A group of children in traditional Zimbabwean attire, including beaded headbands and skirts, are performing a festival. They are clapping and holding a small fire. The background shows a thatched hut and trees.

SANGANISAI

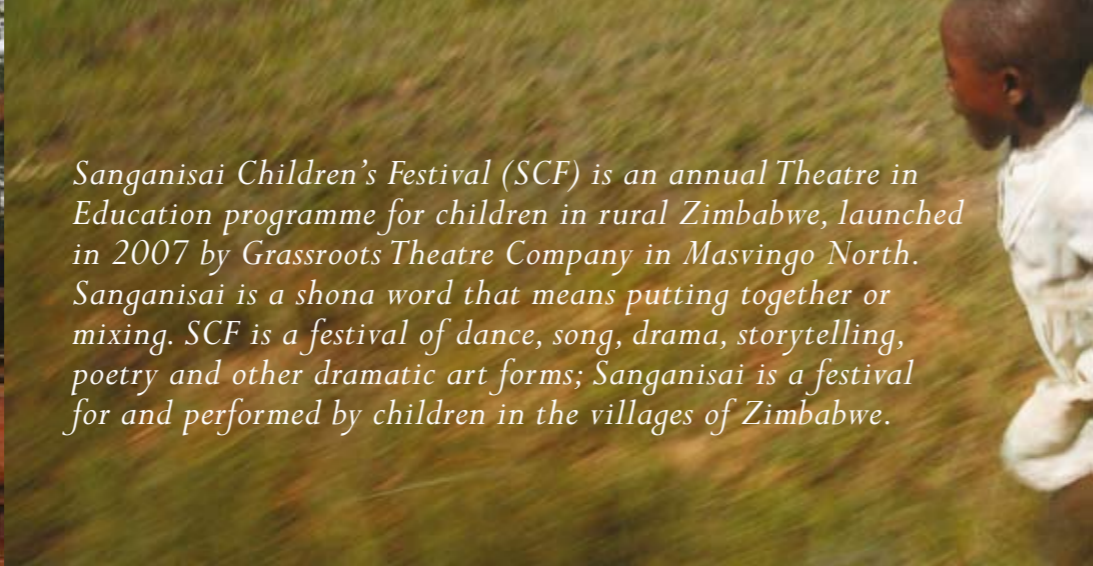
children's festival 2009

PRESENTED BY GRASSROOTS THEATRE COMPANY

www.grassrootstheatre.com



Sanganisai Children's Festival (SCF) is an annual Theatre in Education programme for children in rural Zimbabwe, launched in 2007 by Grassroots Theatre Company in Masvingo North. Sanganisai is a shona word that means putting together or mixing. SCF is a festival of dance, song, drama, storytelling, poetry and other dramatic art forms; Sanganisai is a festival for and performed by children in the villages of Zimbabwe.



WHAT DO WE DO?

- We educate children about HIV/AIDS, Child Abuse, Child rights and promote responsibility and citizenship through theatre workshops & performances.
- We bring villages together to share common issues and identify solutions. Through theatre, the community explores areas such as poverty, education, health, orphans, discrimination and stigmatisation of TB & HIV/AIDS people.
- We reduce poverty through education, awareness raising and empowerment through theatre.

In poverty, confidence is as good as prosperity.

(PUBLIUS SYRUS)



EDITOR'S NOTE

The impact of Sanganisai Children's Festival bears out the wisdom of this Roman maxim, and also helps to clarify various meanings of the term "development". SCF was launched in the daunting days of 2007, when Zimbabwe was experiencing the worst inflation in the world, with unemployment above 90% and politically-provoked violence, a period when friends were few. Many Non Governmental Organisations had left, Zimbabwe had been expelled from the Commonwealth, and the suspension of humanitarian aid and donor involvement left us even worse off than before.

