

MILES OF SMILES

Clowns Without Borders International
Handbook



Welcome to Clowns Without Borders International!

This handbook is a source of information about Clowns Without Borders worldwide for any person who is interested in the work in general, or who is part of a project.

It is a toolbox of collected knowledge and experiences, enriched by *examples from the field*.

The handbook consists of 3 main parts:

- General information about CWBI, including its history and structure, method and effects of its work.
- Practical information for artists, administrators and documentarians before, during and after a CWB project.
- An annex containing, the code of omnibet ethics, protocols, checklists, a lexicon and specific informations about the national chapters.

**Welcome on board! May your project be surrounded by laughter
and joy, bringing hope and resilience wherever you go!**



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1. GENERAL INFORMATION ABOUT CLOWNS WITHOUT BORDERS INTERNATIONAL - CWBI

1.1. The Clowns Without Borders movement in brief

CWBI gathers professional performing artists (clowns, musicians, magicians, dancers, acrobats, puppeteers, etc.) who offer their skills on a voluntary basis sharing laughter, hope and dreams with communities around the world who live in areas of crisis including refugee camps and territories in situations of emergency. CWB artists bring clown/circus and physical theatre oriented performances and workshops into betrig communities so that they can celebrate together, forgetting for a moment the tensions that impact their daily lives.

CWBI is currently composed of 15 national and independent chapters throughout the world: Australia, Austria, Belgium, Brazil, Canada, Finland, France, Germany, Ireland, Spain, South Africa, Sweden, Switzerland, United Kingdom, United States of America.

Clowns Without Borders was originally an idea that came from children, for children:

In 1992, Tortell Poltrona, a professional clown from Barcelona received a call from a group of school children in Barcelona. They proposed a performance at a refugee camp in the former Yugoslavia. The children assumed the expenses and helped the artists on the project. Two months later the artists performed in the Refugee Camp of Veli Joze, in the peninsula of Istria. The utility of circus and the art of laughter with a refugee population was clear in the response of the children at Veli Joze. It was decided to make a second journey with a group of jugglers who performed two months later. During this project, they laid the foundations for an organisation which would help performing artists repeat these experiences - doing shows without earning any money, for children and communities in crisis, as the school children had initially asked.



Portrait Tortell

In 1993, artistic teams from Spain (clowns, puppeteers, dancers, magicians, musicians and more) launched eight projects in the former Yugoslavia and invited artists known in the international circuit to participate. Over the following years associations respecting the same ethical rules as the Spanish organization were created in Belgium, Canada, France, Germany, Ireland, South Africa, Sweden, and the USA. In 2011, these 9 chapters deemed it necessary to create an international organization in order to improve communication and coordination between the chapters.

In 2012 that organization was officially registered in Spain as **Clowns Without Borders International**.

1.2. Method and effects

Clowns Without Borders artists share laughter, hope and joy with children and their families in difficult living conditions to foster their vitality and strengthen their resilience through clown/circus oriented performances and artistic workshops.

Clowns Without Borders' work enables children to make use of their right to attend and participate in cultural activities **(Article 31. of the Convention on the Rights of the Child:**

1. **States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.**
2. **States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.)**

Humour is a tool that creates an open atmosphere, increases the ability to concentrate and reduces stress in children.

Laughter and play create a sense of community, increase the ability to learn, strengthen self-esteem and can be a natural pain-relief.

Clowns Without Borders work connects human beings with human beings by using physical comedy rather than language, without imposing personal points of view or attempting to educate an audience or intending any effects. The moments of friendship, respect and joy experienced during a Clowns Without Borders visit can help the community find new courage to face difficult situations, find greater balance and further international understanding.

Many of the people CWB visit are not served by governmental aid programmes and don't appear in the media; they are on their own. CWB go wherever they are needed the most.

So far, CWB have covered many humanitarian crises around the world. CWB are currently present in Europe (refugee and asylum places in France, Germany, Sweden, Spain, Finland, Bosnia, Serbia, Kosovo, UK, Greece), in the Middle East (Lebanon, Syria, Iran, Iraq, Jordan, Turkey), in Africa (Egypt, South Africa, Malawi, Swaziland, South Sudan, Eritrea, Burundi, Democratic Republic of Congo), America (Texas, Mexico, Colombia, Brazil, Ecuador, Haiti, El Salvador), Asia (Thailand, Myanmar, Nepal, India, Tibet, Bangladesh).

In 2016 alone, 14 Clowns Without Borders chapters completed 122 projects in 48 countries, and around 304,000 children and their communities participated in 1484 shows and 386 workshops.

Clowns Without Borders' shows are created:

For all people, mainly children, living in an area or situation of crisis. Bringing people together for a "celebration of joy" creates positive energy, strengthens individual resilience, stimulates group harmony, and generates hope. The impact of a performance is a tribute to the power of the clown. The clown is an archetypal character that connects to a deep place in all people, even those who have never seen a show before. Promoting play and laughter, clowns embody vulnerability, empathy, connectedness, openness, complicity and 100 other positive qualities that are shared with the audience. People who think that they are invisible feel recognized and the impact of engaging with playful performers liberates the inner child in each audience member. The low status of the clown raises the status of those watching. This creates a subtle message that empowers audience members.

The continued collaboration over many years with NGOs and big organizations such as UNHCR, Save the Children, Plan International, Doctors without Borders and many more is a tribute to how this work is effective and valued.





CWB USA, Kenya, © CWB USA, 2016

"In one refugee camp we performed, a child suffering from trauma started to talk to one of our clowns after being silent for three years. If you can reach that child with positive feelings, they can start to smile and laugh again." Tortell Poltrona, clown and founder of the Spanish Clowns Without Borders chapter

In their feedback, the community often mention the importance of aspects in the show such as friendship, collaboration, respect and healthy self assurance. The communities that CWB visit very often consist of different social levels and ethnic groups. Sharing a common, positive and joyful experience together can help reduce potential tension.

Clowns Without Borders' workshops are created:

- For children; to strengthen the psychosocial health of children who are growing up exposed war or other kinds of crisis. Children who have experienced severe trauma need to feel safe in order to learn. Playful methods create better conditions for children to acquire knowledge, feel safe, think creatively and boost motivation.
- For social workers; to strengthen their capacities to facilitate arts-based activities with vulnerable communities, especially children and to increase the sustainability of such activities after CWB have left.
- For local performers and performance groups to continue developing the work, to enable interdependent learning, to strengthen local artistic networks and encourage more exchanges of positive energy.

CWB also give strong examples of cultural diversity by performing with artists from different cultures on stage together. The shows and workshops give a playful and clear example of freedom of expression in many regions around the world.

During CWB performances, for example, a fair and healthy emphasis is placed on sharing examples of women as role models along with their skills and knowledge. This is also emphasised by including women as workshop leaders.

CWB places a strong emphasis on evaluating their projects. Our partner organisations regularly confirm the effectiveness of a project, sometimes even a year after a CWB visit.

Through live blogs during projects, reports and media coverage after each project, CWB strives to raise society's awareness of affected populations and to promote a spirit of solidarity and intercultural dialogue.

1.3. Governance

CWBI aims to facilitate communication and cooperation between Clowns Without Borders chapters around the world. It also aims to protect and support the common identity through accountability and governance, as well as the quality of the work of both existing and future CWB chapters.

All CWB chapters are non-governmental, independent and non-profit, without any affiliations to religious or political organisations, and adhere to the same Code of Ethics (see Annex 3.1). The Code of Ethics provides informations about the way artists should apply and then participate in a project, underlying the fact that all the professionals who go on CWB projects are not compensated financially.

CWBI facilitates and promotes collaborations:

- between the various CWB chapters around the world,
- with international organizations such as UNHCR, Unicef, PLAN INTERNATIONAL, Save the Children,
- with small local NGOs or grassroots organizations,
- with local artists.

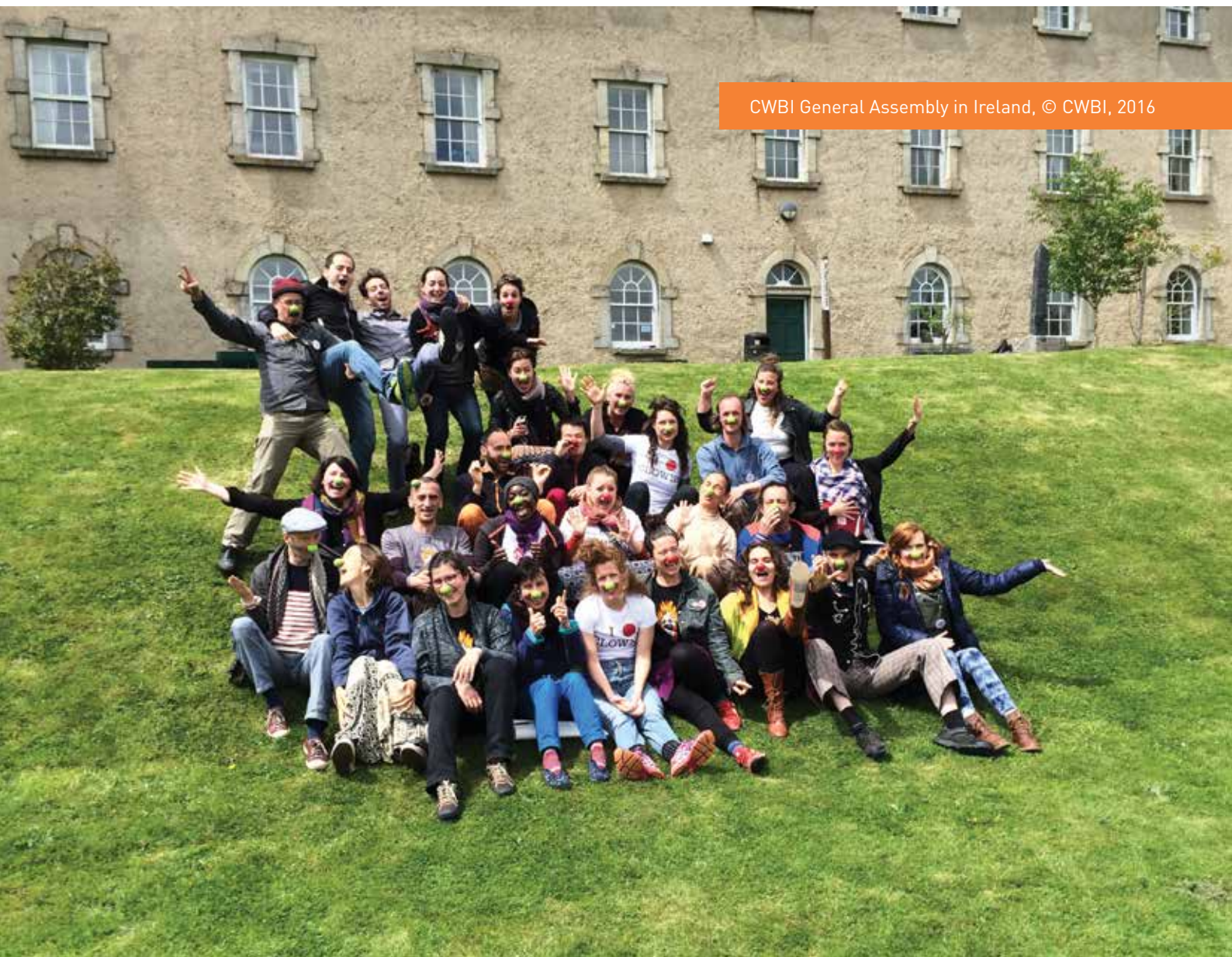
CWBI is consultative partner of UNESCO since 2015.

CWBI's board is composed of one representative per chapter. This board generates the steering committee which consists of the president, secretary and treasurer. CWBI is supported by an independent coordinator and the contribution of countless volunteers. There are board meetings via Skype every three months and a General Assembly with personal presence is held once a year and hosted by alternating chapters.

1.4. Clowns Without Borders in the world / National Chapter

Each national chapter's specific information can be found in the Annex 3.6., classified by:

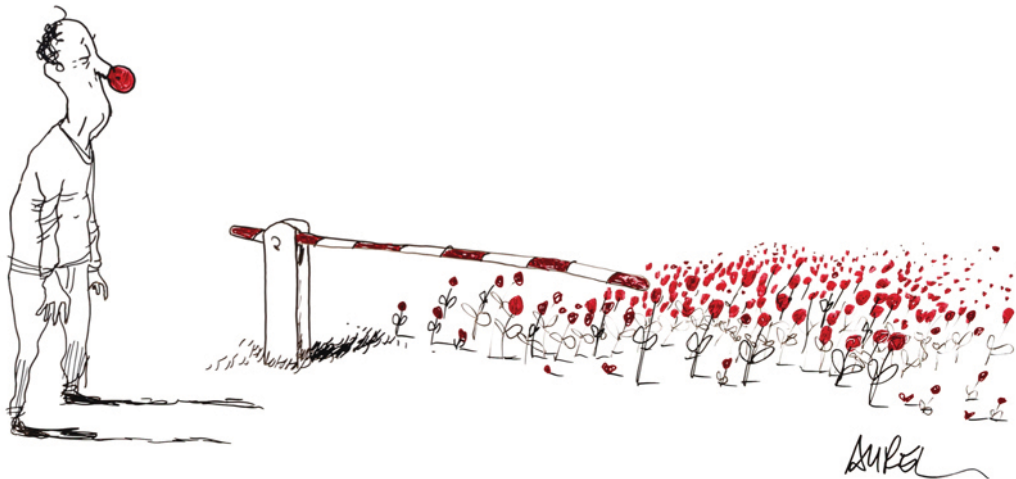
- Name, Address, Website, Contact
- Year of foundation
- Governance of the Organization
- National chapter's specific way of working
- Covered costs
- Collaborations (with other CWB-chapters, with local artists)
- Workshops (children, staff, psychosocial support-people, artists)
- Any specialities



2. PRACTICAL INFORMATION FOR PROJECTS

2.1. Things to consider for everybody

A CWB project is not a romantic adventure-tour!



Drawing from Aurel



Before the project:.....

As an individual, please take some time to consider the following:

- Going on a CWB tour requires a high level of personal, artistic and professional maturity!
- Whether it is your first CWB tour or not, each tour, team and show are unique!
- Respect, honesty, humility and flexibility are very necessary qualities for participants to uphold at all times.
- A CWB project is not a romantic adventure tour. It is professional and demanding work.

there are some questions to ask yourself in order
to understand your motivations for doing this work.
Please give yourself honest answers.

Why do I want to work with Clowns Without Borders?
Why do I want to do this specific tour?
What do I expect? In general, of myself, from others?

Here is a list of things which are reality on a project. They don't all necessarily occur on a project, but they can. Please note, that each one may not be a problem, but their combined impact might be overwhelming:

- Seeing and meeting people, especially children, in situations of crisis.
- Dealing with being a foreigner in a different country and culture, with a different language and colleagues.
- Being in a different climate/timezone/weather/temperature/air/elevation/humidity, etc.
- Facing unfamiliar food, drinks, toilets, accommodation, bed etc.
- Disruption of internal rhythms caused by a change in mealtimes, work schedule, sleep patterns, jet lag and/or vaccination side effects.
- Time management is often very challenging so extreme flexibility, energy and good humour are required. Challenges include unpredictable situations, long periods of time waiting and sudden departures, rapid changes of plans, and cancelled or interrupted shows.
- Missing familiar people or products from home and not always having time for usual routines, such as exercise, meditation, stretching etc. Sometimes it is very difficult to maintain specific dietary requirements like vegetarian or vegan nutrition.
- Maybe there is no internet or cell phone access for several days.
- Having to learn new habits, for example, checking your shoes for scorpions before putting them on.
- The team might only have a short time to get to know each other but have to work well together in a very difficult, demanding situation.
- Having to communicate with the team constantly. Different languages require extra time/patience for translations.
- You might be the only fe/male in a fe/male group.
- There might be different treatment relating to gender in the country.
- There might be photographers, journalists or even a tv/film crew with you which might influence procedures, timings and logistics. Maybe someone on the team doesn't agree with how or what is being recorded. Make sure the team feels comfortable regarding the interaction with the film crew and that it is in alignment with CWB's ethics and values.

Sometimes you need to be together as a team all day. This requires great presence of mind. For safety reasons, the team travels together, works together and almost always eats together. In some places, you cannot even go for a walk alone due to different risks such as conflict, kidnapping, landmines, dangerous animals and plants. This can be challenging for people who are very used to their own space and independence.

- and many more....

This need for sensitivity and raised awareness requires a lot of extra energy and can cause disorientation and heightened insecurity. See Annex 3.2a for more details.

For a detailed list, check Annex 3.2.a]

Practical aspects

All CWB chapters work differently (artistically, logistically, financially, insurance wise) and each project is unique, but there are general rules :

- Access to CWB activities is always free of charge for the audience.
- Every CWB team must consist of at least 2 people.
- The artists work on a volunteer basis.
- A professional artist background is mandatory.
- All artists and collaborators follow the same Code of Ethics (see Annex 3.1.) at all times.

Important elements to be checked at the very beginning:

- Is the place/time right, when traveling there, concerning:
 - The state of crisis and security aspects,
 - Weather,
 - Holidays, vacations or any other dates to consider:

Some countries have different calendars. For example, Western Sunday is sometimes Friday or Saturday in other parts of the world. In some areas of the Himalaya, there are national road cleaning days when it is not allowed to use the roads. In some countries, there are national examination days and some teachers consider a clown show during that time to be distracting for the children. However, others find it supportive. Best to check with your local contact!

- Check the capacity of the partner organisation to welcome the team and support with logistical matters.
- Validity of passports: In most countries they have to be valid for at least 6 months.
- Visa procedures. Some visas are very difficult to get, can take a long time to process and sometimes one needs to go in person to the embassy. Some countries won't allow you to enter if you have a visa in your passport for specific countries, for example, Israel, Iran, USA.

