

A photograph of a clown with a surprised expression, wearing a grey top hat, a yellow ruffled shirt, and a grey jacket. He is carrying a young child on his shoulders. The child is wearing an orange shirt and blue sandals. Two colorful bubbles are floating near the clown's face. The background is a blurred green outdoor setting.

**ANNUAL
REPORT
2016**

CLOWNS WITHOUT BORDERS INTERNATIONAL

**Australia Austria Belgium Brazil Canada
Finland France Germany Ireland
South Africa Spain Sweden UK USA**

Table of content

1. Introduction	3	5. Organisational Structure and Team	30
1.1 Vision and Approach	3	5.1 Introduction of the participating individuals	30
2. The social problem and its approach	6	5.2 Partnerships, Cooperations and Networks	33
2.1 The social problem	6	6. Organisational Profile	34
2.2 Mainstream approaches to humanitarian aid	7	6.1 General Information	34
2.3 Clowns Without Borders International's approach	8	6.2 Governance of the organisation	34
2.3.1 Clowns Without Borders International: Work and Direct Target Groups	8	6.2.1 Management and management body	34
2.3.2 Intended Impact of our Work on Indirect and Direct Target Groups	8	6.2.2 Board of supervisors	34
2.3.3 Impacts and the Reasons Behind Them	12	6.3 Ownership structure, memberships and associated organizations	35
3. Resources, work and results during the reporting period	14	6.4 Environmental and social profile	35
3.1 Resources Used	14	7. Finance and Accounting Practice	36
3.2 Work Performed	14	7.1 Bookkeeping and Accounting	36
3.3 Results Achieved	19	7.2 Asset Statement	36
3.3.1 Indirect Result Indicators	19	Ethical code	37
3.3.2 Direct Result Indicators	25	Clowns Without Borders International chapters' projects 2016	38
3.4 Measures for Evaluation and Quality Management	27	Press	38
4. Planning and forecast	28	Films	39
4.1 Planning and Goals	28	Projects during 2016	40
4.2 Influential Factors: Opportunities and Risks	29	Information from each chapter	41
		Chosen partners	41



1. Introduction

The year 2016 was abundantly successful for Clowns Without Borders International (CWB International) and marks an ongoing growing worldwide recognition of our organization - CWBI and its national chapters collaborate with numerous omnibet aid organisations and political bodies.

Clowns without Borders' work is being recognized in the academic world as a way to cope with many of today's world issues. It particularly retained Andrew Horton's attention, professor at the University of Oklahoma, who decided to shoot a documentary called "Laughter without borders", showing one of CWB Sweden's projects in Greece. He says:

"Solving the world's problems isn't about guns and invasion. So much can be cured in simple ways, such as humor. Clowns Without Borders provides such a positive impact. I hope, more than anything, that people won't see refugees as the other, but [instead] humans beings."

In 2016, CWB International completed numerous projects, and worked on welcoming two new chapters, CWB Brazil and CWB Austria, which officially joined us in May and December 2016. We continued working towards our objective - to increase collaboration between national CWB chapters. To this end, we organized fourteen projects involving partnerships between CWB chapters and coordinated the efforts of six different chapters performing for refugees coming from Syria and many mediterranean countries in Athens and the Greek islands.

As we look ahead to 2017, collaborations between CWB International and other international non-profit organizations, especially PLAN International, are on the horizon. We are looking forward also to contribute within our "consultative membership" at UNESCO and continue to prove the increasing importance of our work and contribution to humanitarian aid.

1.1 Vision and Approach

Clowns Without Borders International is comprised of clowns, acrobats and musicians who donate their time and travel the world to perform for people in need of laughter. Our vision is a free and open-minded world of play, laughter and dreams, where all people have the opportunity to develop and express themselves free from cultural boundaries and feel hope even in vulnerable

situations. Therefore, our priority is to bring joy without transgressing the local cultural values.

Valérie Tarrière Grandjacquet, performer for CWB France, says:

"We have to pay atttion to everyone's customs. Codes aren't the same everywhere. Taboos exist. We mustn't offend anyone."

Our mission is to provide psychological relief and bring back joy and hope to people's lives. With the arts of clowning and circus we create an environment free of pain and prejudice; through sharing experiences between people, we strive to foster understanding between diverse cultures and ideologies. In our respect for all the cultures we neither export occidental values nor betrig question the local ones.

CWB International is responsible for communicating and coordinating between all 14 national chapters to ensure that we can provide assistance to any region worldwide in the best and fastest possible way. It also represents the entity of Clowns Without Borders to the public. CWB International offers humanitarian help in areas affected by crisis, through artistic encounters and the cultivation of cultural understanding between people. Politically, ethnically and religiously neutral, CWB International sends actors, artists and musicians all over the world to support children and their communities to fulfill their right to live a cultural life full of laughter. All Clowns Without Borders projects around the world foster the joy of living and the desire for freedom and peaceful coexistence which connect all human beings.

Clowns Without Borders International believes that every child, regardless of their situation, should have the right to simply be a child. Due to the devastating circumstances of war, political unrest, poverty or natural disaster, millions of children lose this right. In such challenging situations, it can be extremely difficult to create positive scenarios where children can just be themselves. In response, Clowns Without Borders are dedicated to creating unique opportunities for children to play, laugh and express themselves. Our performances and clown-based activities use laughter as a tool for recovery and as a way to provide emotional release and respite from the challenges of daily life. Our partners describe our work as "psychosocial first-aid for kids." Our aim is always to encourage children to simply be children, even if only for an hour or two.



Clowns Without Borders Canada in Haiti
Photographer: Katel Le Fustec



CWB Spain is carrying on with the project in Burkina Faso which aim is to attend malnourished children. Davo and Lucie, a pair of volunteer PSF artists who are also members of the organization “SocialClown”, stayed five months in Bobo-Dioulasso to give support and sensory stimulation to children who suffer from malnutrition. This expedition is the continuation of several projects and restarted last year. It is actually an artistic and therapeutic project which aims at caring for malnourished boys and girls with games and sensory stimulation. But this time they introduced a new idea that favors the treatment all the more, and even allows it to continue with certainty. They introduced the concept of “mamayasas”, literally “clown mothers”. The focus is made on the training of the mothers who have had their children admitted to the hospital because of malnutrition, and who possess the necessary skills to perform this task since they already know how to stimulate the children and the psychological situation of the mothers during their stay. Moreover, having shared with PSF volunteers a lot of games and exercises, they were able to learn the necessary techniques to carry out the stimulation work. The three candidates for being “mamayasas”, who gradually put in practice the techniques and methodology they received during the training, are Blandine, Mariam and Viviane.

2. The social problem and its approach

2.1 The social problem

Not only physical harm affects the vitality of a person: non-visible factors such as psychic abuse or hopelessness greatly affect one's well-being. In the long run, ignoring these issues will lead to violence, and a higher mortality rate.

Worldwide, hundreds of millions of people, among them about a hundred million children, are affected by crisis due to natural disaster, war and acute poverty.

During the first half of 2016, in addition to the previous 65 million people fleeing from war and conflict, the UNHCR reported the new displacement of at least 3.2 million people. This included 1.5 million refugees and asylum-seekers, and 1.7 million Internally Displaced People (IDPs). In 2016, the major source countries of refugees remain linked to the conflicts and dreadful situations in Syria, Afghanistan, Somalia, and South Sudan. The major refugee hosting countries are Turkey, Pakistan and Lebanon ([read more](#)). Half of the refugees are children, and one in three asylum seekers in Europe is a child ([read more](#)).

Apart from wars and crisis, and according to the estimates by large organisations such as UNICEF, almost 900 million people live under the extreme poverty line (US\$1.90), half of them being children ([read more](#)).

Forecasts state that unless the world tackles inequity today, 167 million children will live in extreme poverty in 2030. In addition, about 124 million children do not attend school.

Children and their communities can survive within such affected areas. Due to difficult circumstances and the traumas they have experienced, however, these children often lack joy in life and reason to laugh. Many of these people don't have the ability to overcome crisis by drawing on their inner strength and resources, their so-called resilience.

Therefore, humanitarian aid must not end when food, water and medication for physical well-being are provided for. Joy of living, humor and hope are essential as well, as psychological resources. The lack of these elements endangers survival, but in unseen and insidious ways. With lack of soulfulness, vitality sinks measurably. The cohesion of social groups which are affected by crisis are under high stress and more likely to fall apart. This might lead to a loss of perspective and orientation toward the future, which leads again to a loss of vitality, in a vicious cycle. In the worst case this may lead to a cycle of violence. Yet this human need of joy and connection often goes unrecognized, with only a few projects dedicating themselves to this problem.



"I am a psychologist and I love what you are doing with the children. I can see a difference in them since coming here. One child usually never wants to play with the other children and now he is playing and joining in. The children have asked their teachers to keep playing the games and doing these activities with them. They will because they see how good it is for them and they are learning too. It is really great, thank you so much."

Quote from a CWB UK intervention in a pop-up Syrian school in Istanbul, Turkey

2.2 Mainstream approaches to humanitarian aid

There is a wide range of projects existing in our target areas which are devoted to children's needs but only a few which are able to provide support in line with Clowns Without Borders' approach. Governmental and private initiatives address scholastic education and the supply of food and water, Médecins du Monde provide medical aid for the population, UNHCR provides emergency assistance in the form of clean water, healthcare, transport etc.

