



# Clowns Without Borders International SOCIAL STANDARDS REPORT 2018



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## 1. INTRODUCTION

The year 2018 can be defined as a year of transition for Clowns Without Borders International (CWBI). After several years of ongoing recognition and development of successful collaborations between the national chapters but also with external organisations, the international network decided to slow down and provide some time and space to reflect on long-term vision and development strategy of CWBI.

The decision of the international coordinator to leave the organization after three years of involvement, and the end of our main project supported by UNESCO were also an opportunity to assess the last three years, and make decisions on structural and sustainable development of CWBI. Those discussions mainly happened during CWBI General Assembly in July 2018 in Spain, and were followed-up by a recruitment process during the last trimester of 2018. Meanwhile, the national chapters kept on implementing quality projects all through the world.

In 2018, CWBI completed numerous projects. We continued working towards our objective to increase collaboration between national CWB chapters. To this end, we organized thirteen projects involving partnerships between CWB chapters.

Moreover, collaborations between CWBI and other international non-profit organizations were strengthened.

We were active within our "consultative partnership" at UNESCO and continued to demonstrate the increasing importance of our work and contribution to humanitarian aid.



©Vera Lohmüller, CloG Germany, Romania, 2018

### 1.1 Vision and approach

Clowns Without Borders International is responsible for communicating and coordinating between all 15 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 CWBI to the public.

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 with respect for and awareness of local cultural values.

**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 question the local ones.

CWBI offers humanitarian help in areas affected by crisis, through artistic encounters and the cultivation of cultural understanding between people. Politically, ethnically and religiously neutral, CWBI sends clowns, 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."

### 1.1.1 Defending Human Rights, Particularly Children's Rights

On December 10, 2018, we celebrated the 70th anniversary of the Declaration of Human Rights, establishing the unalienable rights of all human beings regardless of race, gender, origins, skin color, religion, or political opinions.

Even today, many populations, especially refugees, still do not have access to the same rights as everyone else. Clowns Without Borders, in partnership with many organizations around the world, strives to develop its work to raise the voice of refugees, especially children, who are the focus of CWB's actions.

CWBI wishes to focus particularly on its activities with refugees, both in the field and through awareness-raising efforts, bringing home the stories of the situations our teams witness, and the human rights violations that exist around the world.

The 30th anniversary of the Convention on the Rights of the Child will happen in 2019. Clowns Without Borders is dedicated to protect the rights of children. Children are not responsible for crisis situations (conflicts, natural disasters...), but they are among the first to be affected by them. Children affected by these situations are the most vulnerable and CWB works with and for them. Migrants and displaced children are exposed to grave danger and violence, and CWB wants particularly to serve these children and raise worldwide awareness of their stories.

Furthermore, CWB believes that artistic performances are a way of protecting children from what is surrounding them, of protecting their right to laugh and to be children again, even if it is only for the duration of a performance.

### 1.1.2 Peacebuilding

The term "peacebuilding" refers to all activities undertaken in the aftermath of violent conflicts with the aim to achieve sustainable peace and to prevent the resumption of hostilities. This term first appeared more than 30 years ago in Johan Galtung's work reports, but it is still used today, and applied to many different contexts and types of conflicts.

**Clowns are peacemakers.** Through its artistic performances, Clowns Without Borders bring together, for the duration of a show diverse populations and ethnic groups that might be otherwise separated by conflict or alienation. Through engaging performances and the universal language of laughter, clowns generate a climate of understanding and trust with and between their audiences. CWBI work focuses especially on children who will be responsible for future peace. With clowns' performances, children gradually realize that they can grow up together in peace.

### 1.1.3 Resilience through laughter

**Children learn through play.** It is how they learn to build human relationships, trust and empathy. Children are naturally resilient, but without access to play or laughter, they are unable to fully develop and heal. When we experience positive emotions through laughter and play, endorphins are released, which reduce pain and generate feelings of wellness and stress relief. Even the anticipation of something humorous or faking a smile can dissolve negative emotions and produce happier ones. Laughter can create a positive shift in self-concept or self-perspective, and create behavioral changes through heightened feeling and emotion. Laughter is also contagious, and being surrounded by an emotionally positive atmosphere generates a greater sense of human connection.



©Oliver Steinke, CloG Germany, Kashmir, 2018

## 2. A WORLDWIDE PROBLEM AND HOW WE HELP

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.

According to the UNHCR, by the end of 2018, 70,8 million people worldwide will have fled their home from persecution, conflict, violence, or human rights violations, an increase of 2,3 million people from the previous year. This includes 25,9 million refugees, 41,3 million Internally Displaced People (IDPs) and 3,5 million asylum seekers. 57% of refugees worldwide are from Syrian Arab Republic, Afghanistan and South Sudan. The major refugee hosting countries are Turkey, Pakistan, Uganda, Sudan and Germany. Half of the refugees are children (below 18 years old), and there are 138 600 unaccompanied or separated children ([read more](#)).

Apart from wars and crisis, more than 700 million people, or 10% of the world population still lives in extreme poverty ([read more](#)).