Health. Some vaccinations take a longer period of time for the medication to work. Check if any artists have medical (physical or psychological) problems that require special attention.

- Travel options. The sooner the booking, the cheaper the flights. It can make an enormous difference!
- The artists available and the various compositions of the team, so in case of any problems, changes are still possible.
- Some musical instruments require an additional seat/airplane ticket. Some might be unsuitable for the climate or difficult to transport.
- Do a first draft of the budget.
- Check CWBI-annual planning and contact the international coordinator and other chapters, going to the same place before or after.
- Note, that in some countries the preliminary communication by phone or mail can be very difficult for various reasons (people cannot speak, read or write English, e-mails are being censored, their planning is not (possible) so far in advance,...)

- Find out, if other chapters have worked where you are about to work to get advice, but also to get some context on the culture and values of the place.

If the team is not from the same country, consider Skyping with each other to start initial conversations about logistical and artistic needs.

- For a detailed list, check Annex 3.2.b)
- For specific information see: 2.2 - 2.4.

To be considered during rehearsal/preparation period:

- Create a safe, strong team spirit amongst all artists and team members. Encourage everyone to respect the different roles and tasks, and be attentive to each others needs. Be flexible logistically and artistically as much as possible, not only in the field but from the start up meeting and rehearsal period.
- Practice constructive honesty by implementing routines like daily talks/check ins: If you don't need them later, you can skip them, but if you have to install them, when a crisis is already happening, it is too late!

CWBSA have quite clear rules that have established wonderful ways of communicating, about how no-one speaks during someone else's check in. That it's a space to listen first and foremost, and all emotions are welcomed. And after everyone has checked-in, then discussions can open up. At all times, there should be a good communication-culture amongst all team-members.

- Consider the composition of the show in relation to the possible performance-spaces: Performances in refugee camps for massive audiences require different elements compared to shows in tiny orphanages. Very often, the challenge is to be able to adapt the show for both scenarios (see list of possible performance spaces further down).
- Only do things you are already capable of doing well! Rehearsal time can vary from a couple of hours to a couple of days but usually there is not enough time or capacity for practicing something new up to the required level. The full attention should be spent on the audience, not on the challenges that come with learning a new circus skill, for example.
- Consider doing a test performance at home beforehand. If possible, it can be really helpful to perform for communities who share the same culture as the intended audience, especially if it's your first visit to this country and culture. For example, playing for Afghan refugees at home before going on a project to Afghanistan. Be prepared that the show will change and develop in the field according to the audience's reactions.
Knowing a few words in the country's language is highly recommended and can be great fun to use in a show.
- There are very useful protocols for security and child protection, the national CWBI representatives know the access to them.

- For specific information see: 2.2 – 2.4.

To consider shortly before departure:

Some more questions for honest answers:

- Do I know everything I need/want to know about the country/culture/people/colleagues/collaborating people/organizations?
- Do I feel comfortable artistically, in my team, are there any other concerns?
- Do I have the physical, artistic and personal capacity for this project?
- Am/have I rested enough?
- What will be my biggest challenge?
- Where will I need help?

Please remember that you are always a guest in that place or country. You are representing CWB nationally and internationally at all times. Please take care to always maintain a respectable and professional appearance; before, during and after a project.

- Last security check of the situation.
 - Last health, rest and spirit check.
- A final check of the project schedule. However, do not worry if the schedule is not finished or complete. There will always be changes, additions, cancellations etc. so the important thing is to remain flexible and attentive to the partner's needs.
- Checklist for everybody's luggage:
 - Packing checklist for the team. Make sure everyone has packed all the necessary and important documents, plus any special requirements. For example, passport and passport copy, visa and visa copy, copy of insurance, project plan, flight tickets, list of contacts in the field, vaccination certificates, at least two passport photos, adaptor, international driving license, USD cash for personal money as cards don't always work, personal medication, health supplements, 'luxury' toiletries like tampons, glasses, ear plugs, eye mask, head torch, mosquito net, mosquito repellent, first aid kit, sewing kit, props and professional equipment for show etc.
 - In general, we don't bring presents for the children but having some small items (something typical from the home country or a CWB item such as a t-shirt, red nose or sticker) can be a lovely gift for the partner organisation, helping hands, volunteers or friends.

Know all CWB's and guest country's musts, dos and don'ts!
All group members should have all necessary information.

- For specific information see: 2.2 - 2.4.
- Lists and protocols see: 3.2-3.4.
- There are very useful protocols for security and child protection, the national CWBI representatives know the access to them.

BON VOYAGE!



During the project:

Some general guidelines, for specific information see: 2.2 – 2.4

Very brief

Clowns Without Borders are clowns, musicians, artists and supporters, who visit children and their communities in areas of crisis to share laughter and joy to empower them to manage their difficult situations. We do this regardless of any political, religious, ethnic, gender or any other issues/aspects. It is never our job to get involved in any region or group's problems. CWB does not have an investigative, activist or educative mission. The clown/show is our content, it does the work.

Ask your local partners in case of doubts and insecurities. If you have caused problems or made mistakes, politely apologize and take responsibility.

One basic rule; no matter what happens, do no harm! Practice conflict sensitivity. When working in conflict affected areas, ensure that your actions and behaviours do not negatively influence conflict. Work together to ensure that activities do not put staff or participants at risk.

The guiding principle is children's needs and corresponding rights.

Welcome the unknown, be flexible and embrace the unexpected.



more details:

Representing CWB

Please remember that you are always a guest in that place or country. You are representing CWB nationally and internationally at all times.

In CWB, we are as demanding of the show's quality and professionalism as of the quality of everyone's behaviour in the field. Please take care to always maintain a respectable and professional appearance; before, during and after a project. Respect the rules and authorities, culture, religion and politics. Make people laugh, not think. Don't scare, shock or test them. Amaze them, don't educate. When you have doubts, ask your locals, use common sense or have a look at the Code of Ethics (see Annex 3.1.).

When leaving, we leave the populations that we met with the magic of the show, memories of laughter and happiness. And we also leave the organization's image. On a CWB project, it is important to have a different mindset than a tourist one. Through our shows and workshops, we meet halfway with populations. It is the intensity of those encounters and exchanges that make Clowns Without Borders' projects successful.

Behaviour

- Whether it is before, during or after a show, during a meal with other associations, during time with children, please be careful not to shock, offend or seem rude.
- Avoid talking about your political / religious convictions.
- Avoid picking a fight in public.
- When you are welcomed by local authorities (by the camp manager, the village mayor or the partner organisation) try to be as open and engaged as possible. Try to make conversation with them, using a translator if necessary, and avoid speaking your home language amongst the team.

hierarchy in many communities is highly upheld, make sure you show the same respect to the local authorities/elders as the locals do.

- Do not smoke or drink alcohol in front of children. In most countries where we work, it can shock our local partners.
- **Very important!** Make sure you do not have any illegal products, such as drugs, in your possession. Do not buy or consume marijuana or any other drugs while on a CWB project.
- You can be confronted by prostitution. Of course it is completely inappropriate to engage in it and it is also important to talk about such issues with the local artists who may be tempted, as they are also representing CWB.
- Alcohol. Never buy alcohol wearing a CWB t-shirt. In some countries, it is strictly forbidden to drink any kind of alcohol. Not only can you get into serious problems, but it can also put the partner organisation in a difficult position. On the contrary, in some countries the school director will invite you to drink vodka after the first morning show and rejecting it would be an insult. Be sensitive to what's appropriate and adapt!
- Make sure everyone knows and respect the laws of the country. At all times, control your drinking. A cold beer can be refreshing at the end of the day but it is not appropriate for the children to smell

alcohol on your breath. Overdrinking can affect your energy levels during the show and affect the whole team.

- Be very careful/sensitive with touching people, especially children. In some cultures it is not appropriate to touch at all.

Religion

It is important to be aware of what can shock a population and how we can avoid offending the religious sensibility, both during and outside of the show.

A thorough briefing before departure helps the team know more about where you are going, but do not hesitate to talk more with your hosts and translators.

- Avoid talking about religion or saying that you are atheist (it is frowned upon in many countries).
- Avoid judging religious practices and beliefs of the populations that you meet. We do not come to change mentality, nor free oppressed women. The show in itself is already a revolution in many countries and people's minds.
- Every religion has its own principles and covenants, a particular attention should be given to:
- Dressing habits:
 - no shorts for men,
 - long sleeves for women are strongly advised,
 - long trousers or long skirts for women,
 - no tight fitting clothes for women,
 - in some Islamic countries woman's hair, ears, neck need to be covered at all times,
 - female artists doing acrobatics must be careful to cover their figure and specific body parts, such as, calves, abdomen, lower back.
- Kissing and physical contact between men and women, same genders or transgenders is not allowed in public in some countries, especially strict Islamic ones. Therefore this is also not appropriate in the show.

Camera

It is very important for all team members to remember the photo policy! You must always check, if photos/films can be taken and if they may be published. There is no general law anywhere, but we shall never upset or endanger any audience, host, local contact or artist! Make sure, you know your chapter's and the local rules!

A team that arrives with good equipment, beautiful fancy dresses, many accessories and a camera in each hand represent Western/Northern opulence, that may be shocking for a population that live in extreme poverty. Moreover, spending all of your time looking through a camera lens can prevent real human encounters. Use your camera with moderation and make sure that it is a good moment to take a picture.

With the digital generation, we tend to take a hundred pictures a day. If a photographer is joining the project, it is not as necessary to take many pictures. It is their job, they will know how to be discreet and make beautiful pictures.

- Do not take pictures of military buildings, police officers, tanks or soldiers. It is for your and your host's safety.
- It may also be inappropriate to take photos of some religious monuments.
- If you are stopped at a checkpoint, roadblock, or any other kind of control, do not take your camera out.
- When you arrive in a place where you have to do a presentation or a show, do not take picture as soon as you set foot outside the car, before saying hello to people or having a contact with the place's managers. This is to make sure that you do not give the impression of a tourist arriving at a zoo.

N.B. In some cultures, it is believed that taking a picture of someone is like stealing their soul. Always ask for permission first!

For the specific photopolicy please see 2.4. And annex 3.3.



The audience will be mainly children and their communities who have experienced trauma and shock. They are the survivors of natural disasters, war, poverty, disease, abuse, neglect and moocher. These people live in tense and fearful conditions and are often in a 'waiting place' for their situation to change, such as a refugee camp. These children are often deprived of their fundamental human rights, according to the UN Rights of the Child. This denial of human rights includes child labour, child abuse of all kinds, lack of education, child soldiers, trafficking and other conditions which make a normal childhood a lost dream. It might be very challenging for you as an artist, as well as a human being. The focus of our work is always on the happiness and safety of our audience. Find ways to manage your emotions and keep your personal interests in check. The team check in at the end of the day is a really valuable space to share your emotions and get support from the team.

It can happen that people ask you for money or help. Kindly make people understand that as a clown you don't carry any money and try to manage your personal feelings.

*It can help to remind yourself of the original aim of CWB,
to bring something priceless and non-material.*

You cannot underestimate what your well-intentioned support and interaction might lead to. If you feel insecure about any encounter with local people, check with your local partner.

Additionally, in areas facing extremely dire conditions or humanitarian crisis (for example, in refugee camps or after a natural disaster), be aware that you are using valuable resources. You need food, water, toilet, shelter and transport like everyone else so do not take these resources for granted. They may not have the necessary quality or quantity as there is often a complete lack of these resources in a crisis. Please remain respectful and polite when asking for them.

Partnership

When you work with a partner/NGO, remember to work with them, not for them. There are many NGOs in every emergency zone, as well as in countries in need of relief. In any case it's important to be sure that your partner knows your objective and understands the project. Sending photos and bringing images of the performance is a big help in "showing" what you plan to do. Especially in places where "show" and "clown" are not part of the local experience.

In general we don't bring presents, nor do we spread other people's gifts, but it is important to have good informational material (many people have been very impressed by the CWBI annual report!) and maybe some small souvenirs from your home country for hosts, local friends, helping hands.

*A little postcard of the show/team, signed by the performers has
been really appreciated as a gift and memory.*

During some Clowns Without Borders projects, you have the opportunity to train and/or perform or teach with local artists. These are great opportunities to share skills and resources so that local people can continue the work of relieving suffering through sharing laughter and play in their own country and in their own way after CWB artists have gone home.

Even if this interaction is in the context of CWB artist's providing workshops or trainings for local people, it is important to approach it as a partnership - an exchange between equals. You want to avoid being part of

the paradigm of foreigners having all the resources, answers, and power. To promote a spirit of exchange, check in with your local collaborators about what they want to learn or gain from the interaction, ask questions and take time to learn from each other.

At the beginning of a collaboration, it is useful to explain your way of working so that everyone has a chance to contribute and give feedback. From there you can explore the mutual expectations.

Keep in mind that different cultures can have radically different expectations around time, food, energy levels, schedule, and much more. Never assume that someone is being lazy if they are often late or need more breaks than you are used to. Build in structured, facilitated times every day to speak and listen to each other, so that any miscommunications or questions about cultural differences can be addressed.

Team

Have a good team spirit, respecting each other's jobs, necessities and sensitivities.

Welcome the unknown, be flexible and embrace the unexpected.

Do your daily check in, even if you only have a short time. There should always be space for things which urgently need to be said. If useful, divide the check in into different job-based rounds. For example, the first round for show-based concerns, another for personal issues and another for the filmcrew.

Always remember to enjoy! It is even more fantastic and effective to share and spread joy and laughter when you are joyful yourself!

Performance places

Each performance place in each country is unique and can vary greatly in type and size, from tiny indoor spaces to huge open spaces. They can be run by the government, by an NGO or be private. There are different types of camps, for example, emergency camps which have been set up quickly during the crisis or long term camps which have been established for many years and where children have been born and raised. The camps can be for foreign refugees or internally displaced people (IDPs). Other than camps, CWB performs at orphanages, schools, kindergartens, hospitals as well as homes for child soldiers, child labourers, sex workers and their children, street children, homeless people, people with disabilities, senior citizens and drug addicts. Other performance places include public places like market areas, football fields, slums, prisons, churches, mosques, theatres and private locations.





CloG Germany, Nepal, © Ralf Hanrieder, 2014



CloG Germany, Nepal, © Sonja Zeyfang, 2017



CloG Germany, Nepal, © Sonja Zeyfang, 2017 / CloG Germany, Albania, © Nikolas Kammerer, 2015



CloG Germany, Albania, © Nikolas Kammerer, 2015



CloG Germany, India, © Ralf Hanrieder, 2015



CWB USA, South Sudan, © CWB USA, 2017



CloG Germany, Syria, © Thomas Victor, 2013



CloG Germany, Syria, © Thomas Victor 2013



CloG Germany, Ukraine, © Thomas Victor, 2011



CloG Germany, Iran © Anahita Mougouie, 2013



CloG Germany, Ukraine, © Thomas Victor, 2011



CWB USA, Mexico, Chiapas,
© CWB USA, 2017



CloG Germany, Ukraine,
© Thomas Victor, 2011



CloG Germany, Peru, © CloG Germany, 2015



CloG Germany, Ukraine, © Thomas Victor, 2013



CloG Germany, Peru, © CloG Germany, 2015



CloG Germany, Kenia, © Jakob Karte, 2013



CloG Germany, India, © Sonja Zeyfang, 2013



CloG Germany, Sri Lanka, © Thomas Victor, 2011



CloG Germany, Albania, © Nikolas Kammerer, 2015



CloG Germany, Kenya, © Jakob Karte, 2013



CloG Germany, Iran, © Behnam Moharrek, 2017



CloG Germany, Ukraine, © Kathryn Rohwedder, 2009



CloG Germany, Sri Lanka, © Thomas Victor, 2011

Time

Everything can take more time than you think. Travelling can take a long time due to traffic or poor conditions of the roads. Getting translation, misunderstandings and getting special permission can all take time. So make time! Never plan too tight a schedule. Western planning and organisation is not the same elsewhere so be flexible and ready to adapt if, for example, the partner organisation has prepared an extra show or special dinner for the clowns. Welcome the unpredictable! CWB projects are short and the rhythm can be intense due to the demands and needs of local organisations. The team has to adapt as much as possible to the country and partner's rhythm. The day can start very early and end very late. The schedule for the shows are fixed according to the school hours, the climate, the partner organisation's needs, working hours of street labourers, permission from authorities etc. The CWB team has to prioritise working according to these parameters, rather than according to personal wishes or energy levels. In the field we need to be punctual as we request the same from our partner. Leave enough time to allow for something unexpected to happen, such as cows blocking the road or the car breaking down. In many countries, we avoid driving at night if possible.

Water

Many of the countries we visit have different bacteria in the water than what we are used to. The body can react to this with diarrhoea and/or vomiting. Do not drink tap water and check with your partner organisation if it is safe for brushing teeth. Avoid eating salad, ice cream, raw vegetables, fresh fruit juice or having ice cubes. If you have to deny an offer of water, take a moment to explain why politely as this can seem rude, especially in areas where water is precious. In countries where water is scarce, avoid wasting it during the shows and be sensitive about drinking copious amounts in front of potentially thirsty children.

Food

When invited to eat locally with partner organisations, it can be frowned upon to refuse or criticise the food. Try to eat a little, even if it is not to your liking (but don't panic, most of the time it's delicious!) When a poor family has slaughtered their only animal for you, maybe reconsider your vegetarian or vegan practice. If you need to eat while in the field, eat discreetly and out of the view of people who are living in extreme poverty, surviving on very little food.

Do not give food to children because:

- We are not there for that reason and as there will never be enough food for everyone it can provoke violence.
- Consequences can go way beyond what you expect.

A practice has appeared recently in Madagascar where parents make their children ask foreigners for food and then pretend to get sick from the food that they've taken. The foreigner ends up paying for the family's expenses. This can happen with toys, pens, notebooks etc.



After the project:

Rest!!!

Leave several days spare for rest and recuperation upon your return home, in order to fully process all your experiences.

