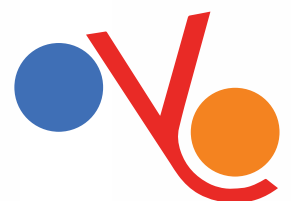


ANNUAL REPORT

2021





Ombetja Yehinga Organisation

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Mrs Rachel Coomer: Policies (incoming)
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OYO STAFF 2021

Philippe Talavera: Director
Cecilia Petrus: General Manager
Karolina Katumbo: Logistics Manager
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Sophie Janser: Dancer
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MESSAGE FROM THE DIRECTOR

Philippe Talavera
Director | Ombetja Yehinga Organisation



While each year comes with its challenges, there's no doubt that 2021 will remain for all a very different year. It might have been the second year of the COVID19 pandemic, and the country might have been more ready, the violent third wave during our winter took us all by surprise. While each year comes with its challenges, there's no doubt that 2021 will remain for all a very different year. It might have been the second year of the COVID19 pandemic, and the country might have been more ready, the violent third wave during our winter took us all by surprise.

In many ways between January and April it felt that the country was very hesitant. Few decisions were taken, some offices required all staff to be present while others were working from home. The country had some difficulties finding a new balance. Things started to move from April. Unfortunately, at the end of May, the third COVID19 wave started.

While some activities could still take place until mid-June, most projects came to a standstill until the end of August. The third COVID19 wave was dramatic, and many of us lost close loved ones. From September, projects could start again, but it was late in the year to catch up on the amount of time lost.

The COVID19 pandemic particularly affected dancers. They had, in 2021, only one tour in schools, end May/ beginning of June, in the Kavango East and West regions. After that, they took part in the ||Kharas Youth Performing Festival in September and had their only public performance at the Franco-Namibian Cultural Centre in November.

Keeping motivated when one cannot perform is difficult. Thanks to our partners, the dance troupe could still produce short video clips. They could also train new trainees and help them graduate as junior dancers. However, it has not been an easy year for them. We couldn't have survived 2021 without

our faithful partners. While we value all our partners, we would like give a special word of thanks to Stichting Horizon. Not only did Horizon continued supporting our project in the ||Kharas region, but upon hearing about the third COVID19 wave in Namibia they supported the dancers and allocated us an extra COVID19 budget. Their support has been instrumental in ensuring we could keep all the staff, dancers and dance trainees meaningfully busy during this crisis.

We would like to also thank all our 2021 partners. In alphabetical order, they are the Association of Diplomatic Spouses, ALIGN, the Debmarmine/Namdeb Foundation, the Embassy of the Republic of Finland, the Embassy of the Republic of Germany, the Ministry of Environment, Forestry and Tourism and GIZ the Prince Claus Fund, SouthSouthNorth, STAFE, UNAIDS and the Valentine Charitable Trust.

This year one of our greatest achievements was probably the success of our film 'Kapana'. This is Namibia's first gay love story and a brave production when one remembers that in Namibia sodomy is still a crime and same sex relationships are discriminated against. It was selected in 39 Festivals (38 of which took place in 2021, one of which will take place early 2022) and won six major prizes on four different continents.

Another great achievement was the ||Kharas Youth Performing Arts Festival. The Festival had been discussed since end 2019 and could finally materialise in September. It was the first time all the groups OYO works with in the ||Kharas region (Dream Team in Keetmanshoop, Karasburg, Koes and Noerdoweer) and the OYO dance troupe could meet, work together and learn from one another. It resulted in a grand performance that was presented in Keetmanshoop.

None of these milestones would have been possible without the dedication of

our staff. They have been tested in many ways – particularly as we are a much smaller structure and therefore must all diversify and become polyvalent. Cecilia Petrus, our General Manager and my right-hand, oversaw a lot of the day-to-day work. Production Manager Josua Homateni worked tirelessly to manage the dance troupe, all tours and productions across the country. He is also becoming a very talented cameraman. Project Coordinator: Youth Development and also in-house youth counsellor Nyandee Mbarandongo continued to inspire youth groups across Namibia. Karolina Katumbo supported Cecilia and managed the logistics of all our projects with enthusiasm. Our dancers were challenged in many ways but continued to work as hard as ever. As a director am blessed to work with such wonderful people and have enjoyed every moment with them.

Finally I would like to thank our Board of Trustees, Scholastika lipinge (chairperson), Sandy Rudd (vice-chairperson), Belinda Kabajani (finance), Rachel Coomer (policies), Carolin Guriras (marketing), Theopolina Kueyo (HIV and key populations) and Lendl Izaaks (media). The board too felt the pressure the current financial situation OYO is in. OYO is privileged to have a board that is engaged, passionate and supportive.

The question of sustainability is still one we struggle with. We were not sure at the beginning of 2021 we would survive the year, but we did. As we navigate through a very uncertain future, we remain committed to keep trying and keep pushing for better results. In a world that has been much divided by COVID19 and where people have gotten used to life in isolation, reaching out to the youth is more important than ever.

Philippe Talavera (PhD)
Director:
Ombetja Yehinga Organisation

2 | BACKGROUND INFORMATION

OYO is a Namibian Welfare Organisation (WO 199) established in December 2002, and officially launched in March 2003. It registered as a trust with the High Court of Namibia in 2009.

The organisation aims at using the arts - both visual and performing - to create awareness and mitigate the impact of the HIV/AIDS pandemic and other social problems such as domestic violence, rape, and the abuse of alcohol and other drugs amongst the youth of Namibia.

OYO's vision is to develop a society in which there is broad access to information and the arts. By developing their creative skills, young people empower themselves to make informed choices, and thus become more prosperous, increase their life expectancy, and improve the quality of their lives.

The organisation's values are:

- to be a listening and responsive organisation;
- to lead by example, striving for the highest standards;
- to be inclusive, regardless of race, gender, religion, ability, HIV status or sexual orientation;
- to retain our freedom to give accurate and relevant information, and to do so to the best of our ability;
- to behave in an ethical manner and to fight corruption and dishonesty;
- to support and encourage all people to assert their right to a voice;
- to ensure that everyone has the opportunity to learn;
- to promote creativity and innovation;
- to promote human rights for all;
- to promote excellence and pride in success; and
- to be apolitical, secular and non-judgmental.

“

OYO's application of a highly participatory... and learner-centred pedagogy represents a model of excellence and best practice.

*Hon. Nangola Mbumba, Minister of Education,
September 2009*

3 | HISTORY

The origins of OYO lie in the Kunene Regional Council. In 2000, teachers requested support for their attempts effectively and efficiently to integrate HIV/AIDS-related information into their school curriculum. In January 2001, the council officially launched a programme called Ombetja Yehinga, as part of the activities of the Regional HIV/AIDS Coordinating Committee (RACOC), Kunene Region. The project was extended for one more year in 2002.

By the end of 2002, the programme had been so successful that requests were received to expand it to the Erongo and Khomas regions. With this end in mind, the Ombetja Yehinga programme registered with the Ministry of Health and Social Services (MoHSS) as an NGO, and focused on the development of a proper work plan and philosophy, characterised by the slogan: Using the arts with young people to create social awareness. With the establishment of a head office in Windhoek and two

regional offices (in Erongo Region and Kunene Region), 2003 was an important milestone in the life of OYO.

Between 2003 and 2020, OYO was responsible for the following productions, publications and events:

- the magazine 'OYO, young, latest and cool' - its production stopped temporarily in March 2014 but resumed end 2015. Since 2018 however OYO has not produced any new issue but rather reprinted existing issues.
- regional tours and annual youth festivals with youth groups
- the plays and DVD series 'The hostel monologues' (2006), 'Five minutes of pleasure' (2007), 'We were young' (2009), and 'Sex and chocolate' and 'Teddy bear love' (2010)
- the dance shows 'The Namibian Odysseus' (2008), 'Fallen masks' and 'Modern love' (2009), followed by the creation of the OYO dance troupe (ODT), which has toured nationally and internationally (in South Africa, the UK and Germany);

the productions 'Should I know?' (2010), 'Don't leave me' (2011), 'Magda' (2012), 'I'm not alone' (in collaboration with Zimbabwean musician Leonard Zakata – 2010), 'Stigma' (2012), 'The dark Medea' (2013), 'He loved me' (2013), 'Ever since Helen' (2014), 'In and out' (2014), 'Teacher' (2015), 'Ania' (2015), 'Prison grove' (2015), 'Betrayed' (2016), 'Maria' (2016), 'the phantom of Namibia' (2016), 'Thiasus' (2017), 'to take or not to take' (2017), 'Always on my mind' (2017), 'the price to pay' (2018), 'Oxossi's betrayed' (2018), 'Ilithyia gone mad' (2019), 'Cold' (2019), 'Menarche' (2019), 'Let me be' (2020)

- the films 'A crack in the wall' (2008), 'One night' (2011), 'Now that I can talk about it' (2013), 'Panado girl' (2014), 'pap and milk' (2016), 'Salute' (2017), 'Kukuri' (2018) and 'Kapana' (2020) and the mini-series 'My best interest' Episode 1: 'Left alone', Episode 2: 'Stinky boy' (2012), Episode 3: 'Why can't I be like everybody else?' (2013), Episode 4: 'Crippled' (2014)
- the fashion theatre extravaganzas 'The fashion disease' (2003), 'Isolation' (2003), and 'Eros and Thanatos' (2005)
- the books 'Challenging the Namibian perception of sexuality' (2002), 'The hyena's disease' (with children from Kunene Region – 2003), and 'Our dreams, our hope' (with Braunfels Agriculture High School (HS) – 2004)
- the CDs 'Maturwisa Yehinga' (with the Putuavanga AIDS Awareness Club – 2003) and 'Vital' (with Namibian artists – 2004)
- the photographic projects 'The caring Namibian man' (2005), 'Still life' (2007), and 'There's no such thing' (2010)
- the condom exhibition 'Rubber soul' (2006).

OYO was also involved in various international youth exchange initiatives, culminating in 2008 in a performance at the renowned Peacock Theatre in London and in 2014 by the selection of the OYO dance troupe to the Commonwealth Youth Dance Festival

(only youth dance troupe from Africa to have been selected to the festival). As a result, the OYO Dance Troupe embarked on a UK tour in July 2014, performing in Leeds (Yorkshire Dance), Edinburgh (Dance Base), Glasgow (Commonwealth Youth Dance Festival – Tramway Theatre) and London (Unicorn). Other international tours of the dance troupe include the Netherlands (2018), Botswana (2018 and 2016), South African (2011), the UK (2009) and Germany (2009).

Awards and recognition include:

- the 2009 AfriComNet Chairman's Award to OYO's founder and Director for 'his outstanding contribution in HIV and AIDS prevention and impact mitigation through communication'
- the Special Youth Prize at the Lola Screen Festival, 2011, for OYO's DVDs 'Make a move' (2010), 'Sex and chocolate' (2011), and 'Teddy bear love' (2011)
- the award for Second-Best Youth Film at the Lola Screen Festival 2010, for OYO's DVD 'We were young' (produced in late 2009 and released early in 2010)
- the award for Best Male Actor in a Film (Dawie Engelbrecht, 'Now that I can talk about it') and Best Female Actor in a Film (Anna Louw, 'Stinky Boy') at the 2014 Namibian Theatre and Film Awards.
- The nomination of OYO's DVD 'Salute!' as Best movie Southern Africa, AMVCA 2018 and win of Best Actor Southern Africa for Adriano Visagie at the Sotigui Awards 2019, Burkina Fasso.
- The nomination of OYO's DVD 'Kukuri' as best movie Southern Africa, AMVCA 2020
- The win of OYO's DVD 'Kapana' as Runner up – best international film, audience award, Out on Film Atlanta LGBTQ film festival (USA, 2020)

4 | EXECUTIVE SUMMARY

Despite a challenging year due to COVID19, the cancelation of some projects and performances, OYO managed to remain relevant and make a difference in 2021. Thanks to the flexibility of its partners, despite a smaller income than previous years, OYO kept true to its mandate: educating young people using the Arts. Thanks to our dedicated team, this is what we achieved this year:

Growing strong in the ||Kharas Region

- A project to support young people in and out of school in the ||Kharas region
- Training of 15 young people from Noordoewer Youth Group
- Touring of the Noordoewer Youth Group in the ||Kharas region, reaching 11 schools, 2 communities and 2,724 people
- Organisation of the first ||Kharas Youth Performing Arts Festival with the Dream Team (Keetmanshoop), Karasburg, Koes and Noordoewer Youth Groups and the OYO dance

troupe

- Presentation of a combined performance to 3 schools, reaching 396 people

A project funded by Horizon

Girls in Schools

- A project in the Kavango East and Kavango West Regions, aiming at encouraging girls who enroll in schools to fulfil their right to education and complete their school year. The project worked with 22 schools
- Touring of the dance troupe to 17 of the schools, reaching 9,461 people
- Presentation of the DVD 'Kukuri' in 6 schools, reaching 2,058 people
- Official screening of the DVD 'Kukuri' to officials in Rundu
- In depth training of 1,292 learners using the OYO magazine
- Creation of girls clubs in each school and distribution of 1,200 reusable sanitary pads

- Organisation of 6 inter-generational dialogues, reaching 690 people
- Creation of three short clips released during an online event
- Creation of a call for action signed by over 250 people

A project funded by the Embassy of the Federal Republic of Germany in Namibia

Gentlemen and Supergirls

- A project in the Ohangwena and Omusati regions aiming at curbing the impact of Gender-Based Violence among young people and redefining gender norms.
- 12 schools selected and visited in each region
- Performance by the OYO dance troupe prepared
- Tshirt designed and produced
- Schedule of activities for 2022 finalised

A project funded by the Embassy of Finland in Namibia

Creating awareness about COVID19

- Production of 4 short clips addressing the importance of counselling with the OYO dance troupe. Clips shared on social media and with NBC
- Production of 3 short clips on teenage pregnancy with the OYO dance troupe. Clips shared on social media and with NBC
- Production of 3 short clips on gender-based violence with the OYO dance troupe. Clips shared on social media and with NBC
- Production of 3 short clips on mental health with the OYO dance troupe. Clips shared on social media and with NBC
- Clips seen by an average of 900 people on social

A project funded by Horizon

People with disabilities, HIV and COVID19

- Training of 4 young deaf people with the OYO dance troupe
- Production of 3 short clips with deaf dancers and the OYO dance troupe (COVID19 transmission and prevention, HIV and disability-friendly clinics)
- Sharing of clips on social media and with NBC

A project funded by UNAIDS

Producing documentaries on climate change:

- Official launch of the first episode on Namibia's Nationally Determined Contributions
- Production of six additional episodes on Namibia's Nationally Determined Contributions for the Ministry of Environment, Forestry and Tourism, with funding from GIZ (additional support provided by the Namdeb/Debmarmine Foundation for the shooting in Oranjemund). Training of three young people as presenters
- Production of a short documentary on the DCKN project in the Oshana region, on commission by UNAM, with funding from SouthSouthNorth

Support to the OYO dance troupe

- Recording of repertoire pieces ('Ilithyia gone mad', 'Bin Boy',

'A different me', 'teacher' and 'Ania') to safeguard them while the dance troupe cannot perform

- Invitation of a French dancer/choreographer, Krees, to manage an eight-days' workshop with the OYO dance troupe and create the piece 'Vie' on travel, expatriation and movement during the COVID19 crisis
- Presentation of the piece 'Vie' and OYO's piece 'A different me' in 4 schools in Windhoek, reaching 1,903 people
- Official premiere of the piece 'Vie', presentation of a solo by Krees and presentation of the piece 'A different me' at the Franco-Namibian Cultural Centre (FNCC) to 83 people
- Recording of the piece
- Organisation of 3 dance workshops at the FNCC
- Performance at a girls' camp in the Hardap region

Projects funded by Horizon, Prince Claus Fund and STAFFE

Young people reflect on projects involving boys and men to challenge violence against girls and women

- Interviews done with 10 respondents from two ministries and eight NGOs
- Interviews done with 11 beneficiaries from projects managed by five of the NGOs
- Organisation of a workshop with 30 young people to reflect on results obtained and pave the way forward

A project funded by ALIGN

Screening of OYO's film 'Kapana':

- 'Kapana' has been selected in 39 international festivals
- 'Kapana' won Best Feature Film, African Diaspora Cinema Festival (Italy), Best Feature Film, Black Star International Film Festival (Ghana), Best Narrative Feature, DC Black Film Festival (USA), Best Feature Film, Pride queer film festival (Australia), Best Director Feature Film, North East International Film Festival (UK) and the Kim Renders Memorial Award for Outstanding Performance for Adriano Visagie at the Reelout Queer Film Festival (Canada)
- One screening organised in Keetmanshoop, attended by 20 people
- One screening organised in Katutura, attended by 100 people
- One screening organised in Windhoek as part of the EU International Film Festival, attended by over 200 people

Submission to film festivals was made possible thanks to Valentine and the Namibian Film Commission

Counselling:

- 276 cases attended (187 using OYO's counselling line and 89 face-to-face)
- One counselling trip organised in the Kunene region
- Counsellor also attended tours in the ||Kharas, Kavango East and Kavango regions

Our counselling efforts are supported by the Embassy of Finland in Namibia, the Association of Diplomatic Spouses and Valentine Trust

5 | TOOLS USED BY OYO

The 'OYO, young, latest and cool' magazine is the oldest OYO project. The first issue was produced in 2002. It started as a 4-page newsletter and is now a 73-page glossy magazine.

