

# **CLOWNS WITHOUT BORDERS – USA**

## **PROJECT NJABULO PHASE II SEPTEMBER 2005 – JANUARY 2006**

### **FINAL REPORT**



“It brings tears of joy to my eyes to see the work that you are doing. There are only two things you can give a child that no one can take away and those are memories and education. You do both. To teach a child how to make others laugh while laughing himself must be one of the greatest gifts you can give. I am so proud to be associated with Clowns Without Borders!”

Kathy Poulter, Director of Makaphutu Children’s Village in Kwazulu/Natal, South Africa

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Children at Makaphutu Children's Village prepare for their culminating performance on stilts after a week-long Clown Residency in January.



# **Clowns Without Borders-USA - Project Njabulo Phase II Final Report**

## **I. Overview**

It is the intention of this report to provide an assessment of Project Njabulo Phase II according to the expedition's objectives and experience in the field. This report will also provide a budget analysis as well as a proposal for future action.

## **II. Report Summary**

Project Njabulo's mission is to provide psychosocial support through laughter and humor to children and communities affected by HIV/AIDS and poverty in Southern Africa. As Clowns Without Borders's second expedition to the region, we greatly expanded our work to include South Africa, Lesotho, and Swaziland. From September 1<sup>st</sup>, 2005 to January 23<sup>rd</sup>, 2006, 3 teams from the United States, Belgium, and Ireland visited communities in South Africa, Lesotho, and Swaziland. They performed over 100 times for more than 30,000 children. The teams also taught 16 workshops including 5 week-long Clown Residencies. Through individual donations, benefit performances, volunteer contributions, and corporate sponsorship, Project Njabulo raised \$34,879.85. The total costs for the project was \$32,324.76.

## **III. Objectives**

In accordance to UNICEF and UNAIDS report on Orphans and Vulnerable Children affected by HIV/AIDS, Project Njabulo has the following objectives:

1. Target the most vulnerable children and communities, not only children orphaned by HIV/AIDS but all children affected.
2. Provide the opportunity for emotional recovery from abandonment and loss through caring and nurturing interaction and positive reinforcement of social values that promote peace, diversity, and community.
3. Facilitate social integration of children and reduce the stigma and discrimination associated with the disease.
4. Establish relationships that will enhance recovery over a period of time by connecting local performers and artists, schools, and home-based care centers with the children.
5. Educate children and community members on HIV/AIDS prevention, non-violent conflict resolution, diversity, and compassion for those with the disease.
6. Teaching community volunteers and organization staff worker how to use theatre as a pedagogical means of psycho-social relief.
7. Deepen our understanding of the capacity of laughter to improve psycho-social conditions of affected children over a period of time.



## IV. Expedition Goals

The primary goal for Project Njabulo was psychosocial support for children affected by the HIV/AIDS crisis. This is paramount to their recovery and ability to cope with the destabilizing effects of trauma and loss. Through our site interventions we also complemented community and health organizations' focus on poverty and health issues. As a result, Phase II had the following points of focus:

1. **Interact with as Many Children as Possible** – Schedule performances and workshops to bring laughter and emotional recovery to wide range of communities.
2. **Strengthen Relationships** – Continue to collaborate with organizations and communities visited during Phase I in 2004 building their capacity to generate their own celebrations of laughter.
3. **Target New Areas of Focus** – Gather information for future expeditions through an exploratory mission in Lesotho and Swaziland as well as the Guateng Province in South Africa.
4. **Expand Programs and Interaction with Affected Population** – Provide workshops and week-long Clown Residencies in site visits to complement performances and increase potential for emotional relief.
5. **Identify Local Colloaborators** – Begin to develop local Clowns Without Borders chapters by identifying performers and volunteers who can build a sustainable organization in Southern Africa.