Grassroots, however, remained undeterred, confident, and even more focussed, as we initiated this inspirational and empowering educational theatre programme in rural Masvingo. We understood that "hope" was the only way to weave a way through the challenges we faced; that women and children are the worst affected, and rural areas the most vulnerable to poverty. The ongoing crisis was widening the gap between the rich and the poor, removing any common platform for the sharing of life-saving information, education and awareness. The

Children's Festival was conceived with the aim of averting the worsening course of events, by bringing people together with a common purpose – to learn, share and celebrate life, in a language accessible to everyone, literate or not, deaf or blind – the language of drama, music, dance, poetry and storytelling.

I am grateful to the Grassroots team, who braved the rain and cold this year to walk up to 30km in order to reach some schools, to work with villagers and children, and to bring over 5,000 people together for the 2009 festival. It has been like climbing a mountain, with endless obstacles, pitfalls and limitations, but I am glad that we have held firm and stood steady throughout. This work would not have succeeded without the effort put in by the Headmasters of the six schools, and most importantly, the financial support offered by Grassroots' partners, friends and families. The reward of a thing rightly done is to have it done, and we are so glad to share with you what happened – stories from the children and our hopes and dreams for the future. Happy reading!

By Ephson Ngadya

(GRASSROOTS & SCF DIRECTOR)

PREPARATIONS – TUBERCULOSIS TRAINING

An in-house Tuberculosis (TB) training was conducted by RAPT (Rehabilitation and Prevention of Tuberculosis) to equip Grassroots with detailed information about this disease. (Thanks to TB Alert for their financial assistance.) During SCF 2007, Grassroots discovered that people who are infected with HIV are vulnerable to TB infection, and that TB related illnesses and deaths are on the rise in Masvingo hospitals. This year we have raised awareness about TB and HIV/AIDS among the 5,000 – plus participants in SCF 2009.

THEATRE FOR DEVELOPMENT REFRESHER COURSE

"It is a sacred duty to remember to whom you owe yourself", said Mr Rundare, headmaster of Rukovo Secondary School, at the official opening of SCF 09. As artists, we owe ourselves to the public, our audience, and what we owe them is everything from love, pleasure, pain, sorrow and celebration – everything that affects mind, soul and body. Therefore, we have to understand what makes society tick – what makes people aspire, and at times rise, in order for our art to be relevant to an audience. In this instance, we owe ourselves to the lives of Masvingo's rural children, and so we made sure we were mentally and physically fit before we started working with them.

We prepared theatre games relevant to different age groups, from 5 to 19 and for women aged between 25 and 45. We increased our knowledge of different types of dances and dramatic forms, and trained the new artists who were taking part for the first time this year in rural lifestyle and culture, so that they fitted in well in the community.

After this refresher course, we set off for the villages with our bags, drums and gadgets, and also renewed enthusiasm and confidence, equipped to bring out the best in the children and communities we were going to.

Grassroots facilitators spent two weeks delivering workshops in the six schools that took part in this year's SCF, and another full week for the actual festival that ran for two days, at the open air amphitheatre venue in Rukovo Secondary School.

ORGANISING

Between December 2008 and April 2009, we travelled 1500 km each month between Bulawayo and Masvingo, to consult with local government and the Ministry of Education, with chiefs and village heads, NGO's and others. Because the schools had been closed since mid-2008, we eventually decided to run the festival **outside** the schools system. Then, just as we were about to implement our plan, the new, inclusive government established in February 09 gave a directive for schools to re-open, and we were forced to wait for this directive to become a reality.

Although Zimbabwe's infrastructure is amongst the best in Southern Africa, corruption, political intolerance and the breakdown of the law organising this SCF an almost impossible mission. It is exhilarating to have achieved our aims and objectives at the end of such a challenging process.