Check in with yourself and give yourself honest answers about your physical, mental and spiritual condition. Take note if there are any significant, persistent changes in your mood or behaviour. Don't be too shy or too proud to ask for professional help if you need it. Look out for each other. Try to reach out to others and not stay alone if you have challenging emotions when you return home. Have a debriefing meeting, but not too soon after you return home to give everyone time to process their experience. If possible, have several meetings. Talk about your experience and personal impressions whilst also listening openly to others. This is not the time to promote your own artistic career or declare your experiences as universally valid.

The security of all people (CWB team, community and partner organisation) must be guaranteed at all times.

Remember that the CWB Code of Ethics is valid at all times!

Please also complete the documentation for CWBI. **Thank you!**

Here are some guiding questions for a CWB debriefing meeting or project evaluation. If some of your answers are confidential and only to be read by a specific person, send it to them directly.

- What are your feelings about the project?
- Do you feel we reached the goals of the project?
- How was your experience of the logistics organised by CWB before the project (for example, support from the office, communication with the tour manager and tour leader, timing, preparation etc)?
- How was your experience with the partners?
- How did you experience the artistic work in the field?
- How did you experience the practical arrangements in the field (performances, transportation, accommodation, free time, money management, etc.)?
- How did the cooperation and dynamics in the group work?
- How did you experience the tour leading (as tour leader or as artist)?
- Is there any support that you feel you didn't get?
- What have you learnt from the project?
- What was particularly good?
- What could be improved?
- What was the most amazing or surprising thing for you?
- What would you like to share with future teams going to the same country or region?
- Would you like to go to this region again? Would you recommend CWB to return to this region?
- What do you recommend for a next project?
- Can you share one favorite memory, snapshot, quote from interacting with the audience?
- Any other reflections you would like to share with us so we can improve our work?

For specific information see: 2.2 - 2.4.

2.2. Things to consider for artists



Before the project:



Drawing from Tignous

There is no artistic limitation on what a Clowns Without Borders show can be, as long as the objective is never lost: CWB are there to spread laughter and joy. Every chapter has a different style and methodology for crafting a project. Here is an outline that can help make the performance as meaningful and beneficial as possible:

The impact of our performance is a tribute to the power of the clown. The clown is an archetypal character that connects to a deep place in all people, even those who have never seen a show before. Promoting play and laughter, clowns embody vulnerability, empathy, connectedness, openness, complicity and 100 other positive qualities that are shared with the audience. Bringing people together for a “celebration of joy” creates positive energy, stimulates group harmony, and generates hope. People who think that they are invisible feel recognized and the impact of engaging with playful performers liberates the inner child in each audience member. The low status of the clown raises the status of those watching. This creates a subtle message that empowers audience members.

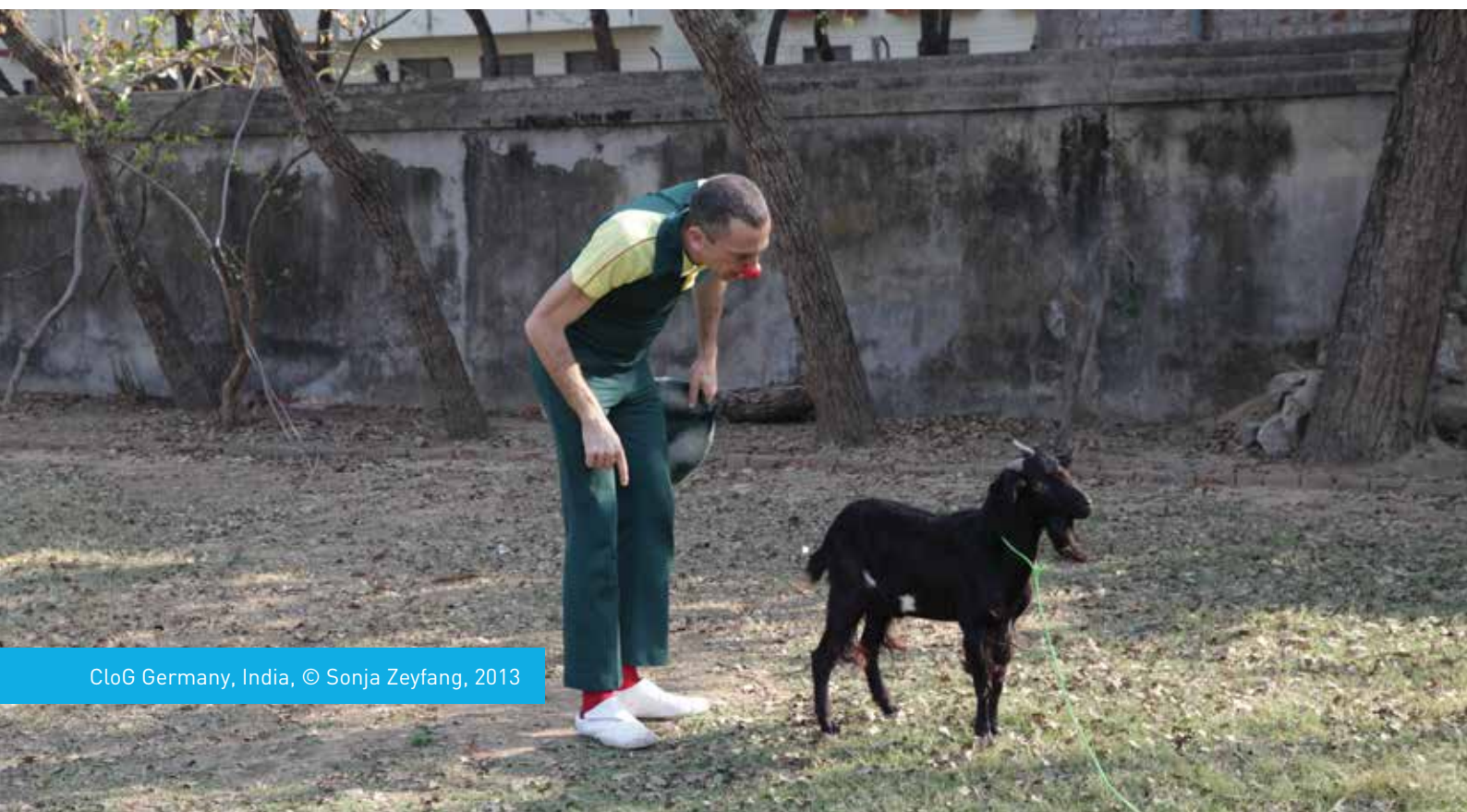
For example the audience blows all together and the clowns fall down, or a child from the audience tames the “wild donkey” while the other clowns have had no luck.



CloG Germany, Nepal, © Ralf Hanrieder, 2014

When we create shows with Clowns Without Borders, we are creating them specifically for vulnerable audiences in countries that are generally not our home country. Performance-wise, Clowns Without Borders shows require a heightened level of listening, a sensitivity to the audience's experience and cultural context, and a willingness to adapt the show at any moment. Logistically, this means that shows are unpredictable and audiences might get out of hand with enthusiasm.

A goat can walk on stage, the school bell can ring in the middle of the show or drinks and snacks start being served.



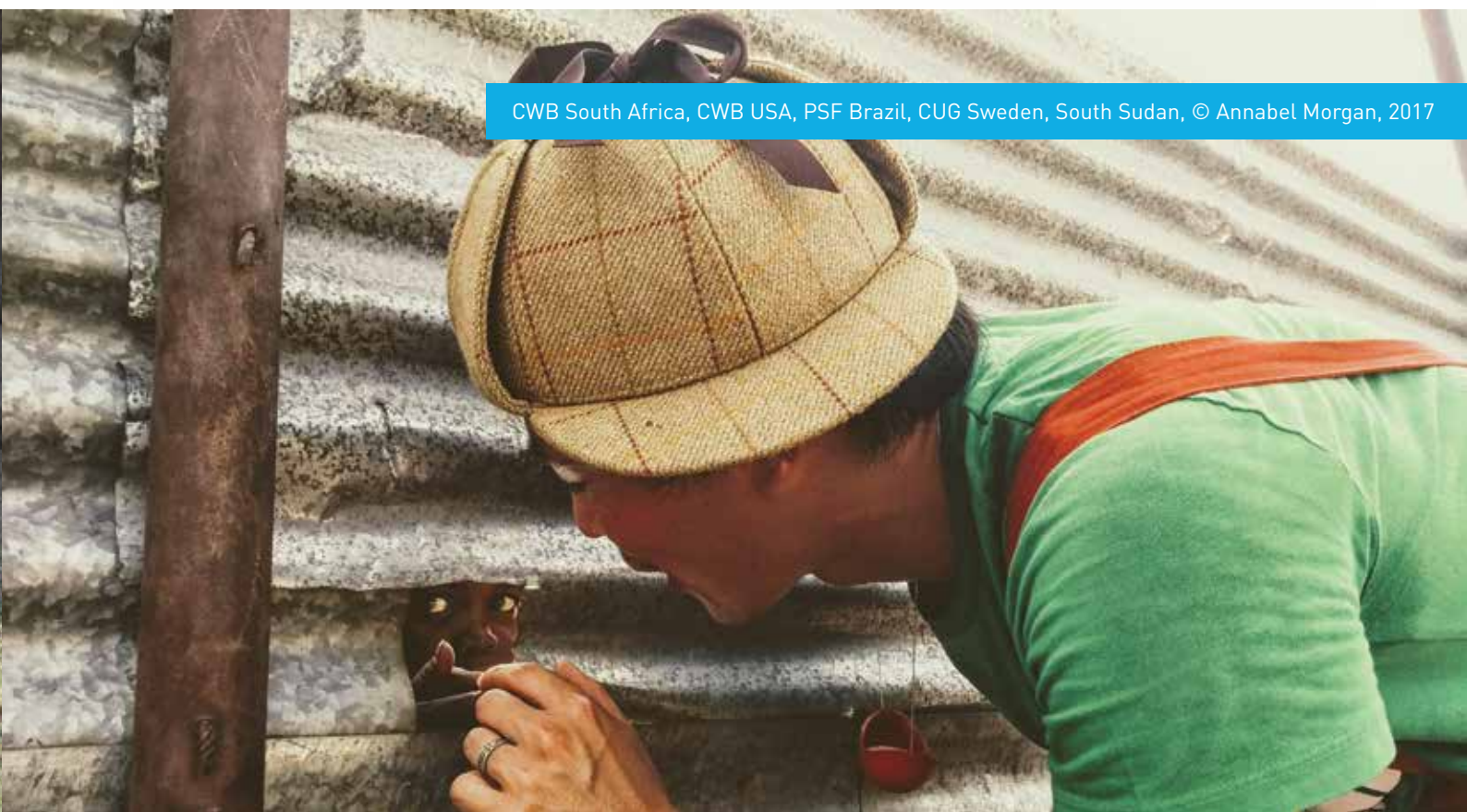
CloG Germany, India, © Sonja Zeyfang, 2013



CloG Germany, India, © Sonja Zeyfang, 2013

One very basic rule:
KISS - Keep It Safe and Simple!

And consider to:
"Be ready in 1 minute to play for 1 hour for
1000 people in 100 degrees" (Nalle, CWB Sweden)



CWB South Africa, CWB USA, PSF Brazil, CUG Sweden, South Sudan, © Annabel Morgan, 2017



CSF Belgium, Thailand, © Bastien Ranschaert, 2012

This is a kind of all terrain, SUV, 4 wheel drive kind of performing. It means, the project has to be very flexible. You may have to play for 15 to 1500 people in different spaces, sometimes be ready very quickly and adjust to the situation. You might have to travel light. You may have to make up in the back of a hot truck, change costumes in a classroom with dirt floors and curious eyes at the windows, or travel for hours on foot that will take you to an isolated village where people are waiting for you.

The French CWB chapter tells their artists, "Leave your artistic ego at home but give the best you have". A good CWB show is about connecting with the audience, celebrating with them, amazing them and thus contributing to their well being.

Making a Team

Every chapter has different ways to build a team. Having an experienced artistic leader who chooses a team or is responsible for the overall project can be a good starting point. When the team knows each other and has a common artistic language this can make for a harmonious collaboration.

Often, it's not possible to do this because of constraints of schedules and distance. In that case a team that doesn't know each other might be put together by a coordinating country administrator.

The artists should have a level of maturity and experience that will allow the project to move forward smoothly. The team should ideally have different skills sets that will allow them to make a show that is rich, diverse, and varied. Ideally there might be a combination of performers with musical, circus, clown, and theatre skills. Ideally the team is composed of different genders and ethnic background, if possible.

It is very important to have performers of colour from different ethnic backgrounds, especially as the countries CWB visits are not 'full of white children'. This self-identification has been shown to create very meaningful connections (CWB South Africa).

Some of our chapters, e.g. *CWB France*, often include local artists in their teams and create the show in the field to involve the local team in the creation process. Other chapters, e.g. *CWB Spain*, invite a circus or theatre company to adapt an already existing show for a humanitarian context. **It is highly recommended that each team sent into the field has at least one member with previous CWB experience.**

How Many on the Team?

The choice of the number of artists is step one. To travel solo is not an option. Having two artists will create a smaller project that can be performed in more intimate settings. A smaller team is very mobile, two artists are able to go to places that a larger team would not be able to reach. They fit on the back of a motorcycle or a camel! But if one gets sick, it becomes very challenging to perform or facilitate. Three to four artists are more mobile and fit into one 4 x 4 vehicle.

CWB Belgium has found that 3 is the minimum amount of performers for a maximum amount of impact.

Five or more artists can mean more complicated logistics and higher budget because CWB might need to hire an extra vehicle and budget more for accommodation and food. If there is a large team, some CWB chapters send a 'scout' into the field beforehand to do the planning and logistics with the partner organisation. Other chapters send a logistics person on the tour so that the clowns can focus only on the artistic side. In the end the choice depends on budget, security concerns, intended audiences and NGO partners. It is helpful to know and understand the dynamics and consequences of the team you are in. A large team can facilitate, perform and have a bigger impact on the visited area. However, with the additional people (driver, translator, photographer, film crew), it is important to be sensitive to the impact such a large team can have on very vulnerable communities and areas.



Partnering with other CWB Chapters

This is another possible avenue that can be explored when creating a project and one that is more and more attractive because of better CWB international coordination and increasing understanding of the work needed in the field. When there is a demand for performers, the coordinating chapter might send out a request for other artists from other CWB chapters. This can be a positive way to synchronize activities and share resources. The distinctive styles and backgrounds of the different country chapters and the short rehearsal times can make collaboration difficult especially with inexperienced performers! It is important to consider language, gender, travel expenses and budget issues.

Conditions

For possible performance spaces see 2.1.

When you create the show, consider the audience size, weather (e.g. extreme heat, torrential rain) and the general situation (e.g. refugee camps with audiences of 3000 people or schools with 250). As the performances can be tough (you could call it “Extreme Clowning”), the show should be as light and easy to set up as possible. Always try to offer indoor solutions and ask your partner or host in the field for both indoor and outdoor options. In some countries and in certain times of the year, weather changes quickly and it is important to have options. Try to avoid having things happening on the ground during a show. Firstly because it may be dirty or rocky, and secondly, because the audience at the back may not be able to see and pushing forward to see can cause chaos in the audience.

The most common cause for a bad show is, that it is too crowded or that people cannot see it.

Keep in mind that people’s view will often be obstructed by others and so little below the waist will be seen by most. Routines to be done on the floor should instead be done on a stage or table.

Costume

Please check the local rules. Female artists should consider leggings or tights when wearing a skirt or dress when doing acrobatics or standing on a raised stage. Consider shoes. Do not plan on performing barefoot but take note that inside some venues, like monasteries, it is inappropriate to wear shoes. Costumes should be durable, easy and fast to clean and dry.

Set + Props

It can be useful to bring a curtain or backdrop to use as we rarely perform in a theatre whilst on tour. It provides an element of fun, focus and authenticity, and can be incorporated into different acts. If you are performing outside you have to consider the wind. Juggling clubs will fly away, the backdrop will flap and soap bubbles won’t work. CWB have played in desert storms in Chad and Sudan. The audience are used to it and so the artists have to adapt. The set and props should be durable plus easy and fast to fix or clean.

Local Culture

Studying the culture will definitely help to find ideas and images that speak to the heart of your audience.



CSF France, Myanmar, © CSF France, 2005

CWB France likes to rehearse in the field. There the show can be inspired by the local environment. Local objects and themes and songs can be easily integrated.

Singing local songs can be a good addition.

In Nepal the Chickhak Sisters learned a Nepalese pop song that was a big hit during the show.

Using local objects, language, stories, and images connects you to the public. The more you understand your audience the better you can create a feeling of complicity with them. Consulting/working with local artists is a good way of ensuring that the local culture is incorporated in the shows in appropriate ways. If you have questions ask somebody from the country you are traveling to.

Once a show was created on the theme of swimming, but unfortunately it was shown in the desert, so people could not understand at all.

CWB Belgium performed a show in a Belgian reception center for refugees. The large belt that one of the clowns wore looked a lot like a suicide bomb belt according to some audience members!

In Sri Lanka, a teacher told the CWB Germany team that the juggling clubs looked like some of the bombs that had fallen from the sky during war times. The clowns were shocked but the teacher considered it a really positive way for the children to transform their fears.

In some countries, the words “show” or “theatre” become synonymous with “propaganda” or “message” due to state propaganda and NGO’s using theatre for education. Sometimes it is better to avoid using these words in presenting your work to communities or authorities and find other ways to describe it. When we faced this challenge in Chad, we called it a ‘ceremony for laughing together’ or a ‘ceremony to create joy’!

How long should the show be?

A general time frame is 45 minutes to an hour. Better to leave the audience wanting more than vice versa! Always leave time before and after the show (and save energy) for setting up, packing away and meeting the children and adults personally. This can be 30 minutes to an hour on top of the show time.

What kind of show will you tour with?