## V. Beneficiaries

Project Njabulo Phase II focused primarily on children ages 4 to 18 and their caregivers who have been affected by the HIV/AIDS pandemic and poverty. These children are either living on the streets, in children's homes, or continue to live with surviving parents or their extended families. They are at a vulnerable period of their life. They need positive and caring interaction as well as opportunities for creative expression as they recover from loss, grief, and depression. Furthermore, they require opportunities to play, laugh, and be children once again. Often affected children are concentrated in schools which resulted in site visits to many primary and high schools though we also worked in drop-in centre, community halls and centers, churches, children's homes, and even township streets



## VI. Duration

As aforementioned, Phase II of Project Njabulo was from September 1<sup>st</sup>, 2005 to January 23<sup>rd</sup>, 2006. During this period, the expedition was divided into 3 sections:

Part One – September 1<sup>st</sup> to October 17<sup>th</sup>: 3 weeks of performances in KwaZulu/Natal (KZN) and Swaziland followed by two week-long Clown Residencies with the Woza Moya Project and Rob Smetherham Bereavement Service for Children in KZN.

Part Two – November 1<sup>st</sup> to December 12<sup>th</sup>: 3 weeks of exploratory mission performances in the Guatend Province of South Africa with Nurturing Orphans of AIDS for Humanity (NOAH) and throughout Lesotho organized by Save the Children, Lesotho. This was followed by a week-long Clown Residency at Amazing Grace Children’s Home in Malelane near the border of Mozambique in South Africa.

Part Three – January 2<sup>nd</sup> to January 22<sup>nd</sup> – One week of performances with NOAH followed by two week-long Clown Residencies at Amazing Grace Children’s Home in Johannesburg and Makaphutu Children’s Village in KZN (project led by Sarah Liane Foster in collaboration with Irish clown delegation).

## VII: Team

A total of 9 clowns participated in Project Njabulo Phase II from the United States, Belgium, and Ireland. They were joined for a short period by a documentary photographer from Belgium and a researcher on innovative health care initiatives from the United States.

### United States Participants

Farzaneh Behroozi (Research fellow)  
Timothy Cunningham (Clown)  
Perry Daniel (Clown)  
Sarah Liane Foster (Clown, Project leader)  
Jamie McLaren Lachman (Project Director)  
Selena McMahan (Clown, Intern)

### Belgium Participants

Esther Haddad (Clown)  
Ellen van den Bouwhuysen (Photographer)

### Irish Participants

Jonathan Gunning (Clown)  
Patrick Gunning (Clown)  
Bryan Quinn (Clown)



## **VIII. Partner Organizations**

Project Njabulo collaborated with a wide range of organizations and individuals who work with children affected by HIV/AIDS on a daily basis. They include children's homes, community organizations, children support services, hospitals, Peace Corps Volunteers, and private individuals:

### **South African Partners**

African Dream Circus  
Amazing Grace Children's Home  
Angel's Home  
God's Golden Acre  
Howick and Mphophomeni Hospices  
Ladybrand Hospice  
Makaphutu Children's Village  
Nurturing Orphans of AIDS for Humanity  
Rob Smetherham Bereavement Service for Children  
Sunbeam Organization  
Woza Moya Project  
Zululand Backpackers

### **Swaziland Partners**

Designing Hope  
Red Cross Swaziland  
Rescue Team for Swaziland  
Swaziland SOS Children's Village

### **Lesotho Partners**

Kananelo School for the Deaf  
Lesotho Child Counseling Unit  
Lesotho Girl Guides Association  
Leribe Ts'oanelo Care Centre  
Malealea Pony Trek Centre  
Mants'ase Children's Home  
Maseru SOS Children's Village  
Save the Children, Lesotho  
Sekamaneng Children's Home  
Semonkong Lodge



## X. Reflection

Overall, the expedition was a resounding success. An unprecedented number of children were affected by the site interventions – over 30,000 in performances of high quality received with great enthusiasm by both the audiences and organizational leaders. Workshops were well defined and organized providing an opportunity for greater interaction and emotional relief. Existing relationships with organizations and communities were strengthened while new bonds were formed in areas Clowns Without Borders has never been. We were able to adjust to challenges as they presented themselves both internally and externally. Fundraising was at a record high while expenses were kept lower than our original budget projections.

### Overall Logistics

**Intention.** Project Njabulo’s objective was to expand our operations into new regions while maintaining and strengthening previous contacts. It was our intention to work under the leadership of a Project Director while at the same time sharing responsibilities and making decisions.

