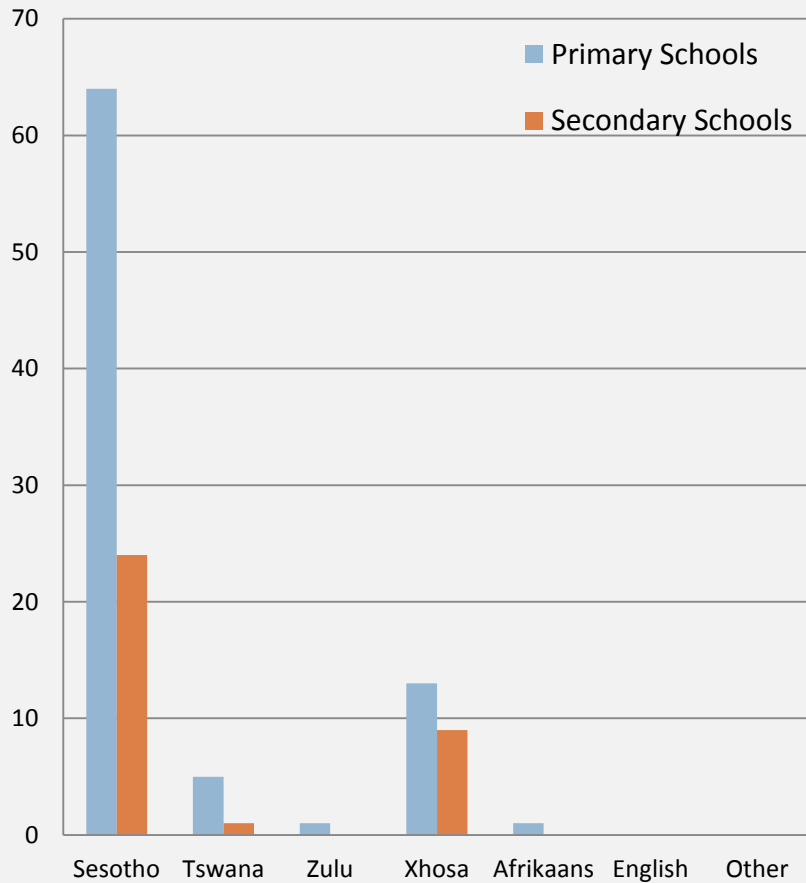
### ...although 41% of student responses indicate they have had to repeat a year at school at least once



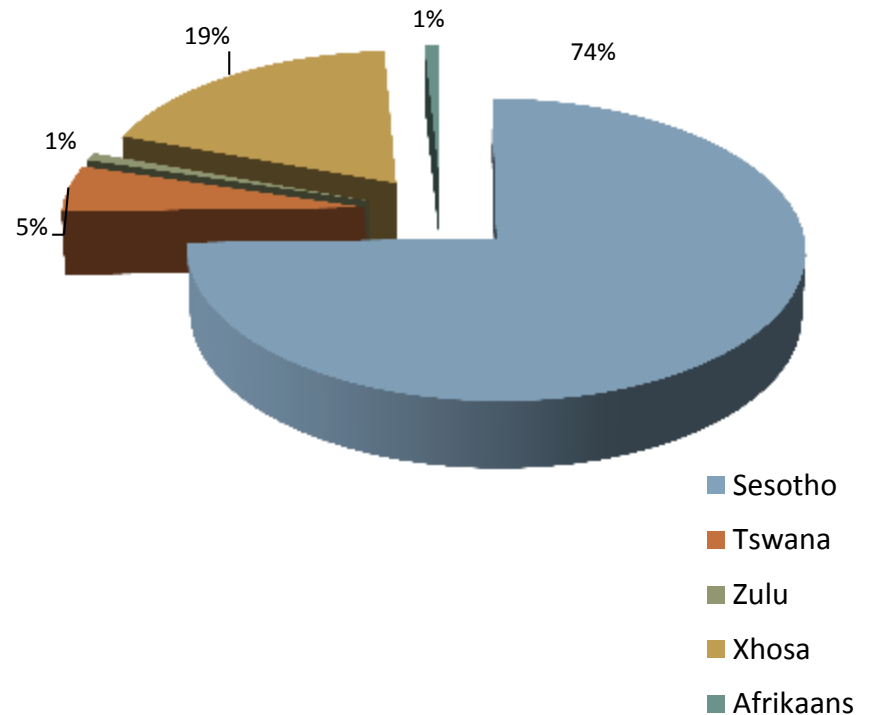
The classroom languages are Sesotho and English, however a variety of different home languages can complicate academic learning in school.



### 75% of all students speak Sesotho



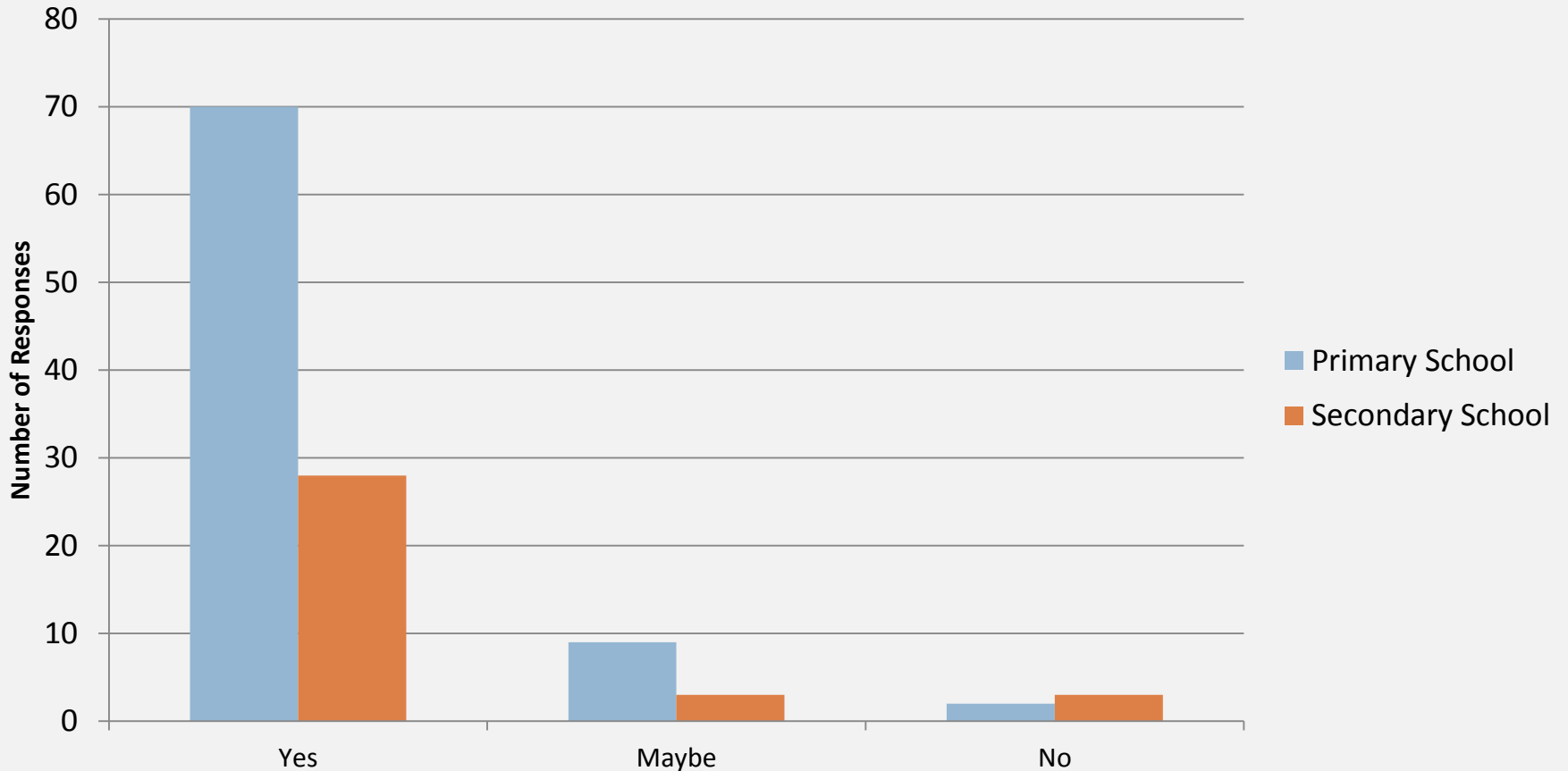
### 26% of Primary students don't speak Sesotho, the language of instruction



Financial constraints do not dissuade students from aspiring towards a higher education.



### An overwhelming majority of students aspire to attend University or a training school

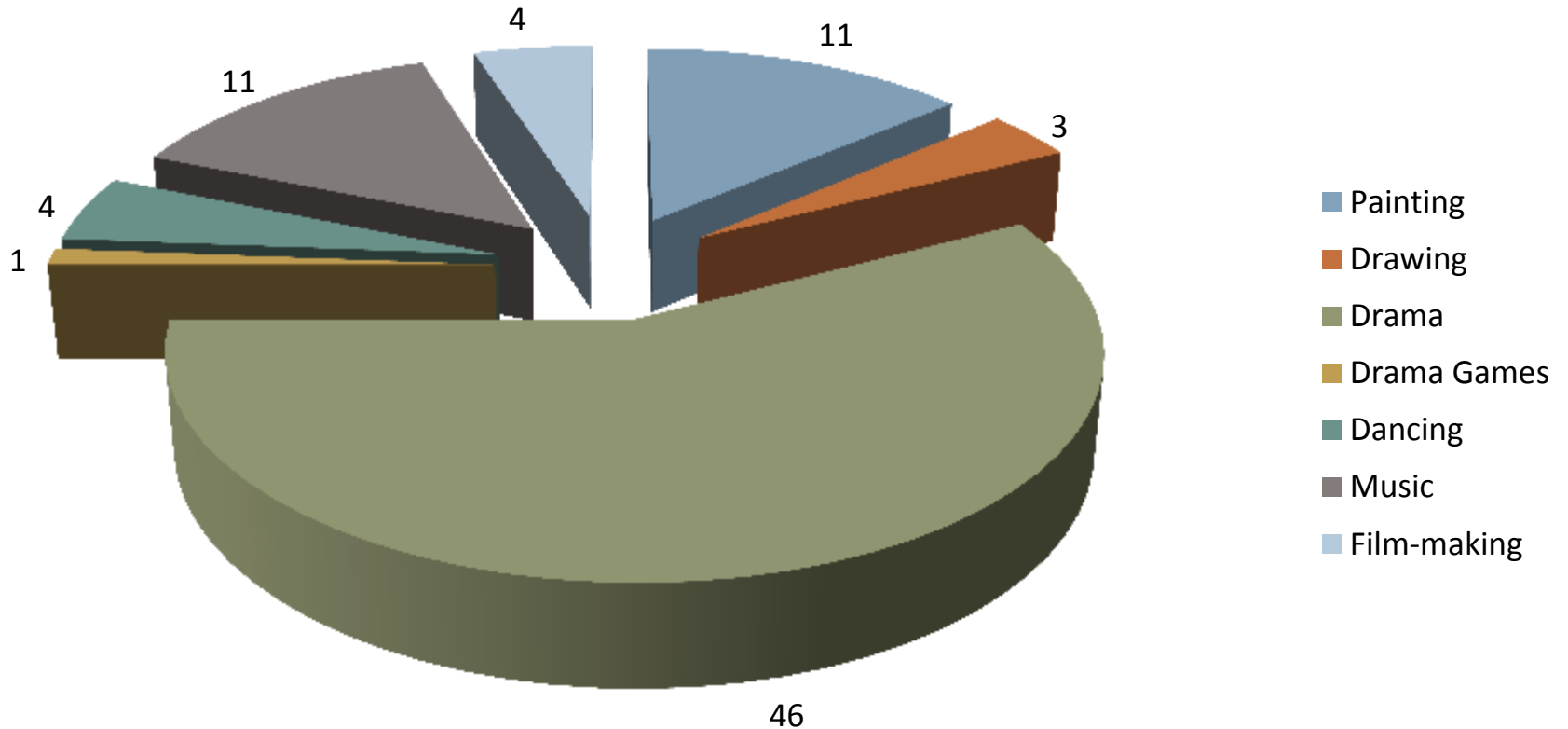


Dramatic Need brings something different to the classroom; creative subjects which no child can “fail” and something that circumnavigates all language barriers.