SEEDS OF SCF 2007 ARE SPROUTING

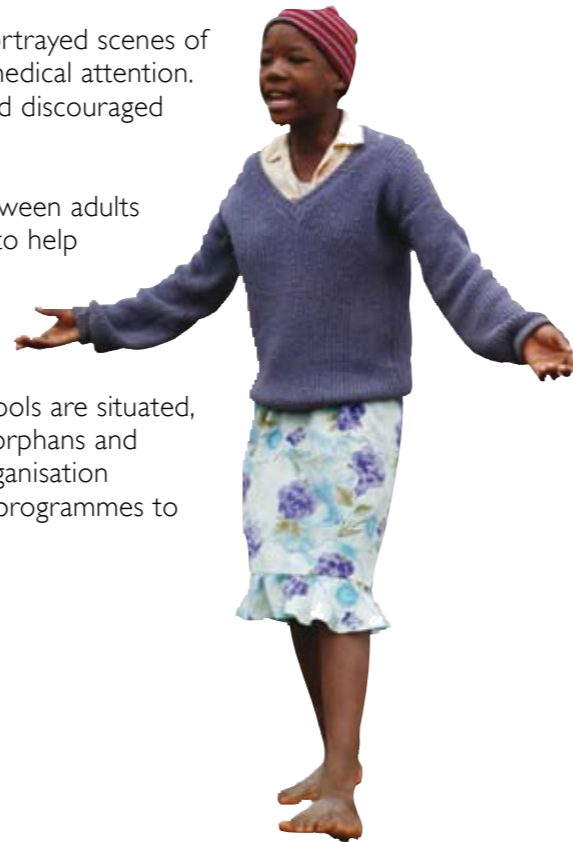
One of the highlights of the last SCF was when Joram, a member of the audience who had taken part in the drama workshops, songs and dances in the villages, stood up and disclosed his HIV/AIDS status to more than 3,000 people. Joram testified, "I was ill for a long time, and some people thought I was dying, but getting tested for HIV/AIDS saved my life, and today I am able to look after my family and share this with you. I am taking HIV/AIDS medication and am strong. You can do the same and save life"

Joram's courage has led to a shift in consciousness over the past two years, to such an extent that this year twenty women, mostly widows and HIV/AIDS patients, took the message to the stage in a powerful musical dance drama, to encourage people to go for HIV and TB testing, in order to know their status, and be able to receive the necessary community support and other services.

The women were cheered by the 5,000 – strong audience as they portrayed scenes of illness and challenged the community to support the sick in seeking medical attention. They also showed how drunkenness may lead to unprotected sex, and discouraged children from using alcohol and drugs.

Our culture does not promote public discussion of sex, especially between adults and the young, and this is an important role for theatre and the arts, to help people take control of their lives, provided with the right information. The seeds sowed by Joram in 2007 have germinated, and their fruits were shared this year by an even wider audience.

Joram is now Councillor of Ward 14, the area where most of the schools are situated, and he works closely with the women involved in feeding HIV/AIDS orphans and children, funded by the local Catholic Development Co-operation organisation (CADEC). They are now planning to run further educational theatre programmes to promote HIV/AIDS awareness and other health issues.



SCF 09: OUR THEATRE RESIDENCE EXPERIENCES IN SCHOOLS

*By Donovan Maulana
nick named Mr. Thomas at
Harahwe primary School*

HIV/AIDS & TB EDUCATION

Harahwe school in Matanda village lies 100km north of Masvingo, and is the most remote school we worked in. (The name Matanda refers to the forest.) Mr Zano and his ten teachers have 460 pupils, who use three classroom blocks built of tree poles and thatched with grass. The pupils walk up to 10km each way to school. "I live just by this mountain", they tell you, and you imagine it is a very short distance. But it took me three good hours of walking rocky paths to the shops, to children's homes, and to visit other Grassroots artists working in other schools. I stayed in one of the huts close to the headmaster's.

It was the first time Harahwe had had a trained drama practitioner working with pupils and staff. The atmosphere and conditions at the school led me to adjust my original plan to suit the reality before me. It is very hard to tell children to go away when they are interested in learning and taking part - but this is what I had to do, when more than a hundred pupils turned up for drama, music and dance workshops. Ideally I could only work with 30, but admitted 45 - an unpopular enough decision. I had to reflect: was this the right thing to do, considering these children's lack of such opportunities?