**Overview.** Project Njabulo established a healthy balance between research/development into new areas and broadening our impact with already established populations. We collaborated with many organizations that shared our vision of providing support to children affected by HIV/AIDS and poverty. The team also began partnerships with local performers including the African Dream Circus in Kwazulu/Natal and the Red Cross Clowns in Swaziland. Furthermore, the team often stayed with local families or in community centers. When this was not an option, Project Njabulo developed relationships with lodges who were also involved in the community. This interaction beyond the stage on a daily basis became learning experiences that produced exchange of ideas, culture, and laughter. Internally, the team addressed conflicts and issues in a timely and open manner especially after the incorporation of Daily Check-ins.

Note: The period in January was the first time Project Njabulo operated without Project Director, Jamie McLaren Lachman. The team of four volunteers, led by Sarah Liane Foster, worked outstandingly while in the field conducting three workshops in Johannesburg and Kwazulu/Natal. Clear communication of expectations and intentions prior to the mission between Jamie and Sarah as well as cooperation among the team members helped to assure a successful mission. It also continued our collaboration with the Irish clown community with the hopes of establishing a Clowns Without Borders-Ireland.

**Scheduling.** With the exception of the January segment, the mission was well coordinated with the school schedules maximizing our ability to reach affected children. In January, when schools were on vacation and children scattered,



Clown Residencies at children's homes were very successful. We were able to limit our travel time while covering a wide geographical area in order to have more opportunities to work in the field.

**Vehicle.** Three cheers for McCarthy Toyota – our first major corporate sponsor! Project Njabulo has finally secured a suitable truck for our work. Our partnership with McCarthy Toyota, South Africa's largest car dealership, has resulted in the use of a Toyota HiLux whenever we need it. They also cover our insurance to boot! Through continuing efforts to reach out into the South African donor community, we hope to obtain future corporate sponsorships for petrol and food.

**Fundraising.** Fundraising was at an all-time high and well distributed. As the Budget Report shows, 28% of our funds come from individuals. While the Project Director managed most of the donations, many of the team members either contributed from private sources or assisted with the campaign. Likewise, the house parties and benefit shows proved to be very helpful in raising funds as well as expanding our donor base in the United States and South Africa.

**Assessment.** In order to demonstrate our effectiveness in the field, it is necessary to incorporate assessment into our regimen. How do our site interventions really affect the children? Is there longevity to our celebrations of laughter? In what ways can we adjust to really address emotional relief and empowerment? What elements in our workshops ought to be emphasized over others? These are important questions that we are beginning to investigate. Phase Two began to conduct reflection and evaluation meetings both with partner organizations and internally with team members. These reflections are available for future reference so that we do not commit the same errors twice. We also held reflection sessions with the children. Although we are still learning what the best way to approach this is – questions, interviews, drawings – the act of reflection helped the children process their experience and found closure to our site visits. In the future, Project Njabulo will look into partnering with child therapists and researchers who might be able to provide a professional perspective to assessment. As well as helping to secure additional funding from large donors and foundations, this knowledge will help us improve our service in the field immensely.

**Areas to Work On.** There are always room for improvement. During the first month and a half, too much responsibility lay on the shoulders of the Project Director which led to confusion as to roles of the team. Individuals also sometimes presented personal decisions as Clowns Without Borders decisions without consulting others. Often this confused organizational contacts as to who was the clown representative. We were able to alleviate this with a clear presentation and equitable division of team responsibilities working more as an ensemble. Future missions must establish team responsibilities at the outset of



missions. We also found the length of the mission (3½ months) was a too tasking on some participants. To avoid exhaustion and burnout, it may be necessary to limit volunteer involvement in the field to a month and a half to two months at a time. Perhaps the addition of a nonperforming team member would assist the Project Leader with handling logistics and finances. In addition, the volunteer team must recognize the importance of resting when not in the field though the temptation to explore the country may be great. One's ability to perform for and connect with the children may depend on it!

Furthermore, the aforementioned scheduling of site interventions in January was less than ideal. In Southern Africa, schools play a central role in bringing affected children together. Likewise, many staff members of contact organizations go on vacation when the schools are on break. As a result, during January, Phase II had to adapt and to offer Clown Residencies in children's homes where the orphans were all day. Needless to say, these residencies were very successful in focusing on a small number of children with intense contact and opportunity to explore laughter and creativity. Finally, on a simple level, Project Njabulo should budget for gifts of appreciation to families who offer their home to team members.