In limited ways, some cultural exchange can be offered as part of scholastic education in affected areas. Occasionally, there are artistic initiatives in our target areas, with which we have been able to collaborate within the scope of our activities on-site. One example is the Gisenyi Acrobats in Rwanda, who partner with Clowns Without Borders Sweden: a group of acrobats who themselves lived on the street as children after losing their families during the 1994 genocide and now work with vulnerable children.

While a number of organizations and citizens are committed to refugee relief, they provide translation services, help with legal issues, and logistical support, and do not address the psychosocial needs of children and their communities. All of these organisations acknowledge the need for psychosocial support and cultural exchange, but due to a lack of resources and artistic know-how they are not able to provide it. This is where Clowns Without Borders come in.

CWB Canada has intervened on a regular basis in Haiti with the precarious population. In total, in a spirit of cooperation, more than 42 Quebec and Haitian professional artists from all the performing arts disciplines (comedians, poets, filmmakers, acrobats, clowns, photographers, caricaturists, writers, etc.), as well as artists from Spain and Austria got involved. More than 180 hours of training and artistic exchanges were offered and over 30 shows were presented to more than 38,000 people, mostly children, living in displaced persons camps, slums, prisons and orphanages.



2.3 Clowns Without Borders International's approach

Clowns Without Borders International's member associations send out actors, performing artists and musicians to refugee camps and areas around the world in which people are affected by natural disaster, war, poverty or other crisis and their side-effects. The purpose is to spread laughter, hope and joy to children and their families living under difficult circumstances.

CWB International has two objectives to improve the living conditions for people in areas of crisis. First, we provide "local aid," which is direct assistance through performances, workshops and circus schools in the affected areas. Secondly, we promote awareness of these situations in the countries where the different national CWB chapters are based.

CWB International provides communication, planning and representation for all member associations.

2.3.1 Clowns Without Borders International: Work and Direct Target Groups

Our direct intended audience (of our 1st objective, "local aid") consists of children in crisis situations; refugees, orphans (caused by war, civil war or natural disasters), street children, children, adolescents, adults and families traumatised by domestic and political violence and people with disabilities (in many countries, people who have disabilities are excluded from public life).

In addition, prison inmates and their families, socially disadvantaged children and their families, children and their families who have no access to cultural events and stimuli, as well as patients and staff of hospitals in crisis regions.

Since the founding of Clowns Without Borders in 1993 in Spain, national CWB chapters have been able to carry out 1081 projects in 117 countries in the world. In doing so, we focus on people affected by poverty and natural disasters, as well as people fleeing from war and conflict. In 2016, our 14 national chapters completed 121 projects in 48 countries. Almost 304,000 children participated in 1484 shows and 386 workshops.

Concerning our indirect target group (of our 2nd objective of promoting awareness), the main goal of our activity is communication with the general public, in order to inform people in the national CWB chapters home countries, about the situation of people in crisis regions. Our projects contribute to mutual

understanding between peoples and foster a better understanding of the necessity of international and national projects fostering joy of living and laughter in crisis regions. Additionally, we aim to reach people who are willing to support the organisation's goals as volunteers or financial donors.

During the seven years since CWBI was founded, we were able to reach 3 million people with our projects worldwide, and several million people through the media. CWB Germany was presented in a TV-show with 1,2 million spectators. In December 2016, the CWB movement was presented in a documentary by the French-German channel Arte ("Le secret des clowns").

This public representation is increasingly leading to contacts with other organisations in the field of development aid. They recognise our ability to make a meaningful contribution to humanitarian aid even in highly delicate crisis regions (such as Syria, Iran and Ukraine), which complements and extends logistical aid in a meaningful way.

2.3.2 Intended Impact of our Work on Indirect and Direct Target Groups

The goal of Clowns Without Borders is to bring laughter, hope and joy to children and families in difficult living conditions and to foster their vitality. Many of the people we visit have little or no contact with governmental aid programmes and never appear on the media or in politics: they are left alone completely. Our goals are to contribute to an improvement of their situation, allow them and their communities to be amazed, and encourage the development of new ideas and foster solidarity within the communities.

For instance, in November 2016 the Irish chapter of Clowns Without Borders set off to Kurdistan an autonomous region in Northern Iraq. This region's population has swollen by 20% as refugees from Syria and displaced people from the area of Iraq under threat from ISIS seeking refuge. The team working in partnership with the UNHCR performed 29 shows and gave 5 workshops in 3 weeks visiting 20 camps. The team of 4 clown/circus enthusiasts played to approximately 9,000 children, women and men, some of which had been released from ISIS rule just 1 month before. The team received a rock star treatment from the children at each venue and were delighted to receive extremely positive feedback from their partners in the field. They are planning to revisit Kurdistan in 2017 to create and share even more laughter!

The underlying principles of our work are: the moments of mutual friendship, respect and joy during a visit from Clowns Without Borders, the strengthen-

Clowns Without Borders Ireland in Iraqi Kurdistan



ning impact we have on the people we contact, our desire to help them to find new courage in difficult situations and to remain in balance. The communities we visit very often include a variety of social levels and ethnic groups. Through facilitating a common positive and joyful experience, we can help to reduce potential tensions. The goal of Clowns Without Borders is to enable the children and their communities to exercise their right to attend and participate in cultural activities (Article 31.2 of the Convention on the Rights of the Child).

Children in particular are able to be affected and influenced in a positive way. We make it our goal to protect children from solely internalizing their horrible experiences. We also want to provide them with resources in the form of positive feelings and memories, so that in times of crisis and hardship these can become lifeboats.

Our action often results in a successful change of consciousness in the local people, especially when we are able to impact them several times. Indeed, whenever a CWB member chapters' financial situations permit, crisis regions are visited multiple times. The joy of meeting again is enormous.

International Organizations recognize our work as essential. Dr. Unni Krishnan, Head of Disaster Preparedness and Response for Plan International, says:

“Music, theater, dance, sports and arts are closely related to a child’s way of experiencing the world and can therefore help them to express themselves and participate in a meaningful way.”

In a Syrian refugee camp, the team was welcomed back with a song from the show which they performed half a year ago. In Sri Lanka, children performed the tricks and scenes from a show which took place the year before. In the refugee camps in Greece the children often wanted to show the artists tricks that other Clowns Without Borders groups had taught them weeks or months earlier. In Mumbai, India, our partner at a center for children living in the red light district told us that the children asked for the clowns every day and when we came back after one year the children asked if their mothers could come too: the children wanted their mums to laugh and feel good just like the clowns had made them feel the year before. This makes it obvious how a single show can provide children with enough resources of creativity, joy of playing and future-oriented thinking for at least a whole year. Joyful memories can provide strength over the course of a whole life and can be an anchor in order to be better prepared to face crises. The sustainability of positive experiences is especially high during crises.

The organisation’s activities also include educational tools in the form of workshops for the children and facilitator workshops for the employees of the institutions we visit during our travels. The educational tools we propose follow the idea that laughter and play increase the ability to learn. We propose a methodology based on our experience in areas of crisis and war around the world. The teachers, caregivers, organizations’ employees we meet can learn from our workshops and reproduce this methodology to the children they works with. The tools are composed of songs, exercices, plays, juggling, storytelling activities, etc, which aim at enhancing mindfulness, trust, self-confidence, joy of living, and at empowering youth and especially girls.

Our Story Your Story (OSYS) is a Clowns Without Borders South Africa (CWBSA) project that harnesses the power of storytelling, an ancient form of creative expression, as a tool for learning and community development with learners, educators, youth artist facilitators and elders; playing an important role in education, bridging divides and maintaining our cultural heritage in schools and communities.

In 2016, the project implemented the following activities:

- Our Story Your Story Intergenerational Workshops & Public Event : Conducted 8-week Intergenerational Workshops using OSYS autobiographical storytelling methodology which brought together 13 elders from Ikamva Labantu's Masiphumelele Senior Club and 6 youth from the Harambee Youth Accelerator to discover the magic of connecting through life stories. The Intergenerational Workshop participants performed final stories at public community storytelling event in Harare, Khayelitsha for over 140 local audience members and visitors from other communities.
- Facilitator Training: Trained 9 independent youth artist facilitators from Khayelitsha on the OSYS autobiographical storytelling methodology and how to implement creative arts education in schools and independent programmes. Trained 10 drama and literacy facilitators from the Amy Biehl Foundation on the OSYS autobiographical storytelling methodology and how to integrate into organisational programming.
- Employment of seniors and youth : Provided contractual agreements with three seniors and eight youth employed to deliver performances and lessons in schools.
- Training Educators and In-School Storytelling Performances and Creative Art education Lesson plans Conducted training for 66 educators (48 educators in Khayelitsha and 18 educators from Amy Biehl Foundation) using OSYS autobiographical storytelling methodologies - providing experiential understanding of the power of storytelling and to ensure curricular integration of storytelling in schools. Storytelling performances in schools by Intergenerational Workshop participants and trained youth artist facilitators for 2762 learners. OSYS youth artist facilitators and educators implemented the OSYS lesson plan in 12 primary schools to promote learners to tell their own stories and encourage further integration of storytelling in schools.
- Intercultural Storytelling Day: OSYS trainers conducted an Intercultural storytelling workshop with Mandela Dialogues participants and Ikamva Labantu seniors, supported by the Nelson Mandela Foundation.



We specifically make use of our impact on the media in our chapters' home countries to expand social awareness of the fact that helping people in crisis regions is not only about supplying food, but also strengthening them with joy of life and new hope.