Because CWB performances often come together so quickly and also need to adapt to many different performance spaces, a cabaret type show (light variety format) is a very efficient type of performance structure for the conditions in the field. Like pearls on a necklace, each artist can propose a number that they know and then each number can be strung together in a different order depending on the best response from the audience. The show can thus be broken up into parts. For example, if one artist is sick the show can still be played. If the show needs to be shorter because there is uneasy movement in the audience or it starts to rain, you can jump to the ending more easily.

With this format it can be challenging to craft clear beginnings and endings. Also, in different cultures there are different codes for the beginning and ending of a performance. Take the time to work together in consultation with local contacts to build a strong beginning and ending to your show.

Clear signals that the show is starting and finishing are important to encourage the audience to pay attention! This makes it less likely that audience members will come on stage before the show is over and easier to make a good entrance and exit strategy for the performers, props and audience members.

CWB South Africa have a routine about an overloaded taxi (mini-bus). A taxi is a common form of public transport in Africa, and therefore easily relatable to many audiences across the continent. The routine starts with a clown driver who collects clowns, and individuals from the audience along the way. And eventually the taxi is too full, and a traffic officer stops the taxi, and the clowns get into trouble.

CWB Germany have some show formats that provide a funny and flexible framework for combining single routines. For example, one starts with the headmaster of the school coming on stage with a big suitcase, as the clowns have just announced their new show. He says he's going to make a phone call and tells the clowns to make sure nobody touches the suitcase. Of course the clowns cannot resist and eventually open it up to play with what they find inside. Before the headmaster comes back, the clowns panic and repack everything. This is an open format that has potential for hundreds of variations and provides a clear beginning and ending.

PSF Spain has a show where acrobatics and circus acts are combined with clown sketches. The clown parts are physical with no words. For example, one of them is based on an imaginary flea trained to make very long jumps from the audience to the clown. The clown has a plastic bag that makes a noise every time the flea jumps back into it. Although the flea doesn't exist, it is really fun for the children and very interactive.



Repertoire

It's possible to keep and re-perform routines from your country repertoire. If they are universal enough they will work in many different contexts. This saves time and when making shows quickly you will have tried and tested material that different teams can reuse.

What's in the show? Check list of artistic considerations

As to the content of the show, favour the universally funny such as moving in a silly way, falling and other slapstick lazzi, chase scenes, popular stories, classics (such as snoring, other bodily noises, travelling in/ on a crowded vehicle), the playing with power dynamics (such as the lower status clown wearing the crown or the boss clown falling off his chair), funny sounds, surprising rhythms and so on. Always be ready for the unpredictable to happen!

Here's a list of elements to include:

1. Music. Live music is great but recorded music also works:
Consider if the audience will be able to hear your little ukulele or flute and plan a sound system to amplify.
Consider if the instrument is made for the weather and climate you are travelling to.
Consider the size: It might cost an extra airplane ticket or take a lot of space to transport.
Local musicians can be a wonderful addition to the show. Learning local songs are a plus, using local songs from the home country, especially if the audience is made up of refugees! But check the meaning!

*Performing for the Syrian refugees we experienced (afterwards), that the famous song, loved and sung by everyone in the audience (and wanted to be used in the documentary movie) had a highly political connotation connected to the revolution.
(CloG Germany)*



A well-chosen song will be sung by the children long after you leave for home!_

The use of recorded music should also not be underestimated. In many places a loud, high quality sound system is a rare treat but make sure the sound system uses batteries so you are not dependent on electricity!

2. Energizers: Bring energy into the show through music, clapping games, dance and using audience participation.

Note, that in some countries/cultures, it is not commonly known to join a clapping routine.

In some Islamic cultures, it is forbidden for women to sing and dance beautifully on their own. At some times it is forbidden to play music at all, especially if it sounds 'jolly', Ask the local partner and check the calendar, because holidays like Muharram in Iran work on the lunar calendar.

3. Local cultural and universal themes:
Football is an example of a totally universal theme!

In Sudan there was a tour of refugee camps with the universal theme of a football match. The Clowns played against the audience! The audience won! But we also included individual numbers. (CMSF Belgium)

Using local animals like elephants, donkeys, lemurs etc.

Using local objects or any familiar material used in an unfamiliar way will invoke positive curiosity from the audience.

Using local myths and stories: Aladdin (origin thought to be Syrian-Aleppo)

It is always rewarding to learn some local words and work them into the performance.



4. Have a set or curtain that is light, colorful and changes the environment to make a special impact.
5. Use props which are light, easy to transport and easy to maintain, for example, cardboard boxes, ropes, plastic bags. Consider them well:

In one Islamic country, CWB Germany used a newspaper for a trick where there was something holy written on a certain page. It was this page that the clowns were going to tear apart for the trick. One strong believer, who found this unacceptable and unbearable, interrupted the whole show. From then on the clowns carefully checked the newspaper.

6. 5 senses: Think of how your show can stimulate all the senses of your audience and especially breathing!
7. Create positive and uplifting images...rain and flowers in the desert, strong powerful women characters, and kids that are heroes...
8. Working with local artists creates a strong bond between yourselves and the local community. When you work with local artists you are planting seeds that will grow a long time after you have left.
9. You should plan at least a day of rehearsal time in the visited country. After your first show you will have to "recalibrate" your performance and check in every day with each other to talk and listen to each other's fears, joys and wishes.
10. Listen carefully during all shows to the audience's reactions and adapt your experiences. The audience will love some parts and be confused by other bits.

For a tour in Burundi, CWB Belgium put a 'rope' horse into the show only to discover that they didn't have any horses in Burundi and they use bicycles for transport! After 'recalibrating', they turned the horse into a giraffe and used bike parts for musical instruments!



CWB Belgium, Burundi, © CWB Belgium, 2010



CloG Germany, Germany, © Susi Heiker, 2015

Magic

Before performing magic in shows, check with your local partner or contacts about how magic is perceived in that country and culture. In the past, CWB have had a few experiences where magic was counterproductive. In many African counties, magic can be mistaken for 'voodoo' and should be explained beforehand, clarifying that it is a joke instead of 'real magic'. Sometimes if magic is incorporated into a game or story it is more demystified.

Including someone from the audience in the show

It can be very special to include someone from the audience in the show and make them look really good. It can be the highlight of the show! It is important to be sensitive to the fact that being invited up on stage might positively influence the person's status in their community. However, in some Islamic places for example, it would be inappropriate for adolescent girls to come on stage and it could be damaging for their reputation. Always be sensitive and gentle, never forcing anyone!

The clown's most fundamental rule is: Comfort the disturbed and disturb the comfortable (The Clown Manifesto, Nalle, CWB Sweden)

Rehearsals

Time is very short and you may have only a few days to put a show together. This means that the show needs to be prepared as much as possible in advance.

Music can be prepared and ideas for costuming, structure and themes can be anticipated. Skyping with the team before rehearsals to pre-prepare can save a lot of time.

Only do things you are already capable of doing well! Rehearsal time can vary from a couple of hours to a couple of days but usually there is not enough time or capacity for practicing something new up to the required level. The full attention should be spent on the audience, not on the challenges that come with learning a new circus skill, for example.

It's possible to rehearse for a longer period of time (1 to 3 weeks) with an experienced team or a director and create a show that has more of a story or uses one theme. This creates a stronger relationship between the performers and makes the show more unified. The show can be showcased in local refugee centers or schools before touring which can give confidence to the team.

Stories are more complex and fulfilling. You could say that the bigger the audience the harder it is to tell a story. Smaller and more intimate situations of up to 250 people can handle a more complex show.

For Madagascar, CWB France made a show with a local storyteller using the character of a lemur monkey that has different adventures. They then weaved the circus skills, beautiful drawings and clown moments into the narrative.

For Afghanistan, CWB France read up on Mulla Nasrudin, a famous comic character from the Sufi tradition, who travels on a donkey and has many adventures.



Relationships between the clowns:

Creating a relationship between the characters is important. Are they a family? Brothers and sisters? Friends?

CWB France did a show with the clowns playing members of the family with Dad, brothers and sisters, including a Greek guy who wore a scarf and false teeth and played the grandmother! He was also the goalie for the football match and had good complicity with the local women...hilarious!

What makes them look and act like a team? Colors are a simple way to be identified as a group.

Note, that some colours have special meanings in some countries or cultures.

Similar costuming (like same hats) can do the trick. Wearing clown noses or just red makeup on the nose creates an ensemble: You are all definitely from the same planet.

Local artists

During some CWB projects, you have the opportunity to train, perform and/or teach with local artists.

These are great opportunities to share skills and resources so that local people can do the work of relieving suffering through sharing laughter and play in their own country and in their own way after CWB artists have gone home.

Goals are to get to know your audience and to empower local communities.

Depending on the way the different chapters work and what local artists are used to, local artists can sometimes expect a stipend. Therefore, it is good to enquire about it and find a well considered amount that factors the cost of local living and previous CWB projects.



CSF-Canada in Haiti integrates a troupe of circus artists into the shows. For the most part, these young people came from shanty towns (Cité Soleil). Working with CSF for 4 years has led to: social integration and youth employment, personal skills development and arts education, learning about healthy lifestyles, civic education and the enrichment of cultural life in slums. In four years, these 24-year-olds have set up their identity cards, completed their schooling, secured their home, and helped their family. Positive results but this can be very demanding for the team as it requires a lot of logistics and compromise.

If possible work with organisations that have access to local artists. These artists can either feature in the actual show or they can consult to ensure what is appropriate for local audiences.

South Africa and Belgium created a show in Malawi with local musicians, dancers, and actors from YONECO's cultural troupe.

It turned out that he was a well known pop star in Burundi and every show ended like a rock concert!

Technical sheet

A technical sheet should be sent before your tour to all your contacts and performing partners. As the local organisers may not know much about making a CWB show, this will help them to understand your needs.

1. Content and length of show (preparation and set up time, 'mingle' time after the show)
2. Requirements of people and materials (someone to announce the show in the local language, people for crowd control, electricity or generator).
3. Place to get dressed before the show.
4. Defining the stage and audience area (with a rope, chalk, mats or tarpaulins for ground cover).
5. Person in charge of safe return of children, artists, props after the show.



During the project:.....

Getting ready for the Performance

Plan at least one day for rehearsing the show in the field. If you can, do a test performance for your local partners. They can give you feedback which you can integrate before the first show. Also it gives your partners the chance to see what the show entails, which will give them a clearer idea of how they can support you in the field.

It can be a good idea to bring your own water and snacks with you, especially at the beginning of the project. That way, you can be more independent.

For all possible performance place examples: see 2.1.

CWB shows are generally non-didactic and without a 'message'. There are many fantastic outcomes of our work and 'messages' that are not intended. The main intention of CWB's work is to create moments of pure laughter, play and joy.

Sometimes partner organisations ask us to work around specific themes. Although this is not common, it can happen. It can be helpful and effective but the team are free to work with these themes or not.

These themes could be about washing your hands before eating or to promote a helpline for abused women and children. In South Africa, positive parenting and HIV/AIDS prevention are important topics.

In Haiti after the 2010 earthquake a partner organisation asked the clowns to address the children's fear of going back to school. They were afraid to return to study in a school building because they had experienced buildings collapsing. In consultation with local people, the clowns developed an act involving a clown getting stuck inside a closing umbrella, stabilizing the umbrella, then overcoming his fear of the umbrella through audience participation. In this example the theme of overcoming fear of collapsing structures was transposed. Similar emotions and physical dynamics were in play, so that the heart of the theme was addressed, without being didactic or re-enacting the specific trauma. The number was ridiculous, allowing the audience to laugh at their fears (CWB USA).

Working together with local artists in a show can be a good way of reinforcing the impact of our activities. However, it is important to exchange skills and knowledge beforehand and to make time to rehearse together. Additionally, don't forget to consider the following issues about working with local artists: As their living situation is more difficult than yours, they can almost never work as volunteers. Be sensitive about where you are coming from and your 'Western bias' compared to the living situation of local artists in a crisis area. Manage your expectations and meet them at their level.

In conflicted communities, try to understand who is who and with whom you are working locally.

After your first show you will have to "recalibrate" your performance and check in every day with each other to talk and listen to each other's fears, joys and wishes.

Listen carefully during all shows to the audience's reactions and adapt your experiences. The audience will love some parts and be confused by other bits. Don't be shy to evolve your show to the maximum joy and fun for everyone!

Be generous with time when planning, especially in the beginning. Consider doing your hair or putting on your costume and make up before you leave for the field. You might not have somewhere to change in the field and that can also take too much time.

In Iran the clowns became experts in how to quickly change clothes without showing an inch of skin or hair to the curious eyes of the children (Clo6 Germany)

Arriving for the performance

Often it happens that children start connecting and playing with the clowns immediately on arrival. That's ok! It's a wonderful opportunity to build a trusting, playful connection with the children before the show whilst the rest of the team do the 'serious work' like setting up.

You will need to find your routines and rhythms of how to arrive at a space and be welcomed. Sometimes you can be invited for a tea or juice with the hosts, a little conversation, some explanations and maybe a walk around. This can be before or after a show.

In a school in Nepal, the children had to/wanted to demonstrate their knowledge and capabilities by reading English texts to the clowns, doing a mathematical exercise or singing a song one after the other... (Clo6 Germany)

You need time to mark the performance space. Even if you don't have any props or items to put on stage, you still need to clearly define the performance area: You will find yourself in situations where you have to choose the performing space and how to set up the audience. The space has to be well defined before people arrive. After they are sitting it's too late!

Consider how many people might come and make a big enough circle! When possible it is essential to make a big stage area, bigger than you might first think is necessary since it is common for the circle to get smaller during the show as audience gets eager and more people you didn't expect arrive.

Consider that there should be **shade** for the audience and if possible a dignified ground cover like mats or a tarp or even branches or logs can be used for seating. Think of where the sun will be when it's show time, and not necessarily when you are setting up, to make sure the sun won't be in the audience's eyes! If it has to be in anyone's eyes, it should be in the eyes of the clowns! Better to play early in the morning or in the evening to avoid making your audience uncomfortable.

In Indonesia CWB Belgium started the show in the hot sun and looked up and found the audience had disappeared! They had all scattered to sit comfortably under trees and bushes watching us from afar. From then on we changed the show times or put the audience in the shade and the clowns in the sun!



CloG Germany, Sri Lanka, © CloG Germany, 2016

Also prepare a **clearly defined stage area**. You can do this with rope, masonry plaster, powdered chalk or sticks and string for large or unstable situations. As previously mentioned, the most common cause for a bad show is if it is too crowded and people cannot see properly. Another solution is to make a buffer zone between the audience and the stage but if the line of sight is poor then people will start standing up, unaware of those behind them. If people then begin pushing forward the performance can quickly descend into chaos. The worst case is if the front row stands up. If this happens and the performance only has a maximum of 5 minutes left then it is perhaps worth to take a chance and simply continue, but otherwise the show has to stop and the focus must turn to getting people to stay seated. Ask the partners to help you keep the audience seated and prevent them coming onto the stage unless invited.

It is helpful to identify a place to get changed as well as entry and exit points. Make sure you have organised who is in charge of helping the children leave the space safely after a show and who can help the artists leave safely with their props in case of a very large or chaotic audience. It is good to **know your audience**, especially if they are deaf or blind.

Before the show the clowns may want to help the audience arrive and welcome newcomers. They may be in character or not.

Sometimes playing with an audience if it's in a market or a village can give time for the rest of the audience to arrive. Music is good for getting a crowd.

Hot Tip! It's advisable to have a local representative announce CWB before the show starts and to announce you again after the show is over. The kids can rush the stage without help from your local partners. An authority figure who has a microphone can help to give you time to pack up your things before meeting the kids, if you haven't organized that or because of a change of plans.



CloG Germany, Syria, © Thomas Victor, 2013

It can be nice to **include someone from the audience** and make her/him look really good.

When choosing an audience volunteer, breathe. Your breathing allows the audience member to breathe, and you can connect through breath, making them feel more comfortable without even realizing you are breathing together. Let each step of your approach toward a potential volunteer be part of a non-verbal conversation, asking for consent. You can think that with each inhale you are asking for permission for each step (approaching them, taking their hand, moving them towards the stage) and each exhale is the execution of those steps. Breathing through this whole process helps make each step really clear and also gives them time and space to give consent or not.

As mentioned, it is good to be aware of the fact, that it might influence the person's status in their community being selected for the show.

Female artists are often admired for what they are doing and how they are doing it. Be sensitive that this might be totally new and unknown to the community you are visiting.



CloG Germany, Iran, © Behnam Moharrek, 2017



CloG Germany, Syria, © Thomas Victor, 2013



CloG Germany, Jordan, © Jakob Karte, 2014

Giving **gifts** is a difficult issue. It can be helpful to remind yourself of the original aim of CWB, which is to bring something priceless and non-material.

In Belgium the clowns give the gifts to local authorities like teachers or health workers to then distribute. They have a better understanding of the situation and can use the gifts to uplift children who are in need of support.

CloG have discovered giving a signed postcard of the team/show i.e. to an authority, together with a clown-nose can be something very charming.

Meeting the children after the show can be a great pleasure or total chaos if not prepared for! It really depends on the amount of people!

Sometimes it can be good to not stay too long after a show. If the crowd is very large, it can be overwhelming and also safer for the children if the clowns leave quite quickly. It can also keep the magic alive and avoid the children asking for something else. However sometimes it is not possible. Keep in mind that, if the audience size and time allow, meeting the children (and adults) individually after the show can have a big impact on them (and you!).



CloG Germany, Syria, © Thomas Victor, 2013

Fun ways to extend play and get to know the children after the show can be: singing a song from the show, playing with skipping ropes or hoola hoops, learning words in the local language, singing local songs or spelling games.

If there are lots of children, and even adults, running towards you after the show: relax, breathe and connect with them. You can calm them down with your own relaxed joy and deep breathing. If all else fails, keep moving calmly towards the car or someone who can speak the local language, keeping your arms in the air so you don't get pulled down in the excitement. Be aware of where the rest of the team are at all times. It is enough, that you are there in person, you don't need to do any more show and hype up more the already excited children.