Each issue addresses a different topic related to HIV/AIDS or sexual health. Magazine assistants – also called freelance facilitators – arrange meetings with schools to deal with the selected topic; they organise debates, create plays or hold discussion sessions, as appropriate. They help learners gain a thorough understanding of the topic and encourage them to express their views or concerns by making individual contributions in the form of essays, poems, stories or drawings.

Contributions are evaluated on the basis of their originality and content; the chosen work, together with expert opinions and other pertinent inputs, is then published. The published magazines are distributed free of charge to schools.

The model of the magazine has evolved over time. Nowadays, each magazine is divided into five chapters. Freelance facilitators are trained to facilitate the magazine. They are then allocated schools and organise five sessions: one per chapter. Learners who attend all five sessions then receive a certificate for attendance. This model is proving successful.

This year no new issue was produced. OYO however facilitated its magazine on teenage pregnancy as part of the 'Girls in Schools' project. The magazine remains an important tool used as prizes during the various tours of the dance troupe and youth groups.

5.2 | ABOUT THE OYO DANCE TROUPE

The OYO Dance Troupe is a branch of the Ombetja Yehinga Organisation Trust (OYO). Created in 2008, it followed on from the success of OYO's production 'The Namibian Odysseus'.

The dance troupe creates social awareness in young people utilising contemporary dance – in particular, physical theatre. The troupe creates performances for schools to address important social issues such as HIV/AIDS ('Should I know?', 'Choices', 'To take or not to Take' and 'What is love?'), stigma and discrimination ('Bin boy' and 'Stigma'), teenage pregnancy ('Teacher', 'Ania', 'The Dark Medea'), child marriage ('Maria', 'I have a choice') and gender-based violence ('Betrayed', 'He loved me' and 'The Moirai'). Each performance in schools is followed by a discussion with learners to ensure that the message is clear. Referral systems are discussed for those who need help.

The Dance Troupe is often commissioned to perform for high-ranking officials and advocate for specific issues. It has performed four times at the Namibian Parliament. It also performed at the Pan African Parliament in South Africa. The

Troupe performed in London in 2009 at the Peacock Theatre as part of the 'ctrl.alt.shift' project and gained international recognition in 2014 when it was invited to perform at the Commonwealth Youth Dance Festival in Glasgow, Scotland, in July 2014. It also performed at the Maitisong Festival 2016 and 2018 (Gaborone, Botswana) and was invited to premiere 'Trapped' in the Netherlands in 2018.

The dance branch of the organisation hosts international exchanges through its summer internship programme, giving a chance to young dancers from Europe and the United States to work with them for four weeks. All dancers learn from one another and share experiences while creating new and innovative pieces.

In 2021 the troupe mostly worked towards preserving OYO's repertoire. It created the piece 'Alive?' and produced various short clips. It benefited from a workshop with French Dancer Krees during which the piece 'Vie' was created.

5.3 | ABOUT THE OYO DVDS

Since 2006, OYO has produced various educational DVDs and developed a unique approach to inviting young people (18 to 23-year-old) and having them engage in writing workshops. Through sharing their own experience, workshop-participants develop stories that are relevant to the youth and can be developed into scripts by the OYO team; all films involve either children or young people.

Once the script is ready, auditions are held before four-to six-week-long workshops to train actors. A professional crew then captures the stories developed.

Once the DVDs are produced and ready for viewing, a tour of schools or communities in Namibia for screenings commences. Every screening is followed by a discussion with a trained facilitator, who first ensures that the audience has understood the main issues explored in the DVD, and encourages learners to talk about them. OYO's DVDs to date include 'Kukuri' on child marriage, 'Salute!' on HIV transmission in correctional facilities, 'Panado Girl' on teenagers living with HIV; 'Now that I can talk about it' on gender-based violence; 'Pap and Milk' on intergenerational sex; and the mini-series 'My best interest' on children's rights. This year OYO 'Kapana' received international acclaim while 'Kukuri' was used as part of the 'Girls in Schools' project.

5.4 | ABOUT THE OYO YOUTH GROUPS

OYO has since 2006 been working with unemployed out-of-school youth groups and trained them in theatre, dancing and singing. Training is always done under a specific theme

relevant to the youth of Namibia, such as HIV/AIDS, gender-based violence and teenage pregnancy. All training in the said disciplines include information and awareness on the theme

Once trained, usually over a period of five weeks, the youth are ready to present their performances. OYO then organises regional tours for them to perform in schools. The idea is not only to share the fruit of their work but also to promote their self-esteem. They can be seen as role models, which can also help them understand their worthiness and succeed in life. For many young people, the youth groups are a platform for them to identify and address personal issues before moving on and prospering in life. Activities in training and performing encourage participants to return to education or find a job. The certificate of participation awarded at the end of a project has assisted participants in securing a job.

In 2021 OYO supported youth groups in ||Kharas region. It worked for the first time with the Noordoewer Youth Group and organised the ||Kharas Youth Performing Arts Festival with the Dream Team, the Koes, Karasburg and Noordoewer Youth groups.

Past groups that benefited from OYO's work include those in Uikoms, Rundu, Grootfontein, Gobabis, Walvis Bay, Henties Bay, Uis, Bethanie, Eenhana, Oukongo, Ondobe and Outapi.

5.5 | THE PACKAGE USED

OYO believes that children and teenagers need to be reached more than once - to reinforce messages- using exciting mediums - to stimulate their attention - with simple, yet strong messages - to impact on their attitudes and behaviours. Over the years, OYO has developed a strategy using the arts and has developed packages. Once a theme is selected, all activities are focused on this specific theme during the months of implementation. Five sub-topics are then identified and they form the core of the package.

Tools are then created – usually three per package, among the following medium. The rationale for each tool is as follows:

- The Dance Troupe show allows OYO to reach an audience as large as a school body. It's a non-verbal form of community that is therefore accessible to all. Each piece is followed by a discussion that is moderated by a trained facilitator. The aim is to provide the basic information to as many learners as possible.
- The tour of the Youth group also allows OYO to reach an audience as large as a school body. It's a verbal form of community. Since the groups are from the local community, they can speak the local language and therefore interact with audiences in a language they can understand. Each piece is followed by a discussion that is moderated by a trained facilitator. The aim is to provide the basic information to as many learners as possible.
- The OYO magazine targets a group of 30 to 50 learners who are given a copy of the magazine and an hour per chapter to understand the topic. They are required to report to a facilitator after every of the five hours. This is to ensure that a core group of learners have in-depth knowledge and had undertaken a series of activities that promote a change in their attitude and behaviour. It is expected they will later share their copy of the magazine with other learners.
- The DVD allows OYO to carry out another session of information dissemination, specifically with learners staying in hostels as they are more vulnerable due to the absence of parental guidance.
- The girls' camps allow to target female learners specifically and create safe spaces where girls can share, learn from one another, reflect and plan.
- School competitions: particularly popular with the San Matter project, they allow the schools to take active ownership of the project and engage learners in a way that is fun.

While the tools may vary depending on the projects, one principle remains: visiting the same school more than once to reinforce messages effectively.

6 | GROWING STRONG IN THE ||KHARAS REGION

For the past six years, OYO has been working with out-of-school youth groups in the ||Kharas region. While the program year six had been disrupted because of the onset of the COVID19 pandemic, OYO had managed to continue involve the youth in the region in activities.

In 2021, the program was designed to:

- First prepare the long awaited ||Kharas Youth Arts Festival. The festival represents the culmination of work done with the youth groups in Keetmanshoop, Koes and Karasburg;
- Work with and tour the youth group in Noordoewer

The ||Kharas Youth Arts Festival was planned to coincide with the visit by Horizon. It had been postponed from 2020 to February 2021. However, in February 2021 regulations made it impossible for the Horizon team to travel to Namibia. It was then decided to start instead with the Noordoewer Youth Group and postpone the festival to June 2021. With the arrival of winter, Namibia had to face a dramatic third COVID19 wave. As a result, the festival was postponed once again to end September. It could then be planned once again to coincide with the visit by Horizon.

This report will summarise activities undertaken and results obtained.

6.1 | TRAINING OF THE NOORDOEWER YOUTH GROUP

OYO had a one-week introduction with the youth group last year. The group seemed committed and asked OYO to become part of the program. OYO therefore organised three weeks workshop with the group from 01 to 19 February 2021. The group was trained by Njandee.

It was the first full youth workshop (full three weeks) with young people since the beginning of the COVID19 crisis. The main challenge was therefore to find ways to manage the workshop, create a show, train the youth while keeping safe. The training space in Noordoewer being small, most of the training happened outside. The facilitator imposed a strict routine. The youth trained with masks and often sanitised.

The training started off slowly. On the first day only 12 youth attended. Some young people had expectations that OYO would pay them to attend the workshop, so defining expectations was important. In particular the young people indicated that they wished the training would focus more on entrepreneurship skills and less on issues such as alcohol and drug abuse. This was an interesting lesson learnt for OYO.

While week one was slow, week two and three were better. The group has good support from the village council and local school. In the mornings the group rehearsed in the boardroom of the village council and in the afternoon at the school hall.

Daily attendance was between 12 and 17 youth. The youth group managed to create a show that is well structured:

- Warm up dance
- Introduction dance
- Drama: learners at school discriminate a girl they call 'lockdown pregnancy girl' and a girl who had COVID. The girl who had COVID has suicidal thoughts but his stopped by her mum who reports the discrimination to the principal. Meanwhile one of the girls who discriminated likes going to the club and ends up catching COVID and giving it to her mum who has high blood pressure and passes on.
- It is mixed with songs giving messages about wear your mask, sanitise, wash your hands and dances including the mask dance and wash wash dance, both adapted to the group



Noordoewer Youth Group preparing for their show



Noordoewer Youth Group preparing for their show

The show is mostly in Afrikaans. It is funny and witty and has a good energy. It is simple and to the point.

6.2 | TOUR NOORDOEWER YOUTH GROUP

The group started by having a couple of performances in Noordoewer from the 19 February. Organising the tour was challenging, due to COVID19 regulations.

While the schools had re-opened end January, most schools, in order to decrease the number of learners attending each day, have adopted a rotating system where children go to school only one day out of two:

- Some schools have divided by grade: for example, on Monday grade 8 and 10 go to school while on Tuesday grade 9 and 11 go to school.
- Other schools have divided each class in two. On Monday grade 8a, 9a, 10a and 11a go to school while on Tuesday it is grade 8b, 9b, 10b and 11b.

The OYO traditionally planned its tour to go to all corners of the ||Kharas region. It would for example be on Monday in Lüderitz, on Tuesday in Rosh Pina and Oranjemund, on Wednesday in Karasburg, etc. If OYO had followed that model, it means that only half the school would benefit from the performance. Learners present on Monday in Lüderitz would benefit, but those not at school would entirely miss the performance.

OYO therefore decided against visiting all the school, but rather reach all the learners in a given school. It meant in most schools organising two performances. While a few schools agreed in the afternoon to call all the learners, provided the performance would be outdoors, most schools preferred to keep their divided routines. As a result, OYO did not visit the whole region (in particular the area Luderitz, Rosh Pina and Oranjemund was excluded from the tour, because of distances).

Summary performances by the Noordoewer Youth Group

School	Learners		Youth		Adults		Total
	Female	Male	Female	Male	Female	Male	
Noordoewer SSS group 1	57	58	0	0	1	7	123
Noordoewer SSS group 2	48	38			1	7	94
Noordoewer community 1	15	8	27	16	11	13	90
Noordoewer community 2	10	8	17	22	10	7	74
Noordoewer community 3	4	8	15	19	20	14	80
Ernst Jager CS group 1	87	77	0	0	9	7	180
Lordsville SS group 1	138	142	0	0	12	8	300
Karasburg CS	70	30	0	0	2	0	102
Ernst Jager CS group 2	119	113	0	0	11	14	257
Lordsville SS group 2	141	138	0	0	12	8	299
Suiderlig SS	100	93	0	0	1	1	195
Kaitsi Gubeb CS	76	96	0	0	1	0	173
PK de Villiers SS	87	21	0	0	2	1	111
Adam Steve CS	70	60	0	0	4	3	137
Oosetrheim CS	45	24	0	0	2	0	71
JA Nel SS group 1	47	30	0	0	1	1	79
JA Nel SS group 2	41	30	0	0	1	1	73
St Therese SS	72	72	0	0	1	1	146
Tses community	15	36	25	35	15	14	140
	1242	1082	84	92	117	107	2724



The group performing a song

The performances in Noordoewer took place on 19 and 20 February, before departure. This allowed the group to spend more time in the other areas. In total 2,724 people saw the show by the dance troupe.

The OYO's director was present 22 and 23 February. He could assess how the group was performing but also since it was OYO's first tour since the onset of the COVID19 pandemic, assess how such work could continue in schools.



An extract from the drama

Performing during a pandemic (even if February was a relatively safe month after the second COVID wave) is challenging. If schools were to continue the system of half groups each day, it would mean that one needs to spend twice as much time as before to reach all the youth – which would make each activity twice as costly. Most performances could take place outdoors, which was a good thing. However maintaining social distancing is challenging. Overall though the director was satisfied by the work done with the youth group and the management of performances by the production manager.

The performances in Noordoewer were well received and helped explain to parents what the work was all about. Both the local school and community enjoyed the performance. The performances in Karasburg were well received and the youth could meet with the Karasburg Youth Group. It was a good opportunity to start a link between the groups.

Because the performance cannot disturb school hours, one performance takes place right after school at 13h00 and the other takes place in the afternoon. The afternoon performance can be for the whole school if the school has a study system whereby all learners come back, or only for hostel learners if

the school has a hostel and day learners don't come back after lunch. In the schools with hostels, the performance never reaches the day learners. It has always been an issue for OYO, as most learners then miss out on the event. In times of COVID it is not a problem to target smaller groups, but – as Karasburg Combined School mentioned – it is a pity some learners are not getting the message.



The group performing the Mask dance

The last two days of the tour were disturbed. One of the schools to be visited, J.A. Nel Secondary School, had cases of learners who had been contact of COVID positive people. Some learners had gone for the COVID test and were isolated. As a result, the team could only meet with a small number of learners. At St Therere Secondary School a few learners had tested positive and were isolated. The team could again only meet with some learners at the school and had to keep its distance. The facilitation was a bit more difficult, but could still happen.

During the tour the group had a chance to meet with some of the other groups from the ||Kharas region. In Karasburg, Keetmanshoop and Koes some of the group members came to the school to watch the performance and meet with the group. Due to COVID regulations, it was not possible to organise a mini-workshop or proper meet-and-greet event. However, the visit by the Noordoewer Youth Group was used as an opportunity to meet and motivate the other groups.

After the show three members of the Noordoewer Youth Group (two girls and one boy) were invited to a workshop with the OYO dance troupe. The two girls benefited from a one-week workshop while the boy stayed a month. They all find it difficult, as it is from another level compared to the youth group. OYO would have invited the boy to join the training program, as he was talented, but he didn't have accommodation in Windhoek and was afraid the training would be too difficult for him so he declined the invitation and returned to Noordoewer.

6.3 | FOLLOW UP FROM THE NOORDOEWER YOUTH GROUP TOUR

The group had prepared a program for its activities after the tour. Between March and May, the group was quite active trying to raise funding. In March, they raised funds to help the group member who was attending the training with the OYO youth group in Windhoek. After that, they kept organising fundraising activities such as a car wash in order to buy food for old people in the community.



Organising a car wash...



...To later spend time with elders in the community

With the onset of the COVID19 third wave, activities stopped.

6.4 | PREPARATION FOR THE FESTIVAL

The festival – originally planned for February, had been first postponed to June. However, in the beginning of June the third COVID wave started in Namibia. It soon became obvious that it would not be possible to organise the festival. OYO visited the group to discuss the situation and motivate them to wait further until September and better days.