Clowns Without Borders UK in Greece
Photographer: Sarah Hickson

2.3.3 Impacts and the Reasons Behind Them

“Before you came here, the children played war - now they play clown.”

This is a quote from one of the relief organisations of the Za’atari refugee camp in Jordan where our Swedish chapter carried out several projects. It shows the effect the clowns have. All our partner associations have experienced the same or similar effects. Our team in Syria was told by inhabitants of the camps that they had seen their children laugh again for the first time in a year. And it is equally important for the children to see their parents laugh.

In Sri Lanka, the team was asked by a local spectator if we purposely built our juggling clubs to resemble the bombs that used to fall from the sky. He thought that this was a great therapeutic approach on our part.

At the border between Syria and Turkey (in Nizip) where we offered workshops to children and adults who had just fled the war, some of them thanked us for taking away some of the pain of the war that they carry with them.

“I found this to be so positive - you helped us forget our problems - I think everyone should join such activities – the world would be a better place if everyone did and had the chance to feel so good, feel such joy.”

The long-term impact becomes visible when the children still remember the clowns’ names or re-enact parts of the show one year later. CWB International was able to observe this effect in various places around the world.

The general question is whether the effect of the work of Clowns Without Borders can be assessed in the same way as other types of projects. The assessment of the effects is simpler when the results are quantifiable.

As our projects are mainly focused on immaterial aid, the Clowns Without Borders associations rely on exchanges with local organisations and their feedback. We come as strangers and leave as friends. The children’s direct feedback becomes visible when they want to share their world with us right after the show: they show us their toys, tricks, schools and their homes.

Through contact with children and all their impressions, sentiments, experiences, new knowledge and stories, the artists who travel for Clowns Without Borders become important ambassadors and advocates for these people in need. In this way, they can give a voice to those who otherwise wouldn’t have one.

Feedback from caretakers and adults clearly states how important humour is to the children. When we make them laugh or when we make them participate in a specific activity, they highlight the importance of regaining trust in other people, which is very often lost after a traumatic experience, such as war or abuse. Thanks to our workshops, children learn “trust, how to communicate, how to interact with people”.

“I had good insight how to get along with others, no matter positive or negative aspect of their personality.”

It is also mentioned quite often in the feedback we receive how important the shows’ aspects of friendship, respect and healthy self-confidence are. This is one of the major concerns of our partners that is stated regularly before the projects: in crisis situations, these issues are of paramount importance. During the stage plays, for example, a fair and healthy emphasis is put on women and their skills and knowledge. We also emphasise this matter by including the women as workshop leaders. The high effectiveness of our project even after its completion is confirmed by our partner organisations on a regular basis.

A young girl in a camp on the border between Turkey and Syria once told us:

“At first I thought it was difficult to join an activity that was mixed gender – I was reluctant to join initially but the educator were good, they encouraged us to join (and I did!)”.

CWB UK has spent 2016 working with refugee children from Syria in Greece and Turkey. They have completed three tours to camps in Northern Greece and one in Istanbul reaching thousands of children. Their partners in Northern Greece have been Save the Children and they have visited three times because the children kept asking them “when are you coming back?!” Their performances have been highly visual and non-verbal but they also create lots of moments for audience interaction that put the children in control. They become the heroes of the scene. Given the levels of powerlessness all refugee children have experienced, creating opportunities for them to be in charge is incredibly important to us. Another powerful aspects of this work is the sense of community it creates. They have seen children stand side-by-side parents and aid-workers, connected through laughter. It’s an incredibly humbling and moving experience to arrive at a camp and notice the children are dispersed, not really doing anything, and to leave with them playing and recreating scenes from the show. The ‘slow-motion’ race is a definite favourite, followed closely by the ‘Dancing Banana’.



Clowns Without Borders UK in Greece
Photographer: Sarah Hickson

3. Resources, work and results during the reporting period

3.1. Resources Used

Our members, supporters and Board donated a lot of their time as well as pro bono equipment. The equipment includes numerous personal belongings such as laptops, phones, camera equipment and instruments, as well as materials needed for artistic shows.

Approximately 1500 working hours were donated pro bono to CWB International in 2016.

The artistic competence and logistic expertise of members and partner organizations are important resources to CWB International. This includes expertise in specialized areas such as movie production, emergency management, and many others. CWB International's chapters create a pool of knowledge which draws on information from our partner organisations and networks.

3.2. Work Performed

In 2016 the national chapters of CWB International conducted 121 projects in 48 countries addressing humanitarian crises, natural disasters as well as territories affected by war. Usually the projects last one to four weeks and include up to seven people (the planning involves up to ten people). During projects, teams are able to visit 3,000 - 10,000 children. Almost 400 artists participated in the projects. Almost 304,000 children attended more than 1484 shows and 386 workshops. In part 4, Annex, we give an overview of the national chapters' projects.

Target communities of our projects include children on the move, communities affected by very-poor living conditions and people who face severe

environmental problems such as natural disasters or diseases like HIV or Ebola.

CWB International conducts a variety of types of projects: of particular note are collaborations with outside organizations, and joint projects.

Although CWB International does not have an MoU with UNHCR, many national chapters have had ongoing collaborations and operational partnership with UNHCR all over the world since more than 15 years. In 2016, thirteen projects were done in partnership with UNHCR, in Kenya, Liberia, Iraqi Kurdistan, Jordan, Greece, Rwanda. CWBI also works with other UN agency. In 2016, 5 projects were done in partnership with UNICEF in Lebanon and Myanmar.

CWB France has been going to Madagascar since 2000 to perform for street children affected by AIDS in the cities of Antananarivo and Tulear, in partnership with the local music band "Telofangady" and MAD'AIDS, the national network for the fight against HIV/AIDS. From 2014 to 2016, the project took a new orientation aiming at creating a new artistic methodology with a strong participative dimension through storytelling workshops. To that extent the first part of the project took place in 2015, when street children were able to work with the artists on various techniques such as music, drawings and mime to express themselves freely about their daily experiences living in the street. In 2016, a show inspired by the workshops and the children's experiences was created and performed in 23 centers for street children. The workshops were also reproduced in Paris in May 2016, when the Telofangadys visited a center for migrant women.



Clowns Without Borders UK in Greece
Photographer: Sarah Hickson



Clowns Without Borders South Africa and Sweden in Myanmar

Collaboration with PLAN

In 2015, Plan International and Clowns Without Borders International signed a first global Memorandum of Understanding (MoU) to formalise a global partnership in providing psychosocial support to and with children and young people in development and humanitarian settings.

Clowns Without Borders deploys teams of professional artists specialized in theatre, dance, acrobatics, circus, and other arts, who volunteer their time to perform, lead workshops and train people in the use of creative arts and performance arts. They work with girls, boys, young people and adults including staff of local and international agencies.

In October 2016, a year into the global partnership, Plan International and CWB International carried out a rapid evaluation to assess the partnership, and inform the review of the MoU. Surveys were distributed to all CWB International chapters and Plan International country offices who had been involved in joint projects between 2014 and 2016. Feedback on both programmatic and organizational aspects of the partnership was collected from in total four (4) CWB International chapters (Belgium, France, US and Sweden) and three (3) Plan International offices (Australia/ Pacific, Myanmar and Tanzania). The evaluation coincided with the revision of the MoU, which took place from October 2016 to March 2017 and resulted in the new global MoU which was signed by both parties on in April 2017.

The partnership between CWB Internationals and Plan International led to the implementation of different projects. Our joint project in Myanmar was planned in late 2015 and conducted in February, 2016 by our national chapters from Ireland and South Africa. The “subject of the collaboration” was the conflict in Myanmar, which caused approx. 2.5 million refugees and internally displaced people.

The CWB team was made up of artists from the South African and Irish chapters. The beneficiaries were PLAN staff, community mobilisers, township authorities, Child Friendly Spaces animators, teachers and children in the IDP camp outside Sittwe. There were also two translators who joined the team for the whole project.

During the project, the team trained approximately 57 staff members and led sessions with approximately 80 children in the Internally Displaced Persons camp.

Together with the participants, the CWB team created a manual or ‘first aid kit’ with ‘remedies’ such as songs, games, stories and trust exercises. The participants were very keen to have this resource.

Overall, all of the activities were very successful and the feedback from the Plan staff and participants confirmed this. The lessons learned from the logistical planning stage will hopefully make the next collaboration even smoother. Once the team was in the field, the project went very smoothly and the CWB team created a strong impression and foundation for future collaboration.

CWB Australia conducted the project in the Solomon Islands, which aim was to empower girls to become leaders of their communities. During 8 days, they facilitated workshops with young women from the Girls Friendly Society, which is a group supported by Mothers Union International. CWB Australia team put a lot of efforts into teaching circus skills, teamwork activities, dance, discussion. They gave the girls an opportunity to perform in their local communities. The clowns had the most wonderful time facilitating a safe and supportive environment while the girls explore themes such as what it means to be a strong woman, how to trust, support and listen to one another.

CWB facilitated 3 full days of workshops and then 18 of the young women joined the clowns in a performance tour of their communities near Honiara. The tour took in 6 locations, including church halls, grass paddocks and schools. CWB members were hosted by members of the Girls Friendly society who were involved in the workshops, so they were invited to meet their families and communities as well.

The preparation of the workshops was done with Plan International ahead of the project. What was at stake

was to find a way to do activities that would have a true impact on the girls' behaviour and ambitions.