Red noses distributions must be done only when you are in small groups with children, neither right after a show where children are hundreds, nor in an open space because 20 children can make dozens of other children come. It can be good to have some red nose-greasepaint on you for the aftershow-use. As mentioned above: Carefully consider the situation!

Hot Tip CWB SA interview several audience members after each show asking how they felt before the show and how they felt after. The responses are varied and fascinating to hear.

When you leave, make sure you leave the space clean!

The show was allowed to take place inside the mosque, and some mouthcoil-paperparts were left on the ground after the show. Of course the clowns took care, that all parts were picked up and the holy space completely clean, when leaving. Usually the hosts will not let the guests do the job, but it shows, that one is aware of the situation and respects the hospitality. (Cloc Germany in Iran)

Sometimes **spontaneous street shows** can happen. Check carefully if it is appropriate, allowed, welcomed.

In a small village in Tanzania, a team of clowns (not CWB) who were travelling on a private mission to private contacts, almost got into trouble for not getting permission from the local chief. It was interpreted as disrespectful. They had to leave quickly.

They also found out that in some areas it was impolite to simply wave at an authority from afar. They were expected, especially as white people, to walk over and shake hands with the leading person(s).

When **coming home**

- You have to check, clean/wash and possibly fix your costumes and props.
- You have to write the blog

It is advisable to record all the important information about the project, for example, audience numbers, partner information, new contacts, audience feedback. Make notes of this information during the tour as these details can get confused or be forgotten easily. It will help to put together the report after the tour.

Resting-times

How many shows a day should one do? There is no general answer to this because, for example, if you are performing at a high altitude, your body might react differently. If you don't have to change location, maybe you can do additional shows, esp. if that enables more people to enjoy the show or helps cutting down huge audience numbers. Check with your organizers, hosts ... Check honestly with yourself and look after each other. There shouldn't be a competition around it but also remember that it is not 'voluntourism' or a romantic adventure tour.

It is helpful to know that one can play a reduced version of a show, if one performer is ill or if the circumstances require it.

Workshops

The primary goal of workshops is to go further in sharing emotions in a playful way. Our workshops are active and create physical changes in our workshop audiences - they can let go of tension by moving playfully, and can also play at being angry, happy, sad, silly, funny... experiencing new ways of expressing themselves.

Moshe Cohen, founder of Clowns Without Borders USA teaches a workshop called "Find your funny." This is a great term to keep in the back of one's mind when teaching with CWB.

Workshops should always be in supportive environments, that bring participants together and celebrate their unique playfulness.

It is important to approach CWB workshops as a **partnership - an exchange between equals**. We want to avoid being part of the paradigm of foreigners having all the resources, answers, and power. To promote a spirit of exchange, check in with your local collaborators about what they want to learn or gain from the interaction, ask questions and take time to learn from each other. Use the chance to learn other people's funnies, hilarious things and common jokes.

At the beginning of a collaboration, it is useful to explain our way of working so that everyone has a chance to give feedback and explore expectations together.

Keep in mind that different cultures can have radically different expectations around time, food, energy levels, schedule, and much more. Never assume that someone is being lazy if they are often late or need more breaks than you are used to. Build in structured, facilitated times every day to speak and listen to each other, so that any miscommunications or questions about cultural differences can be addressed.

During a workshop in Turkey for Syrian caretakers and artists: Once the break time snacks were served, the focus was only on the snacks and tea. The participants had to eat and drink immediately because they were so desperate for it due to their living situation. They continued to work with a cup of tea and cookies in their hands but it was better when, in the following location, the refreshments were served in another room. (Clo6 Germany)

Be aware that the gender question might be an issue, especially in Islamic cultures. It is useful to have at least one female and one male workshop leader. Also be aware that some acrobatics will not be possible.

Translating might be necessary, be aware, that it takes time. Leave enough time for participants to actually experience and practice the workshop contents rather than talking too much about it.

Be aware that concepts like community-based child protection, social work and child participation may be relatively new approaches in the visited areas. It can be very successfully addressed in particular by means of participatory facilitation skills and creative methods:

- Using participatory theatre tools and drama.
- Physical group games to promote group work, laughter and trust building, all of which enable the release of tension and sadness, an increased connection between participants and an increase in self-esteem; and exploration of the impact and role of these play, arts based activities for the wellbeing of children.
- Physical sculptures and theatre tools as a means of expressing emotions and challenges in a way that is playful and non-verbal, but which also, paradoxically, enable participants to connect deeply with their emotions and lives, and to communicate this to their peers non-verbally to increase connection and support;
- Basic forum theatre tools and approaches to enable participants to engage in creative, animated dialogue with each other on issues that they face in their community.
- Reflection opportunities throughout the training process for staff to explore and clarify the psychosocial impact of every tool used, including the overall approach of facilitation through play (not teaching).
- Note: If you train local artists very well and they reach a good quality standards as an artists don't be surprised if you see that they leave their country looking for better place to live.
- Also a lot of information can be found at the UNHCR Learning Through Laughter of Sweden:

[Click to read -Learning through Laughter – a toolkit by UNHCR and Clowns Without Borders Sweden](#)

The French CWB chapter did some amazing workshops in the Philippines, partnering with local NGOs. They asked the children to choose one of the Child Human Rights and to find an animal to symbolise it. Then a huge puppet was made of that animal and a giant demonstration was organised with the children for Human Rights day.



CSF France, Philippines, © Thomas Louapre, 2013



CWB Belgium, Chad, © CWB Belgium, 2012

Stress and Checking In:

The shows can be stressful as the tours are long, hard work. This is fertile ground for conflict and irritations. These irritations can erupt into bigger issues that can impact the harmony of the group. It is helpful to have daily sessions after the show to express what is happening personally and to iron out problems and issues before they get out of hand. Call it a check in and each person has a turn expressing his joys, his difficulties, his mood and wishes. Communication is an important tool for a great tour. If there is a tour leader, he should have the final say on any any issue that cannot be resolved by dialogue.

Tip: How about no-one speaks during someone else's check in.
That it's a space to listen first and foremost, and all emotions are welcomed.
And after everyone has checked-in, then discussions can open up.

Even if the team has spent the whole day together, it is still important to check in. Each person will experience and be affected by different things. Sometimes couple affairs or romantic relationships can become problematic on tour and should be carefully considered.



CSF France, Bosnia, © Malik Nahassia, 1995



After the project:

- REST!!!!
- Reach out to others and don't stay alone if you have challenging feelings when you return home.
- Do the debriefing meeting.
- Return borrowed items in a responsible condition.
- Feed handbook with new, important knowledge and care for the final reports of the project.
- Make sure you know 'owns' the show. This is different in each chapter.
- Talk about your experience and personal impressions whilst also listening openly to others. This is not an opportunity to promote your own artistic career or declare your experiences as universally valid.
- The security of the people you visited and partner organisations must be guaranteed at all times.
- The Code of Ethics (see Annex 3.1.) and photopolicy (see Annex 3.3.) are still relevant any time after the project.

2.3. Things to consider for administrators



Before the project:

Getting People Involved

Partner Organizations

- Start communicating with partner organizations early. Be prepared that your contact person in partner organizations can change (even several times) during the preparation of the tour.
- It is useful to have a written document, at least in English, in which you explain how CWB works in general and how your chapter works in practical terms.
- Be sensitive to their needs when planning the project dates. Sometimes partner organisations don't voluntarily share potential challenges with dates or proposals unless specifically asked, or until you get there.
- It helps to be very explicit in communicating your hopes/expectations of your partnership. If they are planning your shows/workshops, talk about how much you'd like to do in a day, what size audiences you're looking for, any specific demographic you're working to serve (hopefully that's all in line with their project!).
- For workshops, talk about how many you would like to do, for what age group, for what kind of profession or group of people, how many participants you can work with at one time, what kind of space you need, if you need a translator and how many days you need for the workshop.

Participants

- When picking who joins the project there's a lot to keep in mind and it's important to have a balance. Think about balancing language skills, experience in the area, experience with CWB, clown/circus skills, flexibility, energy, travel-ability, openness to ideas and cultures.
- If there are one or two more theatrical clowns you might balance them out with a juggler or other showy skill performer.

- It's nice to bring one person who has never been on a project before so they can learn the ropes from everyone else.
- And it helps a heap if personalities mesh and folks work well together.

Dates

- It's tricky to coordinate dates with the partner organizations and all the participating volunteers but it's so important that they work for everyone!
- It's great if you can schedule a day or two at either end. These days can then be dedicated to meetings and show creation at the beginning and relaxing/debriefing at the end.
- Please make this a heading of its own
- Work with the partner organizations to put together a calendar, however tentative and loose, mapping out your itinerary. Send it out to participants so they can start imagining and taking ownership of the project.

Fundraising

- It helps to start out knowing how much money you need to make the project happen. Work out a budget, then you have a goal to work towards.
- It's much easier to fundraise for a project before it happens than after.

Protocols. There are very useful protocols for security and child protection. Your CWBI representatives know where to find them on Googledrive.

Coordinating Travel

- **Flights:** Have everyone fly out together. In some places, like Haiti, arriving separately would cause security and logistical nightmares.

***Hint:** When you're collecting the team's personal information that you need for booking flights, that's a good time to gather emergency contact information. It is better to buy a flight with the option to change, in case the project needs to be shifted.*

- **Arrival to the field:** Make sure each team member has a contact list and instructions if something 'goes wrong. It's good to exchange some cash in the airport and to buy a local SIM card. The driver should be waiting with a poster or something easy to identify.
- **Trip To & From the Airport:** Remember to plan and allow budget for travel to and from airports. Coordinate with whoever is picking you up when you arrive. Again, this is most important in places where security is an issue.
- **Local transport:** Make sure you'll have it! Whether it's donated or rented car, a driver provided by a partner organization, a driver you hire, or local public transit, make sure you're ready to get around



CSF France, France, © Rémy David, 2014

Hint: (Have phone numbers ready to call if no one shows up to pick you up.)

Insurance

- Get everyone travel insurance. Find out if it's an area where emergency evacuation insurance is recommended.
- Note that the insurance situation is dealt with differently in each chapter.

Vaccinations

- Find out what vaccinations/medications are needed for the area to which you're traveling, and communicate with all the participants about this in time for them to find travel clinics and get all the appropriate immunizations.
- Allow budget for this as vaccinations can be expensive. Note that each chapter has a different way to deal with that so make sure everybody knows the procedure.
- It might be cheaper to buy malaria medication for everyone when you get to the visiting country. Check with the partner organisation as they may be able to help with this. Make sure everyone has checked with their doctor and are ok with taking it.

Info for group

- Upon meeting up, give everyone the emergency contact info and a list of any useful contacts in the destination country.

- Create a whatsapp group with your artists for exchanging audio or text messages easily.
- Make sure everyone has copies of their travel insurance info and flight itineraries.
- If you have a project calendar hand that out too.

Home Base

- Make sure there is CWB person who can be your 'home base' while in the field. This should be someone in a safe place, who is easily contactable for the duration of the project, and has copies of all your important documents such as insurance, flight details, contact info and itinerary.
- Set up a plan to contact them every so often from the road to confirm that you are alive and well

Expenses

- Set up an expenses spreadsheet for artists to fill in while on tour. Categories can include flights, travel, food, accommodation, equipment, show costs (costumes), per diems (if appropriate), insurance. Give them an envelope for each day with a date on the front for receipts to be returned to you.
- Have a system for collecting and organizing receipts. One way to do it is to give each receipt a number.. Ask your CWB chapter or contact person if it is necessary to label each receipt with a category (e.g. food, accommodation, local or international transport, materials, visa, miscellaneous) and circle or highlight the total. In some chapters, the tour leader is responsible for doing this.

Those mini-accordion folders are awesome for keeping receipts organized.

Supplies for the Road

- Besides supplies for the show and workshops, think about first aid supplies, snacks, sunscreen, bug repellent.
- Also consider supplies that will aid communication within the country and to folks back home, such as, a local SIM card, cell phone, laptop.

Cash

- Travel with cash in hand, just in case.
- Distribute it amongst the group so that everyone has emergency money and if some gets stolen the rest will be spread out.
- Have small bills for tips if you're in an area where they'll be expected.

Note that in some countries like Iran, there is absolutely no banking or credit card business. Cash only!



During the project:

Division of Labor

- Make a list of jobs that need doing while traveling together (budget keeper, workshop coordinator, contact liaison, audience seater, etc) and have a meeting where you divide them up. Even though everyone's going to help each other it's great to have clear roles and have them respected by everyone.

Budget

- As mentioned above: Have a system for collecting and organizing receipts. You can give each receipt a number in the upper left-hand corner. You can also label each receipt with a category (food, lodging, transport, supplies, or miscellaneous), and circle the total.
- If you have a computer with you, keep an excel record of expenses day by day so they never get overwhelmingly piled up. (This can be one of the delegated responsibilities.)

Documentation

- Keep a journal and make sure to record what you do each day, where you perform, how many people you perform for, if you are allowed to publish pictures, anything important to remember, etc. Very soon after the start and especially later, information get lost or confused easily.
- Get the info of potential good contacts/partner organizations you encounter along the way.



After the project:

Budget/Reimbursements

- Make sure all your receipts are entered into the excel file or whatever recording method you set up.
- Tape the receipts onto pieces of copy paper by category or make sure you know in which way it must be done, since every chapter does it differently.
- Make copies of all the sheets and send the receipts to whoever is handling CWB money.
- Get reimbursed!

Thank You's

- Thank you letters should go out to all of your donors!
- If it's near the end of the year, or the beginning of the next year (if they donated at the end of 2017 and now it's January of 2018), your thank you letter should also have the necessary information to serve as a tax document for deductions. Talk to CWB office for details.
- Send out thank you emails to all the organizations you worked with!

Final Report

- Write a report! This can be used for the donor, on the CWB website and also serve as a useful record for future projects.

Hint: (In writing a final report you may find that you want to include information that would be useful for future projects but not necessary to post online - if so, create a full report and then edit it to create a web version.)

As mentioned above, it is recommended to have two types of reports; a 'public' report for the website and an 'internal' report, including administrative information (e.g. partners contacts, logistic info) and artistic reflections (e.g. advice for future tours, solutions to cultural challenges).

If there are some delicate information, which cannot be written, but should be known by following groups, make a note to contact the person in charge.

2.4. Things to consider for documentarians (photographers, filmcrews, journalists, etc.)

In general, it is good, having read the general information of 1. and 2.1. before.

It is very important to know that on a CWB project each team member is just as important as another. Everybody is part of the team! Therefore it is good to include everyone in the team activities, such as, the briefing/debriefing meetings and the daily check in. If there is a big film crew, it may make sense to have different rounds at check in, where one round is separate for the artists and film crew and one round is all together. It is good to be aware that, for technical reasons, the film crew or documenting team will have different timings to the artistic team. They should be looked after and made sure to get enough rest. When cooperating with other CWB chapters, it is important to know each other's guidelines for working with a film crew or documenting team. Some chapters don't allow private photos or posts of the journey whilst others do, for example.

As always it is helpful to be as flexible as possible!

The code of ethics must be followed at all times!

Due to previous bad experiences, the people in some countries may be extra sceptical about being photographed or filmed. Not everyone is as keen or used to it so be very sensitive. Check with your partner organisation and always ask permission.

*In Bolivia, the camera operator was not warmly welcomed or treated.
Even the translator almost only wanted to be with the clowns...
(Clod Germany)*



Before the project:

You must know the rules of the visited country concerning taking photos or making a film. In certain places permissions are absolutely compulsory and in other places, like Iran, they will need a journalist visa. This procedure costs money and can take a long time so plan well in advance!

Of course each country has different accesses to electricity and internet. Most adapters are available on the airports, some aren't. In India, there are different kinds of adapters.

In many countries, you need a local guarantor or address to get a SIM card with internet access. It is important for the film crew or documenting team to know the sensitivities of the country and its people, the travel plan, the partner organisations, the code of ethics, the artistic team members and their sensitivities. For example, one artist may not want photos to be taken of them in their underwear. It is very good to have some material before you go, for example, an autographed postcard of the team.

Important note: Some chapters have documents which must be signed by the whole team before departing. It is very important to make a contract to cover the assignment of image rights from artists to CWB as well as a contract sharing the copyright and rights between the CWB chapter and the other party, e.g. documentary maker, photographer, film maker etc.



During the project:

Again, it is very important to know the photo policy of the country. In some Islamic countries, it is not appropriate to take photos in a private setting, where the women are not covering their hair, ears and neck, and then publish these photos. There are some holy places where photos are not allowed. In some places, it is the children whose faces cannot be shown in photos for safety reasons and in others, it is the women or men. Whichever way, is always essential to ask permission beforehand. It is not important to understand the reasons or agree with them. It is important to know what is allowed and respect that. Asking for permission too many times is better than putting anyone in danger or embarrassing anyone.

There is always the possibility for the film crew to let the children behind them see what they are filming. That way they can see what is happening on stage.

Also as a tour goes on, the discipline to ask for permission can get lost. It must be kept until the very end!

It is not CWB's job to document the misery and suffering of the people or the scenery. CWB doesn't publish pictures of children in vulnerable situations. Rather we show the positive impact that our work has on the children and their communities.



CWB France and Belgium, India, © Robin Caro, 2005



CloG Germany, Kenia, © Jakob Karte, 2013

It can be a nice gesture to show some of the filmed material to build trust within the community.

In Bolivia, where the filming went on for a longer period of time, it was a big win to show some of the roughly edited material to the people. (CloG Germany)

In some places it is compulsory to send the pictures and get permission before publishing them. Sometimes however, the permission never comes. Being unresponsive is another way of denying permission.

Having a film team along on tour very often influences the timing. The timing of arrivals and departures might take longer or simply need to be spoken about beforehand in order to avoid any bad feelings or frustration. It takes a lot of good, consistent, efficient communication. These delays sometimes lead to impatience, when the clowns are already ready to go!