©Kristof Huf, CloG Germany, Ukraine, 2018

### 2.1 The problem

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.

### 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.

CWBI often collaborates with NGOs which provide humanitarian aid and medical support. In this way, CSF France partnered with Doctors of the World on a project in Occupied Palestinian Territories. The organisations collaborated on the psychosocial support and the protection of minors. The team of CSF offered shows and workshops to vulnerable and refugee children, therefore strengthening and complementing the work of Doctors Without Borders in the field.

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 comes in.

### 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.

CWBI 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.

CWBI provides communication, planning and representation for all member associations.

#### 2.3.1 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, we serve 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 1275 projects in 123 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 2018, our 15 national chapters completed 101 projects in 52 countries. 283 680 children participated in 1283 shows and 945 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 people 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.

Since CWBI was founded, we were able to reach 3,3 million people worldwide with our projects, and several million people through the media.



For example, an independent documentary called "Joy in Iran" was filmed in 2017 and post produced in 2018, accompanying the three artists Susie Wimmer, Andreas Schock and Monika Single from CWB Germany (CloG) during their visits and performances in Iran. We can see the clowns performing in various Iranian aid organisations for orphans and street children, hospitals, psychiatric wards and refugee camps. The movie allows people to discover the work of CWB and the impact it can have on resilience process and psychological support.



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 CWBI 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.

The underlying principles of our work are: the moments of mutual friendship, respect and joy during a visit from Clowns Without Borders, the strengthening 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 and ethnic groups. Through facilitating a common positive and joyful experience, we can help to reduce potential tensions. The goal of Clowns Without Borders International 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.

In Nigeria, a Swedish team was told by their partner Terre des Hommes, the day after their visit in Mafa refugee Camp :

*"All the children gathered today again on the spot where you had your show yesterday, waiting for you."*

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. 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 the areas of crisis and war around the world. The teachers, care-givers, organizations' employees we meet can learn from our workshops and reproduce this methodology to the children they work with. The tools are composed of songs, exercises, plays, juggling, story-telling activities, etc, which aim at enhancing mindfulness, trust, self-confidence, joy of living, and at empowering youth and especially girls.

### 2.3.3 Impacts and the Reasons Behind Them

*"These activities have a long time effect on the children. I can hear them sing your song everywhere".*

This is a quote from one of the local staff of a Chad organisation in Nigeria where our Swedish chapter carried out one project in 2018. It shows the effect the clowns have. All our partner associations have experienced the same or similar effects. CWB USA team was told by an audience member from an IDP camp in Myanmar :

*"The show is very important for the camp because even though the violence happened in 2011, people are constantly reminded of the trauma they faced from bombings and being pushed out of their homes. The laughter is healing and necessary for relief from this trauma. It's a way to move on."*

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

The general question is whether the effect of the work of CWBI 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, 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 homes.

Through contact with children and all their impressions, sentiments, experiences, new knowledge and stories, the artists who travel for CWBI chapters 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".

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. During projects, we work to empower girls by including women as workshop leaders, and striving to involve the girls as much as possible so that they feel more integrated into the group. The high effectiveness of our projects even after their completion is confirmed by our partner organisations on a regular basis.



### 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.

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

#### 3.2 Work performed

In 2018 the national chapters of CWB International conducted 101 projects in 52 countries addressing humanitarian crises, natural disasters as well as territories affected by war. Usually the projects last two to four weeks and include in most cases about five people (artists, photographers and logisticians). Around 400 artists participated in the projects. More than 280,000 children and adults attended about 1283 shows and 945 workshops.

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 2018, 8 projects were done in partnership with UNHCR, in Ethiopia, Colombia, Ukraine, Angola, Hungary and Rwanda. CWBI also works with other UN agencies: for example, UNICEF.



CWB South Africa partnered with the Catholic Relief Services in 5 projects in 5 different countries in 2018. The CWBSA trainers work with professionals from different sectors in order to support them in becoming parenting facilitators, coaches and trainers.

### Collaboration with PLAN INTERNATIONAL

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

After an evaluation of the partnership with the CWBI chapters and Plan International country offices who had been involved in joint projects between 2014 and 2016, a revision of the MoU took place from October 2016 to March 2017 and resulted in the new global MoU which was signed by both parties in April 2017.

The goal is to focus on development or humanitarian programme objectives, in particular related to child protection, education and psychosocial support. The projects may be longer-term engagements or one-off projects but focus on empowerment of local youth and strengthening of community-based resources and civil society actors to reach sustainable impact.

The partnership between CWBI and Plan International led to the implementation of different projects.



In 2018, CSF France partnered with Plan International on a project in Senegal. After an exploratory mission realized in April 2018, it was a very good beginning for a 3 years project addressed to imprisoned children, street children, "talibés" and children protected by justice. The artistic team was a great combination of one clown, two acrobats, a graf artist and a beatboxer to create a mix of circus and hip hop show.



*©CSF France, Senegal, 2018*

PSF Spain also realized a project in collaboration with Plan International, in Jordan. The tour aimed to spread laughter through clown and circus performances among the refugee children and their communities in the Azraq Camp. 10 shows were presented for an audience of 1020 people in total.