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### Students enjoy a wide variety of art-forms

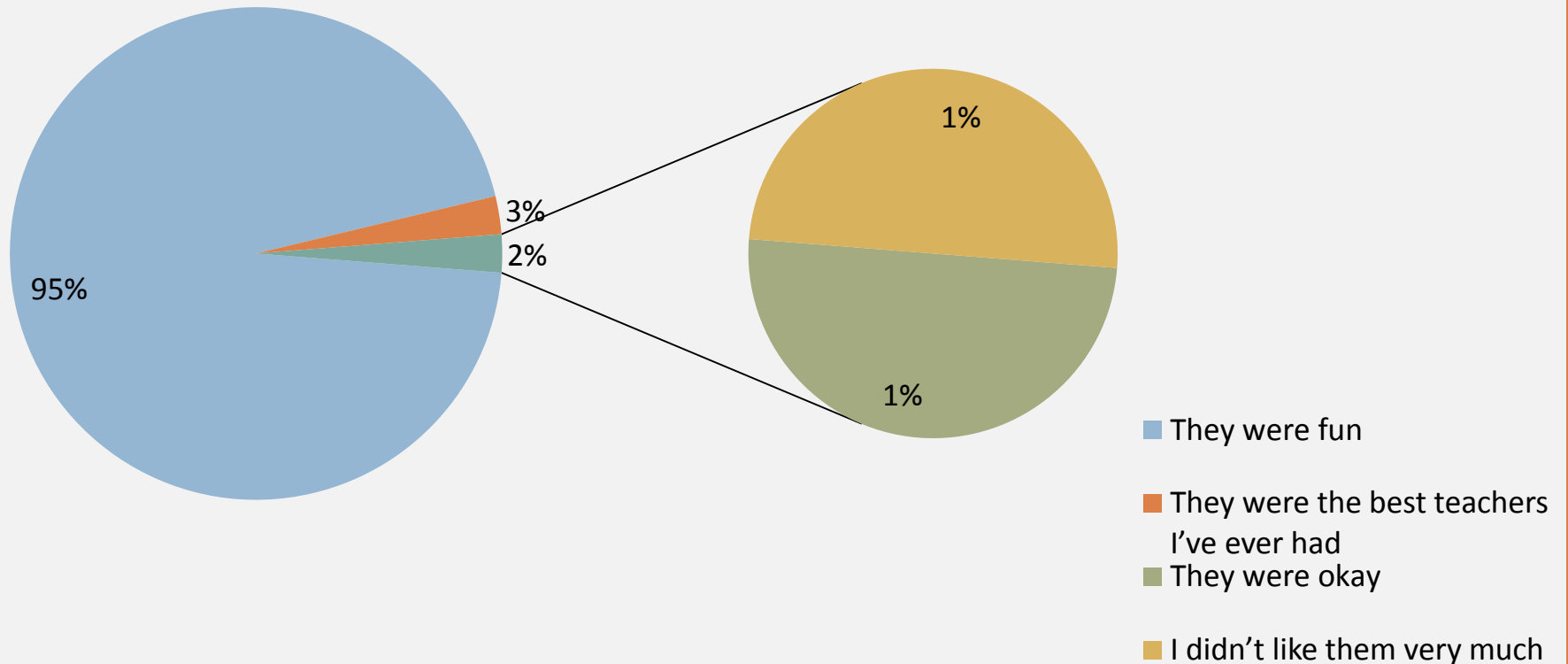


Students participating in Dramatic Need's programmes enjoy the volunteer arts professionals.



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### 95% of responses indicate Dramatic Need's volunteers "are fun"

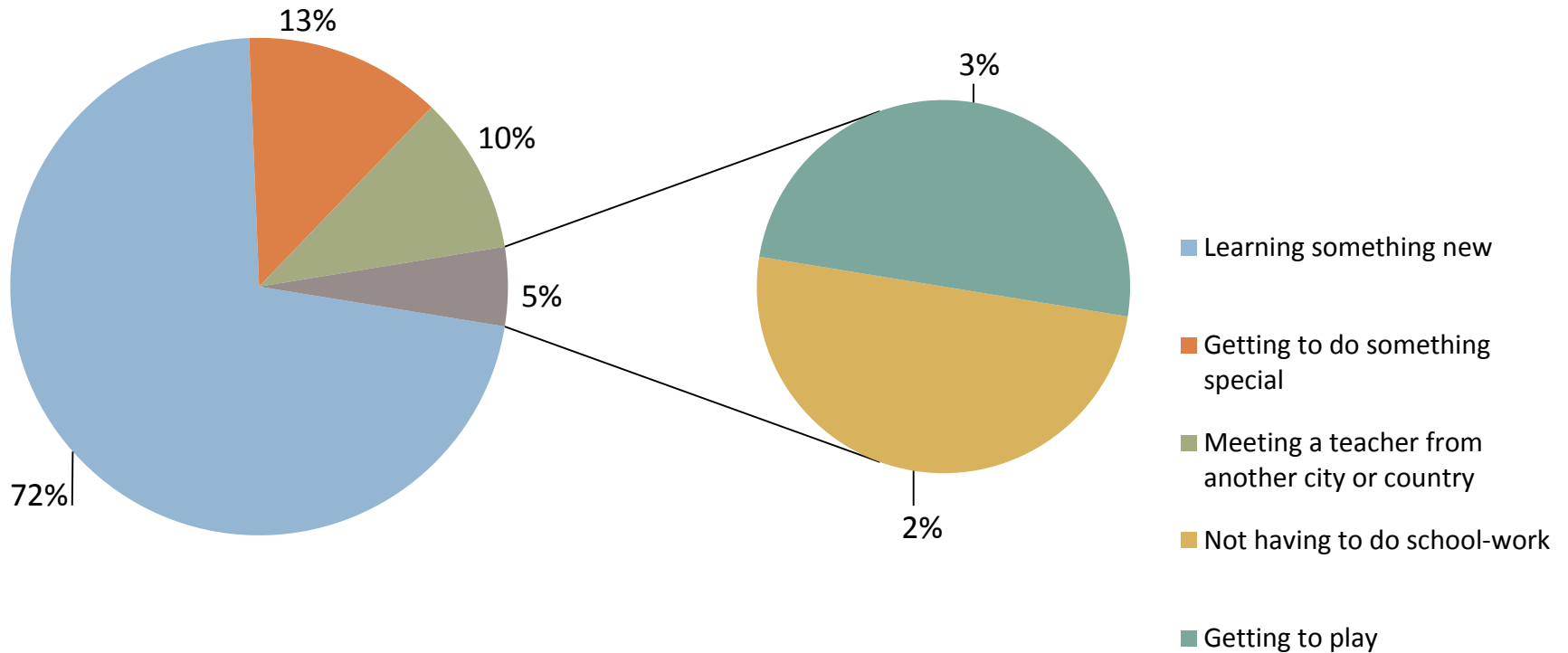


Performing and visual arts have a place in the children's lives that they don't find anywhere else.

*Even at school.*



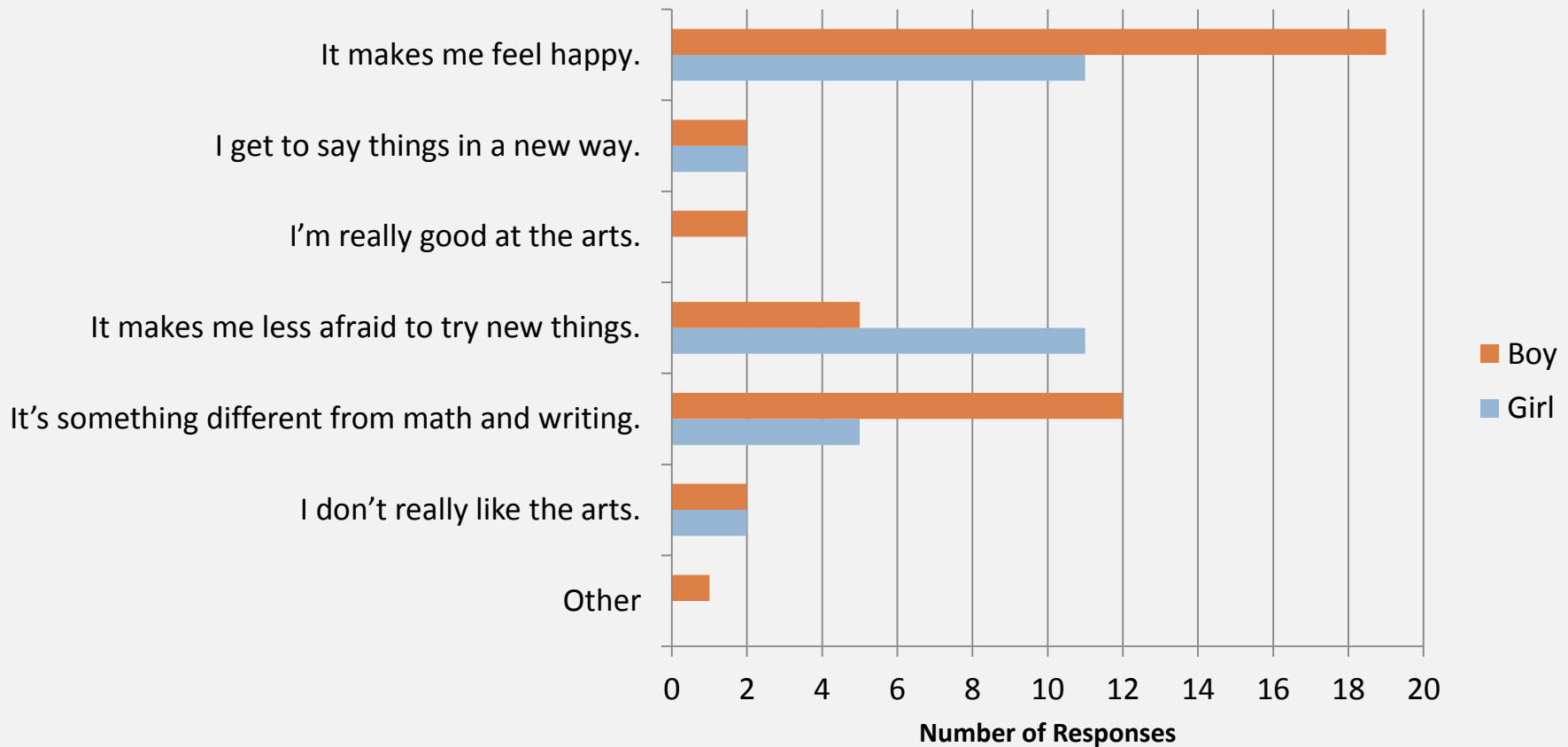
### More than anything, students enjoy learning something new



A vast majority of students involved in the Dramatic Need programme note a positive difference in their lives.



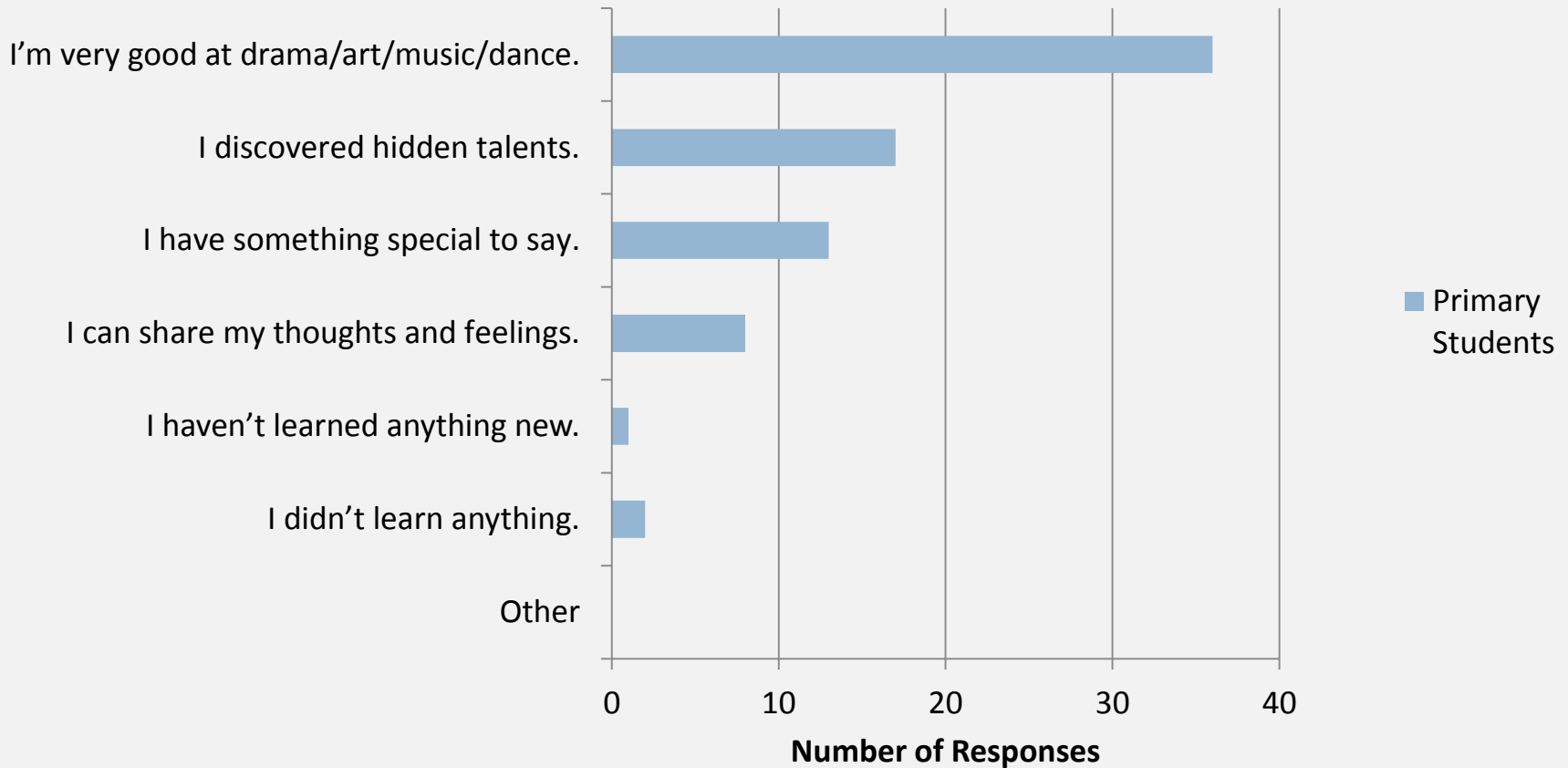
**38% of girls' confidence to try new things was improved; 58% of boys enjoy the arts because it makes them happy**