Acro-balances facilitated conversations around communication and peer support whilst revealing qualities of inner and outer strength. Through Juggling participants discovered perseverance, focus and patience. Other activities included team building games which gave opportunities to be leaders and supporters. Within the workshops there was space for cultural exchange where the women taught the clowns a custom (traditional) dance. The clowns were impressed with some of the young women who were shy and withdrawn at the beginning, however by the end of the workshops they were expressing themselves freely and were being celebrated amongst their peers. Overall there was a lot of laughter, sharing and positive communication. The young women and the Mothers Union staff learnt some valuable tools to share with their families and communities. CWB Australia hopes to continue to work with these organizations in the future to use laughter and joy as a tool for building healthy strong communities.



Clowns Without Borders Australia in the Solomon Islands

Joint Projects of Clowns Without Borders National Organisations

Secondly, Clowns Without Borders International is conducting joint projects on a regular basis. This year, a number of national chapters worked together on projects to address the refugee crisis especially in Greece (8 joint projects in several locations) and in Germany as well as to form an emergency response to the damaged caused by Hurricane Matthew in Haiti.

2016 marked another year for the migrants crisis in Europe, that CWB tried to tackle by sending joint troupes of clowns to the Greek costs and Athens.

The situation in Greece is very tense, as the country counts more than 62,000 refugees according to the International Rescue Committee ([source](#)). Moreover, since the closing of the Balkans borders in March 2016, refugees can no longer continue their journey and are stuck on the Greek islands. Clowns Without Borders Sweden organized the 8 joint missions attending refugees in Greece. CWB Spain, USA, UK, Finland, Belgium, Austria worked with them to prepare various types of activities (shows and workshops). Those teams put a lot of efforts to welcome them and to give them strength to continue their journey to security.

Another big joint project related to refugee relief in Europe took place in a refugee center in Nuremberg with artists from Ireland, Belgium, USA, Spain and Germany. Iraqi and Syrian performers were also part of the group. This project occurred in a multicultural environment. The biggest challenge of this particular project was to make people coming from a lot of different countries laugh at the same thing. In Germany, refugee centers usually count up to 40 different nationalities.

In October 2016, Hurricane Matthew hit the poorest neighborhoods of Haiti very hard. CWB reacted very quickly and managed to bring joy to the people facing this hardship, only two months later, in December 2016. A group of clowns formed by Swedish and American members left for Haiti in December and celebrated a Christmas moment to lighten a challenging end of year. This joint project was a particularly sensitive issue, as many people were still without basic services and security despite the international aid that followed the hurricane. But the planning and coordination operated by both CWB USA and Sweden contributed to the success of the project and to connect with as many children as possible.

In May 2016, CWB Canada also went to Haiti with our newest chapter CWB Austria, but the aim was completely different from the project carried out by CWB USA. This one was more a reinforcement of

artistic capacities. It was essentially composed of shows, and a lot of Haitian artists joined them. They altogether created a show about waste and civic education.

Myanmar was also a place of interest for two different joint projects in 2016. Indeed, the Rohingya minority has been suffering from discrimination and persecution for years. Forced to flee violences, they are staying in refugee camps at the border between Myanmar and Thailand. In order to give a response to the suffering of these people, CWB Sweden, in partnership with CWB Australia, traveled there in October 2016 and did some training with local staff, social workers, police and educators who work in Rakhine camps with Rohingyas and Rakhine internally displaced people.

CWB Ireland and South Africa also joined their forces to go to the Rakhine State. They offered some training to Plan staff and Child Friendly Space animators. They insisted on participatory facilitation skills and creative methods to help refugee express themselves and to help facilitators better cope with their trauma.

Another success of cooperation between two chapters was the joint mission by CWB USA and Brazil in Nicaragua. They worked in cooperation with the local non-profit Fundacco, a grassroots organization that promotes hope through community development and the organization of populations for a more human future for all. During this two week trip, the clowns spent part of their time in Managua, performing shows and running a four-day workshop with pre-school teachers interested in learning how to better connect with their students through play.

CWB South Africa and CWB Belgium worked together in Malawi in July 2016. A show was created with the help of many organizations and artists from Malawi. They all shared artistic skills in dance, music and acting. The aim was also to bring awareness about their partner YONECO and its action benefiting women and children.

Another project that helped CWB Austria to improve its skills abroad was the one in Romania that was done in partnership with CWB Belgium. They visited several schools and orphanages, as well as centers for special needs children. For example, they spent a day in a school for disable children in Petrosani. They particularly enjoyed the response the children gave them while laughing and playing.

UNESCO

From December 12th to 14th, 2016, Clowns Without Borders International participated in the International conference for NGOs, organized each year by the NGO - UNESCO liaison committee. The topic of this year's conference was "The challenge of the Digital Revolution for NGOs". A text about the guidelines the NGOs would like to see adopted by the UNESCO was reviewed and amended.

Our collaboration with UNESCO increased in a great manner in 2016. Indeed, we received a \$ 12,000 grant in the scope of their Participation Programme. We will use this money for a project divided in three parts, which aim will be to further develop our accountability and artistic excellence.

Joint project between Clowns Without Borders Ireland, Belgium, USA, Spain and Germany. in Nuremberg, Germany



3.3 Results Achieved

3.3.1 Indirect Result Indicators

1. Continuous growth

In the four years since the founding of CWB International we have been able to achieve continuous growth of our publicity and our activities. Due to lack of resources we accomplished this without any fundraising or advertising. We were able to incorporate six new chapters/member associations and start collaborations with other humanitarian organizations.

In 2016, two new members joined our organization after showing tremendous determination and skills to implement projects internationally: Palhaços Sem Fronteiras Brazil and Clowns Without Borders Austria (Clog Österreich).

In 2016, we actively joined UNESCO's participation program, fostering the diversity of cultural and artistic expressions by supporting networking and cooperation between clowns and circus-related artists. We were awarded with a \$12,000 grant to continue our work sharing good practices and creating tools for educators, artists going to the field and project-managers, that will end up with the organization of an international forum, the publication of a handbook of best practices and artistic references. We will also produce an E-library to capitalize some artistic content. Through social networks and blogs we share these objectives and communicate with as many people as possible.



CLOG Austria became the fourteenth Clowns Without Borders chapter in 2016 and one of its first missions (a joint project with Clowns Without Borders France and Clowns Without Borders Belgium) was to bring joy to Romanian orphans by performing shows in several orphanages.

2. Continuous growth through collaborations with other organisations

All of our chapters conceive their projects in collaboration with national and local partners as well as with international organisations like UNHCR. The growing publicity of CWB International has resulted in numerous contacts with other aid agencies and a second Memorandum of Understanding with PLAN International, to ensure more security and operational actions in further collaborations.

3. Spreading knowledge and awareness through lectures and collaborations

CWB International as well as our national chapters are asked frequently by others to share our knowledge collected in the field. Clowns Without Borders associations give lectures worldwide in our national organisations' home countries, sharing our experiences and raising public awareness of the value of psychosocial support in humanitarian aid. The CWB School Partnership Program in United States demonstrates how Clowns Without Borders can be utilized in the classroom to educate youth about global crisis situations and to foster understanding among youth across borders. The discussion examines CWB, their history and the use of humor in psychosocial programs as integral elements in designing an appropriate and effective curriculum for a school partnership. Through participation in the CWB SPP, youth engage in learning about the aftermath of a crisis situation, with particular focus on making authentic connections with the youth in the communities affected by a crisis.

Clowns Without Borders Brazil in Rio Doce, Brazil
Photographer: Hauley Valim



Clowns Without Borders Brazil reinforces our presence in South America: their main focus in 2016 was to attend people suffering from poverty or natural disasters in Brazil, mainly in shanty-towns. In July 2016, Palhaços Sem Fronteiras Brasil, in partnership with Cia Cromossomos, Cia Desembargadores do Furgão and Aliança Rio Doce accomplished the Rio Doce Expedition. The two groups performed for the riverside communities along the Rio Doce, in Minas Gerais and Espírito Santo. Those communities are affected by the toxic sludge from mining tailings dam, called “Barragem do Fundão”, Samarco’s property, Vale and BHP, which broke in November 2015. It was considered the biggest environmental disaster of the last decades in Brazil.



Another very important objective of CWB International is sharing knowledge with artistic organisations all over the world. National chapters were able to collaborate with Sarakasi in Nairobi, Kenya, Mofid Theatre Group in Teheran, Djarama Theatre Group in Senegal, Themacult Theatre Group in Chad, Pascal Ngarigari in Burundi, Yoneco group in Malawi, the acrobat group Gisenyi Acrobats in Rwanda which gives trainings to children living in the streets in DR Congo and artists at Nablus Circus School in Palestine as well as Her Yerde Sanat Circus School in Mardin/Turkey and Faso Demé AFDAC in Burkina Faso.

CWB France continued its support to the Egyptian collective HsHs Clowns, by creating a show with them. The show was inspired by improvisation workshops from a previous mission. Then, they altogether performed the show in Alexandria and its surroundings in front of 2250 people, and among them 2000 children.

Several CWB International chapters were able to launch projects together with local artists while touring the target countries. CWB USA did so in Nepal: after a three-day workshop in Kathmandu with Circus artists, they travelled with a core team of US and Nepalese artists to seven displacement sites within the Kathmandu Valley, reaching several thousand children to provide creative relief amongst people who have lost their homes, livelihoods, sense of security and families and friends. CWB Belgium organized a joint project with local artists in collaboration with Yoneco and CWB South Africa in 2016. CWB Germany was also able to share our knowledge with a group of Turkish artists who visit refugees in Istanbul every week and put on shows and do workshops for the children who live in the camps.