Once regulations started to relax mid-August, OYO decided to proceed with the preparation of the festival. It was originally planned to spend one week with each group before the festival (scheduled for February) and one week with each group few months after the festival, to assess how groups would be doing. With the festival in September, it was not possible to plan another visit few weeks later. Also, groups such as Karasburg, Koes and Keetmanshoop had last been visited in October 2020. After discussion with the groups, it was agreed that one week would not be enough to prepare the festival. Only Keetmanshoop Youth Group has been quite active, since a former OYO youth development officer, Ivan 'Fly' Mueze now lives in Keetmanshoop and works with the youth.

The following was therefore organised:

Week	Njandee	Cecilia	Joshua
06-10 September	Rehearsals week 1 Karasburg		
13-17 September	Rehearsals week 1 Keetmanshoop	Rehearsals week 1 Koes	
20-24 September	Rehearsals week 2 Karasburg	Rehearsals week 2 Koes	Rehearsals week 1 Noordoewer
27-30 September	Kharas Youth Arts Festival		

With this model:

- The two groups that had not been visited in a year (Karasburg and Koes) could benefit from two weeks rehearsals.
- The two groups that had received support this year (Keetmanshoop with Fly and Noordoewer with OYO) could benefit from one-week rehearsals.
- Since Noordoewer had stopped activities at the onset of the COVID19 third wave, it was felt that involving them in the festival would be beneficial.

Each group was tasked to work on the issue of alcohol and drug abuse and create one song, one dance and one short drama. The show is supposed to be 10 minutes maximum. Each group is also tasked to prepare a presentation for the festival (who they are, what their objectives are, etc.)

In Karasburg rehearsals went well. 15 youths attended the first week and were excited to see OYO back. As with 2020, the group receives good support from the Karasburg Village Council and also good support from the local police. The local police invited on Friday 10 September the group to patrol with them, so they could address underage children who are in bars.

In Keetmanshoop the rehearsals went well. The group had been very active before the COVID19 third wave but had already started to plan some activities. The group receives support from the youth centre and Fly and has that added advantage compared to other groups. 13 members attended the rehearsals.

In Koes it was more difficult to start the group. The group has always been more difficult, since unlike in Karasburg or Noordoewer they have less support from the Village Council. Also, there are political issues in the village between the Council and the Church which makes it difficult. However, between 8 and 10 young people attended the first week and Cecilia was pleased with their work. She even mentioned that at the end of week 1 they had produced too much material and will have to select the best parts week 2 in order to stick to the 10 minutes.



Rehearsals



With the local force before the patrol



Dancing in Keetmanshoop



Writing the script

In Noordoewer the beginning of the workshop was difficult. 10 young people attended. It was clear that COVID19 had dispersed the group. Some of the old members had left and no activities had resumed since August. The two group leaders were not present any longer – the girl because she was pregnant and the boy because he had found a job. However, the group, with new members, attended the training and prepared a strong presentation for the festival. During the weekend preceding the festival they received the visit from Jan and Rena from Stichting Horizon. They presented their show during a small community event and presented their group.

6.5 | THE ||KHARAS YOUTH ARTS FESTIVAL

On Monday 27 September the long-awaited festival started. OYO would like to take this chance to thank the Ministry of Sport, Youth and National Service that provided transport for the Karasburg and Koes group to travel to Keetmanshoop and provided accommodation at the Multi-Purpose Youth Centre. The OYO dance troupe and director arrived on Sunday 26 September, the Dream Team (Keetmanshoop), Dakaza (Karasburg) and Noordoewer youth groups were all present on Monday by 11h00. The Koes Youth Group was delayed but arrived at 13h00. Jan and Rena from Horizon joined at 13h30.

Monday morning the groups present go to meet each other during games. In the afternoon each group go the chance to present its work. Each group had been tasked to prepare a dance, a song and drama on alcohol and drug abuse. Following the presentations, the director divided the groups in three:

- Some members from the Dream Team taught their dance to some members from Koes and some OYO dancers
- Some members from the Noordoewer Youth group taught their dance to some members from Karasburg and some OYO dancers

- Some members from the Koes Youth group taught their song to members from all the other groups and some OYO dancers.

After that all the groups learnt the song from the Noordoewer Youth Group. In the evening, the groups watched a DVD OYO had done with another youth group.



The group performing a song

On Tuesday morning the different groups had a chance to polish what they had learnt. The OYO director then put up a show with the following elements:

- 'Ilithyia gone mad' – an OYO dance troupe piece
- Song from the Koes Youth Group (with members from all the other groups and some OYO dancers)
- Drama from the Koes Youth Group
- Dance from the Dream Team (with members from Koes and some OYO dancers)
- Song of Noordoewer with everybody
- Drama from the Karasburg Youth group
- Dance from the Noordoewer Youth Group (with members from Karasburg and some OYO dancers)
- Message from the Dream Team
- Message from the Noordoewer Youth Group
- 'Thiasus' – an OYO dance troupe piece
- Repetition of the song from Koes Youth Group with the whole group

Putting the show together went smoothly. A dress rehearsals took place in the afternoon, followed by a performance at J.A Nel Secondary School. Two more performances took place the following day.

Table of amount of people reached

School	Learners		Adults		Total
	Female	Male	Female	Male	
J. A Nel SS	92	52	1	2	147
Suiderlig HS	50	60	11	10	131
P.K de Villiers SS	70	38	3	7	118
	212	150	15	19	396

Due to COVID regulations at the time (public gatherings were limited to 100) OYO had to be careful not to involve too big groups.



OYO dance troupe at J.A Nel SS



OYO dance troupe at Suiderlig SS

The shows were very well received in schools. The audiences enjoyed the mix of dance, songs and drama and the variety of messages:

- 'Ilithia gone mad' focused on one possible consequence of partying (teenage pregnancy leading to illegal abortion)
- The drama from the Koes Youth Group focused on an alcoholic mother neglecting her child
- The drama from the Karasburg Youth Group focused on a man starting to drink after he lost his job
- 'Thiasus' focused on drinking while at school leading to cheating, jealousy and ultimately violence

At the end of the performance audiences were invited to answer questions to win OYO magazines and Tshirts.



The group at P.K de Villiers SS



The Dream Team dance with guests

Besides the performances on Wednesday morning the groups had a session with Annelien Van Wyk, Youth Development Officer for the MSYNS. They could learn about opportunities available to them and ask questions on how to access services. Following the meeting, each group went back to their plan to assess how they could incorporate what they have learnt into their plans. In the evening, the groups brainstormed on how to interlink activities. The following was agreed upon:

- The groups will make use of the training opportunities offered by the ministry (training on leadership and training on entrepreneurship) – the groups should receive the training together in Keetmanshoop so they can have further opportunities to meet and network;
- The groups should try and raise additional funding to organise more inter-group exchanges. The ministry can provide them with transport so they will have to fundraise for the cost of accommodation and food.

The OYO dance troupe had to depart on Wednesday evening, due to another performance on Thursday at 11h00 (for the Ministry of Health and Social Services in the presence of the Honourable Minister). On Thursday morning the groups consolidated their plans, created whatsapp groups for their

leaders and exchange contacts. They committed to work together and motivate one another to try and make a difference in their region.

The groups found the festival inspiring. It was their first time to spend such time together, and they also valued the Dance Troupe, whom most admired, taking time to be with them. They also particularly valued the presence of Horizon's representative. They felt it is rare people come and take an interest in them, and knowing Jan and Rena had come all the way from Germany lifted their spirits. At the end of the festival, the groups created a whatsapp group to keep in touch and share what they are doing. They felt that by seeing what other groups are doing would motivate them too.



Jan and Rena from Horizon Trust, Germany attending a performance

6.5.1 | ACTIVITIES POST FESTIVAL

Following the festival, the groups undertook the various activities they had planned. Those included:

- The Koes Youth Group benefited from a 10 days' workshop from TaRL. Originally scheduled for October, it was then postponed to November. The aim of the workshop is to help them implement after school programs with learners
- Karasburg organised a weekend braai to raise funds for the group. They organised a teenage pregnancy campaign, visiting schools to talk to learners about the importance of not coming back in 2022 pregnant. They also took part in a cleaning campaign organised by the Karasburg Town Council. Finally, the performed performed at the local school on drugs/ alcohol and GBV and organised a beauty pageant to talk about GBV in Karasburg.
- Noordower Youth Group started with an after-school program, keeping primary school children entertained while helping them with their homework. They also

prepared a show on teenage pregnancy to be presented before schools close.

- The Dream Team performed at an event at the old age home, in the presence of the Hon. Governor. They also performed at the premiere of a documentary locally made by the local Universal Church and they continue supporting the Multi-Purpose Youth Centre (MPYC) activities.



The dream team about to perform



Karasburg members cleaning the town

The groups are still busy organising the training on leadership and/or entrepreneurship mentioned by Ms van Wyk. The MPYC will provide the training, accommodation and transport but the groups have to organise food. It is important for OYO that the groups also manage to organise activities on their own and are not dependent on OYO/Horizon. The groups submitted various proposals, to their respective councils and local businesses.

6.6 | CONCLUSION

The program has been challenged because of COVID, since it was supposed to happen as follow: the festival with the Dream Team, the Karasburg and Koes Youth groups and the OYO dance troupe followed by one week workshop for each group, followed by the training of the Noordoewer Youth Group and their tour.

In actual fact the festival was postponed twice (from February to June and from June to September). OYO started with the training and touring of the Noordoewer Youth Group, visit the groups before the festival and finally organised the festival. Since the Noordoewer Youth Group had been trained, it felt it would be difficult not to involve them in the festival.

The new program was successful, all the planned activities happening. In the end the festival was bigger (one more group) and really successful. Participants enjoyed the opportunity to meet, network and links were created both withing groups and with the MSYNS. Each group has a stronger workplan that is implementable. It was also a great opportunity for the representatives from Horizon to see the groups in action and spend two days at the festival. The festival is an expensive activity that cannot reach all the schools in the region – only the Keetmanshoop schools can benefit. But while it doesn't fully benefit the schools, it is instrumental for the groups. It is a great motivation for the young people involved.

OYO is proud it could make a difference during those trying times and would like to extend its gratitude to Stichting Horizon for going an extra step and making it possible. We truly value this support.



The dance troupe showing lifts



The four groups on stage

7 | GIRLS IN SCHOOLS PROJECT

'Girls in schools' is a project to encourage girls who enroll in schools in the Kavango East and West regions to fulfill their right to education and complete their school years by addressing stumping blocks such as child marriage. The regions had experienced in 2020 a huge increase in teenage pregnancy and school drop-out due to the lockdown and closing of schools (522 teenage pregnancies and 4,426 school drop-out in Kavango West and 520 teenage pregnancies and 2,951 school drop-out in Kavango East – amounting to 29% of all teenage pregnancies in the country and 24% of all school drop-outs in the country). The Kavango regions are also the regions with the highest rate of child marriage according to the Ministry of Gender Equality and Child Welfare National Formative Study on Child Marriage released in 2019.

Poor educational attainment, poor sexual and reproductive health outcomes, physical, emotional and sexual abuse, deprivation of childhood experiences and abandonment by husbands are some of the reported consequences of

early marriage. Children who are married do not finish their education. They are expected to become household wives and mothers, not doctors or lawyers. There is no way Namibia will achieve the United Nations Sustainable Development Goal (SDG) 4, which aims to ensure inclusive and quality education for all and promote lifelong learning by 2030 if girls as young as 12 drop out of school to become wives. Child marriage is internationally recognised as a gross violation of human rights.

This project suggested a series of interventions in the schools with the highest rate of drop-outs to work with girls and improve the situation on the ground. It is taking place amidst the COVID19 pandemic.

7.1 | PREPARATORY VISIT

In order to ensure all the schools and stakeholders involved understand the project, the project lead and youth counsellor organised a one week visit from 11 to 17 April 2021. During the

visit, they introduced the project to:

- All the schools selected to be part of the project
- The directors of education and their teams in the Kavango East and Kavango West regions
- The regional councils of both Kavango East and Kavango West

In particular with the schools a whatsapp group was created to make communication easy. In April as COVID19 cases were low, the project was welcomed. The program for the year was agreed upon. During the meetings, teachers and principals confirmed that the two leading causes for girls to drop out of school were indeed teenage pregnancy and child marriage. However, they also mentioned that in 2020 COVID19 has also been a reason. Many learners fell pregnant during the school lockdown while others never returned to school in 2021.

7.2 | SENSITISATION OF LEARNERS WITH THE OYO DANCE TROUPE

In April and May the OYO dance troupe worked on pieces to address the main two stumping blocks that were identified. The following pieces were prepared for the tour:

- 'Maria' and 'I have a choice' looking at teenage pregnancy. In the first piece, 'Maria', the girl who is forced to get married drops out of school and gets stuck in life at the village while in the second piece 'I have a choice' the girl reports the issue to a teacher who then helps her to come back to school.
- 'Teacher' looking at teenage pregnancy and falling pregnant while being a school girl.



Performing 'teacher' in a school hall

The tour of the dance troupe was scheduled from 31 May to 12 June. As the date grew closer, the number of COVID19 cases increased. The original plan was to invite the surrounding communities to attend the event and start a discussion with learners. In light with the early onset of COVID19 wave 3, it was decided to cancel the community involvement and only focus on schools.

COVID19 regulations changed on 01 June just as the tour had started and OYO asked each school to decide how to engage. Four schools with large numbers of learners asked OYO to come twice, so that the groups could be divided in two. A couple of schools asked to only involve learners remaining in the hostel, since that cohort lives together anyway. OYO kept monitoring COVID19 cases during the tour. Numbers were regularly low in the Kavango East and West regions at that time.

Summary table number of people reached

School	Learners		Adults		Total
	Female	Male	Female	Male	
Kandunda Kaseta CS	87	100	7	9	203
Omega CS	270	300	7	4	581
Martin Ndumba SS	450	500	4	3	957
Ndiyona CS	320	280	9	11	620
Elias Neromba SS	122	115	7	5	249
Shambyu SSS group 1	80	130	3	4	217
Rundu SSS group 1	110	40	5	4	159
Shambyu SSS group 2	23	35	3	2	63
Rundu SSS group 2	180	120	25	15	340
Dr Romanus Kambungu SS	219	153	2	4	378
Levi Hakusembe SS	216	240	1	0	457
Maria Mwengere SS	302	353	2	2	659
Bunya CS	322	310	27	16	675
Kasivi CS	182	158	2	8	350
Nkurenkuru CS group 1	255	224	12	28	519
Kahenge CS	205	215	1	4	425
Rupara CS	300	290	11	10	611
Olavi Shivute CS group 1	230	236	20	11	497
Olavi Shivute CS group 2	233	238	20	11	502
Himarwa Ithete SS	200	314	4	2	520
Nkurenkuru CS group 2	243	230	3	3	479
	4549	4581	175	156	9461

The OYO dance troupe had strict hygiene rules before and during performances. They also were to avoid contact with learners after the show. It was not always easy to enforce, as learners love the dancers and usually want to go and chat with them. However, the rules were mostly followed and no dancer got infected during the tour.



Facilitating the pieces with learners

Learners were asked to keep their masks for the duration of the event and to maintain social distancing. Maintaining social distancing was not always easy, in particular in schools where it is not always the norm.

The dance troupe had not performed in the region for over two years and both learners and teachers were awaiting this activity. The group was always well received and feedback from teachers and learners was always very positive. For example:

- Report from the Production Manager at Omega Combined School: 'The performance started and the H.O.D was present throughout and I could tell from where I was standing that she's following and impressed by what she was seeing on stage. The learners well answered the questions and the H.O.D at the end indeed came back to me and acknowledged that she didn't expect that and she's glad she stayed till the end of the program. The principal and most of the teachers were present for the program and highly appreciated the effort that we are putting in to make sure that no child is left behind and that they're all equally educated'.
- Report from the Production Manager at Elias Neromba Senior Secondary School: 'The event was supposed to be only for the grade 11's but after setting up the rest of the learners didn't want to go back home and we ended up presenting to all the learners that were present for the day. The message was well received and most of the teachers were present including the principal and they were very happy with the program that they asked the counsellor to return the next day for more counselling.'
- Report from the Production Manager at Dr Romanus Kambungu Secondary School: 'The school has special needs learners and when the present teachers saw the first piece they couldn't hide their relieve as the presentation was understandable by both the deaf and non-deaf learners and they could also answer the questions asked by Cecilia through their translator.'

In most cases girls were shier than boys and getting the girls to participate was challenging. One exception was Olavi Shivute Combined school, where on the contrary boys were very shy and hardly participated.