The arts have served as a tool in these children's lives, giving them new ways to express themselves and providing them the opportunity to recognise new strengths.



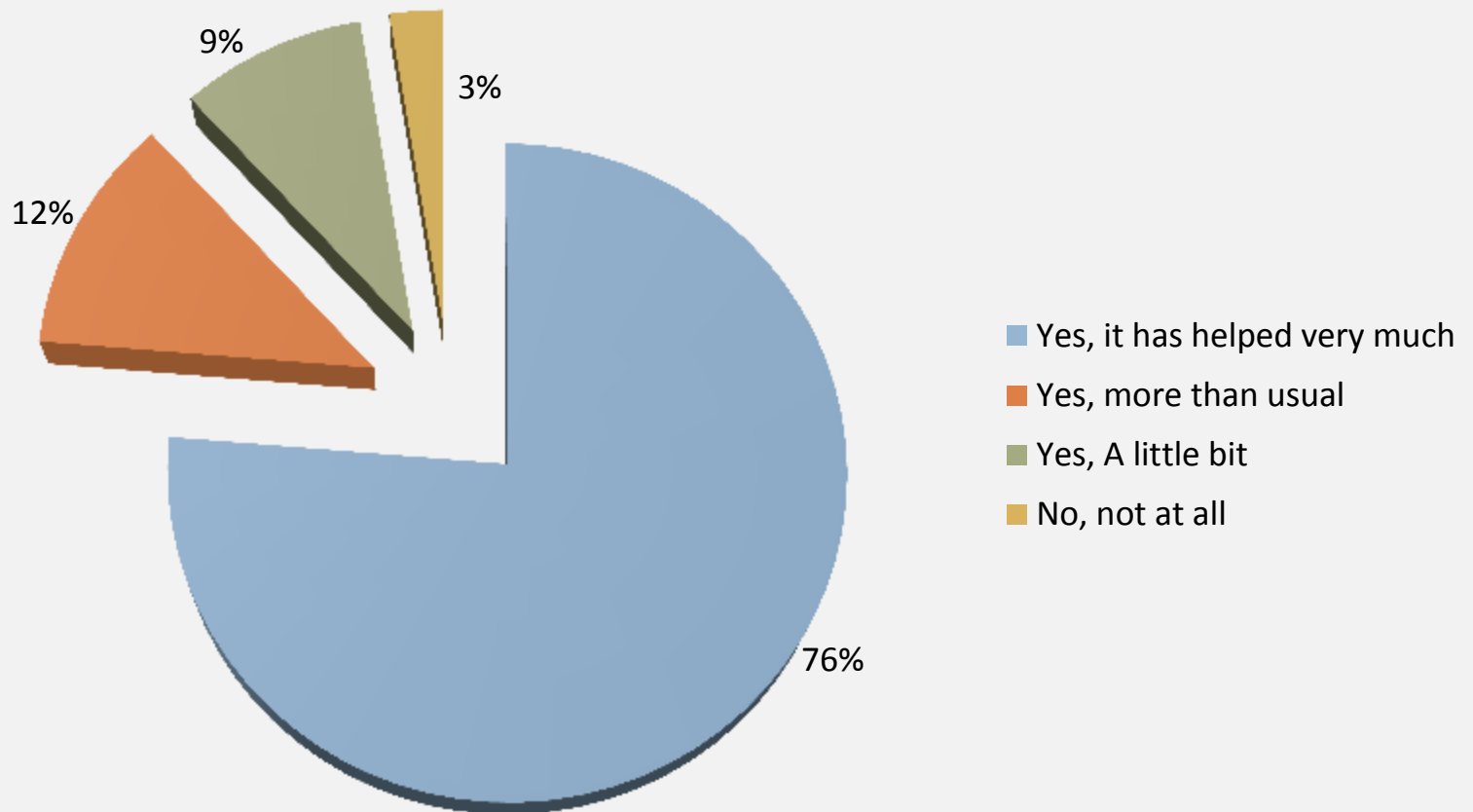
### All but 3 responses from students suggest the arts have had a positive impact



Dramatic Need's programmes aim to nurture a child's strengths and provide them with classes in a safe, structured and enabling environment. This is a solid formula for confidence-building.



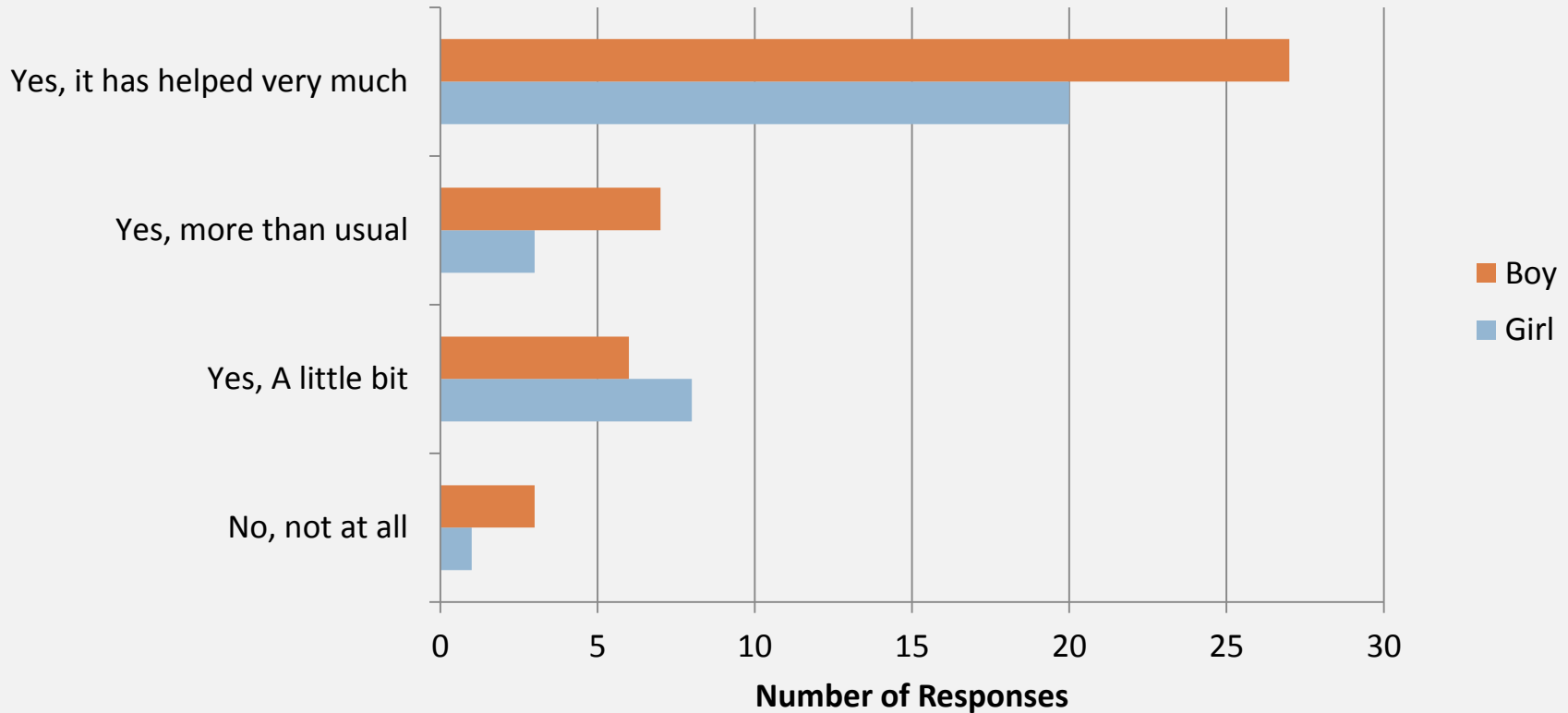
### 76% of responses indicate Dramatic Need programmes have improved their confidence



The ultimate goal of Dramatic Need's work is to give the children a new coping mechanism - their expression in the arts.



### 60% of boys and girls' responses state that Dramatic Need' work has made them feel "more calm inside"



# PART II: TESTIMONIALS



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## Part II: Testimonials

The vast majority of the student testimonials you are about to read were collected as part of the charity's impact assessment survey. However, some Dramatic Need students have volunteered to contribute. One of these has been included as an example of an unsolicited response.

Included in Part III, is a short selection of testimonials from previous Dramatic Need volunteers.



## When asked about their experience with Dramatic Need's staff and volunteers, Secondary School students said...

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**"We are like one big, happy family when we are together and I enjoyed every second with [the Dramatic Need volunteers]. Happiness and joy is what they brought into my life."**

~student at Thabang S.S.

**"This is a magnificent experience and I really enjoy my classes because I feel welcome and free to express myself. It has helped me boost my self-confidence a lot lately."**

~student at Rehauhetswe S.S.

**"The teacher...don't bite us [hit us] or shout at us at the arts centre."**

~student at Rehauhetswe S.S.

**"They listen and they support....the best thing about them is the support. They help you every step of the way."**

~student at Thabang S.S.

**"It was really good having such a friendly teacher who loves people and has some sense of humour towards people and who is also passionate."**

~student at Kgolagano S.S.

# When asked what they've learned about themselves through Dramatic Need, Secondary School students said...



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**"I've learned I can do a lot of things with my bare hands."**

~student at Kgolagano S.S.

**"I have learned that I can be understanding, that I can arrange time for everything that I really like and want to do and, most of all, I learned that I can be committed and brave enough to stand in front of 800 people to perform. I never thought I could do that in my life!"**

~student at Thabang S.S.

**"I did not know I could draw."**

~student at Kgolagano S.S.

**"I have learned how to control myself and how to treat the bad things that happen to us."**

~student at Kgolagano S.S.

**"You have to have confidence in yourself, believe in yourself, and believe in others. And if you have talent, you don't have to keep it inside – you have to spread your wings and fly higher and know you are the best."**

~student at Thabang S.S.



## When asked how Dramatic Need has affected their lives, Secondary School students said...



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**“I didn’t believe in myself but now I do. My parents did not believe in me as much as I did, but now they do.”**

~student at Thabang S.S.

**“Responsibility. Discipline. Hard-work. To be dedicated to something you love. To express yourself in such a way that people understand and notice you.”**

~student at Thabang S.S.

**“It has changed my life because it keeps me busy and I don’t think if I’m with Dramatic Need I will be in any trouble. It also made me want to fit in all the sports that take place at school.”** ~student at Thabang S.S.

**“I am more free and less worried. I now don’t care what people say or think of me because my self-esteem has been boosted a lot.”** ~student at Rehauhetswe S.S.

**“It keeps me out of the streets and the bad influence from my community.”**

~student at Kgolagano S.S.