CWB USA and Sweden did so in Haiti for its emergency project in December: they met with Haitian artists that brought a lot of support in this difficult time. They were able to visit several regions that were affected by the hurricane.



Clowns Without Borders USA and Sweden in Haiti

From December 16 - December 27, 2016, Clowns Without Borders USA and Sweden brought a series of circus/clown performances and workshops to areas of Haiti affected by the recent devastation of Hurricane Matthew, in collaboration with a number of Haiti-based NGOs, and several Haitian performers.

The timing of this last-minute disaster response project was based on recommendations by our Haitian partners, who saw a real need for laughter relief in these areas. The main goals of this project were to spread joy among populations affected by the recent hurricane; to empower local youth through social circus workshops; to continue ongoing artistic exchanges with Haitian artists and connect them with more venues for their work; and to strengthen ties and open further possibilities for collaboration between CWB USA and CWB Sweden. The project included 12 shows and 3 workshops for a total of 1644 people served.

CWB Sweden has been working for more than 10 years with the Gisenyi acrobats, former street children who are now trying to help them in Rwanda. Their experience is now recognized as educators for children and youth. Artistic creations are often made in partnership between CWB Sweden and them.

Several chapters were able to organize “Train the Trainer” workshops. CWB Belgium did so in Malawi and with PLAN in Nepal, CWB Germany conducted workshops for Syrian - Aleppo based psychologists and NGO-workers with GIZ and Goethe-Institut in several cities in Turkey.

CWB Canada is also working hand in hand with Haitian artists, and organized a series of workshops for them in Montreal, to help them improve their artistic techniques and enhance their cooperation on the Haitian ground.

Within Europe, some of our national organisations set up projects in refugee centers. The European migrants’ crisis has quickly become one of our main concerns.

Clowns Without Borders Spain joined a project with a local group of artists in Bobo Dioulasso (Burkina Faso). The local association is called Faso Demé AFDAC, and with them the clowns did sensitization shows related with prevention of malnutrition in babies.



Clowns Without Borders Sweden in Greece
Photographer: Henrik Kindgren

A big part of CWB Sweden's work in 2016 was related to the refugee crisis in Greece. They started to work in Greece in 2015 and in 2016 their efforts were developed and extended. The purpose is to give psychosocial support to people who are fleeing war and persecution and fill them with laughter and hope. Through performances, play and workshops Clowns Without Borders artists give children and adults a moment's rest from stress and anxiety and help them to find inner strength and give them good memories that they can carry with them on their way towards security. Clowns Without Borders Sweden also started collaborating with Greek artists during 2016 and helped arrange auditions to gather a group of artists who now work every week in refugee camps in Athens. This group got both education and financial support from Clowns Without Borders Sweden and was able to register as the Greek organization "Who Nose", with the ambition of becoming Clowns Without Borders Greece.



Clowns Without Borders Finland in Finland
Photographer: Hanna Terävä

In Finland, throughout 2016, pairs and groups of artists were sent to centers to give workshops and shows. Some places were visited only once, others 4-6 times working with the same group and doing exercises to strengthen the participants in social and artistic skills and creating confidence, thus aiming to help them accommodate to their new situation, relax and have fun - all of which is equally important and aiming at the same goal, getting a grip of the new life. Although unsure of the future, many participants gave good feedback of these moments.



Clowns Without Borders Belgium in a refugee center in Belgium

Clowns Without Borders Belgium toured asylum centers. During a whole year, their moral support project to asylum seekers, the continuous shows and the contact with clowns and artists allowed a great number of foreign unaccompanied minors, as well as children and families, to smile again. The realisation of a week of workshops highlighted the fact that the children in refugees homes cruelly need contact. This week offered them the opportunity to meet other people in order to fight racism and prejudice. Shows have been performed in 26 partner homes (FEDASIL, Croix Rouge, Rode Kruis and Caritas).

3.3.2 Direct Result Indicators

Feedback from our partner organisations confirms that our performances as well as the way we interact with and teach the children have a deep impact on the children's behavior and the way caretakers and teachers interact with the children.

In many countries we visit, the European contemporary standards of teaching in an interactive and pupil-oriented way are very unfamiliar. Children's needs regularly cannot be addressed well because many of the teachers do not have appropriate pedagogic knowledge. Countless times, those responsible in partner organisations have described the impact of Clowns Without Borders' visits on teachers and adults taking care of the children. They emphasized in particular that teachers' frequently-held opinion that discipline and austerity guarantee learning success has been significantly altered in cases when the teachers and caretakers witness the impact of interactive and personal teaching styles during the clowns' workshops: the teachers agree that these methods have an equal or even higher learning effect.

For instance, we were very happy that a 5-year-old boy in India once understood so well our action. After our performance, he stood up and stated:

"In my opinion, we work very hard and study a lot, but laughter and play is also very important."

The Head of the school learnt a lesson that day and promised he will think about those wise words.

Based on feedback of our project partners, it is also clear that Clown Without Borders' visits cause significant and sustainable changes in the behavior of the visited children, who were facing trauma or other psychosocial problems.

Such examples as those in chapter 2.3.3 provide more and more evidence that children are impacted by and gain valuable resources from the clown's visits; they are strengthened by gaining positive memories which help them to overcome traumatic experiences.



Clowns Without Borders Germany
in a German asylum-seeking place

In 2016, Clowns Without Borders Germany has been rewarded with one of the Theodor Heuss Medailles for their exemplary, solidaric and visionary commitment. With their artistic programmes in refugee camps inside and outside of Germany they have created a positive atmosphere for refugees and simply spread joy all over. By working in many of the numerous German refugee asylums, they also developed and stabilized regional groups of clowns.

Below are some specific examples of the kind of feedback Clowns Without Borders chapters receive from partner organizations. These were collected by Clowns Without Borders Sweden and Germany, and are representative of the content of feedback all chapters receive.

From CWB Sweden's partner Terre des Hommes in South Sudan:

"Children who have been through trauma and have had a hard time interacting with others have, after visits from the clowns, step by step started to participate in the program and now have longer moments of play and laughter. The caretakers see how the circus reduces stress in the children."

"Employees from Terre des Hommes themselves also expressed how much the trainings and laughter have helped them to handle their own frustration over their situation."

"The partner told us how they have seen relations between children and adults (sometimes parents, sometime others) change through CWB's activities, how trust and affection have developed through the physical activities."

"And most important - they say that thanks to CWB and our activities, these children can be the children they are, even in their very difficult situation."

From CWB Sweden's partner Gisenyi Acrobats in Rwanda:

"This work is peace work - because you can't laugh and make war at the same time."

From CWB Sweden's partner in India

In India, NGO workers were deeply impressed that the clowns managed to get the children to focus for 50 minutes with their shows. They described in their feedback how the children usually cannot concentrate for more than two minutes, and that this practice focusing is important so that the children will be able to focus better on their own needs and regain self-confidence.

From CWB Germany's work in Turkey

- CWB Germany conducted workshops in a Syrian school in Turkey - in one of these workshops, out of 16 kids not a single one was able to do a somersault - after 14 days all of them were able to do it, and gained other circus tools as well - so they achieved new physical abilities and self-confidence.

- CWB Germany also conducted workshops with Syrian psychologists and worked to evaluate how clown exercises can be developed specifically for the needs of children in Aleppo's war zone. The outcome was amazing when the psychologists were able to transform some of the exercises; games involving hierarchy and obedience were particularly successful. The psychologists mentioned that children in war lose their natural ability and willingness for structures and hierarchies. In a situation when helicopters drop barrel bombs such obedience can be a life-saving skill.



3.4 Measures for Evaluation and Quality Management

Clowns Without Borders International is committed to ensuring that all the children we work with have inclusive, joyful experiences characterized by laughter, play and positive interactions with our artists. We achieve this by delivering high-quality, non-verbal performances that are highly visual and created by professional artists. We recognize, however, that in order to ensure the experiences we offer and the workshops we deliver are of the highest standard, are as meaningful as possible, and represent best practices, monitoring and evaluation is an essential element of our work which enables us to be accountable to all stakeholders. Our current project evaluation, shared by all national organisations, includes:

End of Project Report

This is written by the Project Leaders and includes an assessment of the performances/workshops we delivered, team and partnership dynamics and logistics with recommendations for future tours.

Gathering direct feedback from beneficiaries

After each performance, the performers speak with children, partners and community members to gather information. We document this in writing and review it at the end of the day to assess how effective each performance is and whether or not it needs to be adapted or altered.

Gathering and assessing nonverbal feedback

We do this via photography and film and evaluate whether the children and teachers/community have been engaging positively.

To improve our shows, workshops and activities we also implement the following tools, if they are needed:

- Standardise all procedures within our projects and include descriptions of these procedures in handbooks.
- Evaluation meetings in the Board, targeting visions and missions of the national organisations.
- Mentorship for artists and Board accountability for all our missions and continuous coaching of our teams.
- Collaboration with crisis managers and informal meetings with their psychosocial networks.
- Internal quality management in collaboration with national association members.
- Advanced training for our artistic teams.