Performing on school grounds

During the tour, the production manager and dancers could see the need for the intervention, and at times felt that having started in April with the tour being only in June (while schools opened end January) might have been a bit too late already. For instance, in Nkurenkuru Combined School the production manager remarked that 'while I was busy setting up I saw about 3 school girls at different times crossing and they were pregnant. That was quite alarming and shocking for me, not even 10 minutes in the school and already 3 girls pregnant. I had to replan my facilitation to be franker on teenage pregnancy/early sex but at the same time encourage the pregnant ones to continue with their education and not illegally try and abort their pregnancies'.

At Himarwa Ithete Secondary School he learnt the following: 'The learners look bigger compared to the other schools and the teachers informed us that teenage pregnancy is on an increase at the school. Apparently, the older boys are taking advantage of the younger girls and in some cases the older girls are seducing the male young teachers'.

The OYO director attended the tour from 03 to 05 June to monitor the activity. In his visit to Rundu Secondary School he noted 'learners reacted very strongly to the pieces, especially to 'Maria' that brought tears to some learners. Some learners next to me actually cried at the end of the performance. The dancers had improved and the pieces were actually well executed. Overall, the performance was of high quality'.

He could confirm some of the findings from the Production Manager. For example, at Levi Hakusembe Secondary School

he noted that 'In this school, girls were extremely shy and most questions were answered by boys. Cecilia found it difficult to get the girls to participate. The teacher at the end confirmed it was a trend in the school and that even in class mainly boys participate. Female learners are tasked with cleaning the hall, etc and it seems that gender norms in that school is a problem. While the school tries to encourage girls to participate, they find it difficult and the teacher felt it was the reason why the school experiences lots of teenage pregnancies.'

While the tour didn't happen under the best of circumstances, and by mid-June it was becoming clear Namibia was indeed entering its third COVID19 wave, the group managed to reach 9,461 people of which 9,130 were learners.

During the tour the OYO youth counsellor was present and could offer on-the-spot counselling. This was most appreciated in most schools, with some schools even asking for the counsellor to come a second time. 44 children received individual counselling (29 girls and 15 boys). 19 of the cases were linked to teenage pregnancy.

7.3 | SENSITISATION OF HOSTEL LEARNERS WITH THE DVD 'KUKURI'

Learners living in hostels are more vulnerable, as they are far from parental guidance. In some of the hostels OYO organised screenings of 'Kukuri', our film on child marriage. The idea was to have an in-depth discussion with learners in the hostels.

School	Learners		Youth		Adults		Total
	Female	Male	Female	Male	Female	Male	
Martin Ndumba SS	198	200	0	0	0	2	400
Rundu SSS group 2	80	80	0	0	3	1	164
Omega 1 community	10	15	25	26	30	15	121
Maria Mwengere SS	280	340	0	0	1	1	622
Kahenge CS	104	120	0	0	4	3	231
Himarwa Ithete SS	200	314	0	0	4	2	520
	872	1069	25	26	42	24	2058

2,058 people attended the DVD. In Omega OYO had previously shown the DVD at the school. It therefore decided this time to rather show the DVD in the community. Of the 2,058 people who attend the screenings, 1,941 are learners, of which 1,069 are girls.

7.4 | TRAINING OF LEARNERS USING THE OYO MAGAZINE ON TEENAGE PREGNANCY

The OYO magazine on 'teenage pregnancy' was first produced

in 2017 and needed to be updated. The cover, editor's note, a section on myths and a section on contraceptives were updated to include accurate information. Two posters were replaced, to include information about the OYO counselling line and the DVD 'Kukuri'. Some photos were also changed to make the magazine more relevant. OYO got some additional funding from UNESCO and could print additional copies. The magazine was printed in May. OYO printed 7,500 copies.

7.4.1 | TRAINING OF MAG FACILITATORS

OYO trained four facilitators from 27 to 30 May in the Kavango region. Our training was divided in the following sections:

- Understanding the various sections in the magazine
- Getting in-depth training on specific issues such as the female sexual cycle and PrEP
- Preparing facilitation tools
- Practical: facilitating in front of the group to get comments and corrections.



Training facilitators at the youth centre

Two of the facilitators had already worked with OYO while the other two were new. The training went well and facilitators were ready to start on 31 May.

7.4.2 | FACILITATION IN SCHOOLS

The facilitation is divided into 6 sessions:

- Visit 1 to visit 5 happen in a row (either from Monday to Friday or over 2 weeks, depending on the school set up)
- Visit 6 happens two weeks after visit 5 and serves both as a conclusion and as an evaluation.

Each session lasts one hour.

A program had been agreed upon with the schools. Facilitators started in the schools the week of 31st May and were monitored by Cecilia Petrus, project leader. The first sessions went well but from middle of June it became harder. Some schools started to experience some COVID19 cases and others got scared and stopped all extra mural activities. As a result:

- Some schools got all visits 1 to 6 before the schools closed end June

- Some schools started with visit 1 before the schools closed end June. They did between 1 and 4 visits but then the project was interrupted until schools reopened in August. They could only finish the missing session the second half of August.
- Some schools got all visits 1 to 6 after the schools reopened in August.

When the schools re-opened in August grade 10 and 11 started earlier but the other grades only resumed from 16 August. Some schools were then scared to welcome extramural activities. OYO decided to first complete the schools that had started in June before proceeding with the others. However, it was then not possible to finish all the schools on time for the intergenerational dialogues.

Summary table on magazine facilitation

Schools that completed ALL visits before schools closed end June 2021	Olavi Shivute CS	4.5
	Kahenge CS	
	Rupara CS	
	Kasivi CS	
	Omega CS group 1	
Schools that started with the magazine in June but only completed it after schools re-opened in August	Shambyu SSS	5.5
	Sarasungu SSS	
	Bunya SSS	
	Himarwa lithete CS	
	Maria Mwengere SS	
Schools that completed ALL visits between schools re-opening (04 August) and the intergenerational dialogues	Nkurenkuru CS	2
	Ndiyona CS	
Schools that completed ALL visits after the intergenerational dialogues	Levi Hakusembe SS	5
	Martin Ndumba SS	
	Dr Romanus Kampungu	
	Rundu SS	
	Elias Neromba SS	

This introduced a bias in the project as not all children got the information before the schools closed. The closure of schools from end June to 05 August was not planned. Yet in 2020 it is when schools had closed that most teenage pregnancies happened. Unfortunately, while all the schools could benefit from the dance troupe intervention before schools closed not all could benefit from the magazine.

To receive a certificate, a learner needed to have attended at least 5 out of the 6 sessions. All in all, 1,292 learners received their certificate, of which 814 are girls. 12 of the schools had completed the cursus before the intergenerational dialogues, as per the workplan, while 5 completed it after.

7.4.3 | EVALUATION OF THE MAGAZINE.

OYO is partnering with McGill University in Canada to evaluate the impact of the magazine. At the beginning of the first session

attendees are given a questionnaire to evaluate their knowledge and attitude. At the end of session 6 they are given another questionnaire with the same questions (to evaluate if any knowledge has been gained or any attitude changed) and some added questions to assess which part of the magazine learners preferred/ learnt the most from.

The questionnaires are anonymous and voluntary – participants are recorded using a code. No names appear on the questionnaires. The questionnaires are then scanned and sent to McGill university. It was felt that it would be useful to have an external evaluation rather than an internal one.

Unfortunately, the COVID19 situation has introduced a bias, with some schools receiving visits 1 to 6 as originally scheduled and others having started before the winter break and finished in August. Also, in June as schools and learners were becoming increasingly concerned about COVID19, it might have introduced another bias (were learners fully concentrating on the sessions organised or rather thinking about COVID19?).

Despite those issues, 1,133 pre-quiz and 763 post-quiz from 17 schools were sent to McGill University for analysis. Results are currently being processed. An evaluation report will be ready at the beginning of 2022.

7.5 | IN-DEPTH TRAINING OF GIRLS DURING A WEEKEND GIRLS' CAMP

In the original plan, once the school had been sensitised with the dance troupe and after two groups of 40 learners in each school had received the facilitation of the magazine, a girls' camp was to be organised. Each school was to select five girls to be trained in depth at becoming an ambassador for change. The five girls per school were also supposed to receive training on reusable sanitary pads to ensure their promotion among other girls.

With the COVID19 third wave, it was not possible to organise the camp. The activity had to be cancelled. OYO then communicated with the German Embassy to propose a plan of action for the next steps.

7.6 | SUPPORT TO THE CREATION OF SCHOOL GIRLS' CLUBS

Instead of having all the selected girl leaders gathering for a weekend camp, it was decided to visit each school and work with each club independently. This was much more time consuming, as the 17 schools had to be visited. However, it also allowed the team to reach more girls (the original plan was to work with 5 girls leaders per school).

OYO's general manager and OYO's counsellor visited the regions 08 to 18 August and shared the schools between themselves. In the mornings, the counsellor could attend to pressing issues and the general manager could meet with various stakeholders while in the afternoons they could each work for three hours with a club.

The purpose of the visit was:

- To help learners to create a club

- Prepare the learners for the intergenerational dialogues
- Train the girls on the reusable pads and distribute them
- Create an activity plan to ensure the clubs could proceed on their own.

The program was organised as follow with each club

- Registration
- Introduction – why are we back
- Explain why there is no girls' camp
- Way forward
- Refreshment
- Name game – for them to know each other better as they will be working together
- Short recap on the magazine and training on the menstrual cycle
- Training on sanitary pads, discussion and distribution to the girls present
- Recap on how to use the pads / female cycle and correction
- Facilitation on how to create/ manage Girls' Clubs
- Discussion: How to encourage others to join
- Game
- Share ideas and set up an activity plan for the club – in particular see how to distribute the pads to other girls and how/when assessment will be done and discuss the intergenerational dialogues –
- Learn a song
- Conclusion

When discussing about the reusable pads, the following came to light:

- According to learners, they are tearing mattresses to use as pads when they don't have pads
- Some use a thick piece of toilet paper.
- Some girls had never seen or used a reusable pad before

All the clubs agreed that:

- This pad will prevent girls from being absent from school when they are on their period
- The reusable pads will assist the school because they always run out of pads
- Some girls are shy to ask others for pads: getting them from the club is better



Bunya girls working in a group

Most schools were excited about the idea of creating clubs. However, some girls were concerned as their schools were imposing lots of extra classes to catch up for the weeks the schools were closed. With

exams at the end of the year, the girls were concerned they wouldn't have much time to allocate to the club. In most cases, they agreed that the priority should then be towards distributing the pads and ensuring their fellow learners receive the right information.

Schools didn't have yet an estimate of the number of learners who were not coming back to school after the unforeseen winter break. However, many girls talked to the counsellor about their fear of dropping out of school as the schedule to catch up with missing school days was too heavy for them.

The counsellor also reported an increase in the number of cases linked to child marriage, teenage pregnancy and gender-based violence during his visit.

7.7 | ORGANISATION OF INTERGENERATIONAL COMMUNITY DIALOGUES

This was one of the most important components of the project – ensuring that girls are empowered to address the issue with adults in their communities. Due to time constraints, the dialogues took place from 06 to 10 September. The Ministry didn't want the girls to be involved in activities after the second half of September, as they wanted them to focus on their studies and forthcoming exams.

At that time, COVID19 regulations were still in force and public gatherings limited to 100. It was therefore difficult to organise the dialogues at the scale they were supposed to happen. Also, the girls only had limited times to prepare themselves, since the dialogues happened shortly after the visit to the clubs. In order to address this issue, it was decided to do the dialogue only with the best clubs. Besides what the girls had prepared, short video clips were also used to have more in-depth discussion (see 'preparation of an online event').

The clubs that were selected are:

- Omega Combined School – 17 girls attended
- Ndiyona Combined School – 15 girls attended
- Maria Mwengere Secondary School – 19 girls attended
- Kasivi Combined School – 17 girls attended
- Kahenge Combined School – 18 girls attended

The total number of girls who took part in the dialogues is 86.



Kasivi Girls' club participant posing with the headman after the show

In two of the five communities, it was not possible to show the videos as the wind was blowing too strongly and the screening could not hold. Kahenge girls' club instead had two performances

Community	Club involved	Learners		Youth		Adults		Total
		Female	Male	Female	Male	Female	Male	
Omega	Omega CS	25	19	20	31	27	19	141
Ndiyona	Ndiyona CS	22	17	17	11	11	3	81
Uuvunguvungu	Maria Mwengere SS	20	30	18	20	21	17	126
Kasivi	Kasivi CS	17	14	21	14	22	29	117
Kahenge	Kahenge CS	40	29	18	11	12	7	117
Nkurenkuru	Kahenge CS	9	12	22	29	19	17	108
		133	121	116	116	112	92	690

690 people attended the dialogues.

In Omega the girls had prepared a song, a drama and a poem. Together with the teacher, one girl facilitated the discussion around child marriage. The community had been part of the 'Kukuri' project and talked against child marriage. People enjoyed the clips more than the performance by the club.



Omega Combined School girls' club

In Ndiyona it took time to gather the community as homesteads are far from one another. However, the performance was well received and adults confirmed that child marriage is happening in the community. They also know it is not legal, yet it happens. During the discussion, adults encouraged learners to speak out as often those marriages are done secretly.

In Uuvunguvungu since girls were a bit older the discussion went a bit more in details. In the audience there was a girl who dropped out of school because of pregnancy. She said 'child marriage sometimes is a result of early pregnancy and absence of support from the parents'. In her case she is not married but fell pregnant while at school. She would want to go back to school but there is no one to look after the child and the parents are not willing to assist. She almost wishes she were married because then someone might look after the child. As in Ndiyona, the community confirmed that child marriage is still happening in their area.

In Kasivi the headman came to attend the performance. The community agreed that child marriage is happening in their community and they need outside organisations to come and educate the community for them to take it seriously. They said some parents don't know that they could go jail for marrying their children off. The facilitation was very strong as it led to more discussion on how child marriage is happening. The headman concluded by giving thanks to OYO for the insightful event.

In both Kahenge and Nkurenkuru the dialogues were dynamic. The RACE coordinator attended the event in Nkurenkuru and was impressed by the work done by the girls' club. The teacher from Kahenge Combined School was very involved and had to be complimented for her work with the club. Club members were very proud to be part of the project.



Performing in Nkurenkuru

Prior to the tour, OYO had produced T-shirts 'girls' in school'. The T-shirts were very popular and used as a gift to encourage the community to participate. The idea was also to leave T-shirts in the community, as a reminder of the message. Every time the wearer of the T-shirt would walk in the community, people would be reminded of the messages. Community members who were not part of the project may ask where the T-shirt comes from and what it means. It could therefore lead to more discussion.

7.8 | FINAL EVALUATION VISIT

A final visit took place from 11 to 15 October. It was supposed to be only with the General Manager, but since some counselling cases needed follow up the Counsellor was part of the visit.

7.8.1 | EVALUATION OF THE IMPACT OF THE SANITARY PAD

Omega CS, Ndiyona CS, Shambyu SS, Sarusungu CS, Maria M SS, Kasivi CS, Rupara CS, Olavi Shivute CS, Bunya CS, Kahenge CS, Nkurenkuru SS, Himarwa I SS, Dr Romanus each received 80 Sanitary pads of which 65 were given to the life skills teacher for distribution and 15 were given directly to the girls' club members who were present during the girls' club training.

Rundu SS, Elias N SS, Levi H SS each received 55 Sanitary pads of which 35 were given to the life skills teacher for distribution and 15 to the girls' club who were present.

Martin Ndumba SS only received the sanitary pads during the evaluation visit because the school was closed due to water problems when the other schools received the pads.

Most school distributed the sanitary pads to girls in need. Some schools are sharing the pads with their neighbouring schools. This is the case of Levi Hakusembe where the girls' club is doing outreach to nearby schools to educate them on teenage pregnancy and to distribute a few of the sanitary pads too.

Most girls gave positive comments about the pads (they don't leak, they don't move when we use them, they are easy to clean, they don't smell, they save us money, they are comfortable to use). A few girls gave negative comments (a few felt the pads were too big for them, some pads had clip problems, some pads don't dry easily inside the block if there is no sun and can then smell, there's no pads for heavy flows and some learners are shy to use them).

A simple questionnaire was given to girls who had used the pads. 231 girls answered the questionnaire. 77% of the girls who have received the pads have tried them at least once. 91.5% of the ones who have tried the pads like them. 88% of the girls who have received the pads are still using them. The results obtained were presented as a one pager. Since results arrive at the end of the year, the one-pager will be shared on OYO's social media in January.