## Secondary School students remember their first day with Dramatic Need...



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**“My first day at Dramatic Need, I remember that day when we were laughing, it was a fantastic day because I knew that Dramatic Need is the best in my life.”** ~student at Rehauhetswe S.S.

**“I will never miss any class of Dramatic Need.”** ~student at Kgolagano S.S.

**“I was really shocked, asking myself what was going to happen there, but the minute I arrived, I suddenly forgot all the things I’d been asking myself and I enjoyed each and every minute I spent there.”** ~student at Kgolagano S.S.



# Huntersvlei Primary School students recall their first day too...



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**“I remember that I couldn’t wait to know more about the Dramatic Need.”**

**“We were taught how to play the drum and dance to that beat.”**

**“That’s how I started painting.”**

**“On my first day we did gumboot dance for our teachers.”**

**“We were painting and drawing all sorts of things about our lives.”**



# Students from Ntsoanatsatsi Primary School had many things to share about their first day...



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**“I remember my first day very well because the same night, I dreamt of myself directing an international play.”**

**“It showed me that I am good in drama and made me realise that’s what I want to do for a living.”**

**“I was the main actor when we performed one of the folklore stories we learned.”**

**“On my first day I was scared of the Dramatic Need teachers but once I relaxed, it was fun.”**

**“I remember watching a show that was based on our every day lives.”**

**“I felt lonely on my first day but in two days everything became easy for me and I did my best in everything we did.”**

**“That was the first time I realised I can sing.”**



**Nicolas Nkosinathe Jada is one of Dramatic Need's oldest participants.** He's been part of the charity's work almost since the organisation's inception. He acted in the piece "This Man Knows" in the Viljoenskroon production of the Children's Monologues and offered this piece of writing at the end of the play. Here he recounts why the work Dramatic Need offers has been so important in his life:



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**"My name is Nicolas.** I am 18 years old. I live in Koeberg Farm, near to Bothaville and I live with both my parents. I attended school in Bothaville but then I didn't do matric [senior year]. I left school at Grade 10 because there was no order at the school. Children were killing each other because they formed different gangs. All these gangs were trying to put us in trouble, but we didn't follow because we know life is too short.

**At Bothaville I lived with my grandmother.** She was the only person I knew who could help me with a place to stay. Things were right. But after 3 months, those days in winter, she would say to me that I couldn't use electricity. Then I asked her "why?" "Because you used all the money that your parents gave us to buy food." Those days it was so cold. You wouldn't even touch a cold water with your hands, but I did, so I could wash my body. I used to spend the whole day without eating anything, even just one candy in the house. My grandmother hated me more than anything. But I don't blame her. I love her and no one can make me hate her. She taught me that life is too hard.

**In 2007 I was attending school at Niekerksrus.** I was in Grade 8 and that year 2 people came to our school, Marc Kotze and Alice Bragg, from a film collective. They were there with Dramatic Need. Then I became interested in film - I did things with them like making movies, shooting a film on a cell phone, devising a film script, creating a storyboard, working on a film crew team. I even got a certificate of Level One. There have been other artists here since then, like Amber and Shannon.

**I love Dramatic Need because I now know I want to do drama.** I love all the members of Dramatic Need because every year they come and they remember us, no matter what. Dramatic Need is the only thing I have, it is like my home, my everything. I know I do have talents.

**Every day I pray to God, to please, help me pick up my pace and put more effort into my work.** I am so proud of being part of Dramatic Need. I am proud of myself. Everyone knows how much I love Dramatic Need, because it has given me all the different keys that I need to have to become more and more powerful. It's my life."

**Primary School students were asked how Dramatic Need has improved their lives.**

**Some students have much to say about studying art....**



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**“We have learnt how to make a play and perform it.”**

**“It has helped by teaching me how to be a good actor.”**

**“It has helped me to help other kids when we paint.”**

**“I learnt that I have to clean up after myself when I was painting or drawing. I also realized that I am a good dancer.”**

**“I have learnt that we can use animation as a form of expressing our feelings.”**

**“Dramatic Need has helped me to use different materials to make a play.”**

**“To know many things that other kids do not know.”**

**“I learnt how to do things on my own “**

**“Dramatic Need has helped me to practice my acting skills more often than I used to.”**

**“I have learnt that I can dance as well as I can sing.”**

**“I feel so excited about being part of Dramatic Need because I still have so much to learn.”**



...other Primary School students have a lot to say about the confidence and life skills they've gained.



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**“Dramatic Need has helped me to respect older people and my mother a lot. It has also helped me to express my feelings in a way I have never thought possible.”**

**“Dramatic Need has helped me to know important things in life that I have to know about myself and about people around me.”**

**“Makes learning more effective because we are always happy.”**

**“I was a winner and it has helped me a lot.”**

**“Dramatic Need has taught me to listen attentively to other peoples problems.”**

**“It has taught me different types of art and also to be patient to my fellow students.”**

**“Dramatic Need has helped me to express my feeling and that I should not do or say nasty things about other kids. “**

**“It made me realize just how much I love school and that I should not be like other kids who do not want to go school.”**

**“Dramatic Need helped to sort out my differences with my friends.”**

**“I have learnt that many people are struggling and I should not make fun of them.”**

## Past Volunteers from Dramatic Need's programmes share their experiences:



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**“It was the most heart warming and heart breaking few weeks of my life.”**

~ K. Claxton, New Forest, England

**“I tried not to have any expectations, and any that I did have were blown out of the water by the trip.”**

~ G. Bowers, Kent, England

**“The teachers were shocked to see some kids, who failed to participate in academic classes coming to life, dancing exuberantly and participating during the drama exercises. The teachers were particularly excited and active in our classes, which made the process easier. They lamented that we could not have scheduled a longer stay.”**

~ M. Marion, New York City, USA

**“As a young performing artist, I find myself constantly challenged to answer questions of what drama practices can do outside the theatre for non-artists, for communities and for the world. I came across Dramatic Need in my search to answer some of these questions.”**

~K. Douglas, New Jersey, USA

**“Our aim was to enable these children to realise their voice, whether that be up on stage in front of twenty to thirty people, or through painting their inner thoughts quietly at a desk. For both us there were many moments of fulfilment, from little year twos acting out their Meer cats in front of the whole school, to older year sevens recreating a violent gang scene.” ~ M.E. Langley, Dublin, Ireland (speaking of K. Tootell, Sydney, Australia)**

**“After just finishing my workshops today, I am still very touched by the children not wanting me to leave – this may be very self-centred, but it also shows that they had fun in the workshops! “**

~ K.Hobster, Durham, England

**“The potential of these children is immense and I applaud Dramatic Need for recognising that. I would encourage anybody who is interested in Arts education to work with Dramatic Need. You will be shocked, you will laugh and cry and you will arrive home feeling privileged to have met such inspiring young people. “**

~ E. Gleeson, Cork, Ireland

## Secondary Students share what the best parts have been...

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**“Now I can draw the face of a person and now I know how to draw even my face. I know how to draw my face!”**

~student at Rehauhetswe S.S.

**“The best thing was how to deal with the media and what the media brings to us [girls].”**

~student at Kgolagano S.S.

**“When we went to Mphatlalatsane Hall to perform in [front of] more than 100 people and seeing myself on TV – that was the best of them all.”**

~student at Thabang S.S.

**“To design. I’m even planning to design my matric [senior dance] dress.”**

~student at Kgolagano S.S.

**“Performing in front of lots of people, black and white.”**

~student at Kgolagano S.S.



## Students share what makes them tick about the arts...

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**“I enjoy sending a message to other people, making them aware of what is happening in our lives and making a difference [to others].”**

~student at Thabang S.S.

**“If you have got [something] to tell and if you don’t want to say it by yourself, then you can tell [it] through a story, a poem, music and more.”**

~student at Thabang S.S.

**“I like to sing very much, it’s just that other people don’t give me that time to show myself to them.”**

~student at Kgolagano S.S.

# PART III: SUMMARY



**dramatic  
need**



## Part III In Summary

*'The surveys, testimonials, and photographs contained in this document, demonstrate how Dramatic Need programming in Viljoenskroon, South Africa is positively impacting the lives of the young people involved with the charity. However, Dramatic Need is constantly seeking to evaluate and improve its work and this impact assessment, the first of its kind for Dramatic Need, has helped to highlight both strengths and weaknesses in its programming. With this knowledge the charity can work to make small but significant improvements designed to further benefit those whom Dramatic Need was created to help.*

“We are not just what we eat. We are also what we feel, what we fear, what we love and what we hate. Unexpressed tensions find their strength in violence.” ~ Danny Boyle, award-winning filmmaker and member of DN Board of Trustees



# The Context of Dramatic Need's Work



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**The Home Environment** Most of the charity's young participants are living in overcrowded households in which there are immense financial challenges. They are often without one or both parents.

In households where no member is in full-time employment, a raft of issues can present themselves, including depression, alcoholism, despondency and domestic violence.

In particular, these young people frequently lack parental attention or guidance in large families where perhaps only one parent is present and children can be viewed as an added financial burden.

**Social Issues** Children in these rural communities face the third highest HIV rate of HIV infection in South Africa with 31.1 % of pregnant women infected<sup>1</sup>; the knowledge that one in three girls will become pregnant by the age of 20<sup>2</sup>; the twin temptations of drugs and gang violence and live in a country where only 6% of the population attend tertiary institutions or training colleges<sup>3</sup>.

In addition to such staggering statistics, there are other underlying difficulties that these children struggle to overcome. Girls and women suffer from traditional power dynamics where men tend to be extremely dominant. There are significant social pressures applied to young women in these communities: pressure for sexual intercourse at a young age; unprotected sex; men taking multiple partners without using protection (thus exposing partners to risk of infection); and men assuming their wife or partner's earnings as his own. In 2007 the UN reported that 30% of South African girls say 'their first sexual experience was forced or under threat of force'<sup>4</sup>.

There is an over-arching desire to "not know" one's status, even amongst educated members of the community, because the stigma attached to a positive result can be so destructive to a person's standing in that community.

1: <http://www.avert.org/safricastats.htm>, 2: 2007 report from UN, <http://www.irinnews.org/Report.aspx?ReportId=70538>, 3: 2008 statistic provided by UNESCO, [http://stats.uis.unesco.org/unesco/TableViewer/document.aspx?ReportId=121&IF\\_Language=eng&BR\\_Country=7100](http://stats.uis.unesco.org/unesco/TableViewer/document.aspx?ReportId=121&IF_Language=eng&BR_Country=7100), 4: <http://www.irinnews.org/Report.aspx?ReportId=70538>

**Education** Children and youth in Rammolutsi/Viljoenskroon tend to be taught using methods of punishment rather than reward. The South African education system in rural areas places an emphasis on rote learning due to many teachers having only received a rudimentary education themselves. Corporal punishment is the accepted means of discipline, with lateral thinking and creativity rarely nurtured.

Classes are overcrowded (typically 40-45 students, up to 70, per class) and many teachers continually fail their students through a mediocre work ethic, absenteeism and by participating in aggressive or violent labour-strikes. Meanwhile, children and youth sacrifice self-confidence through continually having to re-sit exams. This can be due to many things, including language difficulties, poor access to resources, lack of understanding of presented material and/or the lack of teacher-parental-guardian support.

In addition, students living on farms often struggle to get to school. The government does not provide transportation to students in these areas and willing children and youth often must walk 30 kilometres to attend their school. Poor road conditions, rain, cold and heavy winds often prevent these students from attending school on a regular basis. Many older youth choose to quit school at the legal age of 16 in such difficult conditions.

Many students strive to obtain their high-school diploma, only to realise that due to economic and transport restrictions there are no further opportunities available to them. This, understandably, can lead to despondency across several generations within a single household.



# How the Arts Help

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Using the arts as its medium, Dramatic Need came into the rural areas to foster self-confidence; to encourage creative expression; and to facilitate safe environments from which they could nurture constructive discussions regarding the challenges in local children's lives.

The arts have been proven to aid children in understanding context and content and help them assimilate information more easily. Education remains at sub-standard levels in this post-conflict and low-income area. Tools, such as the arts, that enable the circumnavigation of literacy and language barriers are essential in these communities.

The UN Charter on the Rights of the Child (UNCRC) states that children should have a fundamental right to 'freedom of expression' and that this right should include "freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, ... in print, [or] in the form of art" (Article 13, UNCRC, 1990). It also states that it is the right of the child "to engage in play, to participate freely in cultural life and the arts" (Article 31, UNCRC, 1990).