*©PSF Spain, Jordan, 2018*



### Joint Projects of Clowns Without Borders National Organisations

Clowns Without Borders International conducts joint projects on a regular basis.

In 2018, 9 national chapters worked together on 13 different projects in 9 countries around the world.

In 2018, CWB UK and CUG Sweden partnered in 4 projects organized in Cox's Bazar, a district of Bangladesh hosting a large number of Rohingya refugees, who fled Burma due to the persecution they suffered as a Muslim minority. During these projects, 22 shows were offered to more than 17 500 children around the theme of health and hygiene. 21 workshops were also organized with more than 1 400 people.

The goal of the training was for the participants to understand the beneficial aspects of the different activities and the deep, psychological meaning behind playful activities which can make a positive difference.

Another joint project was implemented in Colombia by CWB USA and PSF Brazil in February 2018. Many Colombians are displaced within their own country due to ongoing guerrilla warfare, land disputes, and drug-trafficking. Despite the current peace process, reintegration of former FARC members and reconciliation is slow. This tour served those impacted by violence and displacement in the Baranquilla region. The artists also introduced people with disabilities, affected by diseases, addicts and young prisoners. During these tours, 19 shows were presented to over 6732 persons and 7 workshops were conducted for more than 222 people.



©PSF Brazil and CWB USA, Colombia, 2018

In 2018, PSF Brazil and CWB USA collaborated also on 2 projects in Mexico. The first tour focused mainly on the victims of the earthquake which touched the Mexican state of Puebla in 2017. The artists also performed for migrants who are walking toward the U.S.-Mexico border, in search of peace and a stable life. In October, the team came back to Mexico in order to perform for the thousands of migrants from Central and South America who travel through the country with the goal of gaining asylum in the United States. These are often referred to as Migrant Caravans. This tour was a clown caravan, that performed for migrants on this journey. The tour overlapped with a large caravan traveling from Honduras.



©PSF Brazil and CWB USA, Mexico, 2018

From June to September, CSF Canada and Clog Austria joined to implement a project in Canada. The tour took place during the summer of 2018 in the Ville-Marie borough. Hosted by artists from Canada, Haiti, the Democratic Republic of Congo and Austria, the youth discovered the richness of cultural diversity by participating in many workshops combining circus, dance and theater techniques.

After the eruption of the Fuego Volcano in Guatemala, on June 3rd, the authorities called for international aid and Clowns Without Borders. CWB



## Clowns Without Borders International

USA and CSF Canada worked together in collaboration with field partners, such as UNICEF, to provide psychosocial support to the victims of the humanitarian disaster following the eruption of the Fuego volcano. The four multidisciplinary artists performed in several IDP camps and hospitals, and conducted four workshops for first responders and civilians who helped during the disaster. **This project brought laughter and hope to more than 1920 people.**



*©CWB USA, Guatemala, 2018*

In August, CWB UK and KIR Finland joined for a project in Hungary. Described as "detention centers" by the UN High Commissioner, refugee children and their families live in containers in small locked compounds in Hungary's Transit Zones. The artists shared laughter and play through performances and workshops on each site. Alongside this, the team created a clown-based resource to share with NGO workers to help build anticipation of the clowns' arrival and support the running of activities after they have left.

In November, PSF Brazil and CUG Sweden collaborated on a project in Brazil. The first part in the city of Altamira, aimed to meet people who had their lives changed drastically since the construction of the Belo Monte Hydroelectric Power Plant.

The second part was focused on the great city of São Paulo, where the teams presented in favelas and urban occupations all the PSF Brazil ongoing projects. In addition, the project provided the

exchange of experiences and held a pedagogical workshop with the artists of PSF Brazil.

CSF Canada and CWB USA went to Haiti together in November. This tour focused on violence against women and children. The team created a 30-minute show for women and children who have experienced violence. They also led workshops that focused on using art as a tool against violence. As part of this tour, the team created a photo exhibit and a small documentary.



*©Katel le Fustec, CSF Canada, Haiti, 2018*

Finally, in December, CUG Sweden, Clog Germany and CSF France partnered on a project in India. Five groups of artists from Mumbai, Pune, Chennai, Kolkata & Delhi toured with performances in their cities to reach out to children growing up in red-light districts, streets, slum areas to spread laughter, hope and dreams and support their psycho-social well-being. The tour was a result of three-weeks workshop and artistic clown camp with local artists.



*©CUG Sweden, India, 2018*

## Strengthening our partnership with UNESCO

CWBI has been a consultative partner of UNESCO since 2015.

2018 has been the closing year for our project implemented in 2016-2017 with the support of the UNESCO Participation Programme and named *"Fostering the diversity of cultural and artistic expressions by supporting the networking and international cooperation between clowns and circus-related artists"*. This project was divided into three activities :

- 1) Organization of an international symposium:  
« *How do we bring joy in crisis areas?* »
- 2) Best practices handbook: « *Miles of Smiles* »
- 3) Creation of an e-library: « *the Clown Cloud* »



The first trimester of 2018 has been dedicated to finalize the evaluation report of this project which was sent to UNESCO representatives in March 2018.