7.8.2 | EVALUATION OF THE IMPACT OF THE PROJECT

Schools were asked to provide feedback on the project. Most schools agreed that the change in the school calendar and extended winter break was a problem for the project. More impact could have been seen on a normal year. However, all schools noticed some forms of impact. The most interesting comments are:

Maria Mwengera SS feedback on the project

- The changes are the sanitary pads (girls are now using pads instead of using cloths)

- Girls are not getting married in the community this year
- Girls are not being seen in corners with the boys
- Girls are trying to ask advice from the teachers
- Girls are now open to talk to other people
- Pregnancy is still a big issue at the school because of the long holidays
- The OYO should come back and continue with the girls who are in the junior grades

Kasivi Combined School

- The number of teenage pregnancies have decreased since the project started, especially in the group of the magazine
- After the community dialogue parents are now encouraging the girls to focus on school. Some parents are even coming to school to see if the girls are okay for those that stay at school accommodation.
- Girls are not missing school because of menstruation and know how to say no

Kahange combined School

- The project encouraged the girls not to fall pregnant. Other girls want to join because what is happening in the club is nice.
- Boys are also wanting to have a club and support
- Girls are now better in terms of self-confidence

Bunya combined school: 'We would like to thank the ministry for choosing our school. starting with the OYO dance troupe who visited our school and did a presentation with the whole school which caught most learners attention. This made it eager for learns to participate in OYO girls' club at a later stage. The troupe demonstrated many aspects on social issues.'

7.9 | SENSITISATION OF THE GENERAL PUBLIC

7.9.1 | PREPARATION OF AN ONLINE EVENT

OYO has started in 2020 an online platform called 'An evening with YOU'. It had organised various public discussions on the platform inviting guests to discuss issues with a moderator. While the idea is successful and worked well during the lockdown as people spent more time on social media, it worked less well with its last program for World AIDS Day.

OYO decided to plan this event a little differently. Instead of having a one-hour long program online, it will try and divide the event in shorter episodes. The following was planned:

- Episode 1: introduction about child marriage and a short piece featuring the OYO dance troupe and guests Samantha Majiedt and renown actor David Ndjavera, with the voices of children from the Kavango regions
- Episode 2: short interviews with the voices of people from the Kavango regions
- Episode 3: presentation of OYO dance troupe piece 'I have a choice'
- Episode 4: short interviews with the voices of people from Windhoek working on teenage pregnancy and child marriage
- Episode 5: conclusion and all for people to sign the online petition

The short piece featuring the OYO dance troupe and guests Samantha Majiedt and renowned actor David Ndjavera was recorded in May. The voices of children were recorded during the tour in June. The program was edited in June.

For the clip version of 'I have a choice' it was decided to involve local young people from the Rundu Youth Academy of Arts in Rundu. This was to ensure a wider reach but also involve local young people in the discussion. Two of the OYO dancers, Sydney Farao and Jeffrey Ndjahera, worked with ten young people from the Rundu Youth Academy of Arts between 27 and 30 May, teaching them sections of the piece.



Recording the piece in one of the schools

The shooting took place while the OYO dancers were in Rundu in between the performances scheduled:

- On Thursday 03 June scenes were recorded in one of the local homesteads.
- On Friday 04 June scenes were recorded in a house in Rundu and another local homestead. This homestead was however 20km from Rundu, which was not clear at the time of the planning. It delayed the team and almost affected the second show at Rundu Secondary School.
- On Sunday 06 June scenes were recorded at a building site, at the local magistrate court and at Rundu Secondary School.

The shooting ran smoothly, in particular thanks to the work of Joshua Homateni behind the camera. The dancers did well – in particular the second local homestead had a fairly difficult sandy floor making it a bit more difficult for the performers. The local youth struggled a bit more since they are not trained dancers but tried their best.



Recording the wedding scene

Editing started in June. The editing process was slowed down because of regulations, as the editor became a contact and had to isolate for 14 days. However, in July the programs were ready. Sadly, on 14 July OYO learnt the passing of renowned actor David Ndjavera. The clip done with Samantha, titled 'the walk of shame' became one of his last public appearances. It therefore had to be used with sensitivity. It was decided not to release the clips immediately after his passing. Since the community dialogues could not be organised as anticipated, it was decided to remove clips 4 and 5 from the list but rather focus on the first three.

Instead, the clips were used as part of the community dialogues. They were also used as part of the online petition (see below).

7.9.2 | PUBLIC SCREENING OF THE DVD 'KUKURI'

The original idea was to have a large event in Rundu to inform key stakeholders in the two Kavango regions about the 'girls in schools' project. The event was planned on 03 June. Shortly before the event COVID19 regulations changed, limiting public gatherings to 50. OYO had to quickly rethink the event. We informed people that only guests who have confirmed would be able to attend and recommended only one representative per office.

The event took place on 03 June indeed at Rundu Secondary School in the dining hall. The program was organised as follows:

Introduction

Master of Ceremonies, Cecilia Petrus, General Manager, OYO

Welcoming remarks

Ms Kruse, Principal Rundu Secondary School

Introduction of the project

Dr Philippe Talavera, Director, OYO

Key note speaker

Mr Fanuel Kapapero, Director of Education, MEAC

Screening of the DVD 'Kukuri'

Short example of facilitation

Mr Joshua Homateni, Production Manager, OYO

Introduction of the lead actor, George Antonio

Open floor for questions and comments

Words of thanks

Master of Ceremonies, Cecilia Petrus, General Manager, OYO

The event was attended by representatives from the Ministry of Gender Equality, Poverty Eradication and Social Welfare (MGEPESW); Ministry of Health and Social Services (MoHSS); Ministry of Education, Arts and Culture (MEAC); NAMPOL, Red Cross, Ministry of Information, Communication and Technology (MICT) and local projects. A few learners from the hostel completed the attendance.

The event was well received and the MICT team recorded it with the aim of preparing a short program to submit to NBC. While it could have been a larger event if the regulations had been different, it did allow OYO to introduce the project to various stakeholders in the region while respecting the regulations in place.

'Kukuri' was then selected to be one of the three Namibian films part of the EU International Film Festival, Namibia. The screening was planned for 24 November. It was therefore decided to link this screening with the online call for action (see below). The event was organised by the EU. It benefited from advertising on social media platforms from both the EU and OYO. 65 people attended the screening in the presence of the director. After the screening, a Q&A was organised. It led to many questions about child marriage in Namibia and why little was done to stop it. The call for action was presented and signed by 35 people.

7.9.3 | PREPARATION OF AN ONLINE PETITION

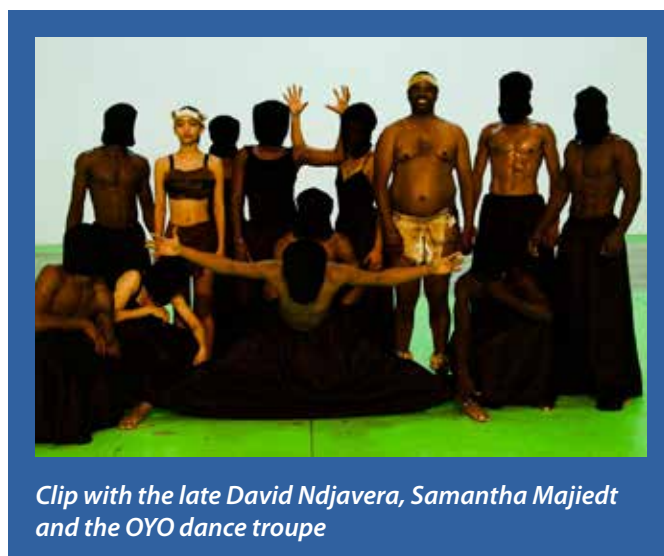
The preparation of the petition happened in October and November and led to many brainstorming. It was then decided not to all it a petition – as the legislation is in place – but rather call it a 'call for action'. A call for action identifies specific issues that need attention. The call for action was worded as follow:

'Child marriage is the marriage of any tradition, custom or religion, where one of the people in the marriage is under the age of 18. Globally it is estimated that one in five girls will get married before the age of 18. Child marriage takes away the childhood of those forced to marry, and children who marry early have worse education, health and economic outcomes in life.

Child marriages occur in Namibia but little action is taken to identify the children at risk, stop child marriages and to protect the children affected.

The Child Care and Protection Act makes it an offence to give a child in marriage or engagement if the child does not consent, or if the child is below the age of consent for marriage. However, cases are under-reported and hardly ever lead to prosecution and children under 18 in Namibia are still being married.

We hereby call on Government to actively take a stand against child marriage. We call on Government to put in place systems to better identify and support children at risk of child marriage, and to take action to address cases of child marriage that occur. We call on the Government to uphold the importance of childhood, to ensure that children can fulfil their right to be children, to make all possible effort to ensure that all children receive an education, and to actively protect the best interests of all children in Namibia.'



It was then decided to have a first test with the call for action during the screening of 'Kukuri' at the EU film festival. Since it was well received, it was then decided to have a campaign on social media from 06 to 10 December, linking it to International Human Rights Day. The campaign was organised as follow:

- On 06 December announce the campaign and release the link to the online call for action on OYO's social media (facebook, Instagram and twitter)
- On 07 December release the clip with David Ndjavera and Samantha Majiedt
- On 08 December discuss the issue further
- On 09 December release the clip done with the dance troupe ('I have a choice')
- On 10 December release the short interviews with the voices of people from the Kavango regions

By 14 December, the video were seen as follow

CLIP	# PEOPLE REACHED	# VIDEO VIEWS
Clip 1 walk of shame	881	331
Clip 2 I have a choice	326	133
Clip 3 voices from Kavango	346	118

The call to sign the petition was received by 858 people. It was also shared on whatsapp. By the end of the week 196 people had signed the call for action online. The call for action remained online throughout December to reach more signatures.

7.9.4 | SENSITISATION OF MEMBERS OF PARLIAMENT

This part of the project could not materialise. Since the program was delayed by two months with the closing of the schools, by the time the call for action had enough signature parliament was on recess. OYO therefore decided that it would formally present the call for action to the Standing Committee on Human Rights at the beginning of 2022, when parliament re-opens. Since the funds will not be available, OYO will just organise a meeting with the Standing Committee at a time they meet and ask for an audience. It will present the short clips and the call for action as well as results obtained during the project. Since it will happen at the beginning of the year, it is possible MPs will be more inclined to follow up on the information provided.

7.10 | VISIBILITY ACTIONS

The T-shirt 'girls in schools' was designed and then printed. The T-shirt was distributed during the tour of the Dance Troupe, facilitation of the DVD 'Kukuri' in schools, the girls' camp and the intergenerational dialogues.

The official presentation of the DVD 'Kukuri' was recorded by the team from MITC and broadcast on the local channel NBC a week after the event.

Regular updates were included on social media. However, OYO had to be careful as it cannot include on social media photos of learners without their consent and the consent of their parents. Also, not all learners were wearing masks in schools. It was therefore difficult at times to include images to public platforms.

7.11 | LESSONS LEARNT AND WAY FORWARD

The design of the project works, as confirmed from the reports from the schools. Addressing the whole school (OYO dance troupe), training in depth smaller groups (magazine) and establishing girls' clubs to prepare inter-generational dialogues

is an efficient approach.

COVID19 still makes planning difficult. Halfway through the project one activity had to be cancelled (the girls' camp). Also, not all the schools could have completed the training with the magazine before the school lockdown. It will be interesting to see how this will impact results of the evaluation.

Due to the fact activities with learners were completed later than originally planned, it was not possible to finalise the call for action and hand it over to members of parliaments in 2021. This component will have to be postponed to 2022.

Providing counselling throughout the project was important. Face-to-face counselling, albeit more expensive as a counsellor has to travel to school, remains the most efficient tool to reach learners.

7.12 | CONCLUSION

Despite difficulties linked to COVID19, the project could be completed successfully in 2021. All the preparatory work has been done to create the package for MPs. This package will be delivered to the standing committee in charge of human rights at the beginning of 2022. This will be a no-cost activity.

Child marriage in Namibia remains a reality, as can be seen in clip 1 and 3. It is not something that can be tackled in one year only. However, this project allowed to give visibility to the reality of the problem. It has made public a reality that too many choose to ignore.

As long as one girl is still forced to be married, Namibia can't reach gender equality, zero new HIV infections or tackle efficiently the problem of teenage pregnancy. More actions are needed. OYO is grateful to the Embassy of the Republic of Germany to Namibia for this grant and the opportunity to undertake this project. It will endeavour to seek additional funding to continue work towards the betterment of the lives of girls in rural traditional areas.

8 | GENTLEMEN AND SUPERGIRLS PROJECT

This project will focus in the Ohangwena and Omusati regions of Namibia. Those two regions have been selected because:

- Between September 2019 and September 2020, Ohangwena ranked 3rd and Omusati 5th in terms of overall GBV cases in the country
- Ohangwena was the region with the highest number of rape cases, followed by Khomas and Omusati
- While Khomas ranked first for the number of murders, Ohangwena ranked second and Omusati fourth

(source: New Era, 11 February 2021)

This project will therefore first and foremost make sure women and girls know where to turn for help and support. This will be done by ensuring the right information is given to girls in schools, by availing a trained counsellor in schools on a regular basis for face-to-face counselling and by developing the OYO counseling line, ensuring there is always someone available to answer people in need.

While ensuring GBV survivors have access to the right services, it is of primordial importance to act to prevent GBV cases from happening. This project will therefore focus on prevention: how

to ensure the next generation of Namibian men doesn't become the next generation of perpetrators. As stated by the World Bank, in order to address the drivers of gender-based violence, prevention and mitigation initiatives must (...) engage men and boys as critical partners in facilitating pathways for positive social change. This emphasis recognizes the multiple roles men play not just as perpetrators, but also as husbands and family members, as witnesses, as service providers, as community leaders and decision makers, and in some cases, as survivors themselves. (www.worldbank.org)

8.1 | PREPARATORY VISIT

As soon as OYO received the information its project had been selected, it informed the Directors of Education and RACE (Regional HIV/AIDS Coordinators for Education) from both regions. Various discussion took place on how to best select the schools that would benefit from the project. It was agreed that regions should select schools that have reported high pregnancy and schools where teachers have reported cases of GBV or violence affecting their learners.

In order to ensure all the schools and stakeholders involved understand the project, the project lead and youth counsellor organised a one week visit from 17 to 21 October 2021 to the two regions.

The Ohangwena region had pre-selected the schools to be part of the project. 12 schools were selected. During the visit, the team introduced the project to all the schools selected to be part of the project as follow:

- Representatives from Otunganga CS, Eenhana SS, Elundu CS and Oupili CS met at Elia Weyulu CS on 18 October at 12h00
- Representatives from Mwadhihikange SS, Odibi CS, Engela SS and Ponthofi SS met at Ongha SS on 19 October at 12h00
- The last two schools, Shituwa CS and Omungewlume SS being far from any other schools, were met individually on the 20 October.

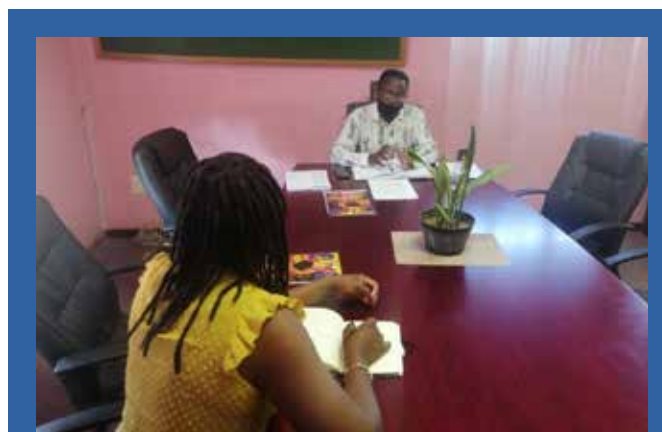
The four meetings were organized in the Ohangwena region and they were all successful. The purpose of the meetings was to introduce the project to the benefiting schools and explain the activities to take place in 2022. A Powerpoint presentation was done and presented to at least 3 staff members from the each selected school. At the end of the visit a WhatsApp group was created for better communication. The schools (teachers) were excited to be part of the project and they look forward to 2022.

OYO met the Ohangwena Director for Education and his team on 18 October in the afternoon. The Director was happy that OYO is back in the region and he pointed out that his team should be glad that OYO will not only address one gender which is the girl child as many organization are only focusing on girls and forgetting the boys. He said he is getting worried that boys are being left out even during teenage pregnancy interventions while they are involved in the whole process of pregnancy. He further stated that GBV might not really be a problem on the school ground but rather where the learners are coming from because every time when the school is opening learners come back with behavioral issues. It is therefore good that the project will start with the activities right from the

beginning for the year. He like the ideas of camps and learners creating clubs at school.