Clowns Without Borders Brazil in Morro do Piolho, Brazil
Photographer: Arthur Toyoshima

4. Planning and forecast

4.1 Planning and Goals

In order to ensure Clowns Without Borders International can reach its key beneficiaries and deliver high-quality work we want to further develop sustainable processes that are characterised by good governance and business practices.

In 2017 we aim to:

- Reinforce our presence among refugees hosted in Europe by constructing teams of artists with a show repertoire, always ready to perform.
- Further develop the expertise of our Board and strengthen the communication between our national chapters.
- Continue and extend our collaboration based on the Memorandum of Understanding with PLAN International.
- Continue to develop our administrative and operational protocols as well as our evaluation practices associated with collection of quantitative and qualitative data.
- Foster the diversity of cultural and artistic expressions by supporting the networking and international cooperation between clowns and circus-related artists.
- Focus on the European Refugee situation, providing shows and workshops for children in collaboration with other humanitarian organisations and municipal authorities. Linked to this, we will also strive to embed the value of cultural humanitarian help within the collective consciousness.
- Develop better and longer-term relationships with our partner organisations. Besides bringing artistic shows to children affected by crisis, this focus moves towards workshops transferring knowledge to crisis helpers on-site.
- Participate to international events (such as UNESCO's meetings and forum) to share our experience.



4.2 Influential Factors: Opportunities and Risks

The refugee crisis in Europe is a moment when Clowns Without Borders chapters may have a strong impact within their home countries as they collaborate with municipal authorities and raise public funds to serve refugee populations and work to sensitize the public to the needs and cultures of refugees.

Clowns Without Borders chapters have received many requests from refugee centres to share capacity

and knowledge. There is currently a strong need to bring refugees and local populations together, to tear down walls and prejudices.

Risks: Safety issues on-site (civil war etc.) which, despite good preparation and cautious implementation can never be completely preempted.

Clowns Without Borders Sweden and UK in Greece
Photographer: Sarah Hickson



5. Organisational Structure and Team

5.1 Introduction of the participating individuals

CWB International's Board is composed of fourteen national delegates representing their respective chapters.

On CWB projects, teams of up to approximately six members are put together from various national chapters. In one case, for an international Gala at Circus Roncalli in Munich, about 50 artists from more than ten countries came together.

The CWB International Board members are responsible for the following tasks:

- General management, representation and planning.
- Coordination and communication between our international chapters.
- Administration of finances.
- Knowledge of law of associations.
- Public Relations.
- External Communication with field partners and other organisations
- Conception and implementation of joint projects.

Current Board Members are:

President and German Representative

Alexander Strauß

alex.strauss@clownsohnegrenzen.org

Alexander Strauß is the president of Clowns Without Borders International (CWBI). His profile combines an academic side and an artistic side. Indeed, he carried out African and Arabic studies at Vienna University, as well as study visits in East Africa. He also has an apprenticeship in contemporary dance. Since 1992, he has been performing numerous dance and theater performances within Europe, Russia and Egypt. He regularly practices assistance for choreography, company training and coaching. On the volunteering part, he has been a hospital clown for KlinikClowns Bayern e.V. since 2008, and traveled in Georgia, India, Nepal and Turkey as a performer for Clowns Without Borders Germany (member of CWBI).

Secretary and US Representative

Sarah Liane Foster

sarah@clownswithoutborders.org

Sarah Liane Foster studied English and American literature with honors in creative writing at Brown University. She was also trained in physical theatre at Dell'Arte International, and in theatre pedagogy at Scuola Internazionale di Creazione Teatrale Helikos, where she then joined the faculty for several years. Now based in Seattle, Sarah performs as an actress, clown, mime, and stilt walker, and teaches theatre and circus to adults and children. She also performs with Room Circus Medical Clowning at Seattle Children's Hospital. Sarah has served on the Board of CWB USA since 2007, and has been on CWB projects in Haiti, South Africa, Swaziland, Colombia, and Turkey.

Treasurer and South African Representative

Annabel Morgan

annabel@cwbsa.org

Annabel Morgan did theatre studies at Royal Holloway University, London. She's a physical theatre performer for the InForm Theatre Company, London. She is the founder and director of the Creative Beans arts company in Swaziland. She is a clown, storyteller, performing and facilitating artist for Clowns Without Borders in South Africa, Botswana, Zimbabwe, Kenya, Lithuania, Sweden, India, South Sudan, Malawi, Turkey, Greece and Myanmar since 2010. She's a hospital clown for Kissing It Better, London; and has been a wilderness guide and vision quest apprentice since 2016.

Spanish Representative

Tortell Poltrona (Jaume Mateu Bullich)

tortell@circcric.com

Tortell Poltrona is a Catalan clown born in Barcelona on April 7, 1955. He is the most recognized circus performer in Catalonia, and the founder of Clowns Without Borders. He is an authentic reference both for his personal career as by creating his own circus, the Circ Cric, which is considered a benchmark for the European renewal of clown. Since the foundation of Clowns Without Borders he has participated in more than 30 CWB projects in countries such as the former ex-Yugoslavia, Kosovo, Congo, Sierra Leone, Colombia, Guatemala, Brazil, Haiti, Lebanon, and Iraq.

Belgian Representative

Bertrand Landhauser

aboumaia@gmail.com

Bertrand Landhauser is a comedian, clown and a circus musician. Bertrand learned his skills in the conservatories, in the streets and at the Philippe Gaulier theatre School. He has toured five continents with many contemporary circus and street theatre companies, including "Collectif AOC", "Cheptel Aleikoum", "Les Colporteurs", "Des Equilibres" and "A Ship of Fools". He has also composed music for many circus shows. His first mission in Lebanon with CWB France was in 2006 and he has been an active member of CWB Belgium since 2013.

French Representative

Marik Wagner

marik@marik.biz

Marik Wagner has been involved in Street Theatre activities since 1989, working with festival organisations as well as managing street theatre and circus companies that are still touring all over the world. Marik's usual and principal duty is to identify and promote live artistic initiatives and then guide them through a sinuous way until their shows can reach the appropriate audiences. She has been a part of Clowns Without Borders France, as an active member of the Board since 1999, and was the "project leader" for tours in Albania, Mongolia, Madagascar, Rwanda, South Africa and Myanmar.

Irish Representative

Arran Towers

arrantowers@gmail.com

Arran Towers is an environmentalist and youth worker who belatedly discovered circus and clown in his 20's at Belfast Circus School. He set up Cork Community Circus Project in 2001 focused on using circus as a youth work and educational tool. Volunteered for a year in India and Nepal teaching circus and came back with a love of Indian string puppetry. Presently performing in schools across Ireland with puppetry, circus and storytelling shows often collaborating on show themes with humanitarian and development NGO's such as; Trocaire, Fairtrade and Concern Worldwide. He has toured with Clowns Without Borders Ireland in Somalia, Rwanda and Kosovo.

Finnish Representative

Pipsa Toikka

pipsatoi@gmail.com

Pipsa is a singing clown with background in classical music. She loves combining operatic elements to clownery. Studies in music, theatre, pedagogy and social science. She's been a comic since birth. She's the president of Clowns Without Borders Finland since 2015.

Australian Representative

Briar Seyb-Hayden

briarseybhayden@gmail.com

Briar studied circus at New Zealand's national circus school specialising clown and comic character, performed professionally throughout Australia, New Zealand, England and Ghana. She taught social circus for over 10 years to indigenous youth, at risk young people, refugee and asylum seeker communities. She studied intensively in African, Latin and Caribbean dance styles. She toured as a professional clown and Hula Hoop artist as part of Circus Aotearoa, New Zealand's leading touring circus company. She works as a youth worker in the Royal Children's Hospital Melbourne. She founded and directs CWB Australia. CWB tours throughout remote Indigenous Australian communities, South Africa, and Philippines.

UK Representative

Samantha Holdsworth

sam@clownswithoutborders.org.uk

Co-Founder of Nimble Fish, an arts company founded in 2006. Since its inception she has devised and/or delivered 30+ theatre based projects with communities that have little experience of the arts. The production, The Container, set in a 40ft metal container, exploring migration received an Amnesty International Award and an Edinburgh Fringe First. Sam is also an experienced facilitator and workshop leader specializing in delivering and developing drama workshops for "at risk" children. She founded Clowns Without Borders UK in June 2014. Sam is also a Clore Leadership and Winston Churchill Travel Fellow. Sam was trained at the Royal Central School of Speech and Drama where she received an MA Distinction in Advanced Theatre Practice and also trained for a year with international clown teacher, Philippe Gaulier.

Swedish Representative

Jennifer Vidmo

jennifer@skratt.nu

Jennifer Vidmo has been working as Secretary General at the Swedish office since 2011. She holds a masters degree in social anthropology and has studied and researched social aspects of language, music and dance in Tanzania, Kenya and South Africa. Before Clowns Without Borders she was self employed working with corporate values and value based leadership, started the national NGO Schools against Racism in Sweden and worked as office manager at the green party in Stockholm.

Canadian Representative

Marie-Ève Aubry

contact@clownssansfrontieres.ca

Marie-Eve Aubry evolves in the field of childhood and communications. She succeeded in her two passions over the years, through her work as an educator. She worked at the Montreal school board, early childhood centers and various organizations. During the 2000s, she was touched by the action of CSF by carrying out a report on the organism. In 2008, she decided to use her forces in communication, both in terms of press relations and links with the spokespeople, as well as the organization of major events in order to sensitize as many people as possible.