British child psychologist Kathleen Doorbar, who has worked extensively with traumatised and underprivileged children, explains,

"Children may be able to draw things even though they can't speak about them. It is a brilliant way for them to get their feelings down – and to get rid of those feelings. Once it is on paper, it is real and can be dealt with. While it is in their head, they can't formalise it."

It has long been acknowledged in the education policies of the developed world that creative approaches to learning can foster confidence, improve visual literacy, encourage participation with others and stimulate cognitive processes. Music, art and drama can inspire children to create something over which they have ownership. This is particularly important in circumstances where children struggle with lack of self-worth. For children who are uninterested or intimidated by the learning process, the arts can offer an alternative access point from which they can work towards achieving sound goals.

The arts, when used to relieve trauma, offer a path to rehabilitation more holistic and comprehensive than simply providing the means for physical and infrastructural restoration. Writing in 'The Times', London, about the recent conflict in the Democratic Republic of Congo, film-director and Dramatic Need trustee Danny Boyle states:

“To suggest that the only things that maintain our humanity are those that serve our biological needs seems to me palpably incorrect. We are not just what we eat. We are also what we feel, what we fear, what we love and what we hate. Unexpressed tensions find their strength in violence.

“I am suggesting that post-conflict relief should look to means of coping with and expressing individual trauma, and that the arts can play a vital role. Whether visual or performance-based, they can be psychotherapeutic. They allow people to participate in their own recovery, help them to relocate and resuscitate their sense of self. It's not for nothing that the arts are called the humanities; they humanise us.”

When people living through conflict, or in abject poverty, are given the means to articulate their suffering to their peers and communities, it provides them with the tools with which they can maintain human dignity, therefore preserving the hope of an effective recovery in a post-conflict environment.

Unlike in many other African countries, the basic infrastructure in South Africa is sound enough that a little self-belief; the will to succeed and the ability to stand taller and speak confidently (all characteristics encouraged through Dramatic Need's work) can be the difference between success and failure in these children's lives. As South Africa grows and expands its presence on the global market, the socio-economic divides found across rural areas are bound to widen further. As a result, a chronic lack of self-belief is as destructive in these communities as a chronic lack of transport. Without it, children will never have the confidence to forge a different path from that of their parents' generation.

# The Programmes

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Dramatic Need began teaching creative arts workshops in rural parts of the North West and Free State provinces of South Africa in early 2008. International arts professionals hosted workshops in schools on a three-week to three-month basis.

A wide range of creative arts subjects were taught, including painting, drawing, drama, music, film-making, dance and photography. From the beginning of the programme volunteers were carefully instructed to allow the children to introduce the subject matter upon which the workshops were based. In the charity's first year of operations, such subjects included: domestic violence; rape; HIV/AIDS; 'my family' and local gangsterism.

Volunteers worked with the children towards a performance or exhibition based on a particular theme. This meant that children participating in the workshops had a clear goal in mind, and that they were able to feel protected from the indictment of their peers when discussing sensitive subject matters by being 'in character' or having their artwork 'speak for them.'

Although the impact of these workshops was significant and immediate, Dramatic Need has been careful to remain flexible to changing circumstances and, in particular, to the needs of the children and youth participating in the workshops.

# The Volunteer Experience

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Bringing in international volunteers has great advantages. These include expanding the children's exposure to different cultures and artistic mediums; and creating a 'neutral environment' by which the challenges within the political and racial context of South Africa are minimised.

It has however, also created some challenges.

Language barriers, class sizes of over forty students, behavioural problems, unenthusiastic school leaders, long distances between schools; poor resources and culturally-specific methods of discipline are some of the obstacles to making a significant impact that volunteers come up against during their time with Dramatic Need.

Volunteers are currently presented with a comprehensive information booklet and risk assessment before they leave to join a Dramatic Need programme. These documents detail amongst other things: how to cope with trauma in children; basic pediatric first aid; suggested workshop outlines; tips on personal safety and security and what to do in an emergency.

Nonetheless, Dramatic Need is now busy developing a more comprehensive in-country training programme for volunteers so that they can be better prepared as to how to handle the difficulties of teaching in rural South Africa. From April, 2011, upon arrival in South Africa, volunteers will now immediately begin a three-day training workshop in Viljoenskroon where they will be briefed on cultural sensitivity, trauma boundaries, progressive disciplinary approaches, classroom management and curriculum development.

Small class-sizes in a safe environment enable students to trust Dramatic Need and develop respect for their peers so that they may express themselves more completely.



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# Improvements

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Over the last three and a half years, Dramatic Need has been able to better identify the short and long-term stumbling blocks of running an effective arts education programme in rural South Africa. These include endemic inefficiencies within education departments and government services in the area.

The learning curve of understanding the cultural ethos of local communities and of recognising where to step (and what it is to over-step) has been crucial in improving the effectiveness of the charity's programming. This includes, working with local community leaders and church groups to broach difficult issues tactfully and empathetically; allowing schools to have an input into workshop schedules and themes; and remaining extremely flexible with scheduling at all times.

The construction of The Pete Patsa Community Arts Centre (PPCAC) in late 2010 as a base for Dramatic Need's work in the Viljoenskroon/Rammulotsi region has vastly improved many of the challenges the charity faced when working in government schools.

## The PPCAC is able to provide

- Structured classes beyond the constraints provided in government schools (i.e. class timetables, exam schedules, holidays)
- The capacity to hold classes on a regular basis (i.e. Weekly, twice-weekly, monthly, etc.) without the disruption of teacher strikes or changing class schedules.
- The ability to involve only those students who wish to participate
- The opportunity to control class-sizes
- A safe space where more sensitive subjects can be introduced, as teachers, principals and classmates are unable to “walk-in” or “listen-in” at the door.
- A space separate from the difficulties of township life, such as gang violence and alcohol/solvent abuse.

## Weaknesses currently presented at the arts centre

- At present, the centre offers only 15 seats to students.
- Lack of funding means that equipment and resources are extremely limited.
- A lack of funds also limits the charity to hiring just one mini-bus to transport students for each class.
- In addition, there is only one full-time staff member to teach on a consistent basis.
- The requirement of more comprehensive classroom materials, additional teachers, staff to train local teachers and sponsored transportation are areas the charity is seeking to improve in 2011.

# In Conclusion



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**As Dramatic Need moves forward into 2011 with new programming initiatives and a new base of operations in the PPCAC, there will be continued room for growth and improvement. However, with only one full time staff member working for the charity, the capacity to expand further, or to radically improve upon current models, remains limited.**

**Nonetheless, the positive, life-changing effect that the charity's work has had of youth in the community of Rammulotsi/Viljoenskroon is marked. Many students feel able to surmount obstacles in their lives, which previously would have defeated them. These include the confidence of girls to not capitulate to peer pressure regarding unsafe sex; of boys to resist the lure of gangs; of younger children to attend and actively participate in class and for young adults to walk into job interviews knowing that they deserve a chance to make a difference just as much as the next person.**

# APPENDIX: PARTNERING SCHOOLS & ORGANISATIONS



## Appendix: Partnering Schools and Organisations

Between August 2010 and January 2011, Dramatic Need staff compiled a comprehensive document detailing:

- 1) The premises, administration and teachers of partnering schools and organisations.
- 2) Achievements and weaknesses recognised within these partnerships.
- 3) A record of volunteer workshops and content since 2007
- 4) An evaluation of possible future partnerships

This document refers to assessments documented prior to February 2011 and does not provide any current insight into the charity's two most recent partnerships in Viljoenskroon: Kgolagano Secondary School and Rehauhetswe Public School. An assessment will be made of these relationships in July 2011.

# Dramatic Need: Partnering Schools & Organisations in South Africa

## Basic Assessments and Volunteer Histories

*\*Page numbers in the top right corner are relevant to this compilation only.*



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 Viljoenskroon, South Africa



VILJOENSKROON					ABOUT:	
Primary Schools	Size	Class Sizes	Grade Levels	Location	Admin	Teachers
<b>Huntersvlei</b>	500 +/-	45	R-7	Phahameng section of Rammolutsi, across from dump	Admin is exceptionally poor; staff must be very clear and firm with Prin. James to fulfill volunteer needs. It is best to have a schedule in place but all volunteers must be reminded to remain flexible as the schedule often changes at the drop of a hat.	Teachers do not display concern; volunteers and staff must be firm to have them present in classes. The English competency of the teachers is very poor - it is a good idea to look for an external translator, however this does not mean the teachers should not be present!
					<b>Premises</b> School has relocated to Phahameng section of Rammolutsi. All building are mobile classroom units - for now, new as the school moved in early 2011. Electricity is fickle. Government promises to build a permanent structure, although it's difficult to believe that will happen soon - it took 3 years for the school to move here from its former premises.	<b>Overall Success</b> The achievements at HP are hard-won; the children lap up the art processes but their behaviour, the lack of discipline from admin, and the absent support of teachers makes work difficult to accomplish at this school.

VILJOENSKROON					ABOUT:	
Primary Schools	Size	Class Sizes	Grade Levels	Location	Admin	Teachers
<b>Sussex</b>	27 10 ea	Gr. 1-6	Farm School, on Niekerksrus Farm Road, towards Bothaville R59.	The Admin at this school is brilliant; Prin. Minah is happy to have DN's involvement; Note: Minah likes structure so it is good to stick to plans.	There are 2 teachers in addition to Minah. They participate in programmes - esp. helpful is the Grade 5-6 teacher.	
				<b>Premises</b> Sussex has moved into buildings of old hs, quite new-ish. No elec, water and toilets are available.	<b>Overall Success</b> The achievements at Sussex are quite obvious. The children remain well-behaved with newcomers, though they are often shy and slow to come out of their shells. However, Minah makes a terrific translator and effectively communicates ways to dramatise in the students' native Sesotho.	

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VILJOENSKROON					ABOUT:	
Primary Schools	Size	Class Sizes	Grade Levels	R59	Admin	Teachers
<b>Leoka</b>	20 One Teacher school	G.1-6	Farm School on Doornkop farm, towards Parys on	Admin		Single teacher at school.
				Premises		Overall Success
				The school is housed in one room without electricity or good toilets. Water taps are available outside.		This school's interests in DN relied heavily on the relationship between the late Principal Patsa of Waaisand school. This relationship needs to be re-established and link re-formed.

VILJOENSKROON					ABOUT:	
Primary Schools	Size	Class Sizes	Grade Levels	Location	Admin	Teachers
<b>Ntsoanatsatsi</b>	1400 45 ea	G. R-7	Located in Rammolutsi, very close to main road which connects to town of Viljoenskroon	Admin		Teacher Andries, of arts & culture, has gone above and beyond in involving volunteers in his exact timetable and engaging them in the A/C Curriculum. However, he has over stepped at times with attempting to get volunteers to provide marks for the completed work, thus ruining the ethos of the DN classroom. Future volunteers should be warned of his tendency to get students to compete and to belittle the students who are often less mainstream in their creative output.
				Premises		Overall Success
				The premises are well kept for such a large school. There are courtyards outdoors for completing work, but the classrooms are a tight fit, filled with desks and students.		The overall success is better than average. Whilst there are still occasional disruptions such as athletics and inclement weather, this school functions much more round-the-clock than most. The teachers appear self-motivated, the students' English is very reasonable and the students appear confident and eager to participate.

Dramatic Need: Schools  
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 Viljoenskroon, South Africa



VIJOENSKROON					ABOUT:	
Primary Schools	Size	Class Sizes	Grade Levels	Location	Admin	Teachers
<b>Mahlabatheng</b>	1100	45 ea	G. R-7	Located in Rammolutsi, close to the library and sports fields	Principal Pearl seems to run a tight ship. Appointments must be planned in advance as she rarely meets at spur of the moment. The clerk and office all seem to run smoothly.	Teacher Elias Matosane has been the point person with whom DN is directed to contact. He is an HOD and very helpful in assisting with appointments. It's too soon to say how classes will run - Paint Pals, DN's latest project, will be implemented at the school in March 2011.
					Premises	Overall Success
					This is the 2nd oldest primary school in the township. Some buildings are brand new, others are falling apart at the seams. There is a lack of extra space or empty classrooms/Halls at the school and the outdoor courtyard is the only common space. Basic bathrooms and water available.	Too soon to determine.