The team also met with the Ministry of Sport, Youth and National Services in Eenhana. The Ministry has a multipurpose youth centre where they can potentially accommodate the camps in 2022. Since May 2021 however the multipurpose youth centre doesn't have electricity as the ministry has not settled its bills. OYO will have to follow up early 2022, as potentially it could be a good partner.

In the Omusati region the management team did not want to pre-select schools prior to having a meeting with the team. The team therefore met with the Director for Education on its last visit day. The team made the same presentation as to the school, using the PowerPoint presentation. The director was impressed by the project and gave the go-ahead. He directed the team to the RACE coordinator. The same presentation was then made with the RACE coordinator, who was tasked with selecting the 12 schools to benefit from the project. Since the team would not have time to visit the school, the RACE coordinator was trained on how to use the powerpoint presentation and tasked with introducing the project to the schools.



Meeting with Mr Eiseb , Education regional director of Omusati region

The 12 schools in the Omusati region were subsequently selected and a Whatsapp group was also created.

8.2 | SENSITISATION OF LEARNERS WITH THE OYO DANCE TROUPE

One of the first activities planned for 2022 is the tour of the dance troupe. During November and December, the OYO dance troupe prepared the three pieces that will go on tour:

- 'Betrayed' looks at a girl who is abused at home by her uncle and ultimately commits suicide. This piece focuses on the impact on GBV on young people and negative outcome if no intervention is done.
- 'The Moirai' looks at a woman in an abusive situation. While she also thinks about suicide, she then decides to take her life in her hand and reports the case. The abuser ends up in jail and she starts to live a better life. This piece is part of the OYO repertoire and was revived for this project.

- 'Concrete angels' looks at a school boy who lives in a house where his parents always fight. It affects his school work. The teacher notices and reports the case. The social worker then decides to get the child out of the house into a foster home. The child is then happier and focuses on school again.



An iconic image of 'the Moirai' – archive image

The pieces therefore look at the consequence of GBV but also address objective 1: make sure women and girls know where to turn for help and support. It starts to also discuss the role of men in GBV, both as perpetrators (pieces 1 and 2) and survivors (piece 3).

The rest of the trimester was spent planning activities with the schools. Planning remains a difficult exercise. A first program was prepared and then changed with news that some exams have to be re-written.

8.3 | COUNSELLING

During the visit in October the Youth Counsellor introduced his services to all the schools and teachers in the Ohangwena region and left the poster with the information about the counselling line in schools and hostels.

The team visited only four of the schools, as the meetings were combined. In those schools, teachers asked him to attend to some urgent cases. He attended to seven cases. Two were linked to teenage pregnancy, two were linked to HIV, two were linked to school related problems and one was linked to alcohol abuse.

The cases were followed up using the OYO counselling line in November and December. The counsellor will visit all the schools end January with the tour of the OYO dance troupe. Two additional learners contacted the counsellor in November, after seeing the poster (one from Ohangwena region and one from Omusati region). One case was teenage pregnancy and the other was bereavement following the death of a family member to COVID19.

8.4 | PLANNING FOR 2022

This planning is tentative as it depends on:

- Whether the re-writing of exams will indeed happen 10 to 19 January 2021
- The COVID19 situation after the festive season

Tentatively, the program is as follow:

- 31 January – 08 February and 07 – 10 March: tour of the OYO dance troupe
- 04 – 06 March: Boys' camp Ohangwena region and Girls' camp Omusati region
- 11 – 13 March: Girls' camp Ohangwena region and Boys' camp Omusati region
- 13 March – 08 April: support to clubs and taking of the photos, production of the clips
- 08 – 10 April: selection camp
- 28 April: official launch of the exhibition and clips
- 09 – 17 May: school exhibitions (photos and clips) and community dialogues
- 13 June – 25 July: schools are closed for the winter break
- 08 – 12 August: final visit to the clubs, evaluation of the project

The program will be revised after the 15 January 2022 (pending progress with re-writing of exams and COVID19 regulations – as the current regulations expire on 15 January).

8.5 | VISIBILITY ACTIONS

A T-shirt 'gentlemen and supergirls' will be produced. A couple of draft sketches have been created. The T-shirt will be finalised in January 2022 prior to the tour.

Regular updates will be included on social media from January. OYO didn't want to make too many announcements prior to when a final program can be confirmed, to avoid confusing readers. The first pics will focus on the dance troupe. It is important to note that OYO has to be careful as it cannot include on social media photos of learners without their consent and the consent of their parents. Also, not all learners were wearing masks in schools. It is therefore difficult at times to include images to public platforms.

8.6 | CONCLUSION

Little has been achieved during the first trimester, as it was the end of the school year. Since 2021 had been a difficult school year (with an unplanned winter break) and learners were put under lots of pressure to catch up with their academic performances, it didn't make sense to try and start activities at the end of the year. Rather, the first trimester has been used to plan and layout the foundations for the project to be successful in 2022.

GBV is a difficult reality. It cannot be tackled in one year. However, the program will offer a new model and engage young people to start reflecting on the situation and become the change for tomorrow. OYO would like to thank the Embassy of Finland for its support.

9 | CREATING AWARENESS ABOUT COVID19

In Namibia 2020 has been a difficult year. After the first cases have been identified (March), the country went into lockdown (April) followed by strict regulations until September. Schools remained closed between mid-March and Mid-September. The closing of schools was seen as an essential measure to curb the new pandemic. However, while it might have worked to contain the virus, it led to other problems.

For instance, early 2021 the Ministry of Education reported that in 2020 there were 3,625 teenage pregnancies that were recorded (against an average yearly rate of 1,400). Most pregnancies happened while the schools were closed. Also a staggering 30,665 learners dropped out of school: those learners never came back in September and did not re-enrol in 2021. Those children are no more going to school and will not complete their education. The impact will probably only be felt some years from now, as those uneducated young people become parents.

In January 2021, the Ministry of Education, Arts and Culture (MEAC) was adamant schools should start again in order to tackle those issues.

According to the Executive Director of MEAC, closing schools would not be an option, learning from the situation in 2020. To decrease the number of learners present at all times, schools could adopt various measures:

- Rotate learners: on Monday have grade 8 and 10, on Tuesday grade 9 and 11 for instance
- Divide classes: on Monday teach 8a, 9a, 10a (half the class) and on Tuesday teach 8b, 9b, 10b (the other half of the class) for instance

While this put a lot of pressure on learners in particular (having to do the full year curriculum in half the time), it worked for the first school term.

Step by step regulations relaxed in Namibia. From January to June 2021, borders with South Africa and Botswana were opened (borders with Angola remained closed) and international travels resumed. A curfew remained in force, from 10pm to 4am. Public gatherings were in the beginning reduced to 50, but later increased to 100.

A vaccination campaign started, with two options (Sinopharm from China and AztraZeneca originally from India then other countries). However, the vaccination intake has been slow (by 14 June 88,649 people had received their first dose and 14,956 their second dose).

May marked the beginning of winter and has been unexpectedly cold. While in May cases remained acceptably low, a spike started at the end of the month. Between Saturday 05 June and

Saturday 12 June, over 5,000 cases have been reported. On 14 June, the death toll reached 1,000. June and July have been extremely difficult. The third has been dramatic, with over 3,000 lives lost.

This prompted government to start new measures on 01 June (decrease public gatherings to 50 for instance). Since 10 June, there have been talks for harsher measures. H.E the President was supposed to talk on 14 June. His intervention was then deferred to 15 June evening when the following was announced (summary of measures affecting OYO):

- Exit and entry into the Windhoek-Okahandja-Rehoboth local Authorities areas is restricted
- Face-to-face teaching is suspended until 30 June (schools closed in Windhoek-Okahandja-Rehoboth local Authorities, Minister to announce plans for schools outside those areas on 16 June)
- Public gathering is limited to 10 people.

Those regulations were in force until 30 June to allow government to assess the situation and plan further measures for July onwards.

The measures worsened from 30 June to 31 July:

- All the regions were closed (no entry or exit)
- Face-to-face teaching was suspended in all the schools until 05 August
- Public gathering remained limited to 10 people

In August measures started to relax a little:

- Regions reopened on 04 August
- Grade 10 and 11 started on 05 August, with other grades starting from the second half of August
- Public gathering increased to 50 mid-August and to 100 on 01 September

This prompted OYO to submit a proposal to Horizon, to tackle the situation and support the OYO dance troupe.

9.1 | RECORDING OF EXISTING PIECES OF THE OYO DANCE TROUPE

Since the dance troupe cannot perform and has trained new trainees (to replace dancers who have left since the beginning of the pandemic), a real risk is to lose repertoire pieces. Thanks to this funding the dance troupe could:

- Rehearse three pieces it has worked on since the beginning of the year ('teacher', on teenage pregnancy, 'ilithyia gone mad' on illegal abortion and 'A different me' on social media dating)
- Revived its piece 'Bin Boy' on cultural discrimination
- Record all four pieces

The pieces have each been recorded two to four times, using different angles so that all the movements are captured. Those recording will become our reference for the future.



Extracts 'Ilithya gone mad'

9.2 | CREATE SHORT EDUCATION CLIPS

Over the course of 4 weeks, OYO worked each week on one topic and created material on a different topic each week. Originally, it was suggested to produce one piece of 5-7 minutes per week but after discussion with the local broadcaster NBC it was decided to rather work on smaller pieces or 2-4 minutes. The following was achieved:

WEEK 1: The importance of counselling. It resulted in four short clips: seek counselling if you are bullied, seek counselling if you are a survivor of GBV, seek counselling if you are pregnant and seek counselling if you have suicidal thoughts

WEEK 2: The group worked on teenage pregnancy under the title 'don't fall pregnant during the winter break'. Clip 1: 'if he seduces you with gifts, unprotected sex can lead to teenage pregnancy'. Clip 2: 'if he seduces you with money, unprotected sex can lead to STIs' and clip 3: 'if you like a guy at school, remember that unprotected sex can lead to HIV'.



Shooting the clip on bullying – the clip with the highest views on NBC

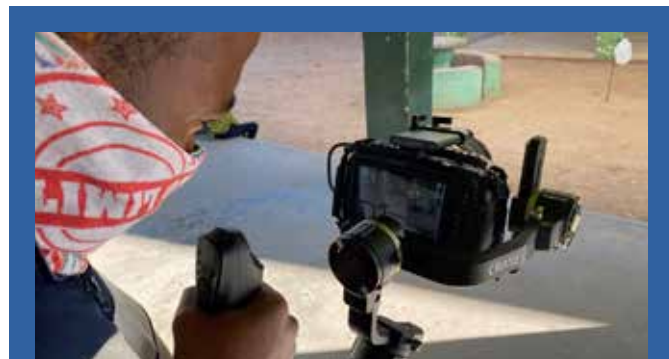
WEEK 3: The group worked on gender-based violence under the title 'COVID19 is no excuse for GBV'. Clip one looks at a father abusing his son, clip 2 looks at GBV in a heterosexual relationship and clip 3 looks at GBV in a homosexual relationship.



Teenage pregnancy clip 1 – the clip with the highest views on social media

WEEK 4: The group worked on mental health. Clip 1 looked at 'taking care of someone who is very sick can affect your school work', clip 2 looked at 'losing your job can affect your mental health' and clip 3 looked at 'grief and bereavement can be hard on young people.'

All the clips were directed by OYO's director Philippe Talavera and recorded by Joshua Homateni, thanks to the camera that was also a gift from Horizon. Joshua has to be complimented for self-learning how to use the camera.



Joshua Homateni behind the camera

All the clips were released on OYO's social media (Facebook). Each clip was seen between 361 people (clip 3 teenage pregnancy) and 1,905 people (clip 1 teenage pregnancy). Most clips reached over 500 people. The difficulty with social media is to assess the impact. However, the pics have reached people. Dancers who are using social media helped with sharing the clips.

Series	Clip	# views on facebook
Counseling	1 - bullying	581
	2 – teenage pregnancy	650
	3 – GBV	1,398
	4 – suicidal thoughts	489
Unprotected sex	1 – teenage pregnancy	1,905
	2 – STIs	625
	3 - HIV	361
Gender-based violence	1 – from your father	617
	2 – in a straight relationship	1,122
	3 – in a gay relationship	564
Mental health	1 – looking after someone sick	1,105
	2 – loosing your job	525
	3 – grief and bereavement	1,535

As an average, clips were seen by 883 people.

All clips were sent to NBC that broadcast them. It is not possible to get a report from NBC, but the clips have been shown. In particular the first series on the importance of counselling was broadcast over and over. NBC seem to have particularly liked to clip about bullying – it was shown many times and many people approached us because of it. Subsequent clips were also used but not as often as the first clips.

OYO could access the success of the clips because of the number of calls received on the counselling line. OYO has an in-house counsellor. At the end of the clips, the OYO phone number was indicated. People seeing the clips on NBC or social media could then reached the counsellor. Between 07 and 25 August the counsellor received 21 calls, of which 11 (more than half) were from people who had seen the clips on NBC. He received more calls from 25 August but those will be reported in October (with the preparation of the festival it has been decided that the counselling reports 01 August to 30 September will be prepared mid-October).

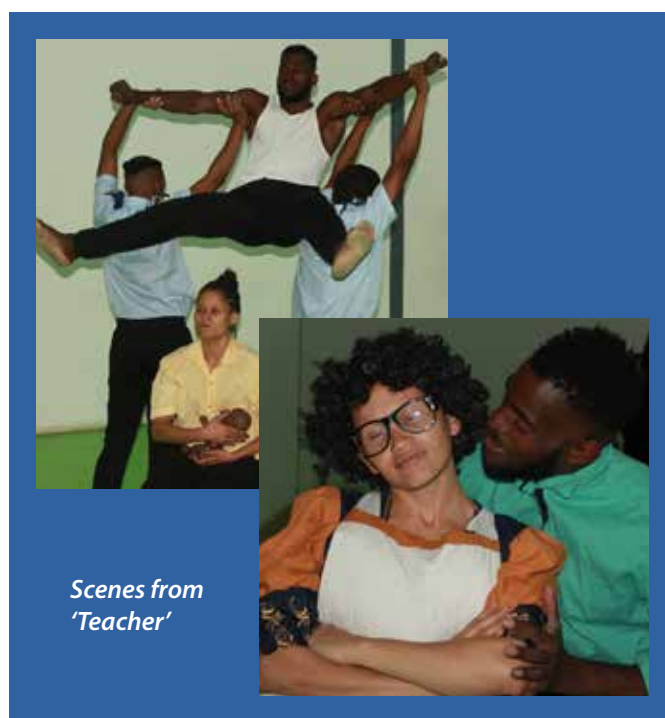
9.3 | CONCLUSION

This grant has been extremely important to OYO. It happened at a time when all projects had to stop (schools closed) and OYO couldn't easily develop any other projects (regions closed, public gatherings limited to 10). Thanks to this grant, OYO could not only safeguard some of its work but also contribute to the national response and provided much needed support.

The format of the short clips is good as they are easy to watch both online and in between programs of the national broadcaster. Since they don't use many words (at the most a couple of written slides) they are accessible to all, regardless of language abilities and even hearing abilities.

As a result, some people did reach OYO, seeking for counselling. Cases attended to were linked to teenage pregnancy, gender-based violence and mental health. The counsellor had a fairly big workload.

OYO is proud it could make a difference during those trying times and would like to extend its gratitude to Stichting Horizon for going an extra step and making it possible. We truly value this support.



Scenes from 'Teacher'

10 | PEOPLE WITH DISABILITIES, HIV AND COVID19

Every year 01 December marks World AIDS Day. It is a time to reflect on progress made, remember lives lost and recommit to making a difference. Traditionally OYO has celebrated the day with performances and bringing services to people.

2021 has been a very difficult year. In Namibia, the third COVID19 wave has been particularly dramatic. All resources from the ministries and partners are geared towards the crisis. It has felt that very little has been done about HIV, in particular for people living with disabilities.

Representation is important – yet very few examples exist in Namibia that include people living with disabilities as role models.

Since the beginning of the COVID19 crisis OYO has:

- Developed educational COVID clips that can be shared online to replace live performances
- Transform its project 'An evening with YOU' to become an online platform where people can ask questions and interact with OYO
- Cognisant of the fact not every young person can access online material (no smartphone, no wifi, no data), trained out-of-school young people to facilitate clips in their communities

In 2020, OYO used those tools to celebrate World AIDS Day in Windhoek. It produced a clip with its dancers, organised an online event, trained facilitators and facilitated clips in Windhoek informal settlements, going door to door and reaching 428. It also presented its film 'Kapanā' in order to involve members of the LGBTQI+ community.