## **Performances**

**Intention.** It was our intention to perform an uplifting show full of laughter that addressed issues children face for as many as possible while maintaining safety for all.

**Overview.** The performances were at a high professional and artistic level reflecting the skills and talents of the team. Working as an ensemble, the team incorporated music, acrobatics, dance, juggling, and stilt walking into the show. Focusing on the children, many of the routines involved audience participation giving the volunteer the opportunity to shine in front of his/her peers. We also developed an artistic theme of "cleaning" using physical comedy tropes familiar to the children. Many of the routines focused on issues ranging from cooperation, being alone, death, recuperation, and celebration. This elevated the performance to a new level as the shows were presented in a medium understood by all. Sometimes, the laughter generated was so high that our ears hurt!

**Logistics.** Phase II brought us in contact with much larger audiences than in the past. At first, our team struggled to handle the sizes due to the fact that many times we were managing our own performances. After adjusting to the situation, we designated a Site Coordinator (other than Project Director) who was in charge of organizing the performance space, working with contacts, and settling the audience in an orderly fashion. We found that the use of chairs or benches as a



barrier and protection for children was crucial to audience management. This proved to be invaluable to the success and safety of our visits.

**Areas to Work On.** In the past, Project Njabulo performances only indirectly referred to the emotional affects of the HIV/AIDS pandemic on communities(coping with death, feeling neglected, self-respect, tolerance). It would strengthen our presentation and potential to impact the lives of the children by incorporating a theme of prevention. This is not Project Njabulo's primary emphasis as the mission is to provide psychosocial support. Nevertheless, it is important to address the issue as well as the stigma associated with HIV/AIDS in a more direct manner.

## **Workshops**

**Intention.** The workshops were designed to have greater impact on the lives of the children in order to facilitate emotional recovery.

**Overview.** In the past we have found that while performances are ideal for large audiences, workshops allow for more interaction and psychosocial support for the affected populations. During Phase II, we addressed this issue by providing more workshops along side the performances. These workshops promoted self-esteem, confidence, cooperation, and listening skills, as well as a spirit of play and celebration. Classes were left to the discretion of Teaching Artists. Although we focused on using circus skills and comedy as a means to achieve our intention, instruction varied from dramatic exercises to music and song to movement therapy depending on the strengths of the Teaching Artists and the materials at hand. Teaching Artists often worked in pairs with the aid of a translator although, at times, we divided into four groups and worked without translation and minimal supervision.

A word on translation: Translation definitely helped though it was sometimes unreliable. Teaching Artists couldn't always depend on the presence and full involvement of a translator. Furthermore, translation also wasn't necessary to communicate with the children who followed physical gesture and basic English well. To complement this, Teaching Artist learned simple words in seSotho and isiZulu.

**Logistics.** We offered both short one-day workshops and week-long Clown Residencies depending on the schedule. The structure varied from place to place as we adjusted to the needs of our contact organizations. For instance, working with the Woza Moya Project in the Bhensela Primary School, we offered an hour workshop for every grade over the course of the week. On the other hand, at Sonbonganani Primary School with the Rob Smetherham Bereavement Service for Children, we targeted 100 children at risk and worked with each child every



day in groups of 12. Furthermore, the residency at Amazing Grace Children's Home allowed us to rotate the children through three different classes connected by a theme of Life Dreams. All three of these formats proved to be successful in generating participation, enthusiasm, skills, and transforming the community into one of celebration. At the end of each residency, we offered a culminating experience for the community and workshop participants. This also varied from a repeat performance of the clowns to a performance by the children for their peers and caregivers.

**Areas to Work On.** While it was important to adapt to the situation in the field, it may benefit future missions to have a clear structure for the workshops ahead of time. This can be difficult when faced with changing realities. Furthermore, it is important to meet with partners in the field (teachers, principals, caregivers, social workers, etc) beforehand to clearly state our intention and cover logistical matters. When the teams were successful in having meetings, the workshops unfolded smoothly. We were provided with translators and partnered well with social workers. The team was able to assess each workshop internally but ran into some difficulty reflecting with partners and more importantly, children. An outside facilitator might assist with future reflections. Workshops could also be conducted for a longer amount of time enabling greater potential for participants to create a sharing/performance of their own. It has been suggested that this might include a focus on an HIV/AIDS or coping with tragedy theme.