VIJOENSKROON					ABOUT:	
Secondary Schools	Size	Class Sizes	Grade Levels	Location	Admin	Teachers
<b>Thabang</b>	948	45	Gr. 8-12	Located in Rammolutsi, off the main circuit to Viljoenskroon, but deeper into the townships; very close to the cemetery	Principal Jabu has been most helpful and gentlemanly with his offerings. The deputy, Papi Lekgetho, is also a great resource as he manages to make the DN programme run even when there is great conflict such as holidays or strike. Deputy Remza Matsose is also a great point-person for further engaging unmotivated students.	At the beginning, Gladys, the A/C teacher, was very friendly and has been willing to work with DN in after-school hours. During Children's Monologues she only attended one rehearsal and did not come to the performance. She tends to leave the volunteers alone and seems to have little desire to be exposed to their skills.
					Premises	Overall Success
					The premises are in disrepair. The school campus consists of 3 triple story buildings and does not lead to a "safe" feeling environment. In some rooms there is electricity & there are some empty classrooms available for drama work, however they don't have elec. It tends to be quite a loud school!	Too soon to determine. There is a drama club and the older students in that club resist anything that seems "too babyish." The younger, Grade 8&9 students did enjoy the drama workshops, however. Only Grades 8&9 receive arts & culture; older students do not receive training in this area, so there is certainly a need for arts as an extracurricular.

Dramatic Need: Schools  
 Basic Assessment of Current Schools & Organisations  
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VILJOENSKROON					ABOUT:	
Creches	Size	Class Sizes	Grade Levels	Location	Admin	Teachers
<b>Viljoenskroon Hospice</b>	100	25-30	Ages 12 months to Gr.R	NGO supported creche in Viljoenskroon town	Chris Mokatsane came to DN with his desire for the organisation to work with them. He has been happy to oblige our programming but has not been so involved in the implementation of our programme.	The teachers with which we've worked are in the Age 4-5 class and the Grade R class (ages 5-6). Their English is poor and as of yet they seem to have little concept of the use of arts in the classroom. Some were helpful in assisting the volunteers. Corporal punishment did seem to be in use by these teachers in 2010; other disciplinary approaches must be developed to help volunteers better cope with rowdy children. It is difficult to control a class in an environment where corporal punishment exists.
					Clean and simple classrooms. There is an outdoor courtyard available and a kitchen, which provides the orphans with 2 meals a day. Clean bathrooms and water is readily accessible.	The achievements at Hospice have yet to be determined. DN's success there will be through a better connection with the teaching staff and an understanding of why the arts are so important. The children are little, so it's important for volunteers to keep the concepts low and the amount of activity and interaction high.
VILJOENSKROON					ABOUT:	
Other Organisations	Size	Class Sizes	Grade Levels	Location	Admin	Teachers
<b>Boitumelo Creche</b>	200 +/-	30	Ages 12 months to 6 years	Township creche, located in front of Ntsoanatsatsi across from the Government Offices	Mrs. Aletta Nale is the sole principal and administrator for the facility. Her English is weak and she is not the most effective person for scheduling. In future, best to approach her with the help of a translator.	The teachers' English is lacking severely. They were very helpful with involving the children in projects. They themselves need a bit more education to enthuse them as to why the arts/drama are so crucial. Long-term benefits from this will surely be resounding.
					A mixture of new and old buildings. Newer buildings are tin-shack construction, but bright and colourful. There aren't quite enough chairs & tables for all students, but they do seem to have many resources such as crayons available to them. Water and toilets available.	It's really too soon to tell. We've only experience 2 day's worth of workshops. In future, it is advisable to only go to the creche for 2 hours, following the morning meal of pap. Afternoons are hot and children and tired. Simplicity is key in success for this age level.

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 Basic Assessment of Current Schools & Organisations  
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VILJOENSKROON					ABOUT:	
Other Organisations	Size	Class Sizes	Grade Levels	Location	Admin	Teachers
<b>OVC &amp; youth groups via St. Daniel's</b>	50 +/-	15-20	Ages 5 to 25	St. Daniel's parish is located in Viljoenskroon across from the Exel garage	<p>Father John is the organiser of these groups. He is able to effectively organise priests-in-training to act as translators and enlists the help of church women to help the children stick to a particular schedule.</p>	n/a
					<p><b>Premises</b>                      St. Daniel's has a large Hall, clean tables &amp; chairs available, plus green lawn space and water/toilets. St. Michael's is the township parish for the Catholic church - it offers less "clean" and equipped space, but is still an ample facility for workshops.</p>	<p><b>Overall Success</b>                      The sizes of the groups and the overall sense that the children in this group, "Orphans &amp; Vulnerable Children," really need interaction, love and care, made this an easy group to work with. They were consistently surprised and shocked and happy to be involved in new games and activities from one day to the next. Overall, a great success.</p>

Dramatic Need: Schools  
Volunteer History  
Viljoenskroon, South Africa



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VIJJOENSKROON		VOLUNTEER HISTORY:				
Primary Schools	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Huntersvlei</b>	May- Jun_2008	Amber Sainsbury amber@dramaticneed.org	UK	Drama	All Grades	Domestic violence improvisations with self empowerment exercises and mask making with the older children; finger painting, natural mobiles, collages with the younger ones
	Aug_2008	Kirsten Tootell kirstentootell@hotmail.com	New Zealand	Arts	Gr. 4-7	Masks, murals, national symbols
		Miranda Langley eganlanm@yahoo.co.uk	Ireland	Drama	Gr. 4-7	Masks, murals, national symbols
	Oct- Nov_2008	Shannon Brinkley shannon@dramaticneed.org	USA	Paint	Gr. 4-7	Dream murals
	Jan_2009	Margo Stilley stilley.margo@googlemail.com	USA	Drama		Drama
	Aug_2010	Kate Claxton kateclaxton@hotmail.co.uk	UK	Drama	4, 6 & 7	Masks and theatre games (time table abbreviated due to Teachers' Strike)
	Nov_2010	Leah Cowen lscowen@gmail.com	USA	Drama	Gr. 4-7	Children's Monologues for 4 students; shadow puppetry and poetry slams with classes
	Harlan Rosenson harlan.rosenson@gmail.com	USA	Drama	Gr. 4-7	Children's Monologues for 4 students; shadow puppetry and poetry slams with classes	

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VILJOENSKROON		VOLUNTEER HISTORY:				
Primary Schools	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Sussex</b>	May- Jun_2008	Amber Sainsbury amber@dramaticneed.org	UK	Drama	All Grades	literacy focused through singing & painting ABCs; mask making and improv ('the monster within')
	Aug_2008	Kirsten Tootell kirstentootell@hotmail.com	New Zealand	Arts	Gr. 4-7	Masks, murals, national symbols
		Miranda Langley eganlanm@yahoo.co.uk	Ireland	Drama	Gr. 4-7	Masks, murals, national symbols
	Oct- Nov_2008	Shannon Brinkley shannon@dramaticneed.org	USA	Arts	Gr. R-2	Puppets & chalk drawings; self-portraiture
	Aug_2010	Kate Claxton kateclaxton@hotmail.co.uk	UK	Drama	All Grades	Masks and theatre piece based on "Where the Wild Things Are"

VILJOENSKROON		VOLUNTEER HISTORY:				
Primary Schools	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Leoka</b>	May- Jun_2008	Amber Sainsbury amber@dramaticneed.org	UK	Drama	All Grades	School-based mural; mask making
	Aug_2008	Kirsten Tootell kirstentootell@hotmail.com	New Zealand	Arts	All Grades	Masks, murals, national symbols
		Miranda Langley eganlanm@yahoo.co.uk	Ireland	Drama	All Grades	Masks, murals, national symbols
Oct- Nov_08	Shannon Brinkley shannon@dramaticneed.org	USA	Arts	All Grades	Puppets & Chalk Drawings; self portaiture	

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VIJOENSKROON		VOLUNTEER HISTORY:				
Primary Schools	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Waisand</b>	May- Jun_2008	Amber Sainsbury amber@dramaticneed.org	UK	Drama	All Grades	School-based mural; mask making
	Aug_2008	Kirsten Tootell kirstentootell@hotmail.com	New Zealand	Arts	All Grades	Masks, murals, national symbols
		Miranda Langley eganlanm@yahoo.co.uk	Ireland	Drama	All Grades	Masks, murals, national symbols
	Oct- Nov_08	Shannon Brinkley shannon@dramaticneed.org	USA	Paint	All Grades	Puppets & Chalk Drawings; self portaiture
School Closed in 2009						

VIJOENSKROON		VOLUNTEER HISTORY:				
Primary Schools	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Ntsoanatsatsi</b>	Aug_2010	Kate Claxton kateclaxton@hotmail.co.uk	UK	Drama	Gr. 6-7	Theatre-based games (timetable compromised due to Teacher's Strike)
	Nov_2010	Leah Cowen lscowen@gmail.com	USA	Drama	Gr. 6-7	Children's Monologues with 3 students, Shadow Puppets, Clothespin puppets, Slam poetry
		Harlan Rosenson harlan.rosenson@gmail.com	USA	Drama	Gr. 6-7	
	Jan_2011	Kate Hobster k.a.l.hobster@durham.ac.uk	UK	Drama	Gr. 6-7	Dance games based on rhythm connected to A/C Curriculum, and theatre games

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Volunteer History  
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VILJOENSKROON		VOLUNTEER HISTORY:					
Primary Schools	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised	
<b>Mahlabatheng</b>	March-	Shannon Brinkley				Paint Pals Pilot Programme - painting themese based on family, community and self as correspondence to UK children; Ongoing project	
	Dec_2011	shannon@dramaticneed.org	USA	Arts	Grade 4		
VILJOENSKROON		VOLUNTEER HISTORY:					
Secondary Schools	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised	
<b>Niekerksrus</b>	May-	Amber Sainsbury				Gender empowerment workshop utilising fully-staged drama called 'Gender Bender' dealing with themes of violence, power, status and authority in the home - students eventually had to swap roles to see themselves in someone else's "shoes"; drama workshop, dealing with HIV, written by the children	
	Jun_2008	amber@dramaticneed.org	UK	Drama	All Grades		
	May_2008		Mark Kotze	South Africa	Film	All Grades	Photography and film making through the World Film Collective; all students made and designed their own DVD.
			Alice Bragg	South Africa	Film	All Grades	
	Aug_2008		Kirsten Tootell	New Zealand	Arts	Gr. 8-12	team work, charcater development, explored script writing; concluded with a small piece that explored women's rights, Apartheid, knife crime in the townships, etc.
			Miranda Langley eganlanm@yahoo.co.uk	Ireland	Drama	Gr. 8-12	
	Aug_2008		Conrad Kemp	South Africa	Drama	Gr. 8-12	Drama games and production relating to community issues.
Oct-	Shannon Brinkley				Gr. 8, 10,	Produced puppet show; segemented school into groups based on interests of students: puppet-making, script-writing, music, backdrop painting, set-building, acting // Themes: traditional myths, teenage pregnancy and job options in rural areas	
Nov_2008	shannon@dramaticneed.org	USA	Mixed	11			
School Closed in Dec. 2009							

Dramatic Need: Schools  
 Volunteer History  
 Viljoenskroon, South Africa



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VILJOENSKROON	VOLUNTEER HISTORY:					
Secondary Schools	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Thabang</b>	Jul_2009	Emma Gleeson gleesoel@tcd.ie	Ireland	Drama	All Grades	Drama, led and directed by students
	Jul_2010	Paul Gernetzke paulgernetzke@gmail.com	USA	Graphic Design	All Grades	Non-curriculum based programme as schools were on holiday - basic design skills taught
	Aug_2010	Kate Claxton kateclaxton@hotmail.co.uk	UK	Drama	All Grades	Theatre-based games (messed up timetable due to Teachers; strike)
	Oct_2010	Leah Cowen lscowen@gmail.com	USA	Drama	Gr. 6-7	Children's Monologues with 15 students, Shadow Puppetry
		Harlan Rosenson harlan.rosenson@gmail.com	USA	Drama	Gr. 6-7	

Dramatic Need: Schools  
Volunteer History  
Viljoenskroon, South Africa



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VIJOENSKROON		VOLUNTEER HISTORY:				
Creches	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Viljoenskroon Hospice</b>	Dec_2010	Leah Cowen lscowen@gmail.com	USA	Drama	ages 5-7	Clothes pin/Matchbox puppets; games
		Harlan Rosenson harlan.rosenson@gmail.com	USA	Drama	ages 5-7	

VIJOENSKROON		VOLUNTEER HISTORY:				
Creches	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Boitumelo Creche</b>	Jan_2011	Kate Hobster k.a.l.hobster@durham.ac.uk	UK	Drama	Ages 4-6	arts and crafts, mobiles, parachute and theatre games

VIJOENSKROON		VOLUNTEER HISTORY:				
Other Organisations	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>OVC via St. Daniel's</b>	Jan_2011	Kate Hobster k.a.l.hobster@durham.ac.uk	UK	Drama	Ages 4-10	face painting, sock puppets, parachute and theatre games,

Dramatic Need: Schools  
 Basic Assessment of Current Schools & Organisations  
 Northwest Province, South Africa



NORTHWEST PROVINCE					ABOUT:	
Primary Schools	Size	Class Sizes	Grade Levels	Location	Admin	Teachers
<b>Sesobe</b>	130 +/- 35 ea		R-6	Rural Village school in town of Sesobe, next to Catholic Church	School is poorly managed; Principal Innocent Makoka is the sole administrator and, as a result, often away from the campus.	The teachers are friendly but their English communication skills are very poor.
					<b>Premises</b>	<b>Overall Success</b>
					Old school buildings, not enough desks or chairs always. Most rooms lack electricity, there are basic toilets and bore-hole water present. A great Hall is available for large activities and performances.	The achievements are difficult to observe as many exams and the Teachers' Strike prevented full-class attendances and limited teacher-involvement. The children are hungry for art, but the behaviour, especially of the young ones, begs for new forms of discipline. A translator is certainly required for a deeper experience in the future.