Furthermore, in September 2018, Alexander Strauss (President) together with Anneli de Wahl (Treasurer) from CWBI joined "Another Perspective on Migration", an international forum of NGO's in official partnership with UNESCO.

CWBI participated in a panel about resilience, education and the United Nations Declaration of the Rights of The Child.



©UNESCO Forum group picture

*" What really inspired me was that even if all of us have a different approach for addressing migration, we want the same thing. There is power in these 60 NGOs from all over the world wanting to make a difference".*

**Anneli De Wahl, Treasurer of CWBI**



### 3.3 Results achieved

#### 3.3.1 Indirect Results Indicators

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.

##### a) 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.

##### b) Growing collaboration between chapters

In 2018, collaboration between chapters continued to increase. Indeed, 13 joint projects were implemented by 9 chapters in 9 different countries, while in 2017, 8 projects were carried out in 8 countries by 8 chapters. We can notice a will to reinforce partnership and collaboration between chapters, showing the importance of being part of an international network.

##### c) Spreading knowledge and methods with other audiences

Part of the work of CWBI artists on the field is to share their knowledge and skills with people working with children. Therefore, workshops are often organized during the tours in order to train social workers, local caregivers, or staff from other organizations to specific activities to propose to children in order to bring them psychosocial support and encourage resilience process.

For example, in 2016, CWB South Africa and CWB Ireland collaborated on a project in Myanmar with PLAN International. Activities

included training for Plan staff, CFS animators, community mobilisers, township authorities and teachers plus a day of workshops for children.

At the end of the project, CWB created a Psychosocial First Aid Kit, compiling CWB methods for setting up activities with children such as songs, games, stories, shows, etc... This was put in place to allow local staff to continue developing the work initiated with children and propose some new methods adapted to each need.

##### d) Strengthening artistic collaborations during field projects

One of the objectives of CWBI's chapters during their tour is to meet and collaborate with local artists. Indeed, it is a way to learn from them and know more about cultural issues but also to understand better the problematics affecting the children. Furthermore, it is also a mean to share their experience with the artists, bring new methods to the work they propose and sometimes give them more visibility to develop activities in their country.

In 2018, CUG Sweden, CSF France and Clog Germany organized a joint project in India. The chapter held a three-week workshop and artistic clown camp with local artists. As a result, five groups of artists from Mumbai, Pune, Chennai, Kolkata & Delhi toured with performances in their cities to reach out to children growing up in red-light districts, streets, slum areas to spread laughter, hope and dreams and support their psycho-social well-being.



©CUG Sweden, Bangladesh, 2018



**e) Parenting for Lifelong Health Programmes**

CWB South Africa continued its involvement in the project called "Parenting for Lifelong Health programmes".

The PLH programmes for parents of adolescents and young children were developed by Parenting for Lifelong Health (PLH), an initiative led by experts from the World Health Organization, UNICEF, the Universities of Bangor, Cape Town, Oxford, Reading, and Stellenbosch. The aim of these programmes is to reduce the risk of violence against children and improve child wellbeing in low- and middle-income countries. Families are strengthened through the development and reinforcement of positive parenting practices and enhancement of positive parent-child relations. These interventions promote parenting practices and behaviors that build functional parenting competencies of parents or caregivers to connect and provide adequate support and care to their children. Parenting interventions have been also shown to be effective at preventing and treating disruptive behavior amongst children and reducing maternal mental health problems.

CWB South Africa is responsible for supporting partners in the implementation, monitoring and evaluation of the PLH programmes, and has provided technical assistance to partner organisations on implementation and scale-up of the programmes across Africa, South-East Asia, and Eastern Europe.

**3.3.2 Direct Results 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, teachers do not have access to training in contemporary pedagogic practices of teaching in an interactive and pupil-oriented way. 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.

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.



*©CWB SA, South Africa, 2018*

### 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.



## 4. PLANNING AND FORECAST

### 4.1 Planning and goals

In 2019, we aim to :

- Reinforce our presence among refugees worldwide by forming teams of artists with a show repertoire always ready to perform;
- Maintain our growth and include CWB India as a new chapter in CWBI's network;
- Structure and develop the impact assessment methodology and compile good practices from national chapters;
- Develop a sustainable financial model for CWBI;
- Compile expertise and tools developed by national chapters on the field on how to handle diversity within a group;
- Improve and harmonize our communication policy and tools within the international network;
- Further develop the expertise of our Board and strengthen the communication between our national chapters;
- Develop better and longer-term relationships with our partner organisations;
- Continue and extend our collaboration based on the Memorandum of Understanding with PLAN International;
- Besides bringing artistic shows to children affected by crisis, this includes a shift of focus towards workshops transferring knowledge to crisis helpers on-site.



© Edward Morgan, CUG Sweden, Bangladesh, 2018



### 4.2 Influential Factors: Opportunities and Risks

The refugee crisis in Europe is a moment when some CWBI 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. CWBI 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.