Children are naturally good at acting. Role play was the most popular method to articulate issues. "Dread," (as they called me because of my hair style) "we can show you what we think is important to us", shouted one of the pupils when I introduced the play-making process. "OK, go ahead and demonstrate through actions", I replied. In about five minutes they had agreed what they wanted to share with me, but disagreed on who should take which role. They all wanted to be oppressors, not the oppressed. I thought it wise to let them get on with it, as this process was very informative, educative and empowering to them all.

Child abuse was the issue they finally came up with, and I eventually got them to do simple drama exercises, including follow the leader, power sharing games and "crush the oppressor", a game that gives the oppressed power over the oppressor. Initially being the oppressor was regarded as being powerful and strong by most children. We developed a storyline in which every participant was willing to play any role in the drama. They all enjoyed having the power to destroy the oppressor.

As the days went by, the main issues to emerge were child abuse and HIV/AIDS. My dilemma then was how to tackle the issue of TB, knowing from the statistics that 75% of deaths in the village are TB related, when the children had only talked about the above issues, and witchcraft. What would **YOU** do in this situation?

Careful not to impose the issue on them, I threw in a question: "What is TB?" There was silence, and then suddenly one child responded, "Chigwere" meaning it is a disease. I went on facilitating questions and answers on TB, ultimately building knowledge around this killer disease that takes three more lives every minute of every day world wide. After some discussions and role play, they understood that TB can affect anyone, is different from HIV/AIDS and is curable, but that it can easily affect people whose immune system has been weakened by other infections or diseases.

A powerful drama was then developed about TB and HIV/AIDS, highlighting myths and beliefs about the two diseases. It centred on a familiar story about a hard-working subsistence farmer who thinks her daughter is being bewitched by her neighbours because they are jealous about her good crops, not realising that she is being sexually abused, and has actually contracted HIV. Traditional healers, medical treatment and nutrition were brought in, as well as religious practices, or the so called "prophets" in trying to find cures for HIV/AIDS & TB. Suspense, conflict and reality direct the action towards HIV/AIDS testing, and eventually results show that the daughter is suffering from TB and is HIV positive. The songs and traditional dances reinforced the message of the drama by promoting "Know your HIV/AIDS and TB status" as well as encouraging the spirit of sharing and openness among villagers.



MASHONGA PRIMARY SCHOOL

*By Robert Ncube
& Primrose Moyo*

The school is approximately 80km from Masvingo, in the mountainous area of Mashonga. There are 302 pupils and 9 teachers are headed by Mr Kugedera. Subsistence farming is the common source of livelihood, with 30% of the villagers growing vegetables for sale. However, most teachers at this school have left, as has happened all across Zimbabwe, because of the economic hardships. We were lucky that the headmaster of the school, Mr Kugedera and his colleague Ms Bvudzijena had received some Theatre for Development training when SCF was first launched in 2007, and had decided not to leave the school.

We were faced with an even greater challenge than at Harahwe Primary School, as the whole school turned up under the tree to take part in SCF 09. You can imagine the enthusiasm and expectations of every child who was present, and you can also imagine what was going on in our minds as we stood aghast. This school had enjoyed the previous festival so much that every child wanted to be involved, not just to be a spectator. The task of reducing 302 children to only 39 was painful, but needed to be done, in order to have a manageable number.

Mashonga village is a very traditional society characterised by African beliefs and myths. This came out

clearly through the drama that was produced and performed by the children. "Musha wose uno ndiani anorimirana neni, ha? Ini vakanditadza saka vavakundiroyira mwana wangu" claimed a character in the drama. ("Who is a better farmer than me in this community as a whole? They failed to put me down, and they are now bewitching my daughter because they are jealous of my strength".) It was clear in this drama that people in Mashonga village still regard illness as the result of witchcraft, and so spend a lot of time consulting traditional doctors and religious groups.