Dramatic Need: Schools  
 Volunteer History  
 Northwest Province, South Africa



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NORTHWEST PROVINCE		VOLUNTEER HISTORY:				
Primary Schools	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Sesobe</b>	May-Jun_2008	Michelle Marrion michellemarrion@mac.com	USA	Photography	All Ages	'family albums' where kids were taught to photograph portraits of their family (and develop them) and then write the story of the person in the picture.
		Liz White	UK	Drama	All Ages	physical drama and clowning, 'Girl Power' on girls standing up for themselves, and 'where the Wild things are' on monsters
	Mar_2009	Tom Moriarty	UK	Music	All Grades	Dream murals
		Georgina Wheedon	UK	Music/Film	All Grades	
	Aug_2010	Katie Beswick K.A.Beswick@leeds.ac.uk Grace Bowers cinderellastory16@hotmail.co.uk	UK	Applied Theatre	All Grades	Freeze Frames, Mask-acting, Mask-making, Drama games,
	Nov-Dec_2010	Katy Tozer katytozer@hotmail.com Laura Brenchley lozdoll@hotmail.com	UK	Drama Therapy Drama Therapy	All Grades All Grades All Grades	6-Part Story Telling, Mask-making, sock puppets, theatre games
					"	

NORTHWEST PROVINCE		VOLUNTEER HISTORY:				
Creches	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Sesobe Creche</b>	May-Jun_2008	Michelle Marrion michellemarrion@mac.com	USA	Photography	All Ages	sun photos (using photo-sensitive paper in sunlight with natural objects to create pictures) and box cameras
		Liz White	UK	Drama	All Ages	physical drama and clowning, 'Girl Power' on girls standing up for themselves, and 'where the Wild things are' on monsters

Dramatic Need: Schools  
 Volunteer History  
 Northwest Province, South Africa



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NORTHWEST PROVINCE		VOLUNTEER HISTORY:				
Creches	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Freedom Park Squatter Camp</b>	Mar_2010	Kate Douglas katedouglas@yahoo.com	USA	Drama	All ages	Story-telling, singing, instrument construction, masks
		Jackie Douglas jackiedouglas@yahoo.com	USA	Arts	All ages	

NORTHWEST PROVINCE		VOLUNTEER HISTORY:				
Creches	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Nkaneng Squatter Camp</b>	Mar_2010	Kate Douglas katedouglas@yahoo.com	USA	Drama	All ages	Story-telling, singing, instrument construction, masks
		Jackie Douglas jackiedouglas@yahoo.com	USA	Arts	All ages	
	Aug_2010	Katie Beswick K.A.Beswick@leeds.ac.uk	UK	Applied Theatre	All Grades	Freeze Frames, Mask-acting, Mask-making, Drama games,

Dramatic Need: Schools  
 Volunteer History  
 Northwest Province, South Africa



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NORTHWEST PROVINCE	VOLUNTEER HISTORY:					
Creches	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Siza Squatter Camp</b>	Aug_2010	Katie Beswick K.A.Beswick@leeds.ac.uk	UK	Applied Theatre	All Grades	Freeze Frames, Mask-acting, Mask-making, Drama games,

NORTHWEST PROVINCE	VOLUNTEER HISTORY:					
Other Organisations	Dates	Vol Names	Nationality	Art Field	Grades Taught	Mediums & Topics Utilised
<b>Boitekong Squatter Camp - Kopenang</b>	Dec_2010	Katy Tozer katytozer@hotmail.com Laura Brenchley lozdoll@hotmail.com	UK UK	Drama Therapy Drama Therapy	Adults Adults	Christmas card to self, drama games, "

Dramatic Need  
 Potential Partnerships  
 Northwest Province, South Africa



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NORTHWEST PROVINCE					ABOUT:	
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers
<b>Sesobe: Rachele Intermediate</b>	128	35 ea	Gr. 7-9	Pass Sesobe Primary/town on left, about 1km down road on right	<p>The school appears to be slightly chaotic. The school has had a temporary principal since last year as they cannot fill this rural posting. On the day of site visit, 3 of 6 teachers were present and only 1 of 4 classes was being taught.</p>	<p>Emma Makoka is acting as Principal until the post is filled. There are 6 teachers - the 3 responsible for arts and culture are: Donald Leotwane (7), Daniel Makoka (8), and BC Mamogopodi (9); Emma suggests DN also be in touch with the School Inspector, Matsidiso for further investigation - 014.550.0191(2)</p>
					<p><b>Status &amp; Recommendations</b></p> <p>Emma plans to confer with the other A/C educators to see if they'd be interested to implement DN's programmes and receive volunteers. This school will be a good target for volunteers who wish to work with older students as it is the only "older" group in Sesobe, but it is likely to be a very frustrating school to work within.</p>	<p><b>Premises</b></p> <p>Empty classrooms are standing available, although with old material; everything appears tidy, 4 classes are used and there are toilets and borehole water available.</p>
<p>Date Surveyed: Feb_2011                      By: Shannon Brinkley</p>						

Dramatic Need  
Potential Partnerships  
Northwest Province, South Africa



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NORTHWEST PROVINCE					ABOUT:	
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers
<b>Nkaneng: Masizakhe ELC</b>	42	26 or less	1-5 years + grade R	In the squatter camp of Nkaneng, located on the Masizake campus next to an adult learning centre.	This creche is small and seemingly well-run. The teachers will test volunteers by asking for money and suggesting that they are not paid. The creche is supported by Tsholofelo.	Carolina Gwebani (Ages 1-5) & Cynthia Maloni (Gr. R) both teach and run this creche.
					<b>Status &amp; Recommendations</b>	<b>Premises</b>
Date Surveyed: Aug_2011 By: Shannon Brinkley					Pending volunteer interest in creche-work. Translator would be needed.	The buildings of this creche formerly belonged to a health clinic that closed in March 2010. The buildings are tin containers, but are clean and simple. Tsholofelo has since given it a playground. It is all fenced in but there isn't any extra space. No electricity, no running water or toilets, however there is a water tank nearby.
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers
<b>Nkaneng: Lukhanyo Early Learning Centre</b>	22	22	Ages 1-5	In the squatter camp of Nkaneng, located by the head teacher's house	Gladys Kani started this creche in '97 and appears to be self-motivated and a self-starter. It can be expected she will be fully involved in any work with DN, however her English is severely limited and a translator would be essential.	Gladys is a super cheerful woman...She is HIV positive and has been very sick in the past -- that appears the only hindrance to her coming to work and be ready to go.
					<b>Status &amp; Recommendations</b>	<b>Premises</b>
Date Surveyed: Aug_2011 By: Shannon Brinkley					Pending volunteer interest in creche-work. Translator would be needed.	The school began inside Gladys' home and Tsholofelo has since given it the money to expand into a tin container, also with a separate kitchen and playground. It is all fenced in but there isn't any extra space. No electricity, no running water or toilets.

Dramatic Need  
 Potential Partnerships  
 Northwest Province, South Africa



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NORTHWEST PROVINCE					ABOUT:	
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers
<b>Siza: Rise &amp; Shine School/Creche</b>	20	20 or less	6-12 years	In the squatter camp of Siza, from the main road: straight and in colourful containers on right. Next to clinic.	There is a school & a creche on the same premises. The school is the only institution that caters for children between the ages of 6-12 and is what I would urge DN to pursue (rather than the creche). At this time there is very low-enrollment and children of all ages and all skill-abilities are together in one class. There is one teacher who does not regularly attend classes, also contributing to a lack of structure for the children who do come. Children in this squatter camp do not have any government based education available to them.	Mercy is the head teacher. She appears to be very knowledgeable and works well, patiently with the students. However, she seems undependable with coming to school on a regular basis as she lives in another township without her own transport.
					<b>Status &amp; Recommendations</b> Pending more reliability on the part of teacher to attend. Translator MAY be needed.	<b>Premises</b> The school consists of a tin container with enough tables, chairs * a blackboard for all. It shares a playground with the creche and students are provided meals. Water and electricity are not available and rudimentary toilets are accessible.
Date Surveyed: Feb_2011 By: Shannon Brinkley						

Dramatic Need  
 Potential Partnerships  
 Northwest Province, South Africa



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NORTHWEST PROVINCE					ABOUT:	
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers
<b>Boitekong: Kopanang Project for People with Disabilities</b>	60	24	1-6 years creche; 7- or adult 12 adults	In the township Boitekong, by the squatter camps of Phokeng.	This project began in the late 90s with the help of Tsholofelo community, as an outreach skills training for persons with disabilities at the time. The project now includes adult training in these areas: Sewing, Painting (cloth), Pottery, Gardening, and ABET (adult basic education and training), all of which is funded in-part by the Dep't of Education. There is also a creche serving 24 children with physical and mental handicaps. Adults served may be blind, deaf or slow-learners.	Brenda Moila (079.34.66.518) helped found this organisation. She is the only administrator but liaises with the teachers of all subjects to create a school that runs non-stop, M-F. Brenda would be able to assist with translations for the adult groups. <b>School Schedule: Adult skills training M-TH, 9a-1p and ABET from M-TH 1-3:30; Creche from 7a-4p M-F.</b>
					<b>Status &amp; Recommendations</b>  This project is recommended to be one of DN's next targets for visual artists as the members could really use help in stretching their creative limits with regards to Sewing, Painting and Pottery. The project barely brings any money to profit the NGO and could really use the expertise of an artist or business person with marketing skills, as well. There is so much available structure within this institution that DN's reach could go very far. They are keen to have our input. Translator needed for creche only.	<b>Premises</b>  This project exists on a small campus of buildings. Sewing and Painting are housed in one building with 2 working sewing machines, Pottery has it's own building complete with drying shelves and a kiln, and all students have a chair/desk in the cheerfully painted creche. Water and basic toilets available. Community garden adjacent.
Date Surveyed: Feb_2011 By: Shannon Brinkley						

Dramatic Need  
 Potential Partnerships  
 Northwest Province, South Africa



NORTHWEST PROVINCE					ABOUT:	
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers
<b>Sunrise Park: OVC Afterschool Programme</b>	100	20 or less	6-14 years	Behind the police station container within the sc called Sunrise Park	<p>This programme caters to Orphans and Vulnerable children, identified through Hospice. They come after school for games and assistance with their schoolwork. Additionally, they get support for studying during exam periods. The programme runs every weekday from 2pm-5pm and served the children dinner. There are 4 classrooms, although the students do not come on a consistent basis. On any day there may be 10 children or 50 - all of mixed ages and abilities.</p>	<p>Jackie Diale helped form this programme with the assistance of Tapologo Hospice and Tsholofelo Community. She has a good working relationship with both entities and continually tries to engage the community to participate. I only met one teacher, although there must be about 4 -- all who assist the children after school.</p>
					<p><b>Status &amp; Recommendations</b></p>	<p><b>Premises</b></p>
					<p><b>This project is recommended to be one of DN's next targets for volunteers. The volunteers involved must be of flexible with not always having the same students from day-to-day. This would be a great group for a 2-volunteer team as they could split up the age groups. The programme is affected in size by exam periods, but runs throughout the year - even during school holidays. Easy to get to from Tsholofelo hosts. Translator recommended.</b></p>	<p>The school consists of 4 tin containers with enough tables although they don't have enough chairs. There is a small gravel courtyard that can be used outside for games, all fenced in by a high fence. There did not appear to be water, but toilets are available. Relatively safe - next to a police station container.</p>
<p>Date Surveyed: Feb_2011                  By: Shannon Brinkley</p>						