A challenge that CWBI chapters have to face is how to handle very diverse teams : indeed, how to take care of teams composed of people from different countries and/or cultural background ? And how to learn from artists who are already in the region ? The intercultural dimension of the group in charge of a project on the field is

already a challenge by itself.

Symbolic violence can be very subtle and a too eurocentric approach can be felt as microaggressions that fit with historic patterns of oppression.

In order to prevent this from happening, CWBI national chapters have developed methodologies to work with diverse teams, based on negative experiences but also on good practices.

As an example, CuG Sweden has divided the artistic process from the process of working together. They also developed specific trainings on the topic.

CWBI aims to compile national chapters good practices within the network in 2019, in order to have a better overview of existing successful ways to handle diversity in a team, and to share concrete tools, experiences and methodologies within the international network.



©PSF Brazil, Brazil, 2018

## **5. ORGANISATIONAL STRUCTURE AND TEAM**

### **5.1 Introduction of CWBI's Representatives**

The CWB International Board is composed of 15 national delegates representing their respective chapters.

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 & German Representative

**Alexander Strauss**

[alex.strauss@clownsohnegrenzen.org](mailto:alex.strauss@clownsohnegrenzen.org)

Alexander Strauß is the president of Clowns Without Borders International (CWBI) and director of Clowns Without Borders Germany. His profile combines an academic as well as an artistic side. He carried out African and Arabic studies at Vienna University, including study visits in East Africa and Yemen. He also has an education in contemporary dance techniques. Since 1992, he has been performing numerous dance and theater performances within Europe, Russia and Egypt. He assisted for dance choreographies, company trainings and coachings. He has been a hospital clown for KlinikClowns Bayern e.V. since 2008, and traveled in Georgia, India, Nepal, Iraq and Turkey as a performer and workshop teacher for Clowns Without Borders Germany.

Secretary and USA Representative

**Sarah Liane Foster**

[sarah@clownswithoutborders.org](mailto: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 & Swedish Representative

**Anneli De Wahl**

[anneli.dewahl@gmail.com](mailto:anneli.dewahl@gmail.com)

Anneli is a circus performer, circus pedagogue and project leader who has been working professionally through her company Cirkusfabriken kulturproduktion since 2007. She got her education at AFUK Newcircus school in Copenhagen, Denmark, but have been practicing circus arts since age seven. Hula hooping, tight wire, juggling and aerial acrobatics are her main skills when performing and teaching. Since 2014, she has been a dedicated member of CWB Sweden and participated in projects like Palestine, Greece, South Sudan, Rwanda and Democratic Republic of Congo.

## Clowns Without Borders International

South Africa Representative

**Suzan Eriksson**

[suzan@cwbsa.org](mailto:suzan@cwbsa.org)

Suzan is the Development Director at Clowns Without Borders South Africa since 2018. She has over 15 years of experience working with the non-governmental and public sector, as well as the UN - in particular with refugees, children and education. She has a MSc from London School of Economics in sociology and complex emergencies. Suzan comes from a Swedish speaking and Tatar background in Finland, grew up in the UK and has worked in Finland, UK, Switzerland, Kenya, Mozambique and South Africa. She is a strong believer in empowerment of individuals to take control of their lives and make informed decisions without harm. Suzan loves reading (has even written a novel) and being outdoors in the middle of nowhere!

Spanish Representative

**Car Requena**

[operaciones.clown@gmail.com](mailto:operaciones.clown@gmail.com)

Car has joined Payasos Sin Fronteras after an experience with Médicos Sin Fronteras in 1998, as the Director of Operations for two and a half years. Her mission was to handle international projects in every aspects of the process, from identifying and looking for funding, to ensuring the implementation, follow-up and evaluation. She ended her first mission in 2001 and then she was elected as a Board Member and Treasurer for a four-year mandate. In 2007, she came back as Director of Operations and she was nominated General Director in 2010 until now. Together with Kenneth (CuG) and Sebastien (CSF), she wrote down the statutes of CWBI and supported the discussions to create the international network, where she represents PSF since the foundation of CWBI.

Belgian Representative

**Bertrand Landhauser**

[aboumaia@gmail.com](mailto: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 theater 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](mailto: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](mailto: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



## Clowns Without Borders International

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.

Finnish Representative

**Pipsa Toikka**

[pipsatoi@gmail.com](mailto: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](mailto: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](mailto: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.

Canadian Representative

**Marie-Ève Aubry**

[contact@clownssansfrontieres.ca](mailto: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.

Austrian representative

**Annette Grömminger**

[art@movingacts.com](mailto: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.

Brazilian Representative

**Arthur Toyoshima**

[tutoyoshima@gmail.com](mailto: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 Clowns Without Borders Brazil Organization. His training in physical theater was done in Barcelona at Escuela Internacional Bertie 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.