The drama followed all these avenues of investigation - and only when a nurse advised the family to go for HIV and TB testing was the truth discovered, as she tested positive. The audience reacted angrily, blaming the family for taking too long to take the girl for HIV and TB testing. It seems that a strong lesson was struck here, and yet there remains a question whether many people have the confidence to go for testing; as well as the problem of stigmatisation of HIV/AIDS and TB patients.

Again, the poems, songs and dances performed by the children addressed the need for children to abstain from sexual activity, and promoted the use of condoms among the sexually active. They challenged the audience to have HIV/AIDS tests done regularly, to know one's status.

By Bruce Ncube

(GRASSROOTS FACILITATOR)



MUTYA PRIMARY SCHOOL

Situated in a valley and surrounded with big, beautiful mountains lies the village of Mutya, with the most welcoming and loving people ever known to me. The school has 581 pupils, most of whom are very creative and sporty. I had the privilege of staying with Mr Kutadzaushe, the Headmaster, whom I enjoyed sharing stories with as well as eating the lovely food he prepared when it was his duty to cook. There are 16 teachers at Mutya primary, most of whom are familiar with Sanganisai Children's Festival. This made my experiences different from other venues, because the drama, dance, choir and poetry groups had been organised prior to my arrival. My work was to develop the drama and consolidate the children's acting skills.

DRAMA AS THERAPY

Dealing with sensitive issues and vulnerable people such as children is one of the most difficult things to do. I came across horrific stories of sexual abuse, teenage pregnancy, and a high level of promiscuity among girls as a result of poverty. It is particularly difficult when the stories suggest that parents themselves have become the perpetrators of such cruelty. But this was clearly portrayed in the drama, poems and songs that Mutya Primary School presented.

I could read a lot in the faces of the children, as they acted. However, there was a sense of achievement at the end of each workshop, and as the children discussed how to improve characterisation and dialogue, in order to achieve a truer portrayal of the story.

The drama also challenged the audience to take steps to ensure the safety of their children. Here I found myself challenged as I felt scared that issues would spill out, and I would not be able to contain, manage or control anything. I was happy that the teachers were around to help, but I was in charge. As days went by, we worked towards creating a safe platform for the children to share, discuss and be heard.

It emerged that the extended family structures in this part of Masvingo province have been badly affected by HIV/AIDS deaths, by poverty and the by the political situation. It was also apparent that the police are feared by most children, so they would not report any threat or attack.

I wish I could re-live this experience with you - the process of finding solutions, and how it affected the children involved in acting, singing and dancing - so you too could discover the magic of art in transforming society. We crafted the drama in a way that did not give answers, but enabled the audience to rethink their role in making our communities more conducive to the well-being of our children.

RUKOVO HIGH SCHOOL

By Anna Jumo
& Saneliso Phuti

HIV/AIDS AND POVERTY

"I want you to be my wife, sweetheart, I love you, Pattie", says Jojo, a man of 45 working for the local council in the village. Driving around, his eye has been caught by a 14-year old schoolgirl, to whom he promises heaven on earth. "I will pay for everything - your education, clothing, food and leisure. I will make you the most successful girl in this village, and you will be the only one to ride with me every day in this beautiful car."

Pattie falls prey to this older man. From a very poor background, yet bright and beautiful, she believes that Jojo will pull her out of poverty and she will live a life of luxury, as he has promised. The critical moment in this drama is when Pattie finds she is both pregnant and HIV positive.

We have to admit that as women, even though we were facilitators, we were deeply affected by this drama. One day during the play-making process, we stopped the actors and actresses and asked them how true this situation was in the village. "Ah!! This is very true and we even know girls who are victims of this situation. This has been happening for a long time now...." said the entire cast of 15 girls and boys. As we went on, the play continued to unpack the effects of poverty on society, and how difficult it is for education and development to succeed in times of absolute poverty; also, how vulnerable a girl child is in poverty.