Dramatic Need  
 Potential Partnerships  
 Northwest Province, South Africa



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NORTHWEST PROVINCE					ABOUT:		
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers	
<b>Sunrise Park: Sunrise Women in Action</b>	23	23	Adults	In the squatter camp of Sunrise Park, in the centre	This programme was self-started by a group of women who never finished or even started school as youth. They are taking courses in maths and reading through ABET (Adult Basic Education and Training), Levels 1-4. This group also is starting a catering skills-training programme M&Th each week.	Mercy is the teacher (also the teacher in Siza's school) and works with this group on Mondays and Wednesdays.	
						Status & Recommendations	Premises
						Group was asked if they'd be interested to participate in the hours following their ABET classes. They were unsure and follow-up will be completed. They would certainly be interested in a trial basis, just to see what DN is all about.	This programme is run out of a very small 2-room shack. Toilets available in nearby housing. Water not available.
Date Surveyed: Feb_2011 By: Shannon Brinkley							

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NORTHWEST PROVINCE					ABOUT:		
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers	
<b>Phokeng: Tapologo Hospice</b>	n/a	10 or less	Adults	Adjacent to the Tsholofelo Community grounds, within walking distance.	This Hospice is funded in-part by the Bafokeng tribe and Sun City and is a very well-run and endowed clinic. They serve over 2,000 terminally ill patients; 1,875 are currently on ARVs for HIV. They have 10 satellite clinics around the Phokeng region and offer 34 beds at their Phokeng clinic.	Hilda DeBees (debees.hilda@gmail.com) - 082.33.00.352, is the head manager of Tapologo Hospice and Outreach. Georgina is their social worker & also the OVC coordinator.	
						Status & Recommendations	Premises
						Hilda's recommendation was for DN to work with the caregivers and nurses at Tapologo. While Tapologo does offer some support to its staff, Hilda feels they could greatly benefit with new ways to release the heavy burdens they carry daily. The hospice would help coordinate this with the caregivers. Hilda suggests small groups for better success. This would be a terrific project for DN members to be involved in if volunteers are willing to work with adults in such a capacity. It borders on therapy, so volunteers must tread carefully, however it would be a great stretch in DN's efforts to impact countless HIV patients in a greater way.	The clinic is operated out of a campus of lovely buildings, which includes a large board room and multi-media viewing centre. There are also extensive, manicured grounds surrounding the clinic. Unsure what the status is of the satellite clinics, though surely they are likely to be much less glamorous.
Date Surveyed: Feb_2011 By: Shannon Brinkley							

Dramatic Need  
 Potential Partnerships  
 Northwest Province, South Africa



NORTHWEST PROVINCE					ABOUT:	
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers
<b>Thlebani West &amp; Sunrise Park: SOS Children's Villages</b>	80	depends	2-19 years	Thlebani West Neighbourhood, on main road from Phokeng to Rustenburg, almost opposite Ferncrest Hospital; also located in Sunrise Park	<p>SOS Children's Villages of SA is a member of SOS-Kinderdorf Int'l, the largest private welfare organisation for children worldwide. In Sunrise Park, they offer after-school programming to 35 abandoned youth every 2 weeks, while in Thlebani West they own 10 houses in which 80 orphans are fostered. The programme does offer extensive medical, psycho-social, and nurturing services to its youth and has been in operation since 2005. However, because these children are living in an "orphanage"-like situation, they are still extremely vulnerable to the influences of township life.</p>	<p>Granda is the head manager of the Thlebani West operation, while Hophney Makokwe runs the Sunrise Park joint. As a Western organisation, their programming seems extremely tight and well-run.</p>
					<p><b>Status &amp; Recommendations</b></p> <p>The obvious inclination may be to not work with this group as they seem so well-developed. However, they really only have time-slots available for volunteer help on weekends and DN could easily offer a 2-weekly session to these youth. Also, while the orphans may have been exposed to many privileges, it seems as though they have never been involved in arts programmes similar to DN. SOS is interested in a future partnership, but will only take it to the next level should we advise. ** Additionally, SOS would be able to host future volunteers in a room in one of their 10 houses should we choose to work with them.</p>	<p><b>Premises</b></p> <p>In Thlebani West, SOS owns 10 houses on one street for its 80 orphans. They also have an administrative building with a board room that could hold approximately 20-25 children at a time. In Sunrise Park, SOS does not have a community space but rather liaises with the local school to use its classrooms for its gathering.</p>

Date Surveyed: Feb\_2011

By: Shannon Brinkley

Dramatic Need  
Potential Partnerships  
Northwest Province, South Africa



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NORTHWEST PROVINCE					ABOUT:	
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers
<b>Kanana: St. Michael's Primary School</b>	350	25-40 per class	Gr.R-6	Located in the Bafokeng Village, Kanana, near Phokeng; <a href="http://maps.google.co.za/maps?f=q&amp;source=s_q&amp;hl=en&amp;geocode=&amp;q=kanana,+Bojanala,+North+West&amp;aq=&amp;sl=25.578214,27.305145&amp;sspn=0.070606,0.169086&amp;ie=UTF8&amp;hq=&amp;hnear=Kanana,+Bojanala,+North+West&amp;z=12">http://maps.google.co.za/maps?f=q&amp;source=s_q&amp;hl=en&amp;geocode=&amp;q=kanana,+Bojanala,+North+West&amp;aq=&amp;sl=25.578214,27.305145&amp;sspn=0.070606,0.169086&amp;ie=UTF8&amp;hq=&amp;hnear=Kanana,+Bojanala,+North+West&amp;z=12</a>	This schools seems to be organised and very community-oriented. It's difficult to say how differently it may be run in comparison to Sesobe, but it "seemed" to have a more steady, committed ethos, based on the light responses I received from the students.	Josiah Mogaole is the Principal and is assisted by a clerk. Veronica Monewe is the A/C teacher, responsible for the curriculum in Grades 4-6.
					<b>Status &amp; Recommendations</b>	<b>Premises</b>
					<b>Pending a decision to try out a new location: It's located about 40 km from Tsholofelo and as a village, DN could likely place volunteers at a host family within the village. The recommendation would be for volunteers attending this school to split their time between St. Michael's, St. Gerard's (next door to primary school), and with OVC located in Freedom Park, roughly 20 km away. This will make for a very cohesive volunteer programme, especially as it's in closer proximity to Tsholofelo should problems ever arise.</b>	This government school is housed in a building owned by the Catholic church, like in Sesobe. The buildings are tidy and the school has one large inner-courtyard. Bore-hole water and basic toilets available. Erratic electricity.
Date Surveyed: Feb_2011 By: Shannon Brinkley						

Dramatic Need  
Potential Partnerships  
Northwest Province, South Africa



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NORTHWEST PROVINCE					ABOUT:	
Institution	Size	Class Sizes	Grade Levels	Location	SUMMARY	Admin & Teachers
<b>Kanana: St. Gerard Majella's Middle School</b>	260	35-51 per class	Gr. 6-9	Located next to the	<p>This schools seems to be organised and very community-oriented. It's difficult to say how differently it may be run in comparison to Sesobe, as they do have large class-sizes. See notes under: Premises.</p>	<p>Principal is Jonas Mahlabe, who was not on-site. Deputy is Hosea Mokholoana. There are 2 classes per grade level. The deputy principal seemed very keen on bringing in DN as he himself is a musician and could already envision DN's programming fitting into any of the following courses: Life Orientation (LO), English (for Drama) or Arts &amp; Culture. The teachers of those subjects agreed that they would be interested to involve our programmes in their curriculum, especially in LO. They thought the idea of teachers leaving volunteers un-assisted was a tragedy, so the potential for classroom assistance from teachers sounds viable.</p>
					<p><b>Status &amp; Recommendations</b></p> <p>Pending a decision to try out a new location: It's located about 40 km from Tsholofelo and as a village, DN could likely place volunteers at a host family within the village. The recommendation would be that volunteers attending this school split their time between St. Michael's (next to middle school), St. Gerard's, and with OVC located in Freedom Park, roughly 20 km away. This will make for a very cohesive volunteer programme, especially as it's in closer proximity to Tsholofelo should problems ever arise.</p>	<p><b>Premises</b></p> <p>This government school is housed in a building owned by the Catholic church, like in Sesobe. One length of 3 classrooms was destroyed by heavy winds and rain - the walls crumbled in and the ceiling collapsed. There is no timetable for when the situation will be remedied. The result is 6 classes are now squeezed into 3 rooms. There are toilets available and bore-hole water. There is no common room, only outdoor space. The school is funded by the Bafikeng to supplement the students' diet with a hearty feeding scheme.</p>
Date Surveyed: Feb_2011 By: Shannon Brinkley						

# Dramatic Need

## Partnering Schools & Organisations in South Africa



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### CONTACTS

#### VILJOENSKROON

Creches	Type/Location	School No.	Principal	Princ. Cell	Teachers	Teachers Cell	Distance from host families	Status
<b>Boitumelo Creche</b>	Private Creche	084.281.3445	Aletta Nale	056.343.3735			1 km	trial workshops
<b>Viljoenskroon</b>	NGO/Subsidise		Manager Chris					
<b>Hopice Creche</b>	d Creche	056.343.3975	Mokatsane	072.288.7865			.5 KM	trial workshops
<b>Primary Schools</b>								
<b>Huntersvlei</b>	Farm School	n/a	James	082.220.0197	Matatela Vilakazi	76,469.42	4 km	active programme
<b>Koeberg</b>	Farm School	n/a	Mr. Chologoi	082.061.5580				potential candidate
<b>Leoka</b>	Farm School	n/a						inactive programme
<b>Ntsoanatsatsi</b>	Township Schoo	056.343.1832	Matsiliso Emily Chalale	073.432.1280	Andries Maloganye	083.416.7374	1 km	active programme
<b>Sussex</b>	Farm School	n/a	Minah	073.432.1280				active programme
<b>Secondary Schools</b>								
<b>Thabang</b>	Township Schoo	056.343.1801	Jabu Lucas Mathebu	082.721.8556	Gladys Dlamini	084.026.4996	1.5 km	active programme
<b>Kgolagano</b>	Township School		Simon Mokalodise	082.909.5303			2 km	potential candidate
<b>Kgabareng</b>	Township School				Chkino Thapelo	082.085.5559	1 km	potential candidate
<b>Other Orgs.</b>								
<b>OVC via St. Daniels</b>	Church Group		Father John	056.343.2011	Samson Roberts	083.925.6080	.5 km	trial workshops

# Dramatic Need

## Partnering Schools & Organisations in South Africa



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NORTHWEST PROVINCE								
Creches	Type/Location	School No.	Principal	Princ. Cell	Teachers	Teachers Cell	Distance (in km) from base/host families	Status
Rise & Shine Creche	NGO Creche - Siza		Abigail	n/a	Nokola		35 km	potential candidate
Masizakhe ELC	NGO Creche - Nkaneng	n/a	Gladys Kani	083.947.8378	Lumbka Nkelebisa	n/a	35 km	potential candidate
Lukhanyo ELC	NGO Creche - Nkaneng	n/a	Caroline Gwebani	072.449.9588	Cynthia Maloni	073.460.0701	35 km	potential candidate
<b>Primary Schools</b>								
Naledi Ya Masa	Village School - Sesobe	014.516.0618	Innocent Makoka	078.533.2402			.5 km	active programme
St. Michaels	Village School - Kanana	n/a	Josiah Mogaole	073.628.0177	Veronice Monewe	083.703.6461	30 km	potential candidate
<b>Middle &amp; Secondary Schools</b>								
Rachele Intermediate	Village School - Sesobe	014.516.0600	Emma Makoka (acting)	083.249.9767	Inspector Matsidiso	014.550.0191	3 km	potential candidate
St. Gerard Majella Middle	Village School - Kanana	n/a	Jonas Mahlabe	082.744.2470	Hosea Makholoana (Deputy)	084.738.7808	30 km	potential candidate
<b>Other Orgs.</b>								
Kopanang Project for People with Disabilities	adult skills + creche facility - Boitekong	n/a	Brenda Moila	079.346.6518	Sophie			potential candidate
OVC	After school - Sunrise Park	n/a	Jackie Diale	n/a	Rebecca			potential candidate
SOS Childrens Villages	OVC - Thlebani W. & Sunrise Pk		Granda	078.459.9057	Hophney Makokwe	073.171.1944	15 km	potential candidate
Tapologo Hospice	OVC & staff programming	<a href="mailto:debees.hilda@gmail.com">debees.hilda@gmail.com</a>	Hilda DeBees	082.330.0354			.5 km	potential candidate
Sunrise Women in Action	ABET - Sunrise Park		Mercy Chabalala	076.166.2334			25 km	potential candidate

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