As mentioned before, it is important to participate in the daily round all together and in case have an internal meeting of each group in addition.

The time management for the technical requirements needs consideration. The material must be backed up, the computer storage cleared, batteries charged and so on. The photographer will need to select and upload the best images for the blog and/or social media. Sometimes there is not enough electricity and/or internet access for everyone at the same time.

It is really important to be clear from the beginning about the things to be avoided, for example, sharing contact details of people who may get into severe trouble if their name or picture is connected to the project. On a project, things can move very fast and get forgotten easily.



After the project:

Carefully read the photo policy, Annex 3.3.

The Code of Ethics (see Annex 3.1.) is still relevant any time after the journey.

It is advisable to finalise the material as soon as possible after the project because you can forget the necessary details easily as other things in your life come into the foreground.

3. ANNEX

3.1 Code of Ethics

- Performances are the principal activity of Clowns Without Borders. Other artistic activities may be undertaken.
- The principal beneficiaries of Clowns Without Borders will be the children who live in crisis situations and their respective communities.
- Clowns Without Borders interventions shall always be free for the audience and/or participants.
- When performing the artists shall not discriminate against members of the public on the grounds of ethnicity, gender, age, religion, culture, social situation or any other differentiating category.
- Participating artists shall be volunteers and they may be paid when performing for Clowns Without Borders within their own country. In countries where basic living needs are not provided for by this work and/or governmental support, the sections may provide the artist with a stipend.
- Participating artists shall not use the humanitarian activities of Clowns Without Borders to promote their professional careers.
- Participating artists shall not use Clowns Without Borders activities to impose personal points of view upon audiences. Artists will not attempt to educate the population, and shall refrain from proselytism of any type.
- Participating artists shall take into account the sensibility of the public, as well as their culture and the delicate situation in which they are living, when choosing the contents of their performances and workshops.
- Participating artists, when working with Clowns Without Borders projects, see and share difficult situations throughout the world. As Clowns Without Borders is not a political organization, if artists would like to give public testimonies of their experiences, they must always make it explicitly clear that Clowns Without Borders does not express any political views, nor takes any side in a conflict, and that the opinions given are a personal and are based on personal experiences.
- As representatives of Clowns Without Borders in the field, during performances and when in contact with the public, participating artists shall remain clowns and performing artists, and this is our principal method of intervention.
- The artists of Clowns Without Borders shall respect laws, norms and cultural customs in the countries that they visit.
- In order to obtain economic support Clowns Without Borders shall remain attentive to the ethical values and the to the respect for human rights of our sponsors and partners.

3.2. Protocols/Checklists



Before the project:

a) List of challenges:

- Meeting children/people in situations of **crisis**.
- Dealing with **unfamiliar**:
country/culture/language/colleagues/climate/timezone/weather/temperature/air/elevation/humidity/
food/drinking/ vaccination side effects/toilet/washing facilities/ accommodation/bed, etc.
- **Timing and rhythms**:
Disruption of meals/work/schedules/regeneration/sleep/jetlag/prayer or meditation time/exercises/
warm-up/unpredictable situations/long periods of time waiting/sudden departures, rapid changes of
plans/cancelled/interrupted/extra shows/extra time/patience for translations/several days without
electricity/phone/internetaccess/Need for extreme flexibility while staying energetic and in
good spirits.
- **People**:
Missing familiar people/all day with teammembers/constant communication/gender and language
diversity in the team/ different gender treatment/different gendertreatment/journalists/tv-team/
masses of audience.
- **Performance**:
Constantly changing circumstances.

b) Very first considerations:

- **Right place/time concerning**:
State of crisis/security aspects / weather/holidays/vacation/exams/other special days/capacity of local
counterpart/validity of passports/visa procedures/vaccination procedures/ CWBI annual planning/
rehearsals.
- **People**:
Check team physically, mentally, artistically.
- **Costs**:
First draft of the budget/consider bookings of flights/transportation/luggage/props/costumes/
equipment/accommodation/translator/insurances.

c) Creating the show:

Consider:

- **Team**:
Number in team and composition: At least one experienced CWB artist, with a balance of gender/age/
ethnicity/artistic skills.

- **Show:**

No artistic limit on how to spread laughter and joy. Remember the vulnerable audience: Don't shock, challenge, educate or impose personal points of view. Leave your artistic ego at home, but give your best. Only do things you are already capable of doing well. Know the guest country's culture/religion/musts/do's/don'ts

**KISS (Keep It Safe and Simple). Comfort the disturbed and disturb the comfortable.
Be ready in 1 minute to perform 1 hour for 1000 people in 100° C.**

Different performance spaces: Outdoor/indoor, huge/medium/tiny, refugee camps/public places/slums/orphanages/schools/kindergardens/hospitals/theatres/prisons/churches/mosques/homes of child soldiers/child labourers/sexworkers and their children/street children/disabled people/homeless people/senior citizens/drug addicts, grass/carpet/stoney floor/concrete floor/dirt floor.

Outdoor conditions: Wind/sunshine/rain/humidity/extreme altitude/approaching storms/heights/roaming animals.

Kind of show: variety/story/variety within a story/cabaret/circus, relationship/status/hierarchy of characters/

Have strong/clear beginning/end.

Length: Around 45 minutes.

Contents: Music (live or amplified)/arts/acrobatics/universal themes/proven 'classic' routines/ universally funny situations/ sensorial appeal/create uplifting images/energizers/include audience members/local words/songs/artists/culture/ nothing on the floor or below the waist for visibility.

Magic: Check, how it is perceived, if you want to use it.

Costumes: Check local rules/colour meanings/durability/easy/fast to clean/dry.

Props/Instruments: Value/size/weight/durability.

Test performance: Very useful to have, plus opportunity to integrate feedback.

Information sheet: Info for partners: time needed for set up/show/pack up/mingle time, content of show, list of props, requirements for place to change/how to set up audience/audience management.

Team spirit: Listen/understand/define and delegate different tasks/practice daily check ins/ be flexible/open/respectful/honest.

d) Shortly before departure:

Last check of security/team/health/spirit/show aspects/expectations/challenges/.....

Packing checklist for the team. Important documents such as passport and passport copy, visa and visa copy, copy of insurance, project plan, flight tickets, list of contacts in the field, vaccination certificates, at least two passport photos, adaptor, international driving license, USD cash for personal money as cards don't always work, personal medication, health supplements, 'luxury' toiletries like tampons, glasses, ear plugs, eye mask, head torch, mosquito net, mosquito repellent, first aid kit, sewing kit, props and professional equipment for show etc.



During the project:.....

a) Reminders for everyone:

Our assignment is to share laughter and joy with any children and their communities in areas of crisis.

It is not our job getting involved in any region's/group's problems/we don't have an investigative/ activist/ educative mission/we don't want to change a mentality/free oppressed women.

The clown/show is our content, it does the work.

- **At all times:**

Do no harm/never upset/shock/embarrass/endanger any child/artist/local partner/know and respect rules/hierarchies/authorities/different tasks and abilities/don't judge/impose personal points of view esp. not on politics or religion/remember guiding principle: children's needs and corresponding rights/remember guest and representative status/have professional polite appearance/culture/conflict sensitivity/manage your emotions/interests/do daily feedback/be open/flexible/look after yourself/ each other/check photo permission.

- **Never:**

Smoke on site, esp. not in front of children/ carry/use any drugs at all!/make use of prostitution!

Don't play with food/water/know and obey to the rules concerning the use of alcohol/touching people/dress-codes/ photography in public places/couples shouldn't hug or kiss in public/be careful with tap water.

- **Timing/rhythms:**

Plan generous, esp. in the beginning/things take longer: Translations/searching for places/ permissions/ misunderstandings/surprises/find your rhythms individually/group/check local timings according to weather/traffic/school hours/working hours/do daily team feedback/get enough rest but remember it is not a holiday/don't compete about who can do the most/longest/toughest etc.

- **Collaborations:**

With local partners: Work with them not for them/they should understand the project: Information sheet (length of show/preparation/afterwards/content/object- or people requirements/dressing room/ audience-stage-setting)/include a partner's wish into the show if possible, but it is also ok not to.

With local artists: Meet on eye level/consider their constitution/living conditions/different background/ culture/ establish good communication.

- **And:**

Have good team spirit/be flexible with your dietary needs/have water/emergency food with you, esp. in the beginning/we don't bring presents, a sticker/clown nose/signed postcard of the team/show for a central place or person can be a nice memory.

b) Artistic considerations:

- **At first:**

Have one rehearsal/show for partners/ integrate feedback/include a partner's wish if possible, but it is also ok not to/give infos on content/length of piece/preparation/needs of objects/people/ beginning/ end/aftershow/props/dressing room/audience/stage setting, shade/wind check, if used words in the local language are correct/appropriate.

- **In general:**

KISS: Keep It Safe and Simple! Check/fix props/costumes when returning every day.

- **At the venue:**

Try to prepare as much beforehand like hair, underclothes. Organise performance and audience considering direction of sun/shade/wind/rain/dressing room, delegate someone to be responsible for safety of audience/artists/props after the show, get someone to take photos if no professional photographer, get photo permission, leave stage/dressing room clean after.

- **Audience:**

Always know your audience/be in contact as much as possible/listen to audience's reaction: Always adjust show to maximum joy and pleasure/when working with an audience member: Breathe! Take time!/Make sure you and your partners know what happens after the show/sometimes it is nice to have red face paint or lipstick for giving the children a red nose, if number of audience and schedule allow it.

- **Workshops:**

Meet them at their level, exchange between equals, explain way of working, consider age/ethnicity/gender especially concerning looking/touching, translation takes time, let people do and experience rather than explaining too much, consider if circus props will be able to remain there.



After the project:

a) Final activities

Rest/look after yourself/ask for professional help if needed/do budget/reimbursements/thank yous/reports/documentation: Information/ reports/ rights of show/ photos/ return props and materials/ have debriefing meeting.

b) Debriefing guideline

A possible guideline for a project evaluation (if it should be confidential/only read by a specific person, fill in the questions below and send them):

Feelings about the project/were the goals met/what have you learnt from the project/what was particularly good/could be improved/share one favorite memory/snapshot/quote from interacting with audience?

How is your experience from the artistic work in the field/the logistics made by CWBI/CWB (support from office/artist manager/tour manager/timing/preparation/partners/practical arrangements in the field (performances/transportation/accommodation/free time/money management/as tour leader or as artist?

How did the cooperation and dynamics in the group work/any support you feel you didn't get?

Would you like to go to this region again, or would you recommend CWB to return to this region/what would you like to share with future teams to the same country/region or in general?

What do you recommend for a next project?

Any other reflections you would like to share with us so we can improve our work?

3.3. Photo and visibility policy

- Clowns Without Borders' keywords are: Positive, Playful, Involved and Serious. These words should permeate everything that Clowns Without Borders embody and do. Photography is a very important part of our communication, both internally and externally, and should also express these key concepts. Sometimes one may take precedence over the others, but it is important that a picture does not explicitly contradict any of them.
- The pictures you take while working for Clowns Without Borders should aim to depict the encounters between artist and child, as well as showing the different activities we undertake and capturing expressions of joy. Photos which show a child who is laughing or similar, in an encounter with an artist, watching a performance or participating in a workshop are also valuable.
- Do you wish to share another person's photo? Check that it is OK with them and always remember to include their name in connection with the photo.
- Never take pictures of a child or adult without their permission.
- Be clear about how the pictures taken might be used in the future. It is important to differentiate between pictures which might only be used as a document of Clowns Without Borders' activities within the organisation and those images which might be used for a commercial purpose.
- When photographing children you require both the child and their parent's (or guardian's) permission to both take the picture and then share it.
- Always respect people who say no. In some cases it can be very dangerous for them to have their photo taken. Remember to always inform the rest of the group when somebody does not give you permission to ensure that everyone is aware of their wishes.
- Never publish photos on social media (Facebook, Instagram, Snapchat etc.) of children or adults where they are identifiable and have not given their consent.
- If you post an update on social media about your work, an experience you have had during the project or similar you should not use the actual names of any of the people you refer to. It is our policy to always change the names of the people we meet whilst we are on an excursion. A list of pseudonyms is available if needed.
- Do not write the exact place where the people that you meet come from, or where you are or were when you met them. Countries and large cities are fine, but be no more specific than that.
- Take note that all external communications from Clowns Without Borders go through a strict process that ensures the material is in line with both our policy and the purpose of the individual project, where applicable. This is to ensure the safety of all involved, as well as to be certain that the work we do can have the highest possible positive effect.
- If contacted by the media, ask to be allowed to see any articles before publication.

3.4. Support for an emotional emergency

AN OVERWHELMING, EMOTIONALLY THREATENING SITUATION IS HAPPENING TO SOMEONE! NOW WHAT?

First aid

Here are some quick suggestions to deal with an emergency situation during a project in a balanced way. See further down for a more detailed version.

What is happening?

A severe mental or psychological crisis can occur in a team member suddenly and unexpectedly. It can happen at the 'wrong' moment and each case is unique. Often it is the combination of inner and outer circumstances. If the team is strong and supportive, and the daily check ins are a safe space for the team to express themselves, this shouldn't happen. However, on rare occasions you may 'lose contact' with the individual who is affected by a severe personal crisis.

What to do now?

During the acute moment of crisis, it is not about understanding or solving life-problems, it's about evaluating and managing the actual situation, that means:

TAKE A DEEP BREATH, KEEP CALM AND TAKE TIME!

Then:

Collect information:

- What has happened?
- To whom?
- What is the first thing to do?
- Who can help?
- What can help in this very moment to manage the crisis and do no further harm?

After that:

Try to reconnect with the affected person with whom contact has been temporarily 'lost'. Try to keep the connection and contact, encouraging everyone to be available for each other. That requires staying present and communicating with each other.

Check carefully if physical contact will be helpful or more distressing. Create an atmosphere of safety. If the individual is 'out of reach', consider taking them by the arms, holding them firmly, gently shaking their arms. Speaking clearly, you can ask them questions such as 'Can you tell me your name', reassuring them and explaining who you are and your actions. For example, 'I am.... I am going to ask you a few questions...

Try to make the person feel safe, protected, held, trusted and respected to enable them to tap into their own resources and strength. Try to think in terms of needs and resources. For example, what is needed here, what is possible, who is someone who could help the affected person find their power and courage again?

During a conversation: take time!

Again: Breathe deeply, convey calmness, have courage, be honest and behave naturally. It is absolutely necessary to act respectful with everyone!

Everybody should be free to speak without being interrupted. It is best if each person only speaks for themselves. In the moment of crisis it is not helpful to interpret somebody's behaviour. Encourage enquiry and non-judgemental communication during the crisis. Keep in mind; what is helpful and important now?

Listen very carefully to what is being said, not to what you think is being said. Try to understand what has been so moving and find empathy. Listen, understand, accept and integrate everyone's feelings/fears/frustrations. Be honest with yourself and manage your own feelings and expectations. Ask yourself, what am I expecting from myself at this moment? Is it fair/realistic? How and where am I putting pressure on myself and causing myself stress?

Always encourage collaboration within the team, not competition. Bear in mind that it is always possible to do a different version of the show to give somebody a rest. In a worst case scenario, it is always possible for an individual or a team to stop a project. This needs to be considered beforehand and planned for accordingly!

Finally:

*'Mistakes are a mandatory part of a wholesome life' (according to Sophia Loren).
Last but not least, we always strive to do our best so we deserve the greatest
gratitude and respect!*

AN OVERWHELMING, EMOTIONALLY THREATENING SITUATION IS HAPPENING TO SOMEONE! NOW WHAT?

Detailed version and background-information

What is happening?

A severe mental or psychological crisis can occur in a team member suddenly and unexpectedly. It can happen at the 'wrong' moment and each case is unique. Often it is the combination of inner and outer circumstances. If the team is strong and supportive, and the daily check ins are a safe space for the team to express themselves, this shouldn't happen. However, on rare occasions you may 'lose contact' with the individual who is affected by a severe personal crisis.

Why?

A mission in an area of crisis is a special mission under very unusual circumstances. It can be a variety of known or unknown components that add up to the situation of crisis in an individual. Being in an area of crisis can have a strong effect on the team and trigger deep, hidden emotions and experiences within an individual. Although the team are there to help the community, the 'helper' can become helpless and need help themselves.

How to deal with it?



Before the project:

Individually:

It is highly recommended to go to the field as rested, relaxed, physically and mentally as strong as possible!

It is helpful to ask yourself some questions and answer as truthfully as possible. You might have to work on yourself, your attitudes and motivations before you go. You might even discover that you are not ready yet and that is ok. The work of CWB is not the place for heroism, saviours, romantic illusions or artistic ambitions. It is for the children and communities in a state of crisis. It is important that personal issues should be put aside:

- Why do I want to go on a CWB project?
- Why do I want to work as a CWB artist?
- Am I rested enough? Can I give my full energy and undivided attention to the project or are there things at home which will cause me stress and distract me?
- Considering all the challenges listed above, am I confident that I will manage?
- What will be my biggest challenge?
- Where will I need help/support?

For the group: Every NGO trains crisis-situation-management. In the context of Clowns Without Borders the rehearsal period can be a very precious, important opportunity for good team building: One can recognize, understand and train individual's and group's strategies for solving difficult situations during the rehearsals. Some questions:

- What are we afraid of (individually or as group)?
- What may or may not happen?
- What shouldn't be said or done?
- What will be the biggest challenge for the group?

Good communication is key! This should be established from the very beginning of the project. During rehearsals it is useful to introduce the daily check in, in order to create a good communication culture from the beginning and encourage self reflection. It is also a good opportunity to become aware of the sensitivities in yourself and the team. Last but not least, everybody on the team has her/his known and unknown agendas. Make a mental note of these signs and reflect on whether they need deeper

consideration. The daily check in circle can be a great part of the day. Even when you don't feel you need it, do it anyway. Sometimes you can surprise yourself with what comes up when it's your turn to speak. Plus it establishes a respectful way of communicating so that if and when there is a problem, it can be expressed effectively.