Team members lead students in a warm-up at Bhensela Primary School in the Ufafa Region of Kwazulu/Natal.



## **XI. Proposed Plan of Action**

Clowns Without Borders Project Njabulo has begun to have an impact on the lives of thousands of children suffering from the effects of the HIV/AIDS pandemic and poverty in Southern Africa. Many children fondly remembered our previous visit and look forward to our return. “Please come back,” they tell us. However, our task is not only to continue to provide psychosocial support through celebrations of laughter during these expeditions. Project Njabulo must continue to develop mechanisms to ensure lasting relief work in these areas and others that have measurable effects on affected populations. Their happiness and well being cannot rely on a small team of Westerners coming each year as missionaries of joy and laughter. We need to establish local communities of committed performers, social workers, and caregivers so that play and creativity are promoted on a daily basis. As a result, the following plan of action for Phase III and beyond is proposed:

**Solidify Partnerships with Grassroots Organizations.** Project Njabulo is beginning to cultivate strong relationships with contact organizations. In particular, our work in Kwazulu/Natal continues to progress strongly. Repeat visits that extend our time with the communities develops lasting effects on the lives of the children. One time performances can become workshops which can become Clown Residencies. Eventually, these Clown Residencies have the potential to evolve into programs that continue without our presence. At the same time, other sites work well with the repeat performances and not workshops and shouldn't be overlooked. We intend on furthering these relationships as well as following up our exploratory missions in Swaziland and Lesotho with targeted site interventions.

**Lengthen and Strengthen Clown Residencies.** The combination of performance and workshops works well in site interventions. The workshops, in particular, are beginning to develop into realms where emotional relief is palpable with a greater impact. We must continue to fine tune these workshops in partnership with contact organizations. Teaching artists would benefit from a pedagogy that enables them to focus their skills and teaching with clear intentions and follow through. Furthermore, in the past, workshops have been focused on primarily children. Future missions could benefit from working with caregivers and community workers to teach how to use play and humor as a tool for empathic care. However, one cannot lose site of the importance of clown performances to reach larger groups of people as well as demonstrate clowning and circus arts.

**Cultivate Local for CWB Activities.** There are two methods that can be pursued. First, there is already an established circus community in Southern Africa with many performers interested in our work. More specifically, the hospital clowns in Johannesburg and the African Dream Circus in Durban may



provide a pool of volunteers for missions. In Swaziland, collaboration with siSwathi Red Cross clowns could be invaluable in establishing long term relief. Our contact, Sibusiso Dlamini, is very keen on partnering with CWB-USA. There have been discussions of developing a Swaziland Clown Initiative with both CWB, South African, and siSwathi clowns.

On the other hand, we have found that the tradition of clown in Southern Africa is very limited. As a result, workshops and trainings in nonverbal humor could begin to develop local performers with the skills to carry out the missions. Eventually, there will be demand for a Southern African chapter of Clowns Without Borders that can address the needs of the region. This day is not far off!

**Explore the Potential to Expand Operations into New Areas.** We still have only scratched the surface of HIV/AIDS affected communities in Southern Africa. As Project Njabulo expands and word gets out, we have been inundated with requests to bring our work to other regions in South Africa and beyond. While maintaining a strong foundation with current partnerships, we can continue to explore our potential in outlying areas including Botswana, Zambia, and Zimbabwe. It may be in our best interests to focus on countries that have English as a second language to facilitate logistical matters. Nevertheless, we must be careful not to overextend our capabilities but rather take it one step at a time until we have more funding to develop new projects.

## **XII. In Closing...**

It is easy to get caught in the organizational aspects of Project Njabulo and lose sight of our true intentions. On countless occasions, team members were moved to tears of joy and compassion after site visits and interactions with children. The act of the clown is an act of love. This goes beyond the classroom or stage. Often the simplest gesture carries the most powerful meaning. Whether it is hold a crying child in one's lap, throwing a ball around a circle while singing a lullaby, creating shadow puppets on a wall with candlelight, or sharing a meal with local leaders, our experience brought the best out of humanity – generosity, compassion, and happiness. There are thousands of children suffering from the devastating affects of the HIV/AIDS pandemic. They have many needs and struggles to meet every day of their lives. If Project Njabulo brings a caring lightness into their world, then they may one day find hope, peace, and the faith to follow their dreams.