Swiss Representative

**Paul Gomez**

[contact.cwbch@gmail.com](mailto:contact.cwbch@gmail.com)

Paul Gomez is a performer, musician and director with a big passion for social theater. He has been performing since the year 2000 when he started his career as a circus performer. In 2007 he moves to Belgium and in 2017 he received his masters in physical theater from Accademia Dimitri in Switzerland. He has been part of CWB since 2008 when he joined an expedition traveling to the Ivory Coast. After that experience, he found his voice as part of the Belgian chapter performing and producing tours to Nepal, India, Thailand, and Colombia. In 2016 he founded the Swiss chapter of CWB, leading expeditions to Nepal and Greece.



*Clowns Without Borders International's General Assembly 2018 in Spain, © Marta López Mas*

## 5.2 Partnerships, Cooperation 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, Médecins 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.

## 6. ORGANISATION 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](mailto:coordination@cwbi-international.org)  
**Website (URL) :** [www.cwb-international.org](http://www.cwb-international.org)

**Link to Statutes of the CWBI :** <http://urlz.fr/76XJ>

**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)	2016	2017	2018
Total number of workers	18 (5)	28 (8)	
Thereof on full-time basis	0	0	0
Thereof on freelance basis	1	5 (0,8)	1
Thereof on voluntary basis	16 (3,2)	21 (5,6)	21 (5,6)
Thereof on a paid voluntary basis	1 (0,8)	2 (1,6)	1 (0,8)



### 6.2 Governance of the Organisation

#### 6.2.1 Management and Management Body

Clowns Without Borders International's Board, composed of fifteen 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, 10 hours per week. The coordinator is in charge of maintaining and disseminating databases and information (history of the projects around the world, list of contacts, etc), coordinating relationship between chapters and CWBI and supporting the work of the Board (Board meetings, General Assembly, etc.).

A civic service was recruited in France in 2018. As an international coordinator assistant, she mostly worked on the development of communication tools, on project coordination and on fundraising.

The Board members stay continuously in touch with each other and hold/conduct regular Board meetings quarterly. CWBI 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 CWBI 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 does not have any owners.

CWBI is a consultative partner of the UNESCO since 2015.

CWBI 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 projects or to joint projects of the national chapters a balanced team is something we work actively for. In CWBI's Board 60 % of the members define themselves as women and 40 % 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.

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 reused plastic shopping bags
- teaching puppet techniques with re-purposed socks, plastic bottles etc.
- adapting and re-using props multiple times (some stage set pieces, props, and wigs have traveled to many countries).
- some chapters send reduced teams on projects (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 2018 are:

### Australia

In Board: 50% women and 50% men.  
Artists: 1 artist went to tours in 2017.

### Austria

In Board: 80% women and 20% men  
Artists: 90% women and 10% men

### Belgium

In Board: 43% women and 57% men.  
Artists: 54% women and 46% men.

### Brazil

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

### Canada

In Board: 34% women and 66% men. Artists: 71% women and 29% men.

### Finland

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

### France

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

### Germany

In Board: 66% women and 34%men.  
Artists: 55% women and 45% men.

### Ireland

In Board 50% women and 50% men. Artists: 60% women and 40% men.

### South Africa

In Board: 75% women and 25% men. Artists: 89% women and 11% men.

### Spain

In Board: 17% women and 83% men. Artists: 36% women and 64% men.

### Sweden

In Board: 60% women and 40% men. Artists: 62% women and 38% men.

### Switzerland

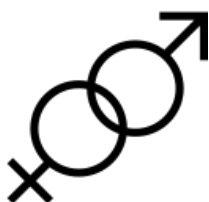
In Board: 67% women and 33% men. Artists: 17% women and 83% men.

### UK

In Board: 100% women. Artists: 50% women and 50% men.

### USA

In Board: 75% women and 25% men. Artists: 58% women and 42% men.





## **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 = €	<b>2016</b>	<b>2017</b>	<b>2018</b>
<b>Resources / Revenue</b>			
1. Account Balance January 1st	5660,73	8622,56	8465,64
2. Donations	0	175,50	960,38
3. Membership Fees	20080,34	15707,18	18915,52
4. Fundraising return		11304,01	
5. Participation to the Forum		4248,70	
6. Reserve			4296,82
<b>Total</b>	<b>25741,07</b>	<b>40057,95</b>	<b>24172,72</b>
<b>Expenses</b>			
1. Personnel Costs (Employees)	9060	10136,25	7188,18
2. Material costs / Administration costs	600,87	1582,77	173,56
3. Travel Costs	6738,34	12414,92	6456,92
4. Advertising - Fundraising	719,3	5630,51	
5. Steering Committee/ Coordinator travel expense			1888,42
<b>Total</b>	<b>17118,51</b>	<b>29764,45</b>	<b>15707,08</b>
<b>Result</b>	<b>8622,56</b>	<b>10293,50</b>	<b>8465,64</b>

### **7.3 Income and Expenditures**

Clowns Without Borders International's financial situation is stable. CWBI is funded by membership dues and private or public funding on specific projects. The membership fees are paid by the national associations which are members of the organisation. CWBI main fundraising strategy is to apply for prizes, awards and to organisations' programmes such as the UNESCO Participation Programme. As CWBI is a non-operative organisation, we deem it necessary to identify funds that are not meant for projects on the field. Moreover, CWBI does not apply to national or local funds (especially in countries where CWB chapters are hosted) and international funds that national chapters are already applying for.