During the project:

What is happening?

Here is a list of things which can be a reality on a project. They may not all occur but they could. Please note that each one may not be a problem but many of them at the same time could be overwhelming: - Seeing and meeting people, especially children in situation of crisis. - Dealing with foreign/unknown country/culture/language/colleagues. - Being in a different climate/timezone/weather/temperature/air/height/humidity, etc. - Facing differences in food/drinks/toilet and washing facilities/accommodation/bed etc. - Disruption of internal rhythms: Meals/work/schedules/regeneration/sleep, maybe suffering from jetlag or vaccination side-effects. - The time-management is very often very challenging: Unpredictable situations, long periods of time waiting and sudden departures, rapid change of plans, cancelled/interrupted shows, need for extreme flexibility while having to stay energetic and in good spirits. - Missing familiar products or people, maybe not having time for usual routines: Morning prayer/evening meditation/exercises/warm up, etc. - The team may only have known each other for a short amount of time yet need to work very closely together in a difficult, demanding situation. - Having to communicate with the team constantly. Different languages require extra time/patience for translations and understanding. - Maybe one is the only fe/male in a fe/male group. - Maybe there is a different treatment of gender aspects in the team/country. - There might be one or more journalists/a tv-team travelling with You all the time or just some time. That might influence all the procedures/timings/logistics. Maybe one doesn't agree with, how or what is being reported, etc. - Sometimes you need to be together as a team all day. For safety reasons, the team travels together, works together and almost always eats together. In some places, you cannot even go for a walk alone due to different risks such as conflict, kidnapping, landmines, dangerous animals and plants. This can be challenging for people who are very used to their own space and independence. The need for sensitivity and raised awareness requires a lot of extra energy and can cause disorientation and heightened insecurity. A person in the state of an emotional crisis, might be experiencing the loss of control and/or orientation. One might be afraid, or feel guilty, exhausted, isolated, alone. One can have problems to eat, sleep, concentrate, become hypersensitive, moody, aggressive, have fear of failure. The creativity of a stressed individual can freeze and it is helpful to remember that in a situation of crisis we go into survival mode. The three main ways of behaviour in an overstressed situation are :

- Escaping: The clown withdraws obviously or secretly,
- Attacking: The clown becomes aggressive against others and/or themselves,
- Freezing: The clown disassociates and becomes 'absent'. The disassociated person is someone to whom the connection is temporarily 'lost'. The person becomes absorbed in dealing with their personal pain and engrossed in the past and/or the future. This behaviour can be understood as a mechanism of protection for the individual who is feeling highly threatened by the present situation. The judgemental functions of the brain are disturbed. There may be too much adrenaline. Adrenaline levels can get very high and take a long time to come back down. Sometimes it doesn't ever come back

to normal. If you don't understand someone's behaviour in a moment of crisis, consider that it may be a desperate attempt to keep their dignity and value, as these two are very close to each other.

Remember: Every individual is a proof of a successful survival-strategy and thus deserves respect!

What to do now?

During the acute moment of a crisis, it is not about understanding or solving someone's personal problems. It is about evaluating and managing the actual situation. In a moment of high stress, the capacity for reasonable thinking can be challenged. You may experience breathlessness or panic. It is normal to want to run away from the unpleasant situation. Therefore:

TAKE A DEEP BREATH, KEEP CALM AND TAKE TIME!

Then: Collect information: What has happened? To whom? What is the first thing to do? Who can help? What can help in this very moment to manage the crisis and do no further harm?
Emergency number:

After that: Try to reconnect with the affected person with whom contact has been temporarily 'lost'. Try to keep the connection and contact, encouraging everyone being available for each other. That requires staying present and communicating with each other. Check carefully if physical contact will be helpful or more distressing. Create an atmosphere of safety. If the individual is 'out of reach', consider taking them by the arms, holding them firmly, gently shaking their arms. Speaking clearly, you can ask them questions such as 'Can you tell me your name', reassuring them and explaining who you are and your actions. For example, 'I am.... I am going to ask you a few questions'. Try to make the person feel safe, protected, held, trusted and respected to enable them to tap into their own resources and strength. Try to think in terms of needs and resources. For example, what is needed here, what is possible, who is someone who could help the affected person find their power and courage again? And again: Breathe deeply, convey calmness, have courage, be honest and behave naturally. It is absolutely necessary to act respectful with everyone!

What can help?

Take time!

- Try to enable the affected person to orientate themselves, find safety and stability. Make the person understand the manageability of the situation, the sequence of actions needed to be taken and emphasise their value in the project and the team.
- Reduce or eliminate pressure: Everybody may/should/can take a break!
- Take one small step at a time.
- Be mindful of the schedule. Allow time for regeneration as well as action.
- Recognize the limitations of the affected person, if necessary force the person to rest.
- If they are the project leader, encourage them to delegate tasks and duties. Start with it as a temporary measure so the affected person remains part of the team. You can always extend it if necessary.

- The permission for conflict, breakdowns or crises to occur is very important. It shouldn't happen, but it can. This permission reduces the pressure of expectation, especially from oneself. There shouldn't be a competition of who can do the most, the longest, the worst etc.
- Keep in mind, it is always possible to play a different version of a show to give somebody an efficient rest.

During a conversation

Everybody should be free to speak without being interrupted. It is best if each person only speaks for themselves. In the moment of crisis it is not helpful to interpret somebody's behaviour. Encourage enquiry and non-judgemental communication during the crisis. Keep in mind; what is helpful and important now? Listen very carefully to what is being said, not to what you think is being said. Try to understand what has been so moving and find empathy. Listen, understand, accept and integrate everyone's feelings/fears/frustrations. Be honest with yourself and manage your own feelings and expectations. Ask yourself, what am I expecting from myself at this moment? Is it fair/realistic? How and where am I putting pressure on myself and causing myself stress?

Integrate the person as much as possible. Do not exclude or keep separate. When dealing with trauma it is very important to stop the feeling of isolation. Create an atmosphere of safety so that the person affected can recognise that they are not in real danger: 'When we manage ourselves to stay connected to our own feelings of insecurity and give consolation, maybe we are planting a tender seed of solidarity.' (S. Bender)

maybe a little ritual is helpful to strengthen the group.

Each member of the group should know, understand and accept her/his and the others' place and task within the group.

The ability to ask for help and support should be appreciated.

Integrate emotions instead of separating them. Accept aggression, rage, helplessness, fear and use curiosity to understand them better. Challenge limiting beliefs, for example, vulnerability doesn't mean weakness, mindfulness isn't cowardice. They are precious qualities. Avoid blaming, interpretation of behaviour and digging around for the cause of the problem. Interpreting or explaining the present using the past doesn't actually help to solve the problem. Instead, ask yourself 'What is helpful or needed in this very moment? Try to articulate what you need and desire in this moment.

Think back to how you successfully managed previous difficult situations. Help the affected person to tap into their own strengths and resources, and trust that they have it inside them to find their own solutions. Strengthen their self-confidence. Traumatized people have the tendency to feel humiliated and devalued. Their reflex is to adjust and submit in order to survive. Therefore it is essential to meet them eye to eye. If there is a slight transmission of pity or superiority or different status, it will intensify the feeling of humiliation. It is very important to be open and present.

Sometimes it helps to look at your own situation with
the heart and the eyes of the clown.

And it is always possible for an individual or for a team to stop a mission. This needs to be considered beforehand and planned for accordingly!

Afterwards

It is highly recommended to take enough time to regenerate the body, mind and soul before returning to normal life!

Stress is ok but if it doesn't lessen when whatever is causing it has finished, then something may be wrong. Some signs for that are:

- Physical or mental stress or exhaust,
- Stress and exhaustion, both physical and mental
- Sleeping problems, nightmares
- Having problems concentrating
- Going over and over unpleasant memories in your mind
- Feelings of sadness, fear, guilt, shame, abandonment
- Big mood swings, hypersensitivity, isolating oneself
- Being disassociated, absent
- Significant changes in behaviour, for example, a previously quiet person now talking excessively and vice versa, or a former abstinent person suddenly drinking a lot or vice versa. If an individual or team need help processing and coping with their experiences, they should get professional support.

3.5. Lexicon: Dictionary/Terminology

Awareness campaign = A tour that is information or issue based like Aids awareness or hygiene education or malaria avoidance.

CDP Child Directed Play = Play that is born from the child's imagination...self created and driven.

Child friendly zones = Created by some NGO's like Save the Children in zones of natural disaster for safety and protection of children. Good intended situations and audiences for CWB projects.

Community Based Organization = Smaller NGO's that work locally as opposed to the international NGOs like Save the Children or Plan Int...your best partners in the field to reach vulnerable and affected survivors.

Courtesy Visit - Visite de Courtoisie = Visits that are required before being allowed to perform. This is usually to the village or local chief, the local military authority and the camp leader if it's in a refugee camp.

Check In = Daily debriefing between artists on tour. Important chance to express concerns and personal feelings. Not communicating can mean that small problems can grow into bigger issues.

Drop In Centers = Youth centers where activities and counseling are available.

Echo = European Union Humanitarian Aid Program

Flights with UNHCR = UN provides flights for aid workers and humanitarian help providers to hard to reach refugee camps. List Manifest is the list that you must be on to have a seat on the plane.

GBV = Gender based violence/usually violence targeting women

IDP = Internally displaced people

Mena -Unaccompanied minor = Refugee youth between 13 years old and 18 years old without parents or guardians.

MOU = Memorandum of Understanding, an agreement with an institution, which is to be respected, but without legal consequences.

Permission to Photograph = needed in many countries and in most refugee camps. Official documentation provided by government agencies.

Skill capacity training = Teaching skills like juggling or theater or clown to local groups.

Plan International = NGO that is presently partnering with Clowns Without Borders. They propose a close relationship as the work we do has been recognized as effective. We both have the same goals of providing PS help to children.

Psychosocial support for children or PS help = Psychological aid provided by many NGOs as opposed to food aid, medical, or other support. From the International Red Cross: Psychosocial support is an integral part of any emergency response. It helps individuals and communities to heal the psychological wounds and rebuild social structures after an emergency or a critical event. It can help change people into active survivors rather than passive victims.

Reanimation Centers = feeding centers for undernourished babies

Tour, Tournée, expedition, mission, project = The name of a project that we do in another country. Never called a trip or Voyage !

UNESCO = United Nations Educational, Scientific and Cultural Organization: Clowns Without Borders International is an official consultative partner of UNESCO.

UNICEF = originally: United Nations International Children's Emergency Fund, since 1953 United Nations Children's Fund: Child focused aid agency from the United Nations

UNHCR = United Nations High Commissioner for Refugees

WFP = World food program UN food aid program

3.6. National chapters' information



CWBI

Clowns Without Borders International

Founded in 2012, all information see 1.

Address: Pl/ Margarida Xirgu, 1 (ed. Teatre Lliure) - 08004 Barcelona. Spain

Website: www.cwb-international.org

Facebook: facebook.com/clownsinernational/

Email: coordination@cwb-international.org, cwbi.coordination@gmail.com



AUSTRALIA

Clowns without borders Australia

Founded in 2013

Website: www.clownswithoutborders.com.au

Facebook: facebook.com/clownswithoutbordersaustralia



Governance: Registered Incorporated Association governed by a Committee of management.

Committee includes, general members, secretary, treasurer and chair.

Project process international and inside Australia

Artist and projector manager are generally the same person

International:

Project 1-Artist and projector manager approaches NGO within Australia that works internationally . NGO and CWBA work together to figure out need. Project manager works with NGO representative to design project. CWBA recruits other artist. So far NGO funds project to happen.

Project 2-Artist talks with other CWB chapter. Other CWB chapter funds project and CWBA artist joins tour represents CWBA.

National:

Project 1 (remote communities)-Artist and projector manager approaches NGO within Australia that works in Australia. NGO and CWBA work together to figure out need. Project manager works with NGO representative to design project. Other artist are recruited. So far NGO funds project to happen. Artist and project manager becomes tour leader while on project. 1 day rehearsal period happens usually at the hotel just before tour starts. When artist are based in the same city some rehearsal takes place before leaving for tour. Projects always have magic component (a Magician), lots of circus and local themes and language incorporated.

Project 2-Artist and projector manager approaches local organisation (usually asylum seeker and refugee orgs) . Other artists are potentially recruited. CWBA performs and runs workshops at already established events (fun day, awareness days etc). CWBA funds projects

Type of Projects; Remote communities working with Aboriginal and Torres Strait Islander peoples. Strong social circus workshop component to programs sometimes incorporating workshop

participants into shows. Young women's empowerment. Disaster relief. Local refugee and asylum seeker community work. Focus on pacific islands, australia and south east asia. Collaborating with other chapters namely USA and Sweden.



AUSTRIA

Clowns ohne Grenzen Österreich – Austria

Founded in 2014

Address: Satzberggasse 8 / 7, 1140 Wien, Österreich,

Website: [www.clownsohnegrenzen.at / startseite.html](http://www.clownsohnegrenzen.at/startseite.html)

Facebook: [facebook.com / ClownsohneGrenzenAustria](https://facebook.com/ClownsohneGrenzenAustria)

Email: office@clownsohnegrenzen.at



A registered non-profit association with a board consisting of a president, treasurer, script writer, 3 assessors

Project process international and inside Austria:

a) Application to the board containing name/kind of crisis area, intended places/organizations, team (teamleader/artists/logistic person/photographer), dates of rehearsal/travel, estimated budget.

After approval through the board: Define mentor: Is in charge of any concern before/during/after the project, is

the contact person in Austria during the project, the teamleader is in charge of everything during the project in the field.

b) An organization contacts CWB Austria, the board looks for a team and defines a mentor.

Rehearsalperiod, the project, debriefing meeting.

Reports during the projects on facebook and in a live blog, afterwards an official and a personal report.

CWB Austria cover all travelling/accommodation/production/insurance costs before/during/after the project. CWB Austria are financed by donations, membership fees and benefit shows.

CWB Austria have collaborated with other CWB chapters/local staff/local artists.

Workshops have been given to children/staff/psychosocial support-people/local artists.



BELGIUM

Clowns Sans Frontières Belgique /

Clowns Zonder Grenzen België - CSF/CZG

Founded in 2001

Address: Zirk Theatre - Chaussée de Vleurgaat 15, 1050 Ixelles, Belgium

Website: www.cmsf.be

Facebook: www.facebook.com/pourlerire/

Email: info.cmsf@gmail.com



A registered non-profit association with a board consisting of 7 artists and/or administrators maximum, including one president and one treasurer.

Countries CSF/CZG visited : Afghanistan, Albania, Argentina, Birmania, Belgium, Bolívia, Brazil, Burkina Faso, Burundi, Cambodge, Colombia, Cuba, France, Greece, Haiti, Hungary, India, Indonesia, Irak, Israel, Italy, Kenya, Laos, Lebanon, Malawi, Mexico (Chiapas), Nepal, Niger, Palestine, Philippines, Democratic Republic of Congo, Romania, Senegal, Sierra Leone, South Africa, Sri Lanka, Tchad, Thailand, Venezuela, Vietnam, North Sudan

General intention: children and their families suffering from natural or human catastrophes.

Collaborations: with other CWB chapters, local artists and NGOs

Process : CSF/CZG analyses the actual emergencies through the world and sets up a list of important destinations. There is call to the CSF/CZG artists members, the selection of the team and the destination is submitted to a vote by the Board. The creation of a show is supervised by an artistic director, and if the team never went in an international mission, an experienced artist takes care of the artistic, logistic and preparation process with them.

CSF/CZG also leads a project inside Belgium in favor of refugee children and their families in 26 refugee centers through the country.

All the tasks (artistic and administrative) are on a volunteer-basis. All the costs are covered, in a national or international mission. In order to keep its independance, CSF/CZG is not financially dependant of a government or subventions : the budget is based on donations, and the subventions only asked for specific projects.

Specificity: a team is always reduced to the minimum, considering not only the financial and ecological aspects, but also human (in order not to have an intrusive impact on communities), 2 or 3 clowns maximum, doing logistic and communication work themselves. An international mission is at least 3 weeks long.



BRAZIL

Palhaços Sem Fronteiras Brasil - PSFB

Founded in 2016

Address: Rua Itapura, 239 5º andar, cj 507, Bairro Vila
Gomes Cardim, Edifício Etoile, CEP: 03310-000,
São Paulo/SP Brazil

Website: www.palhacossemfronteiras.org.br

Facebook: www.facebook.com/palhacossemfronteirasbrasil/

Email: palhacossemfronteiras@gmail.com



A registered non-profit association with a board consisting of president, secretary, treasurer, 2 supervisory board.

Countries PSFB visited: El Salvador, St. Maarten and different regions of Brazil.

Collaborations: CWB US to El Salvador and St. Maarten, CWB UK to St. Maarten, Behind the beyond the community theatre SXM to St. Maarten, Cromossomos group to population affected in River Doce, Circo do Asfalto group to population quilombolas in Vale do Ribeira.

Throughout the year, we are carrying out projects in São Paulo with the population living in occupied areas, community and favelas. And also working with organizations that help refugees living in Brazil.

As Brazil is very large and we face different types of problems with many invisible populations, we concentrate part of our work in the country, and little by little create links with other Latin American countries.

PSFB cover all travelling/accommodation/production/insurance costs before/during/after the project. PSFB are financed by donations, membership fees, benefit shows and events.



CANADA

Clowns Sans Frontières Canada

Founded on the 22 of December 1994

Address: 105 rue Ontario Est, Montréal BUR 203 H2X 1G9,

Website: www.clownssansfrontieres.ca

Facebook: facebook.com/Clowns-Sans-Frontieres-Canada,

Email: contact@clownssansfrontieres.ca



A registered non profit association with a board including, president, vice-president, treasurer, 4 supporting members, 1 paid supporting person for to the executive committee at the office.