## Appendix I. Many Thanks...

Project Njabulo and all the laughter generated would not have been possible without the generosity of our donors. Thousands upon thousands of thank you's to:

### Bliss - \$5000 and Up

McCarthy Toyota

### Happiness - \$1000 - \$4999

Dr. Anthony Lachman and Dr. Margaret McLaren  
Dr. Sidney Lachman  
Dr. Mary H. White

### Belly Laughs - \$500 - \$999

Bryant Trust  
Evelyn Kallmann  
John Van Zyl

### Guffaws - \$250 - \$499

Berkeley Patients Group  
Sylvia and Seymour Boorstein  
City Spirit Natural Pages  
Marjorie Daniel  
Thomas Daniel  
Melanie and Jason Griffith  
David Koskoff  
Hilda Klein

### Laughs - \$100 - \$249

Madeline Ballard  
Alison Bermond  
Claire Byrd Carter  
Barry Blumenfeld  
Mary Jo Button-Tait  
Cutthrell/Tuttleman Foundation  
Don Duncan  
Scott Fulmer  
Terry Gallagher  
Eric Garcetti  
Nina Krauthamer  
Mary Hunter  
Ehud and Lara Illos  
Wendy Lachman  
Richard Llewellyn

Matthew Alan Love  
Maltier Artists Corporation  
Margaret McLaren  
Thomas Menaker  
Elizabeth Mooney  
Jean Robeson  
Alan Speir  
Narcissa Titman  
Henry and Sue Turkel  
Laura F. Whitten  
Keith C. Wold, Jr.

### Giggles - \$50 - \$99

Scott Alexander  
Ann Arancio  
Alexandra and Bruce Bacon  
Richard Cambier  
Aaron Cohen  
Erin Cottrell  
Ana Guerrero  
Rosa Hallowell  
Sarah Herman  
Marla Joy  
Josh Kamensky and Holly Myers  
Phyllis Kirson  
Thao Lam  
Marilyn Marchi  
Bridget and Jesse McCracken  
A. Perry Morgan  
A. Therese Nowlan  
Louise Owen  
Susan Ratzan  
Paula Raymon  
Pat Sherman  
Barbara and Morgan Speir  
Anne Stephenson  
Marcia Villa  
Mark Wethli Foundation  
Laura M. Whitten  
Dianne Woods  
Carol Woolmington  
Jan Zimmerman





## Smiles - \$25 - \$49

Debora Barkan  
Frida Berrigan  
Frances Briggman  
Patrick Byrd  
Rita Cahn  
Nina Cheney-Mills  
Noah Daniel  
Shannon Day  
Pamela Doan  
Francis Engler  
Edith Harthshorne  
Timothy Hoekstra  
Susan Felix  
John Hancock Fidelity  
Harriet Fields  
Lijs Fisher  
Max Fleischman  
Rebecca Flynn  
Amy Gorman  
Maritin Gross  
Hrishikesh Hirway  
Gayle Jacobson  
Susan Kelley  
Karen Koekard  
Lena Kopelow  
Barbara Labarbera-Twarog  
Brian Larkin  
Anna Lin  
Yi-Wen Lo  
Albert Lowe  
Julia McDonough  
Becky Monroe  
Sonja Moser  
Daniel Miller  
Mitch O'Farrell  
Alexandra Paxton  
Robin Puckett  
Seth Reichgott  
Celina Reppond  
Jonathan Rowe  
James Salem  
M Julie Sherman  
Deborah Smith  
Gabriel Snyder  
Marsha Steinberg  
Michael Steinberg