## 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 2018

Clowns Without Borders International chapters collaborated in order to respond together to refugee crisis, poverty issues and social exclusion all around the world, in South America (Mexico, Colombia, Brazil, Guatemala), Asia (Bangladesh, India), North America (Haiti, Canada) and Europe (Hungary).

### Joint projects

CUG Sweden and CWB UK: Bangladesh  
PSF Brazil and CWB USA: Colombia  
CUG Sweden and CWB UK : Bangladesh  
PSF Brazil and CWB USA : Mexico  
CLOG Austria and CSF Canada : Canada  
CSF Canada and CWB USA : Guatemala  
KIR Finland and CWB UK : Hungary  
CUG Sweden and CWB UK : Bangladesh  
PSF Brazil and CWB USA : Mexico  
PSF Brazil and CUG Sweden : Brazil  
CUG Sweden and CWB UK : Bangladesh  
CSF France, CLOG Germany, CUG Sweden : India  
CSF Canada ad CWB USA: Haiti

### Press

CCTV Africa, Juba Monitor, and Global News: <http://globalnews.ca/news/3431066/south-sudan-clown/>

Le National, Haitian newspaper:  
<http://www.lenational.org/clowns-frontieres-sensibilisation-jeunes-haitiens-spectacles-ludiques/>

Cirq en capital, Belgian specialized newspaper, "cirques aux": <http://cirqencapitale.be/>

Rtbf.be, Belgian media:  
[https://www.rtbf.be/info/belgique/detail\\_trois-cents-personnes-manifestent-leur-solidarite-avec-les-refugies-a-bruxelles?id=9637146](https://www.rtbf.be/info/belgique/detail_trois-cents-personnes-manifestent-leur-solidarite-avec-les-refugies-a-bruxelles?id=9637146)

CWB-USA presented to a group of UN Employees about the work:  
<https://clownswithoutborders.org/laughter-is-renewable-resources/>

CWB-USA presented at the Smithsonian Folklife Festival:  
<https://clownswithoutborders.org/smithsonian-folklife-festival/>  
<https://festival.si.edu/2017/circus-arts/clowns-without-borders/smithsonian>

Scout Magazines, about CWB USA event in Boston: <http://scoutsomerville.com/clowns-without-borders/>

Razoes para acreditar, about PSF Brazil project:  
<http://razoesparaacreditar.com/apoie/projetos-leva-magia-do-palhaco-para-refugiados/>

Estadão, about PSF Brazil projects for 2018:  
<https://cultura.estadao.com.br/noticias/teatro-e-danca,palhacos-sem-fronteiras-apresentacao-lanca-novos-projetos-e-arrecada-fundos-para-2018,70002108724>

PSF Spain project in Iraq:  
<http://www.tenzaragoza.es/payasos-sin-fronteras-aragon-alegrara-ninos-del-kurdistan-iraqui/>



PSF Spain project in Kurdistan:

<http://www.hoy.es/extremadura/201705/28/kurdistan-sonrie-malabarista-extremeno-20170528002120-v.html>

PSF Spain project in Greece:

[http://www.antena3.com/noticias/mundo/payasos-fronteras-viaja-grecia-hacer-reir-refugiados-sus-espectaculos\\_201706295954d4b40cf2a25c00acce41.html](http://www.antena3.com/noticias/mundo/payasos-fronteras-viaja-grecia-hacer-reir-refugiados-sus-espectaculos_201706295954d4b40cf2a25c00acce41.html)

Clog Austria project in Sicily:

<http://www.ragusaoggi.it/a-scicli-tappa-per-i-clown-senza-frontiere-hanno-regalato-il-sorriso-a-tanti-bambini/>

<http://www.redattoresociale.it/Notiziario/Articolo/544341/Clown-Senza-Frontiere-per-allietare-detenti-e-migranti-del-centri-di-accoglienza>

### Films

Austria

<https://www.youtube.com/watch?v=tgDd7sWeyFY>

Belgium

<https://www.youtube.com/watch?v=Yu9NQjyEV74>

<https://www.youtube.com/watch?v=-KTDRtv1800&feature=youtu.be>

<https://www.youtube.com/watch?v=-5ZEIjCKxww&feature=youtu.be>

Brazil

[https://www.youtube.com/watch?v=7N\\_eiAlla0Q](https://www.youtube.com/watch?v=7N_eiAlla0Q)

<https://www.youtube.com/watch?v=EL0pcuuxPeo>

<https://www.youtube.com/watch?v=sVGjti2cCNQ>

<https://www.youtube.com/watch?v=sCkGbA9s4VU>

<https://www.youtube.com/watch?v=jdHn6pOCaw>

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

<https://www.youtube.com/watch?v=wCU2pA81pOI>

South Africa

<https://www.facebook.com/ClownsWithoutBordersSouthAfrica/videos/10155200132816528/>