Since representation is important, 'Kapanā' has been a success – both locally and internationally. One of the clips developed by the OYO dance troupe (COVID19 transmission and prevention) won a prize from UNAM/ UNDP at the end of 2020. However, none of the tools used in 2020 involved people with disabilities.

Clips, videos and films are expensive medium – but it is more and more acknowledged that representation using those mediums is important.

In parallel the Namibian National Association of the Deaf (NNAD) highlighted the lack of tailored COVID-19 material and disability-friendly health facilities as barriers to health care for PWD. According to the Namibia Statistic Agency, there are and estimated 14,000 people unable to speak in Namibia.

COVID-19 has demonstrated that, during a pandemic, no one is safe until everyone is safe. Leaving people behind is not an option if we are to succeed. Eliminating stigma and

discrimination, putting people at the centre and grounding our responses in human rights and gender-responsive approaches are key to ending the colliding pandemics of HIV and COVID-19.

OYO therefore proposed the creation of short clips with deaf guest dancers and OYO's dancers to give key messages on issues around COVID19 and HIV.

10.1 | STEP ONE: PREPARATION AND CREATION OF THE CLIPS

In collaboration with the Namibian National Association of the Deaf (NNAD), OYO held auditions. During the auditions, it explained the nature of the project and what would be expected from participants. Four young deaf people were selected to take part in the project (two females and two males). One sign language interpreter was also contracted. However, after the first rehearsals she changed her mind so a second person took over.



Rehearsing and creating sections

As the guest dancers are not professional dancers, it was decided to work afternoons with them, as full days might have been too intensive. Rehearsals started on the 25 November and ran till 07 December. The last days were full days.

The OYO dancers learnt how to interpret some sentences in sign language. From those sections, they started with the guest dancers to develop movements. So the movements are born from the sign language signs.

Three clips were prepared:

- The first clip looks at COVID19 transmission. It follows how people going from one environment to the next contaminate other people. It then explains that most people don't get very sick but some people end up in the hospital. It concludes by saying that prevention is easy: wash your hands, sanitise, wear a mask and go for the vaccine.
- The second clip follows a deaf boy who doesn't want to use condoms so his girlfriend kicks him out. He complains to his friend who tells him she was right. He goes back and apologises. It concludes with a message about using condoms.
- The last clip follows a deaf girl who is sick and goes to the clinic. The nurse doesn't want to help her because she doesn't understand her. Another nurse arrives and helps her. She then gathers the other nurses and they have a talk with the first nurse to tell her she was wrong.

10.2 | STEP TWO: PRODUCTION OF THE CLIP

A shooting took place between 07 and 09 December (in parallel with the last rehearsals) in different venues in Windhoek (a private house, Ella du Plessis Secondary School, OYO's hall, OYO's office). The editing started on 15 December. The clip was ready and packaged by the end of December 2021.



Shooting the large unisons at the OYO's office

The shooting was a great experience for the guest dancers. It is quite exhausting as the same scene needs to be shot several times using different angles. However, the guest dancers and OYO dance troupe worked really hard to make the project a success.

10.3 | STEP THREE: EDITING, POST-PRODUCTION AND RELEASE OF THE CLIPS

The editing started on 15 December. It was completed by the end of the year. The clips are scheduled for release at the beginning of 2022.



shooting the section where boys encourage other boys to use condoms

11 | PRODUCING DOCUMENTARIES ON CLIMATE CHANGE

In 2020 OYO had answered a call for proposal from MEFT in part to diversify its funding and in part to attempt to adapt its methodology to new fields. This film aimed at creating public awareness and bring the attention of the wider Namibian public to the ambitions that the country has set for itself, which are geared towards attainment of the global Paris Agreement Goals, and ultimately how the country intends to reduce its own greenhouse gas emissions.

This further serves as an opportunity to trigger interest and create awareness on how the various actors of society can contribute towards achievement of the national targets and implement climate change mitigation and adaptation

measures within their areas of influence directly or indirectly. The project was successful and led to two more productions.

11.1 | THE SERIES ON NAMIBIA DETERMINED CONTRIBUTIONS

The first program was presented at the Franco-Namibian Cultural Centre at the beginning of the year, and was well received. OYO then made a proposal to develop additional programs. Those programs would:

- make use of footage already taken at the end of 2020 but not used (as mentioned each sector was allocated only 3 to 4 minutes. It was not possible to go into details. However,

the details have been recorded with Ms Majiedt but not used).

- allow the team to visit areas that couldn't be visited the first time, such as Lüderitz (windmills), the north (reforestation projects) or the mines, hence presenting a perspective that is not only coming from the capital city but also other communities.

These programs being more detailed and more technical will therefore also be more educational. They will definitively be age-appropriate for secondary schools, but also interesting enough for the general public.

The negotiation with the Ministry of Environment, Forestry and Tourism and GIZ took longer than anticipated. Eventually, by the end of July a contract was signed for four additional episodes. The late signature of the contract had two implications:

- Ms Majiedt had then left the country. It had only been possible to have a day shoot with her and the two young people selected as new presenters.
- The school calendar had unexpectedly changed, due to the COVID19 crisis. Most of the shooting had been planned for the August holidays. However, the holidays had been cancelled, since instead a winter break had been created.

This made the planning of the shooting extremely difficult. The shooting was broken down in various sections:

- From 23 to 29 July the team shot in Windhoek, the Kavango East and West regions and the Otjizondjupa regions
- From 02 to 03 August it shot at Gobabeb research centre
- From 06 to 07 August it shot with Gondwana lodges in the Kunene region
- On 17 August it had an additional day in Windhoek
- From 18 to 25 August it shot in the Karas region, thanks to additional funding from the Namdeb foundation
- From 12 to 13 September it had additional shooting days in the Otjizondjupa region
- On 01 October it had an additional shooting day in Windhoek



Shooting at Gondwana near Khorixas

Since the two presenters selected were in grade 11, it soon became obvious that they could not manage beyond 25 August. A third presenter who dropped out of school was selected to help with the last shooting days.

Editing then started and was challenging, as lots of material was available, and finding a balance with integrating Ms Majiedt in absentia was a delicate exercise. Instead of creating four episodes, as agreed upon, the programs were divided into six additional episodes (episode 1 being the episode produced in 2020):

- Episode 2: renewable energy
- Episode 3: waste water management
- Episode 4: solid waste management
- Episode 5: forestry
- Episode 6: agriculture and other land use
- Episode 7: from research to implementation (including the Refrigeration and Air Conditioning sector)

By the end of the year, a pre-final draft of the six additional episodes was ready. The episodes will be finalised early 2022.

11.2 | SUPPORTING UNAM DOCUMENTING THEIR WORK IN THE NORTH

At the beginning of the year, the Ministry of Environment, Forestry and Tourism recommended OYO to SouthSouthNorth and UNAM to:

- Capture activities done under the CDKN project in the Oshana region, lessons learnt, challenges experienced, outcomes observed. As such, it is a documentation of the work done with communities under this project;
- Motivate other communities from other regions to learn from this project as the project intends to scale up to more areas. As such, it needs to act as a motivation tool.

Main target audiences are regional stakeholders from the Oshana region as well as other stakeholders involved in Climate Change activities/ financing in Climate Change related activities. The documentary will be a case study from the Oshana region from which other people can learn. The shooting took place from 10 to 14 March in Windhoek and the Oshana region where the team followed the UNAM facilitators, visited beneficiaries and recorded a training session.

Editing then took place. The consultancy had made provision to produce a short program (15 to 20 minutes) and a teaser (2 to 3 minutes long). Several drafts were shared with the stakeholders involved. A final product was delivered in May 2021.

“ **Main target audiences are stakeholders involved in Climate Change activities / financing in Climate Change related activities.** ”

12 | SUPPORT TO THE OYO DANCE TROUPE

The OYO dance troupe is the first, and currently only troupe in Namibia employing dancers fulltime. It has employed dancers fulltime since 2009, with the first dancers being on the payroll since 2011. Since 2020 and the beginning of the COVID19 crisis, it has been particularly difficult for the OYO dance troupe. They haven't been able to tour much, nor perform often.

At the end of 2020, a few of the older dancers left the troupe. Three remained (Ms Andreas, Ms Janser and Mr Ndjahera). Ms Andreas however became pregnant at the end 2020, so was absent most of 2021. Two former dancers (Ms Farao and Mr Nakapela) joined the troupe back. 2021 was therefore a chance to train new trainees and revive most of OYO's pieces. By the end of 2021, OYO had a troupe with 11 dancers and had recovered most of its piece.

Additionally, a few projects took place:

12.1 | LEARNING NEW SKILLS DURING COVID19 (PRINCE CLAUS)

Thanks to a grant from the Prince Claus Fund, the troupe could record a key repertoire piece: 'Ania' (originally created during one of the OYO's summer internships).

In order to make the project exciting and offer dancers an opportunity to learn new skills, it was decided to also use this opportunity to learn about camera performances for social media use. OYO already knew that:

- Choreographing for the stage and the camera is different, since the stage is usually a rectangular while the camera 'sees' as a triangle;
- Copyrighted music cannot be used on social media as Facebook, Instagram etc. mutes those sections. Hence different music scores need to be used for the two versions.

With that in mind, OYO challenged the dancers to identify other differences. The following was outlined:

- On stage a dancer can play different characters. A change of costume is enough to make the audience understand that while the dancer was a student in act 1, he is now a priest. On screen however people are not used to see one actor perform two parts (unless heavy make-up makes him unrecognisable). Additional dancers had to be invited and taught parts;
- On stage a simple accessory or props makes us understand where we are: chairs and a cross are enough to make us understand we are in a church, condoms that we are in a bedroom, etc. Again, on screen we are used to see actual background. The pieces had to be broken down into scenes and the various scenes had to be recorded in actual venues.
- Finally, lots can be suggested on stage but scenes that work in a theatre setting don't work on screen. This was learnt particularly with 'Ania': the opening scene works very well on stage but had to be rethought entirely for the screen, as well as the closing scene.

Additionally, it made dancers aware of one of the dance troupe weaknesses. OYO has always relied on strength and powerful movements as well as emotional stories to carry on the message, at times to the detriment of technique. Yet on camera technique is of primordial importance, and dancers could see their unisons were not always at unison for instance. Following those experiences, it was decided to re-focus on technique over the next few months.

Thanks to this project, dancers could learn new skills and understand better the Art of choreographing for the stage versus choreographing dance films (which is again different to choreographing a music video clip). And while it is still unclear when live performances will be able to resume, it gave a new purpose to dancers.

12.2 | VOYAGE VOYAGE

The goal of the project was for the OYO dance troupe to work with two French dancers on the theme of travel, expatriation, movement during the COVID crisis that the world is going through.

The grant requested from STAFE was 17,000 euros. OYO received 8500 euros for this project, which is half of the grant requested. So we had to change the project slightly. Instead of two French dancers, OYO was only able to invite one. Instead of 10 days of residence, we set up the workshop over 8 days.

The dancer selected was first to come in April but this was not possible because France was still in lockdown. The project was therefore postponed for July – but this time it was Namibia



Shooting a scene at Ella du Plessis SS

that was in lockdown. Namibia being on the red list, it was not possible for French people to come (unless there was a compelling reason). The project was finally pushed back to November.

This project was done in collaboration with Ready-or-Not, in Paris. OYO had worked in the past with Ready-or-Not and was excited to continue the collaboration that had started. A first dancer was selected, but since he would be in the Reunion Island in October/ November and since the island had not opened its borders with South Africa, it was not possible for him to travel. Another dancer, Krees, was then invited instead.

Krees arrived in Namibia on the morning of November 1 and the workshop took place over 8 days, from November 1 to 10. The first six days were dedicated to the creation of the piece. The dancers and Krees shared their experiences of lockdown, restrictions, prohibitions sometimes imposed (when contact sports were prohibited, dancers could no longer touch each other). They also discussed their dreams for the future, and their apprehensions about the trip. During to the six days, the piece 'Vie' ('Life') was created.



Krees working with the dancer

The piece was to be presented in 3 schools. An additional school wanted to benefit from it so the play was presented in 3 schools in Windhoek and a school in Okahandja, on November 9th and 10th. This was followed by a discussion with the students. 1,903 students (946 girls and 957 boys) saw the play and participated in the discussion, as well as 78 teachers.



Presenting the piece in a school

The piece was also presented at the Franco-Namibian Cultural Center (FNCC) on the evening of November 10. Upstream, an advertising campaign was conducted. Krees and a Namibian dancer made three radio appearances (National NBC, Radio Kosmos and HitRadio). A poster was created and put on OYO's and the FNCC's social networks (Facebook, Instagram and twitter) as well as photos of the rehearsals. The FNCC also featured the show in its monthly gazette. The French Embassy was informed of the event.

On the evening of the event, 76 adults and 7 children came. In keeping with COVID gestures, there couldn't be as many seats as OYO had wanted. The event featured a piece from OYO's repertoire, a solo by Krees and the premiere of 'Vie'. The piece was recorded and followed by informal discussions with the audience. In particular, people were asked to reflect on what the movement meant to them.



Krees performing a solo at the FNCC

OYO used two cameras to record the piece. The editing was done, with some reactions from the public. The initial idea was to have the comments in French, with English subtitles, but that didn't really work, so the comments are in English, with French subtitles. OYO aimed at premiering the video on its social media platform in December, as part of its holiday season lineup. This was to give non-residents of Windhoek the opportunity to see the work done. However, there was a copyright issue – so the piece could not be put on social media. OYO is trying to resolve the issue.

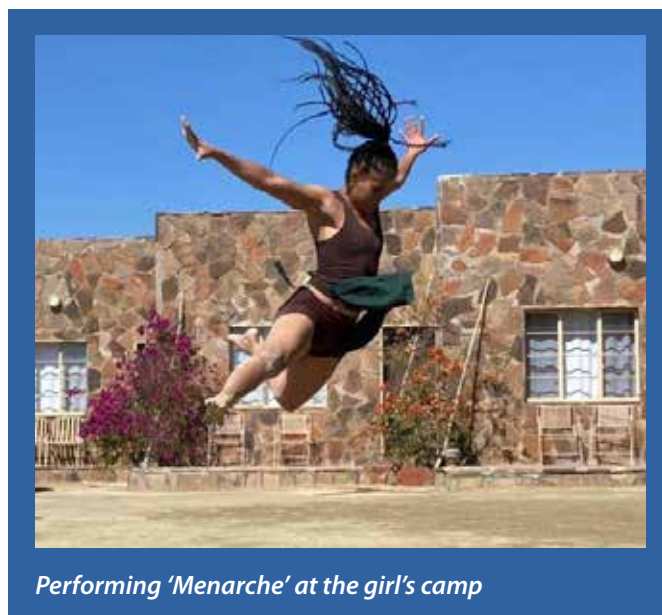
12.3 | OYO DANCE TROUPE'S WORKSHOP AT THE FNCC

In 2020 the dance had organized a few workshops on Saturdays, at the FNCC. The aim of the workshop was to offer free dance classes to people who were interested in OYO's work. In 2021, three workshops were organized on 06 February, 10 April and 02 October. The workshop planned for July had to be canceled, due to the COVID19 situation.

Each workshop was attended by 20 to 35 people and was an opportunity for people to move with the dancers.

12.4 | OTHER PERFORMANCES BY THE OYO DANCE TROUPE

The dance troupe was invited to perform at a girls' camp organized in the Hardap region. The troupe discussed teenage pregnancy with the group of girls attending the camp.



Performing 'Menarche' at the girl's camp

13 | YOUTH IN NAMIBIA CHALLENGE VIOLENCE AGAINST GIRLS AND WOMEN

OYO answered a call for proposal for a research project. More studies have focused on domestic violence against women than on domestic violence against men. It portrays the man as the aggressor and the woman as victim or survivor.

It also assumes that female violence against male partners is often a response to violence initiated by men (Legal Assistance Centre, 2012). Subsequently most campaigns on GBV and/or domestic violence in Namibia have followed the same model.

Design for gender-based violence programs have often been driven by political agendas and donor-driven strategies. While most programs claim to be participatory and have been designed with the intended beneficiaries, how often have the youth been given a voice?