Brazilian Representative

Arthur Toyoshima

tutoyoshima@gmail.com

Arthur Toyoshima is a professor of physical theater and masks at the National School of Theater in Brazil, a clown, actor and founder of the Clowns Without Borders Brazil Organization. His training in physical theater was done in Barcelona at Escuela Internacional Berty Tovas. He then complemented his training with masters clowns from Brazil, Argentina, Switzerland, Spain, France and Mexico. He works in a company of clowns, called Cromossomos, in which he made two expeditions in partnership with Payasos sin Fronteras España to the Saharawi refugee camps and another expedition to the areas affected by the biggest environmental disaster of Brazil, the River Doce disaster. In 2017, he made an expedition to the South Sudan refugee camps with CWB USA.

Austrian Representative

Annette Grömminger

art@movingacts.com

Annette Grömminger is a freelance artist who completed various artistic, educational and arts and cultural management trainings. She has been living in Vienna for many years, working as a circus and theater producer, actress, pantomime and clown, both in Austria and abroad. She is a circus and theater producer, soloing with other artists and creating for large and small stages, indoor and outdoor, private and public entertainment events and theater plays. Apart from stage programs for adults and children, the repertoire also includes presentations, special performances, stilts and fireworks. She gives workshops for children and adults and is the founder of Clowns Without Borders Austria and is internationally voluntarily active for the association in crisis areas. She did her first project with Clowns Without Borders in 2013. She was the tour manager for a mission in Sri Lanka in 2014, and went to Nepal as an artist, also in 2014. She organized the first missions in Austria, solo mission of CWB Austria in Panama 2015, mission with CWB Canada to Haiti 2016 and again to Panama 2017.



5.2 Partnerships, Cooperations and Networks

Within the scope of our services we work to implement long-term partnerships with humanitarian organizations which operate worldwide. The national chapters of CWB International collaborate with UNHCR, UNICEF, PLAN, Red Cross, Don Bosco, Terre des Hommes, Medecins du Monde, Caritas, Save

the Children, MoH of Burkina Faso, IEDA, Welthungerhilfe, FDL-Bosnia, Smiles for Children, Action contre la Faim, Planètes Enfants, CPCS (Child Protection Centers and Services), KamForSud, NAG, Triangle, Sourires d'Enfants and many others.



Joint project between Clowns Without Borders Sweden and USA in Haiti

6. Organisational Profile

6.1 General Information

Organisation name	Clowns Without Borders International		
Organisation location	Placa Margarida Xirgu 1 08004 Barcelona - Spain		
Organisation Founding	2012		
Legal Form	International		
Contact Details			
Address	Placa Margarida Xirgu 1, 08004 Barcelona, Spain		
Telephone	+49 -163-7344793		
E-Mail	coordination@cwbi-international.org		
Website (URL)	www.cwbi-international.org		
Link to Statutes of the CWBI	https://goo.gl/F3RZCt		
Registration			
Registering Court	Ministerio del Interior del Reino de España		
Registering Number	601606		
Date of Entry	8th of January, 2013		
Employee headcount (in brackets: calculated as full-time equivalent)	2014	2015	2016
Total number of workers	15 (3)	15 (3)	18 (5)
thereof on full-time basis	0	0	0
thereof on freelance basis	1	1	1
thereof on voluntary basis	14 (2,5)	14 (2,5)	16 (3,2)
thereof on a paid voluntary basis	0	0	1 (0,8)

6.2 Governance of the organisation

6.2.1 Management and management body

Clowns Without Borders International's Board, composed of fourteen national representatives, acts as an executive institution on behalf of the General Assembly. Both current business and the planning and representation of all operations of the organization are executed on a voluntary basis. The Board is assisted by an international coordinator who is paid on a freelance basis.

For the first time in 2016, a civic service was recruited in France. As an international actions assistant, she mostly worked on an historic of all projects led by Clowns Without Borders chapters, which will be available in 2017 on CWBI's website.

The Board members stay continuously in touch with each other and hold/conduct regular Board meetings quarterly. CWB International's administration is conducted predominantly online.

6.2.2 Board of supervisors

The General Assembly is the governing body of Clowns Without Borders International and convenes once a year. The General Assembly is comprised of all the member associations of the organization. Every member is entitled to vote.

The General Assembly, according to the statutes, is responsible for approving an Annual Plan, Annual Budget and Annual Report for CWB International as well as electing a President, a Secretary and a Treasurer and changing the statutes of CWB International by resolution.

The internal control of the cost-effectiveness of resources is conducted annually by cash auditing. Every project of the organization is to be decided by the entire Board.

6.3 Ownership structure, memberships and associated organizations

The non-profit organization Clowns Without Borders International, CWB International, does not have any owners.

CWB International is a consultative member of the UNESCO since 2015.

CWB International is associated with Plan International, according to a first MoU, signed in 2015. The revised and renewed MoU was signed in April 2017.

6.4 Environmental and social profile

Clowns Without Borders International is working to have a balanced gender ratio in every part of the organization. When recruiting to CWB International projects or to joint projects of the national chapters a balanced team is something we work active for. In CWB International's Board 67 % of the members define themselves as women and 33 % as men.

Furthermore, the organization works actively to become increasingly equal and reflect how the society and world actually looks like. In addition to ensure gender balance in the organization we want to develop this way of recruitment when it comes to other factors like; social backgrounds, ethnicity, age, function, etc. in the future.

Many of CWB Internationals' honorary collaborating persons do have children. Therefore, in scheduling the time they volunteer with CWB International, family interests and the ability to earn a regular income take precedence.

Fundamentally, CWB International operates in such a way to minimize use of environmental resources. Due to the Board members living all over the world, meetings are held via Skype. As much as possible, we use environmentally sustainable materials in our projects.

- juggling workshops with plastic bags
- teaching puppet techniques with socks, plastic bottles etc.
- adapting and re-using props multiple times (some stage set pieces, props, and wigs have traveled to many countries).
- the team sent on projects is frequently reduced to minimum (two or three clown's maximum, who do logistic work themselves), thus reducing travelling pollution.

The national CWB chapter's gender balance in Boards and artists touring during 2016 are:

Australia

In Board: 50 % women and 50 % men.
Artists: No tours during 2015.

Austria

In Board: 70% women and 30% men
Artists: 90% women and 10% men

Belgium

In Board: 37,5 % women and 62,5 %.
Artists: 46 % men and 54 % women.

Canada

In Board: 43 % women and 57 % men.
Artists: 29 % men and 71 % women.

Finland

In Board: 12 % men and 88 % women.
Artists: 18 % men and 82 % women.

France

In Board: 43 % women and 57 % men.
Artists: 48 % women and 52 % men.

Germany

In Board: 40 % men and 60 % women.
Artists: 45 % men and 55 % women.

Ireland

In Board 50 % men and 50 % women.
Artists: 33 % men and 66 % women.

South Africa

In Board: 12 % men and 78 % women.
Artists: 50 % women and 50 % men.

Spain

In Board: 17 % women and 83 % men.
Artists: 40 % women and 60 % men.

Sweden

In Board: 50 % women and 50 % men.
Artists: 64 % women and 36 % men.

UK

In Board: 100 % women.
Artists: 100 % women.

USA

In Board: 40 % men and 60 % women.
Artists: 48 % men and 52 % women.

7. Finance and Accounting Practice

7.1 Bookkeeping and Accounting

Clowns Without Borders International compiles an Annual Budget. Bookkeeping and accounting are conducted by our Treasurer and our Coordinator. The internal control of the cost-effectiveness of resources is conducted annually by cash auditing.

7.2 Asset Statement

Currency = €	2014	2015	2016
Ressources / Revenue			
1. Account Balance January 1st	1307,91	2312,11	5660,73
2. Donations	586,76	1500	0
3. Membership Fees	14637,93	16793,36	20080,34
4. Other Resources / Revenue			
Total	16532,6	20605,47	25741,07
Expenses			
B1. Personnel Costs (Employees)	7200	7200	9060
B2. Material costs / Administration costs	649,73	798,54	600,87
Travel Costs	5018,51	6257,96	6738,34
Advertising - Fundraising	538,25	688,24	719,3
6. Other costs	814		
Total	14220,49	14944,74	17118,51
Result	2312,11	5660,73	8622,56

7.3 Income and expenditures

Clowns Without Borders International's financial situation is stable. CWB International is funded by membership dues and private or public funding. The membership fees are paid by the national associations which are members of the organisation.

Right now the need for our expertise and the requests coming in to our national chapters are increasing rapidly. At the same time, more and more collaborative partners and artists are willing to volunteer their time for CWB.

This increasing demand for our work combined with a lack of resources to meet the demand require planning for the long-term growth of the organization.

Improved fundraising strategies will help CWB International to fund itself by donations and public funding.

Ethical Code

1. Performances are the principal activity of Clowns Without Borders. Other artistic activities may be undertaken.
2. The principal beneficiaries of Clowns Without Borders will be the children who live in crisis situations and their respective communities.
3. Clowns Without Borders interventions shall always be free for the audience and/or participants.
4. 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.
5. 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 chapter may provide the artist with a stipend.
6. Participating artists shall not use the humanitarian activities of Clowns Without Borders to promote their professional careers.
7. 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.
8. 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.
9. 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 personal and are based on personal experiences.
10. 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.
11. The artists of Clowns Without Borders shall respect laws, norms and cultural customs in the countries that they visit.
12. In order to obtain economic support Clowns Without Borders shall remain attentive to the ethical values and to the respect for human rights of our sponsors and partners.