Sean Sullivan  
Margaret Taylor  
Synnove Trier  
Sissy Trinh  
Marni Turkel

## Grins - Up to \$24

Ursula Angell  
Christopher Arellano  
Jake Birnberg  
Kristine Brown  
Mary Jo Button-Tait  
Marcia S Brooks  
Ravi Chandra  
William Cody  
Harlene Cohen  
Kerry Elson  
Leonard Fellman  
Yvetter Feuer  
Daniel Figg  
Susan Framow-Wong  
Deborah Gershman  
Evelyn Glauban  
Sue Goldberg  
Lee Hackett  
Brian Herndon  
Sandra Holland  
Evelyn Keeler  
Angela Kray  
Martie Leys  
Siobhan McClure-Rose  
Ann Cain McGinnis  
Dawnette Modkins  
Jasmine Moorehead  
Tyler Olson  
Heather Repenning  
Ann Riley  
Elizabeth Rintoul  
Susan Sabata  
Harriet Schatz  
Corrin Peter Strong  
Barbara Tonningsen  
Kim Young

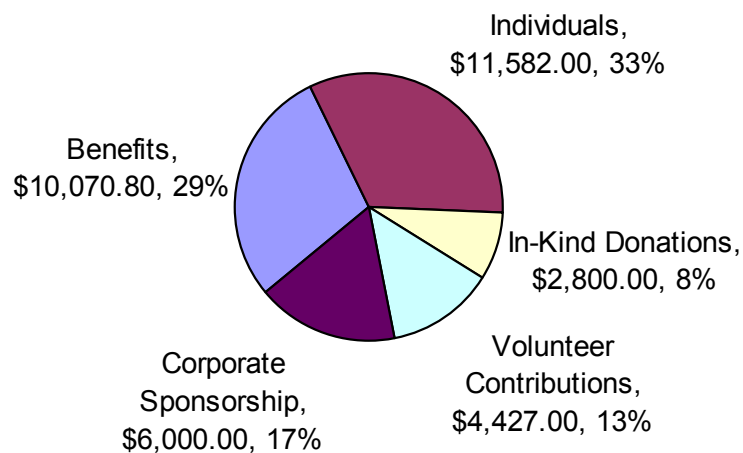
Clowns Without Borders would also like to thank Alan and Gill Berkowitz, Miriam Chaya, Pamela Doan, Tessa & Ian Dorf, Josh Kamensky, Joann Lo, Gill Segal, and Jon Zerolnick for donating their time to spread the word and host house parties.



## Appendix II. Budget Summary

### Sources of Income

Clowns Without Borders-USA is extremely grateful for the financial support it receives from individuals and other organizations. We primarily received contributions from individuals in three ways: mailings, benefit shows, and house parties. Along with cash contributions, individuals donated frequent flyer miles and vehicle. The majority of volunteer contributions were made through the individual fundraising efforts of team members and do not reflect out-of-pocket contributions. We also received timely corporate sponsorship from McCarthy Toyota. In summary, we raised \$34,879.85 while spending only \$29,961.18 leaving Project Njabulo with a balance of \$2,555.09 to be allocated for Phase III.

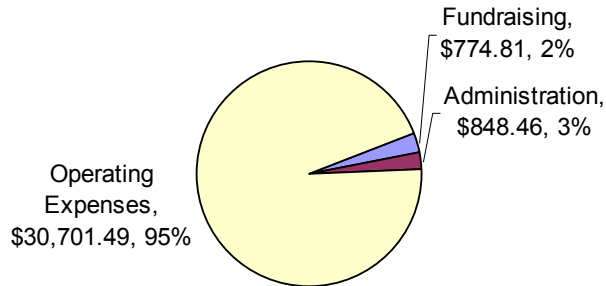


Total Income: \$34,879.85



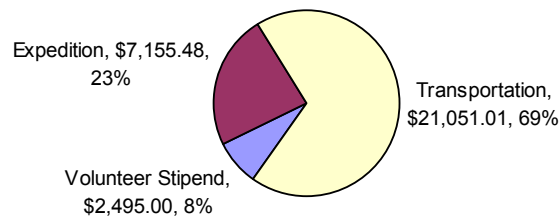
## Expenses

Project Njabulo Phase II managed to spend 95% of the budget on operational costs. These included: transportation, communication, equipment & supplies, health care, food & lodging, and volunteer stipends. Other expenses were fundraising (2%) and administrative costs (3%). For a breakdown of operating expenses, see below.



Total Expenses: \$32,324.76

### Breakdown of Operating Expenses:



Total Operating Expenses: \$30,701.49