<https://www.facebook.com/ClownsWithoutBordersSouthAfrica/videos/10155308792141528/>

<https://www.facebook.com/ClownsWithoutBordersSouthAfrica/videos/10155087830146528/>

Spain

[https://youtu.be/wplVRFHBM\\_U](https://youtu.be/wplVRFHBM_U)

<https://youtu.be/VXJqS8SWV7s>

<https://youtu.be/M0wORcXnYbI>

<https://www.youtube.com/user/PayasosSinFronteras/videos>

Sweden

<https://www.youtube.com/watch?v=-LrZILAvS7U>

<https://www.youtube.com/watch?v=33q7-h7pD0s>

[https://www.youtube.com/watch?v=YWs7\\_qwvts](https://www.youtube.com/watch?v=YWs7_qwvts)

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

<https://www.youtube.com/watch?v=whbunGbWu-U>

<https://www.youtube.com/watch?v=iClBxg8BjY4>

Switzerland

<https://www.youtube.com/watch?v=3e6kbhFUwnU&t=671s>

UK

<https://www.facebook.com/clownswithoutborders/videos/1409229505832008/>

## USA

CWB-USA is featured on Chicken Soup for the Soul's Hidden Heroes

<https://www.youtube.com/watch?v=SrhW1Qhmk0Y>

## List of the countries where Clowns Without Borders International chapters worked during 2018 and number of projects:

Angola	1		
Bangladesh	9		
Belgium	1		
Bolivia	1		
Brazil	3		
Burkina Faso	3	Lebanon	6
Canada	3	Macedonia	1
Cambodia	1	Madagascar	2
China	1	Malawi	1
Colombia	4	Mexico	4
Democratic Republic of Congo	1	Myanmar	1
Dominica	1	Namibia	1
Eswatini	1	Nepal	1
Ethiopia	2	Nigeria	1
Finland	1	Occupied Palestinian Territories	2
France	1	Philippines	1
Georgia	1	Romania	1
Germany	1	Rwanda	1
Greece	3	Senegal	2
Guatemala	2	Serbia	1
Haiti	5	Slovenia	1
Hungary	2	South Africa	5
India	5	South Sudan	3
Italy	1	Sweden	6
Ivory Coast	3	Switzerland	1
Jordan	2	Tanzania	3
Kenya	1	Turkey	5
		Uganda	1
		Ukraine	3
		USA (Puerto Rico)	2
		Zimbabwe	1

## Information by chapter

### **CWB Austria**

2 projects in Italy and Canada  
14 shows for 700 audience members  
25 workshops with 250 participants

### **CWB Belgium**

2 projects in Belgium and Madagascar  
52 shows for 9 660 audience members  
9 workshops with 210 participants

### **CWB Brazil**

6 projects in Brazil, El Salvador, Mexico and Colombia  
88 shows for 11 318 audience members  
47 workshops with 1 082 participants

### **CWB Canada**

6 projects in Canada, Haiti and Guatemala  
23 shows for 4 520 audience members  
45 workshops with 375 participants

### **CWB Finland**

2 projects in Finland and Hungary  
12 shows for 852 audience members  
9 workshops with 132 participants

### **CWB France**

7 projects in Occupied Palestinian Territories,  
Senegal, Madagascar, India and France  
113 shows for 12 829 audience members  
76 workshops with 560 participants

### **CWB Germany**

16 projects in Cambodia, Dominica, Turkey, Romania,  
Bolivia, India, Ukraine, Georgia, Tanzania, Namibia,  
Germany  
285 shows for 47 708 audience members  
32 workshops with 549 participants

### **CWB Ireland**

2 projects in Lebanon and Greece  
45 shows for 5 885 audience members

### **CWB South Africa**

14 projects in South Sudan, Democratic Republic of  
Congo, South Africa, Zimbabwe, Tanzania, Haiti,  
Kenya, Uganda, Malawi, eSwatini  
25 shows for 14 300 audience members  
8 workshops with 422 participants

### **CWB Spain**

16 projects in Burkina Faso, Ethiopia, Colombia,  
Lebanon, Ivory Coast, Ukraine, Angola, Jordan  
349 shows for 85 393 audience members  
387 workshops with 8 719 participants

### **CWB Sweden**

22 projects in Bangladesh, Sweden, India, China,  
Nigeria, South Sudan, Tanzania, Brazil, Rwanda,  
Philippines  
233 shows for 66 313 audience members  
292 workshops for 8 071 participants

### **CWB Switzerland**

2 project in Nepal and Switzerland  
40 shows for 2468 audience members  
27 workshops for 477 participants

### **CWB UK**

8 projects in Bangladesh, Greece, Jordan and  
Hungary  
56 shows for 34 021 audience members  
40 workshops with 2 25 participants

### **CWB USA**

11 projects in USA (Puerto Rico), Colombia, Balkans  
(Greece, Macedonia, Slovenia, Serbia), Mexico,  
Guatemala, Lebanon, Haiti, Myanmar  
201 shows for 46 969 audience members  
34 workshops for 986 participants





**Contact information**

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