Clowns Without Borders International chapters' projects 2016

The countries where joint projects took place in 2016 are Myanmar, Germany, Greece, Haiti, Malawi, Nicaragua, Romania.

Clowns Without Borders International chapters collaborated in order to respond together to the refugee crisis in Europe, to respond to the crisis in Haiti after the hurricane, and to address the deteriorating situation of the Rohingyas in the Rakhine state and on the border between Thailand and Myanmar.

Clowns Without Borders Sweden shared its funding and logistical resources with all the chapters who wanted to work in Greece.

Joint projects

CWB Sweden and CWB Spain: Greece (twice)
CWB Sweden and CWB USA: Greece
CWB Ireland and CWB South Africa: Myanmar
CWB Ireland, Belgium, USA, Spain and Germany: Germany
CWB Sweden and CWB UK: Greece
CWB Sweden, CWB Finland, and CWB UK: Greece
CWB USA and CWB Brazil: Nicaragua
CWB Belgium and CWB Sweden: Greece
CWB Canada and CWB Austria: Haiti
CWB South Africa and CWB Belgium: Malawi
CWB Belgium and CWB Austria: Romania
CWB Sweden and CWB Australia and CWB South Africa: Myanmar
CWB Sweden and CWB USA: Haiti
CWB Spain and Swiss group (applying to become a chapter)

Press

<http://www.clowns-sans-frontieres-france.org/wp-content/uploads/2016/12/Kaizen-112016.pdf>

Clowns Without Borders is Spreading Laughter By Entertaining Kids In War Zones: [True Activist, October 2016](#)

The Lives of Others. Clowns: Humanity: Providing much needed distraction, laughter and levity to the thousands of fleeing refugees, a very special group of clowns have stationed themselves on the Greek island of Lesvos: [Radio Wolfgang, March 2016](#)

Kind Badass Of The Week: Molly Levine From Clowns Without Borders: [kindakind.com](http://www.kindakind.com)

<http://www.lavanguardia.com/lacontra/20160401/40793102315/bienaventurados-los-fracturados-porque-dejan-pasar-la-luz.html>

<http://www.eldigitaldealbacete.com/2016/04/19/un-espectaculo-de-payasos-y-circo-dibujara-sonrisas-en-el-perpetuo-socorro-de-albacete/>

http://www.eladelantado.com/noticia/local/232807/la_medicina_curalotodo_se_llama_risa

Films

Belgium

<https://www.youtube.com/watch?v=oTNCJ5s-ExQ>
https://www.youtube.com/watch?v=pi-p_cHcFoc

Canada

<https://vimeo.com/195992009>
<https://vimeo.com/195912823>
<https://vimeo.com/195992009>
<https://vimeo.com/195912823>

France

<https://www.youtube.com/watch?v=dki4jzWfKos>
https://www.youtube.com/watch?v=woSxwsZJ_2Q

Germany

<https://www.youtube.com/watch?v=2AfuWbekaJs>
<https://www.youtube.com/watch?v=cE7Js00TqRI>
<https://www.youtube.com/watch?v=2xRnZiOLOVE>
<https://www.youtube.com/watch?v=nftVLVgcwZ8>

UK

<https://www.youtube.com/watch?v=8uOM4tsa4jk>
<https://www.youtube.com/watch?v=EaCgFNLuhBo>
<https://www.youtube.com/watch?v=O2X4zBOvnSw>

Spain

<https://www.youtube.com/watch?v=ctMzzmZSQUo>
<https://www.youtube.com/watch?v=R2qyE6LGV9g>
<https://www.youtube.com/watch?v=m1Yr8rXVMFg>
<https://www.youtube.com/watch?v=hDd-jHgBtzU>
<https://www.youtube.com/watch?v=VhxvpMU5ce8>
<https://www.youtube.com/watch?v=voDMmKFslmo>
<https://www.youtube.com/watch?v=otlwcthFo2Q>
<https://www.youtube.com/watch?v=fvy6ZBAOuqE>
<https://www.youtube.com/watch?v=U3SkQjH4L7M>
<https://www.youtube.com/watch?v=iXrH9kcKrt8>
<https://www.youtube.com/watch?v=BdqJcjBkzy4>
<https://www.youtube.com/watch?v=ZtLfrxa81w4>
<https://www.youtube.com/watch?v=B-ru9GdQGts>
https://www.youtube.com/watch?v=SR_PKOXNJCw
<https://www.youtube.com/watch?v=WHq-1x4P6I8>
<https://www.youtube.com/watch?v=N6CQiPocSs>
<https://www.youtube.com/watch?v=kqif64eOJ7w>
<https://www.youtube.com/watch?v=RvSBElcKWxQ>
https://www.youtube.com/watch?v=tPETyS8_kzk
<https://www.youtube.com/watch?v=vHHosweGB8Y>
<https://www.youtube.com/watch?v=riivjYQu9yE>

South Africa

<https://www.youtube.com/watch?v=tn24kkc7sw8>
<https://vimeo.com/184108460>

Sweden

<https://www.youtube.com/watch?v=cbmWP3E4X-OY>
https://www.youtube.com/watch?v=gP5_gtKVF9Y
<https://www.youtube.com/watch?v=LJu7U5hQab8>
<https://www.youtube.com/watch?v=TSvobPQfGVI>

USA

<https://vimeo.com/167796203>
<https://youtu.be/3lqB8vImX38>

List of the countries where Clowns Without Borders International chapters worked during 2016 and number of projects

Albania	1	Ivory Coast	1
Armenia	1	Jordan	2
Austria	3	Kenya	2
Belgium	1	Laos	1
Bhutan	1	Lebanon	2
Bolivia	1	Liberia	1
Bosnia	1	Madagascar	1
Brazil	10	Malawi	1
Burkina-Faso	1	Myanmar	4
Canada	3	Nepal	2
China	1	Nicaragua	2
Democratic Republic of the Congo	1	Romania	2
Ecuador	1	Russia	1
Egypt	2	Rwanda	2
El Salvador	2	Sierra Leone	1
Finland	1	Solomon Islands	1
France	6	South Africa	6
Gaza Strip	1	South Sudan	1
Germany	2	Spain	1
Greece	25	Sri Lanka	1
Haiti	3	Sweden	
India	4	Turkey	6
Iraq	3	Uruguay	1
Ireland	1	USA	2
Italy	1	West Bank	1



Information by chapter

CWB Australia

2 projects in the Solomon Islands and in Myanmar
23 shows for 4596 audience members
3 workshops

CWB Austria

5 projects in Austria, Haiti, Romania
26 shows for 7400 audience members
14 workshops with 190 participants

CWB Belgium

9 projects in Italy, Belgium, Nepal, Sierra Leone, Laos, Germany, Greece, Malawi, Romania
200 shows for 30,188 audience members
28 workshops with 706 participants

CWB Brazil

11 projects in Brazil and Nicaragua
41 shows for 4983 audience members
4 workshops with 11 participants

CWB Canada

5 projects in Canada, Haiti, Nicaragua
15 shows for 7440 audience members
7 workshops with 65 participants

CWB Finland

2 projects in Finland and Greece
17 shows for 1600 audience members
30 workshops with 350 participants

CWB France

12 projects in France, Egypt, Armenia, Uruguay, Madagascar, India
46 shows for 10,497 audience members
48 workshops with 149 participants

CWB Germany

11 projects in Sri Lanka, Turkey, India, Albania, Bolivia, Russia, Germany
164 shows for 26,330 audience members
24 workshops with 279 participants

CWB Ireland

6 projects in Gaza Strip, Jordan, Ireland, Iraqi Kurdistan, Myanmar, Germany
74 shows for 16,020 audience members
11 workshops with 124 participants

CWB South Africa

10 projects in South Africa, Kenya, Democratic Republic of the Congo, Myanmar, Malawi
69 shows for 29,600 audience members
11 workshops with 607 participants

CWB Spain

18 projects in Greece, Liberia, Lebanon, Iraqi Kurdistan, Bosnia, Burkina Faso, Lebanon, Ivory Coast, Nepal, Jordan, El Salvador, Spain, Germany
301 shows for 62,579 audience members
10 workshops

CWB Sweden

31 projects in Greece, Rwanda, China, South Sudan, Myanmar, Palestine, Bhutan, Romania, India, Haiti
469 shows for 97,442 audience members
124 workshops for 1239 participants

CWB UK

4 projects in Greece and Turkey
24 shows for 4,270 audience members
51 workshops with 1399 participants

CWB USA

12 projects in Haiti, El Salvador, India, Ecuador, USA, Greece, Germany, Nicaragua
157 shows for 30,488 audience members
86 workshops for 425 participants

Chosen partners

Caritas: Belgium, Sri Lanka, Egypt, Austria, Romania

Croix Rouge: Belgium

Don Bosco: Madagascar, Albania, Sierra Leone

FEDASIL: Belgium

Goethe Institut: Turkey

Médecins du Monde: France, Egypt

The Middle East Children's Institute: Jordan

NAG: Nepal

Plan International: Myanmar, Australia, South Africa

Save the Children: Albania, Italy, Sierra Leone, Greece, Romania

Terre des Hommes: Nepal, France, Sierra Leone, South Sudan

UNHCR: Kenya, Liberia, Iraq, Jordan, Rwanda, Greece, Ivory Coast

UNICEF: Sierra Leone, Lebanon, Myanmar

War Child UK: Rwanda, Lebanon