Project process international and inside Canada:

Proposals to intervene in this or that country come from 3 types of requests:

- 1) We are contacted by an organization located in the country that asks us to intervene.
- 2) We are made aware of the situation of a country by a press article or a report, and we seek contacts to set up a project.
- 3) An artist who is a member of Clowns sans Frontières tells us of the desire to organize a project in a country that is particularly close to his heart, a country where he has already visited and where he has contacts

In all three cases, the projects are selected by the project manager at the office and then discussed and validated by the Board of Directors.

Once the first contacts are made, we organize a search mission in the country, to assess the needs and our ability to respond to them, and to meet potential partners (NGOs, local associations, embassies, French cultural centers , international organizations, local artists.

How are the projects organized?

All projects are organized in partnership with well-established structures in the country, working daily in the field.

It is with them that we define when identifying areas and audiences, that we specify the objectives and the modalities of our actions.

They help us with the logistics organization, to obtain authorizations if necessary.

For each show, they advise us on the most appropriate space in which the artists can play, they

inform and mobilize the population, they manage with us the reception of the public.

The project is followed by a pair:

- an artistic director in charge of assembling the team and coordinating the artistic part of the project
- a logistics manager in charge of the logistical coordination of the project

For example, Clowns Without Borders organizes activities of cooperation, training, creation and sensitization aimed at the public of young Haitians living in precarious neighborhoods. Several support procedures are carried out in a spirit of reciprocity. This is how Clowns Sans Frontières accompanies young artists from the Cirque Local troupe from the popular neighborhoods of Port-au-Prince. Since 2014, Clowns Without Borders has involved 52 artists (2 collaborations with: CWB Spain and CWB Austria) presented 36 collective shows and offered 230 hours of workshops and trainings, to more than 41,700 children.

Our initiatives are:

- > Reintegration, training and employability
- > Skills development and artistic training and support for artists Cirque Local
- > Transmission healthy lifestyle habits
- > Civic education and enrichment of cultural life

The full loads during the stay is taken by clowns without borders. Each artist after a project have to produce a testimonial of their experience that will be broadcast on our networks.

Local and community:

In our activities such as shows, workshops and fun and educational activities, we promote the education of young people and the general public to an active and enlightened global citizenship, to social responsibility, and this, by encouraging the action in the community through different artistic mediums (show, animation, workshop and conference). We give this kind of activities in school, community center. CWB Canada are financed by donations, financial services partners and benefit shows.



FINLAND

Klovnit Ilman Rajoja

Founded in 2009

Address: Finland Kennotie 8 G, 00730 Helsinki, Finland

Website: www.klovnitilmanrajoja.org/sivut/fi/

Facebook: facebook.com/groups/6560609051

Email: info@klovnitilmanrajoja.org



Governance:

A registered non-profit association with a board consisting of president, vice-president, treasurer, 3 board members, 5 deputy members

Countries visited: Nepal, India, Russia, Bosnia and Herzegovina, Poland, Romania, Greece, Bénin, Sri Lanka, Estonia, Madagascar

Collaborations with: CWB-Sweden, CWB-Ireland, CWB-France

Funding:

Clowns without borders Finland is founded mainly by public grants. Some of the founding are from member fees, private donations and common events KIR does in Finland like clown-café, workshops and selling sideline products like t-shirts, calendars, cards, stickers etc.

Project process international and inside Finland

Before the expedition abroad

- a. Decision of the expedition by the board. Contacting the local organizations in the crisis area and making a plan where to visit, dates of travel and estimated budget.
- b. Creating a team of artists, project manager, musician and a photographer. The size of the team depends on the financial situation. CWB is covering all the costs in the expedition. Possibly contacting other CWB chapter for collaborations.
- c. Deciding the rehearsal period before the expedition including creating the show, planning the workshops
- d. Reporting through facebook and email during the expedition.

After coming back to Finland

- e. e) the team meets the board within a week after the expedition and have a debriefing meeting.
- f. f) the team makes official report of the expedition and represents it to the board
- g. g) the team creates an information show about the experiences in the expedition and performs it to open audience, possible in public schools.

Inside Finland

Main focus is in performing and having workshops for refugees living in refugee centers, especially for children and families. All the decisions are made by the board.



FRANCE

Clowns sans Frontières France

Founded in 1994

Address: 70 bis rue de Romainville 75019 Paris,

Website: www.clowns-sans-frontieres-france.org/

Facebook: facebook.com/ClownsSansFrontieresFrance

Email: contact@clowns-france.org



CWB France is a non-profit association which aims to set up artistic shows within situations of humanitarian crisis and/or severe poverty to provide laughter and psychosocial support, to raise the children's rights and to strengthen local artist capacities. Therefore CWB-F usually targets children and their family and isolated children (orphans, detained, refugees, etc).

The association is composed of 21 board members supported by a full-time team of 3 people - and 2 volunteers - in charge of managing the whole association and implementing its projects (operational, financial and administrative, communication).

Upstream the implementation, the board decides to start/keep on a project considering the kind of crisis and the possibilities in the field. This decision generates a two-step mission.

Firstly, the "spotting mission": the association sets a specific small team led by the artistic referent and the logistician to identify international and local partnerships for funding, rehearsal places, show places as well as a comprehensive schedule. Moreover, the logistician will be in charge of setting a detailed budget and its monitoring.

Then, the "shows mission": CWB-France's team carries out the shows with a complete team (clowns, musicians, comedians and acrobats) composed of both French and local artists. The implementation is split in two different phases: a creation and rehearsal period (1/3 time of the mission) followed by a second period (3/4 time) during which the show is daily performed once or twice for the beneficiaries.

Afterwards, the team debriefs and provides final reports to capitalize and to share experiences with stakeholders (funders, donors, members, field partners, etc).

The volunteering of artists definitely ensure the good running of the association and its missions.



GERMANY:

Clowns ohne Grenzen Deutschland e.V.

Founded on the 1st of July 2007

Address: Mühlenstr.30 a, 24631 Langwedel, Deutschland,

Website: www.clownsohnegrenzen.org

Facebook: facebook.com/ClownsohneGrenzen

Email: info@clownsohnegrenzen.org



A registered non-profit association with a board consisting of president, vice-president, treasurer, 3 assessors, supported by 1 paid managing director, 1 paid press person.

Project process international and inside Germany:

a) Application to the board containing name/kind of crisis area, intended places/organizations, team (teamleader/artists/logistic person/photographer), dates of rehearsal/travel, estimated budget. After approval through the board: Define mentor: Is in charge of any concern before/during/after the project, is the contact person in Germany during the project, the teamleader is in charge of everything during the project in the field.

b) An organization contacts CWB Germany, the board looks for a team and defines a mentor.
Rehearsal period, the project, debriefing meeting.
Reports during the projects on facebook and in a live blog, afterwards an official and a personal report.
CWB Germany cover all travelling/accommodation/production/insurance costs before/during/after the project. CWB Germany are financed by donations, membership fees and benefit shows.
CWB Germany have collaborated with other CWB chapters/local staff/local artists.
Workshops have been given to children/staff/psychosocial support-people/local artists.



IRELAND

Clowns Without Borders Ireland

Founded in January, 2007

Address: 15 Victorian Ave, Donnybrook Dublin 4, Ireland.

Website: www.cwbireland.com

Email: info@cwbireland.com



Registered charity CHY - 17960 and a company limited by guarantee.

Country visited:

Nepal, Palestine, Uganda, Jordan, Rwanda, Somalia, Myanmar, Kosovo, Kurdistan, Greece and South Africa.

Collaborations with:

CWB-sweden, CWB-Finland, CWB-South Africa and CWB-UK. As well as local partners, international NGOs and bodies such as UNHCR and UNICEF.

Focus on; visiting children and their carers in refugee camps internationally and refugee accommodation centres nationally.



SOUTH AFRICA

Clowns without Borders South Africa

Founded in 2007

Address: 184 Main Road, Lakeside, 7945, Cape Town, South Africa,

website: www.cwbsa.org

Facebook: facebook.com/ClownsWithoutBordersSouthAfrica

Twitter: <https://twitter.com/CWBSouthAfrica>

Instagram: www.instagram.com/clownswithoutborders_sa/

Email: info@cwbsa.org



Clowns Without Borders South Africa (CWBSA) is governed by a constitution that outlines the organisation's mission, objectives, membership, key stakeholders, and basic structures for

decision-making. This constitution defines the role of the Board who are responsible for assuring that the organisation is working towards achieving its mission and objectives. The trustees meet on a quarterly basis to provide oversight and governance of all organisational matters. The Board consists of 9 members who are vigorously vetted before joining the organisation. Members include a Chairperson, Secretary, and Treasurer as well as members from our various stakeholders and beneficiaries including artists and community representatives. The Chairperson is responsible for providing guidance and oversight on organisation's Programme implementation and outcomes. She has vast experience on Human Resources issues and Monitoring and Evaluation of Programmes. The Treasurer is accountable to the Board for all financial matters and manages the finances of the organisation with an independent bookkeeper and appointed auditor. The Secretary's main responsibility is to record minutes, which are reviewed at the beginning of each following meeting. CWBSA's board also has 2 artistic representatives that are voted on by our members. They bring their knowledge as artists to maintain the artistic integrity of the organisation and network with other artists who work with CWBSA. Other members use their expertise in community development, academic research, law and psychology to guide the organisation towards achieving its objectives.

Financial Management Capacity:

CWBSA follows formal procedures for financial management. CWBSA has an internal financial policy which governs all financial activities within the organisation. First, the Finance Manager, Managing Director, and Executive Director prepare the budgets per project. The funder of the project then approves the budget or sends amendments that need to be made to the budget. Funds are received as stipulated in the contract of the funder. The Managing Director and Finance Manager track the progress of projects and funds spent on a monthly basis. Funders' financial report is prepared (as per the date specified by the funder of the project) and emailed to the funder with details for the funds utilized. The Finance Manager captures all expenditures directly on to the Pastel accounting software and allocates the costs to specific projects using unique codes. Monthly variance reports are generated between actual expenditure and budgeted expenditure. A registered accountant audits CWBSA's finances on a yearly basis in accordance to Grantor contract and in accordance to the Generally Accepted Accounting Principles.

In June 2014, CWBSA underwent a micro-assessment by Price Waterhouse Coopers in order to be a service provider for UNICEF South Africa. This assessment determined that CWBSA had an acceptable level of financial management capacity (available upon request).



SPAIN

Payasos sin Fronteras

Founded in 1993

Address: Pl. Margarida Xirgu 1, 08004 Barcelona, Spain,

Website: www.clowns.org

Facebook: facebook.com/psfcwb

Email: psf@clowns.org



PaLLaSSoS
SeNSe fRoNTeReS
PaYaSoS
SiN fRoNTeRaS
CLoWNS
WiThOuT BoRDeRS

PSF is an association with a General Assembly composed by professional artists and a Board who implement the Annual Plan during the year with the support of an Office.

PSF has collaborated with CuG in Greece on projects for refugees and in a Nutritional Project with

local artists in Burkina Faso for sensitization purposes. PSF has also lead workshops with women who suffered GBV in Lebanon and Jordan.



SWEDEN

Clowner utan Gränser - Sweden

Founded in 1996

Address: Erstagatan 3F, 116 28 Stockholm,

Website: www.skratt.nu

Facebook: facebook.com/ClownerutanGranser

Email: info@skratt.nu



A registered non-profit association with an office of five people working with international and national project management, communication and press, administration and fundraising. The board consisting of ten people, including a president, vice-president and treasurer.

Clowns without Borders Sweden are financed by donations from individuals and corporations, membership fees, collections, funds, benefit events, contributions from partners, government grants.

Internationally CWB Sweden works in areas of crisis, including refugee camps, conflict zones and territories in situations of emergency. Nationally with children who have come to Sweden fleeing from war and persecution. We make shows and workshops with children, staff, psychosocial support-staff and local artists. CWB Sweden have collaborated with several other CWB chapters, local staff and local artists. CWB Sweden cover all artists travelling, accommodation, insurance costs before, during and after the project.

Project driven by artist, financed by the organization:

- Application to the board from artist containing name/kind of crisis area, intended places/ organization, collaboration partners, target group, estimated budget.
- After approval from the board: Recruitment of artist. The artist who founded the project is tour leader.
- Rehearsal period
- Press release about the project (communicator at the office responsible)
- Implementation of project with support from project manager at the office.
- Tour leader sends updates and pictures to the office regularly during the tour. The office communicates this to the public via facebook, instagram and website.
- Tour leader writes an official rapport.
- Project manager at the office arranges evaluation and debriefing with the team.

Project financed by external institution or company:

- Project manager at the office writes application to seek foundings.
- Recruitment of tour leader and artists.
- See above

Other organization contacts us:

- Project manager manages the project.
- Recruitment of tour leader and artists.
- See above



SWITZERLAND

Clowns sans Frontières – Clowns ohne Grenzen –

Clown senza Frontiere – Switzerland

Founded on the 13th of December 2015

Address: Stradon 28 - 6653, Verscio, Switzerland,

Website: www.clownswithoutborders.ch

Facebook: facebook.com/clownswithoutbordersswitzerland

Email: contact.cwbch@gmail.com



Date of adhesion to CWBI: 23 May 2017

CWB-CH is a non profit organization based in Ticino with collaborators in different regions of Switzerland. The board consists in President, Treasurer, secretary and 3 advisers. There's also one representative in Geneva.

Current Projects:

In the present, CWB-CH is working on 3 projects: Yajas, Namaste and Gruezi. The first one is part of the efforts of CWBI for alleviating the refugee crisis in Greece. The second started back in January 2016 and the target is displaced communities and victims of the earthquake as well as street-orphan children. The third project is within Swiss borders and our intention is to work in partnership with different refugee center in Switzerland with a pedagogic program that will involve shows inside the refugee centers. Besides this main axes CWB-CH is open to collaborate in different urgencies that might come impromptu.

Volunteering application Process:

a) The board proposes to different artists the possibility to depart on a tour. The team will be selected by criteria of the board having in consideration different aspects of the performative/ personal balance. The team will put together a show which has to have approval from a mentor (an artist who has already gone on tour with CWB-CH, preferably on the same Project) . A person from the team is defined as Teamleader and will have the last word. All artists are encouraged to report during the project on social media, and after the Tour, a final report is expected.

CWB-CH cover all traveling/accommodation/production/insurance costs for the project. CWB-CH is financed by donations, membership fees and benefit shows. The artists participating in the different projects are expected to help raise funds for CWB-CH.

CW-CH have collaborated with other CWB chapters/local staff/local artists.

Workshops have been given to children/staff/psychosocial support-people/local artists.



UNITED KINGDOM

Clowns Without Borders United Kingdom

Founded on the 8th of May 2014

Address: 114 Sternhold Avenue London SW2 4PP,

Website: www.clownswithoutborders.org.uk

Facebook: facebook.com/pages/Clowns-Without-Borders-UK,

Contact: clownswithoutborders.org.uk/contact/



Clowns Without Borders UK (CWB UK) is a registered UK arts-led charitable trust (1156987) with a Board of Four Trustees who meet at least 3 times a year.

Our Strategic Priorities are:

Responding to the effects of the current high levels of migration particularly, in Europe and including points of arrival and reception with the UK. Through our unique form of humanitarian relief we can contribute to the restoration of a more positive emotional climate for those dealing with the struggles of life in refugee camps or as recent arrivals in new countries.

CWB UK responds in the aftermath of major natural disasters, such as earthquakes and cyclones.

In the immediate or early aftermath of such humanitarian disasters, laughter can play a strong role in enabling people to cope with stress more effectively. But particularly in these complex and volatile times and situations, CWB-UK only deploys when invited or requested to do so by a local or international NGO in the area.

CWB UK learns from, and collaborates with, the 14 other chapters of CWBI. Like these other chapters, we work in partnership with similarly motivated local, national or international Non Governmental Organisations (NGO's).



UNITED STATES OF AMERICA

Clowns without Borders – United States of America

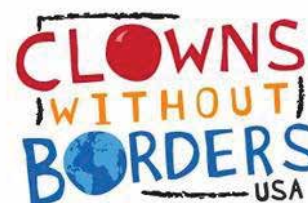
Founded in 1995

Address: PO Box 574, Blue Lake, CA 95525, USA

Website: www.clownswithoutborders.org,

Facebook: facebook.com/clownswithoutborders.usa

Contact: clownswithoutborders.org/contact



CWB-USA works in areas of crisis, including refugee camps, conflict zones, and territories in situations of emergency.

CWB-USA is a registered non-profit organization run by a board of directors, including a President, Vice President, Secretary, and Treasurer. CWB-USA has 3 part-time staff: a Program Director, a Development Director, and a Communications Director.

How we work:

Each year, CWB-USA's board and staff decide the projects for the coming year. These include some recurring projects and some one-time projects. We also set aside a budget for one or more emergency projects each year, to be ready to respond to needs as they arise. We go where we are

invited: where there is desire for our work and one or more partner organizations ready to collaborate. CWB-USA's Program Director works with the board of directors to find a team of artist for each project. Projects are sometimes funded by partner organizations, sometimes entirely by CWB-USA fundraising, and sometimes by a combination of the two. All artists' project-related costs are covered. CWB-USA is funded by individual donations, benefit shows, and occasional grants.

Collaborations:

CWB-USA embraces collaboration in all aspects of our work, including with other CWB chapters, with partner organizations in the field, and with local artists and educators in the areas we work. We strive to build partnerships and share knowledge and resources and thus improve the quality and impact of our work and that of others.

Workshops:

Our projects often include clown and circus workshops for children, and/or for local artists and educators. We also offer workshops for school and community groups in the United States through our "Take Laughter With You" education program.

CWBI thanks all the artists,
volunteers, donors, and
partner organizations for their
contribution.

Clowns Without Borders International handbook
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UNESCO cannot be held responsible for any use which may
be made of the information contained therein.

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United Nations
Educational, Scientific and
Cultural Organization



Email us: coordination@cwbi-international.org
www.cwb-international.org