The play was addressing the root causes of the spread of HIV/AIDS, and the process required us to spend time dealing with the children's real life experiences, discussing safe sex, the use of condoms, getting tested before sex and sticking to one partner. However, problems remained: for example, how possible is it

for a 14-year old girl from a very deprived background to say NO to sex with an apparently rich man who has promised to change her life for her?

Can she realistically be expected to resist unprotected sex - or is she most likely to give in? The discussions we had showed that only a well-educated, informed and confident girl can possibly withstand the temptations.

We finally managed to stage the play, and the big question still being addressed at the time of producing this report is: What is the best way of addressing HIV/AIDS against the background of poverty? Our time at Rukovo High School was extremely challenging, but also rewarding. We are convinced of the need for SCF, as it changes people's attitudes towards life, through education and empowerment. Rukovo, as the hosting school for SCF, is central to the whole undertaking. There are 475 students and 19 teachers at this school.

By Sizanani Moyo
& Prosper Ushe



ZANO PRIMARY SCHOOL

RELIGION AND TRADITION: BARRIERS TO TREATMENT FOR HIV/AIDS AND TB

We have no doubt that religion and traditional practices are important in our lives, and that these beliefs are critical in preventing the spread of HIV/AIDS; but questions must be raised about their effectiveness in providing cures.

Religious leaders can preach, "NO USE OF CONDOMS" and "NO SEX BEFORE MARRIAGE", but how realistic are these calls in the face of our knowledge? It is painful to learn that some traditional and religious groups still discourage HIV/AIDS and TB patients from accessing medical treatment from hospitals and clinics in this day and age.

"Traditional herbs are stronger and better than modern medicine. Any type of illness can be cured", argues a villager in our drama. The play is highly entertaining and informative, but it also unveils the traditional belief that has not helped to save the lives HIV/AIDS and TB sufferers. The other scenes point to the additional problem of religious attitudes. "We believe in God, and in God we trust! No type of illness is beyond His power, and so we pray in His name and in Jesus' name. No man has the power to heal, besides God, and so no one in this Church shall visit clinics or hospitals, or take any medication, because it is evil" claims the actor in this highly provocative play. Certainly, many people are dying from curable and preventable diseases because their church discourages them from going to hospital for treatment.

These children could not have challenged the audience more honestly and directly. So we experience the power of art, to confront beliefs and tradition that harm society. Art enables society to mirror itself and change its attitude and behaviour, as we witnessed in this drama by Zano primary schoolchildren. We are aware of the fact that change is a process, and takes time, but we remain hopeful about this community, and believe that change is inevitable. Zano Primary school has 666 children, and is built near the magnificent Mutirikwi River.

CHIKWANDA SECONDARY SCHOOL

MUSIC AND TRADITION AS PSYCHOSOCIAL ACTIVITIES

The pupils of Chikwanda Secondary School are poetically and musically talented. It was moving to watch as the students transformed traditional Zimbabwean songs into something completely new and refreshing, but maintained the traditional rhythms and aura as effectively as ever. Notably, the way they adapted HIV/AIDS songs to the traditional genre and demonstrated their musical creativity. The same can be said of their poetic prelude and show, telling the untold stories and revealing the sinister practices of incest in rural Masvingo, and sending a shocking message to their stunned audience. And how else could these children have exposed these issues, which are regarded as taboo in our culture? Theatre creates such a platform, where children feel safe and confident to speak out.





By Ephson Ngadya
(GRASSROOTS & SCF DIRECTOR)

TWO DAYS OF FESTIVAL AND FESTIVITY

In Shona we say “ukama igasva hunozadziswa nekudya”, which literally means “unless relationships are fulfilled by food, they mean very little.” Food is critical to our survival and brings us together as families, friends, churches or communities. We at Sanganisai always make a point of eating together with the children and communities at the end of the festival, to allow socialising to take place, so friends and relatives who live far away from each other can catch up, and (most importantly) can talk about SCF.



School Development Committee chairpersons were the first to arrive at the festival venue - the outdoor amphitheatre at Rukovo Secondary School - to organise the food for more than 5,000 people. It is a big job to ensure that such a huge number is well catered for, women and men taking turns to stir big pots full of sadza, vegetables and meat. However, the workers were entertained by the music and drumming coming from the other end of the school yard, as children rocked the audience with their performances. A particular hit this year were the twenty women who drew loud laughter, whistles and ululations from a happy and hyper audience as they performed an excellent piece of dance drama on HIV/AIDS and TB. Now and again, moments of complete silence fell as the messages hit home - time to get real, reflect and learn. The atmosphere changed completely as the children witnessed their own mothers doing wonders on stage. This is the life of Africans which we know, the culture of singing and dancing, of teaching and celebrating through such art forms. At several points the audience took over the performance with some stylish and skillful dancing, again much to the approval of their peers and everyone present. Such interventions were common throughout the festival, which demonstrated that the festival belongs to the community.



Chief Murinye gave an overwhelming speech at the end of the festival, expressing how grateful he was to all the children who performed, and he challenged the audience to take personal and collective responsibility for health matters and for promoting good moral values. He asserted the need for the protection of children from all forms of abuse, pressing the teachers to be examples of good practice and governance. The Chief’s words were echoed by the Councillor, Joram Ngadya, who challenged the audience to take the message and lessons to be their daily practice. He went on to thank Grassroots for this wonderful programme that is changing so many lives in the community. The audience showed how much they enjoyed it all by singing and dancing together. Here was a true mood of celebration, marking the success of SCF 09.

BACKGROUND TO GRASSROOTS THEATRE COMPANY

In 1987, a group of young college graduates from the Youth Contact Centre (YCC) in Bulawayo Zimbabwe, decided to set up a series of theatre workshops called Grassroots Performing Arts Project (GPAP). The aim of GPAP was to teach students at the YCC about their indigenous background through the performing arts, a medium that has traditionally been used in Zimbabwe to disseminate local customs and culture.

Following the success of GPAP, the group decided to establish Grassroots as an independent theatre company in 1990 and have since been working as a professional Theatre for Development (TfD) organisation using dance, music and drama as means of educating and empowering urban and rural communities throughout Zimbabwe and abroad.

OUR AIMS

- To educate local communities to identify the root causes of their predicaments and limitations
- To stimulate community action to break the poverty circle that dictates the social economic vulnerability of the poor
- To foster international understanding about global development issues embracing poverty

CORE ACTIVITIES

- Workshops & Performances
- Theatre for Development (TfD) Consultancy & Training
- National & International Touring Programmes

OUR WORK IN ZIMBABWE

In addition to Sanganisai Children’s Festival, Grassroots works in partnership with other development and humanitarian agencies across Zimbabwe; e.g. World Vision, Save the Children, Care International and Catholic Development Co-operation. Themes include; Environment, Gender, Domestic Violence, Health (TB, HIV/AIDS, Malaria), Literacy, Child Abuse, Fair Trade, Racism, Diversity, Citizenship and many others. We work across all age groups.

OUR WORK IN THE UNITED KINGDOM

Grassroots is part of an exchange programme supported by international exchange charity the Daneford Trust. Every year five Grassroots facilitators tour the UK participating as volunteers on community arts programmes in England, Wales and Scotland, informing and educating about Zimbabwe and developmental issues. We engage young people in schools, youth clubs and training centres as well as adults with disabilities and the elderly, empowering and inspiring those who are often marginalised.

Our programme in the UK aims to promote education and appreciation of cultures and build sustainable relations between the UK and Zimbabwe through theatre. In addition to this, the tour supports Grassroots to sustain and fund the work in Zimbabwe. It is our Grassroots friends and partners in the UK - individuals, families, Churches, Schools, organisations and local authorities - who make this work possible.

GRASSROOTS BUILDING A STRONG COMMUNITY

Grassroots has built a strong network of committed individuals and institutions willing to make a positive difference supporting communities using theatre for development. Community arts programmes so far have been in: Norwich, Wakefield, Newport/ South Wales and Scotland.

Grassroots Theatre touches and improves the lives of more than 15,000 people in the UK each year through development and educational workshops and performances, in schools, universities, colleges, churches, prisons, community and health centres. Themes include; Celebrating Cultures, Racism, Fair Trade, Bullying, Citizenship, Diversity, Health, the Environment and many others. We work across all age groups.

CONTACT DETAILS

General Enquiries & UK:
e: info@grassrootstheatre.com

Zimbabwe:
e: ephson@grassrootstheatre.com
t: +263 9 67805/6





We can all make a positive change in our lives and that of the future generation when we work together as one people, sharing one planet and loving one another. It is this vision that we need not to just hold onto, but work towards for a peacefully free, loving and prosperous tomorrow.

LOOKING AHEAD TO THE FUTURE

Sanganisai Children's Festival has unearthed a whole host of issues since its establishment in 2007. Central to all the issues is the need for Zimbabwe's rural communities to strengthen the community spirit, the family and collective responsibilities which are currently threatened by political instability, economic deprivation and HIV/AIDS as well as other issues, such as drug and alcohol abuse, teenage pregnancy and abortion.

It is vital that SCF continues to effectively address these issues in collaboration with other development agencies in the short as well as long term. Ultimately, we hope that the whole SCF programme will spread to other parts of rural Zimbabwe.

Grassroots Theatre Company would like to confer heartfelt appreciation to the following individuals, families, institutions and organisations who have contributed to the success of Sanganisai Children's Festival 2009. We are very grateful to our friends and supporters, some of whom have requested to remain anonymous.

Thank you to the following in the UK: Grassroots UK regions represented by volunteers in Norwich, Wakefield, London, Newport S. Wales and Scotland; The Daneford Trust; TB Alert UK;

Norwich School Trust; International Performers Aid Trust (IPAT); Guillaume Herman; Yvonne Burgess; Anne Francis; Mieke van der Zyp and family; Jo Mercer; Laura and Davy; 22nd Angus Scout Group; Angie and Olly; Martin Pick; Ian Mayers; Rory Hough's Family; Sarah and John Rockliff.

Thank you to the following in Zimbabwe: Masvingo Rural Development Council; Ministry of Education, Sports and Culture; Chief Murinye, Rukovo and Chikwaya headman and villagers; Rukovo High School; Headmasters of Mutya, Zano, Mashonga and Harahwe; the Zimbabwe Republic Police, Mbuya Ngadya and family; All the children, volunteers, Grassroots members and their families.

Thank you all and may God bless you abundantly!!!

SANGANISAI CHILDREN'S FESTIVAL - GET INVOLVED!

It costs £10,000 to run Sanganisai Children's Festival but the event has a huge and positive impact on over 5,000 children and their communities. Grassroots aims to reach people's lives across Zimbabwe and take Sanganisai Children's festival to even more remote villages to effectively deliver educational and development programmes. In the economic climate we are operating in in Zimbabwe, your help is vital.

ORGANISE

Arrange workshops or performances for Grassroots in your area.

HAVE FUN

Keep fit, have fun and raise funds by organising a sponsored event of your choice.

VOLUNTEER

Work with Grassroots either in Zimbabwe or in the UK.

TELL SOMEONE ABOUT WHAT WE DO

Build up the network of Grassroots supporters.

GIVE A DONATION

You can support the work of Grassroots in Zimbabwe and the UK by sending a donation. Please contact us at **email:** info@grassrootstheatre.com

or via The Daneford Trust, 45-47 Blythe Street, London E2 6LN.

Telephone: 020 7729 1928

email: info@danefordtrust.org

Design: Zena Walczynska at zinc.
www.zincdesigns.co.uk

Photography: Ephson Ngadya & Kristian Helgesen