The first key research question was: 'how women and girls' rights organisations/movements engage with boys and young men to tackle norms that contribute to VAWG?'. Two main tools were used:

- Interview with project leaders of women and girls' rights organisations/ movements. The project leaders were chosen among key ministries and key NGOs working in the area. Additional project leaders were identified during interviews, when a respondent could identify a key role player working alongside their project and/or known of it. Two Ministries and eight NGOs agreed to be part of the research sample. Additionally OYO's work on Gender-Based violence has also been included. Respondents

were directors, project leaders or lead implementers of programs on GBV.

- Interview with key recipients of activities undertaken by women and girls' rights organisations/movements. Project leaders were asked to identify key recipients who had benefited from their actions. OYO offered all eight NGOs part of the survey an opportunity to select beneficiaries to give feedback on activities. No beneficiaries from OYO were selected, as it could have been seen as a bias. Also since both ministries deal mostly with survivors of violence, and since cases are confidential, they were not asked to provide respondents. Eleven beneficiaries were interviewed from five of the NGOs part of the project.

The second research question was: 'how can young people reflect on results obtained, identify best practices and reflect on new models to make a difference?'

To address this question, a workshop was organised with 30 young people. They were 15 males and 15 females. They were selected among three main ethnic groups from Namibia (namely Bastars, Damara>Nama and Owambo). They included three young people living with disabilities (a visually-impaired person, an albino person and a person living with dwarfism).

They also included three people from the LGBTQI+ community (one identifying as lesbian, one as bisexual and one as gay). Finally one person represented people with mental health issues. Participants were self selected. OYO advertised the workshop in youth centres across



Youth people reflecting on research findings

Following the field work, OYO started working on report. The report will present reflections on how the youth perceive existing interventions targeting boys and men in relation to gender-based violence in Namibia, what they understand of the situation on the ground and how they would like to influence processes for future interventions.

The findings of the report will be used to propose a framework for institutions and organisations aiming at targeting adolescent boys and men addressing gender-based violence in a meaningful way in Namibia.

14 | OYO FILMS

14.1 | 'KAPANA'

In 2020, OYO produced and premiered its film 'Kapana'. Screening of 'Kapana' was challenging, mostly due to COVID19 regulations.

In 2021, 'Kapana' had a run in many festivals worldwide. Most festivals were online, due to the COVID19 situation. However, the film was extremely well received. It garnered the following international prizes:

- Best Feature Film, African Diaspora Cinema Festival, Italy
 - Best Feature Film, Black Star International Film Festival, Ghana
 - Best Narrative Feature, DC Black Film Festival, USA
 - Best Feature Film, Pride queer film festival, Australia
 - Best Director Feature Film, North East International Film Festival, UK
 - Kim Renders Memorial Award for Outstanding Performance for Adriano Visagie at the Reelout Queer Film Festival, Canada
- Most festivals were online. For the few in cinemas, it was often impossible for the team to secure funding to attend screenings.



Receiving the award for Best Director in Newcastle, UK

test certificate hence the organisers found it difficult to bring in people. The cinema was full at 60% of its capacity on the night of 'Kapana'. The film was well received and the Q&A was very active and participatory. It was also a chance to introduce OYO. A meeting also took place with the festival's organisers, to introduce OYO and the work done. Various contacts were taken with LGBTQI+ organisations.

- Queer Streigen festival in Regensburg, Germany: The festival started 21 October and 'Kapana' was the opening night film. Like in Karlsruhe, organisers found it difficult to attract people to the movie. The movie space was filled to half capacity. The festival was opened by the second Mayor of the town. The film was followed by a Q&A session. The public was a little less participating than in Karlsruhe but the organisers had a set of questions prepared. It was once again an opportunity to talk about 'Kapana' and OYO. A meeting also took place with the festival's organisers, to introduce OYO and the work done. Various contacts were taken with LGBTQI+ organisations. The organisers really made an effort to learn more about OYO and spent half a day with the director to discuss the work done.
- North East International Film Festival, UK: the festival started on 18 November. 'Kapana' was screened on 19 November in a community owned and managed theatre. The film was followed by a Q&A with the director. The Q&A was very participatory. The audience was a mix of general public and film practitioner. Since it was not an LGBTQI+ festival, it was a very interesting discussion. On 21 November an award ceremony took place, attended by the filmmakers and the Newcastle film fraternity. 'Kapana' won an award during the ceremony. On 19 November, OYO's director also met with Dance City's CEO, to introduce the OYO dance troupe and the summer internship program. On 21 November, it met with Yorkshire Dance (Leeds) CEO and friend of OYO.

However, the director could attend three festivals:

- Pride Queer Festival in Karlsruhe, Germany: The festival started on 11 October. The evening was the official launch of the program. 'Kapana' was screened on 12 October and was followed by a Q&A session with the director. While cinemas have reopened, to enter people have to present a vaccine

Additionally 'Kapana' was selected at the following festivals:

- Uruvatti International Film Festival, India (January 2021)
- Massimadi LGBT Film Festival, Canada (February 2021)
- OUTshine @home LGBT Film Festival, USA (March 2021)
- Pan Africa Film Festival, USA (March 2021)
- Rapid Lion Film Festival, South Africa (April 2021)

- Outfest Fusion LA LGBT film festival, USA (April 2021)
- Pune Out and Loud Film Festival, India (May 2021)
- Orlando LGBT Film Festival, Italy (May 2021)
- International Black and Diversity Film Festival, Canada (June 2021)
- Outfest Peru LGBT Film Festival, Peru (July 2021)
- Transition International Queer Minorities Film Festival, Austria (July 2021)
- UMGungundlovu Gays and Lesbians Film Festival, South Africa (August 2021)
- CAFAA, Nigeria (September 2021)
- Garden Route International Film Festival, South Africa (September 2021)
- Seattle Queer Film Festival, USA (October 2021)
- Way OUT West Film Festival, USA (October 2021)
- B3 Film Festival, Germany (October 2021)
- Reel Affirmations DC Washington LGBTQ Film Festival, USA (October 2021)
- Pride.online Film Festival, USA (October 2021)
- Abuja International Film Festival, Nigeria (November 2021)
- Bahia Independent Film Festival, Brazil (November 2021)
- Lake International Panafrican Film Festival, Kenya (November 2021)
- International Strasburg Film Festival, USA (November 2021)
- Queer Film Festival Playa del Carmen, Mexico (November 2021)
- Eastern Nigeria International Film Festival, Nigeria (November 2021)
- 15th for Rainbow Festival, Brazil (November 2021)
- Gilbert Baker Film Festival, USA (November 2021)
- Mediterranean Film Festival, France (November 2021)
- Inside Nollywood International Film Festival, Nigeria (November 2021)
- Nepal Culture International Film Festival, Nepal (December 2021)
- African Film Festival, New Zealand (December 2021)
- African Film Festival, Uganda (December 2021)

It also received a nomination for a festival in 2022 (Cambria Festival of Romance, Love and Rom-coms, USA, February 2022).

With most festivals being online, communication was not always satisfactory. In many cases, OYO did not receive any feedback from the festivals where 'Kapana' was screened. However, OYO would like to take this chance to thank the festival that made an effort to involve the team, asked for virtual Q&A or asked for short introductions of the films.

Festivals are normally an opportunity for filmmakers to meet and discuss. It can also be an opportunity to meet potential distributors. With most festivals being online, it has not been possible for OYO to benefit much from such opportunities. However, the festivals, especially in the second half of the year, put 'Kapana' on the map and helped trigger an interest locally.

Locally it was more difficult to screen 'Kapana'. An attempt was made to screen it in Keetmanshoop in February 2021. The screening was attended by barely 20 people.

On 18 May, one of the actors, living in Katutura, asked for a screening at his location. Due to regulations in place, the screening could only be attended by 100 people. Since it was an outdoor event, it was not

easy to control the crowd. However the screening went extremely well and audiences took active part in the discussion at the end of the screening.



Screening in Katutura

On the opposite at the end of the year, 'Kapana' was selected as the closing film for the EU Film Festival happening in Windhoek. The film was screened on 01 December. Due to all the rewards the film had received, there was a genuine interest in the screening. While the room could accommodate 100 people, over 200 people came, making it the most-watched film of the festival. This was made in collaboration with Equal Namibia.



Screening in the EU International Film Festival

Following the success of the last screening, the team planned two screenings early 2022 (one in Walvis Bay in January, in collaboration with Equal Namibia and one in Eenhana in February).

14.2 | 'KUKURI'

Besides the screenings organized in the Kavango East and West regions, as part of the 'Girls in Schools' project, 'Kukuri' was screened twice in Windhoek:

- At the beginning of the year with the National Arts Association. The screening was attended by 15 people but led to an interesting discussion afterwards.
- At the end of the year on 24 November as part of the EU international film festival in Windhoek. It was attended by 75 people.

15 | COUNSELLING

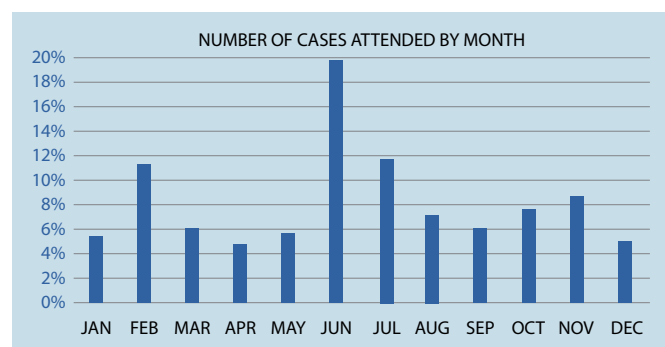
15.1 | COUNSELLING CASES ATTENDED

Since 2015, whenever visiting schools, OYO travels with a trained youth counsellor. This is to allow access to services to learners in need on-the-spot. When needed, the counsellor follows up with learners upon return. In 2020, amidst the COVID19 pandemic, OYO decided to formalise its counselling services and created a counselling line. It is not as comprehensive as services offered by other organisations, such as Lifeline/Childline, but it is allowing learners in schools OYO works with to always have access to someone.

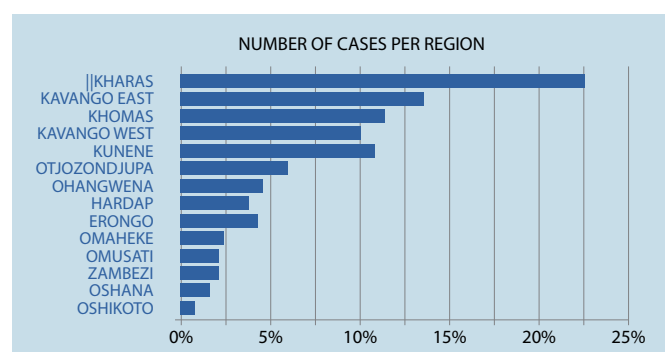
In 2021, the OYO counsellor attended to 276 cases. 187 cases were through the OYO phone line (68%) while 89 were face-to-face (32%). Face-to-face counselling is heavily influenced by OYO's trips and ability to visit regions and schools.

The majority of people seeking counselling is female. The counsellor attended to 179 females (65%), 95 males (34%) and two gender non-binary individuals (1%). 16% of the cases were very serious and needed intensive follow up.

The workload is not equally distributed across the year:



It is also influenced by OYO's activities. In February the team was in the ||Kharas region with the Noordoewer youth group (workshops and tour). In June it was in the Kavango East and West regions with the tour of the dance troupe. While in July OYO was not traveling, the pic can be explained by COVID19 crisis.



While all fourteen regions have benefited from support by the OYO counsellor, the OYO counselling service tends to be known in regions visited by the counsellor. The counsellor was in:

- The ||Kharas region in February 2021 and again in September. Calls from ||Kharas have been consistently high all year round;
- The Kavango East and Kavango West regions in June/July 2021;
- The Kunene region in August/September 2021;
- In Ohangwena region in October 2021.

The case of ||Kharas is interesting as clearly the sooner a region is exposed to the OYO counsellor, the more young people feel confident to reach out.

The OYO counsellor is attending to a range of issues:

Problem attended to	# cases during the year
Family related problems	48
Relationships issues	45
Teenage pregnancy, including abortion	40
Gender-based violence, including rape	20
Education-related issues	18
Drugs and alcohol abuse	12
School dropout, including fear to dropout	11
Low self-esteem	11
Depression	9
Issues linked to child support or lack thereof	8
Bullying at school	7
Homelessness	7
Issues related to COVID19	6
Grief and bereavement	5
Suicidal thoughts	5
LGBTQI+ related issues	4
Financial related problems	3
Workplace issues	3
Anger management issues	3
Sexual harassment	2
Sugar daddies	1
Child marriage	1

Family-related issues are issue within the household with no violence, especially physical violence. Relationship issues are very common among teenagers, and range from feeling pressured to have sex to learn how to negotiate safe sex and / or contraceptives.

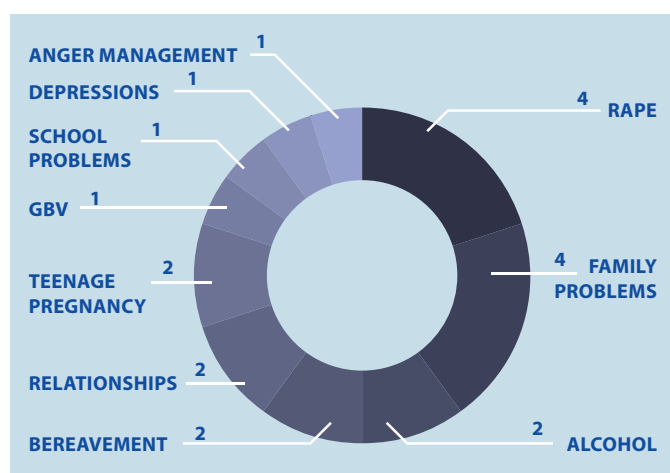
Cases that can be solved locally are referred to the lifeskill teacher or teacher counsellor at school. Serious cases are referred to social workers, the police or other relevant institutions. Thanks to the OYO counsellor, a few cases have been opened in 2021.

15.1 | SPECIAL PROJECT IN THE KUNENE REGION (ADS)

Thanks to a grant from the Association of Diplomatic Spouses, the OYO counsellor could visit the Kunene region and inform schools about the new counselling line, while also attending to urgent matters. The visit took place from 30 August to 03 September 2021.

During the visit, the counsellor visited nine schools. In four schools, he only introduced his services and left posters with all the relevant information, while in the other five he also attended to urgent cases.

During the visit, he attended to 20 cases (8 male and 12 female learners). Reasons for attending counselling are:



Of concerns are the cases of rape. All learners involved were under the age of 14 at the time the rape happened, with the perpetrator being more than three years older (statutory rate). In three of the cases the counsellor went with the learner to the police to open a case and is currently following on those cases. In all cases, the counsellor has now been called as state witness to go and testify in court.

The fourth case is problematic in Khorixas. The police knew the perpetrator and didn't want to open the case without the parents being present. However, the parents live on the farm. As a result, the child dropped out of school and the case is still pending.

Rape cases take a lot of time to deal with. The counsellor reported that there are probably many more cases – and this was confirmed by various teachers. It calls for urgent need for intervention in that region.

Since the visit, the counsellor received over 15 calls for counselling from various learners. Once again, this shows the need for such a service. The majority of the calls were linked to teenage pregnancy and family related issues.

The Kunene region is a region that is much neglected by development. Many learners in that region don't even know their basic rights. While sending a counsellor to visit schools is an expensive exercise, it is a very important one. It allows to address urgent cases, at times even open cases.

Since 2015, there has never been an instance where four cases of rape were opened the same week by the counsellor. It should not be a one-off intervention but rather help design interventions that can make a difference in the region.

“ All learners involved were under the age of 14 at the time the rape happened ”

16 | SUSTAINABILITY

2021 has been again an extremely challenging year for OYO. Since the end of the contract with the global fund (GF) to fight HIV/AIDS, Tuberculosis and Malaria, OYO is in a weaker position. While we negotiate many small grants – and the length of this report and quality of results achieved is proof of it – it finds it difficult to secure basic funding for salaries and overheads. OYO operates with a very small core team of dedicated staff and yet

finds it difficult to raise enough core funding.

The following is worth noting:

- In 2021 OYO submitted 36 proposals. Eleven came back positive and nineteen came back negative. Six have been carried forward to 2022, with answers expected between January and June.

- OYO has explored new avenues to raise funding – in particular it registered to the online donation platform GlobalGiving. While it didn't work very well at the beginning of the year, particularly when OYO tried to have a little campaign in March, it worked extremely well between July and September, at the peak of the COVID19 crisis. Some very generous patrons supported OYO through the difficult period and we are most thankful for this support.
 - OYO has a more efficient social media strategy and has been very active on Facebook in particular.
- The success of 'Kapana' backfired a little at OYO in terms of

fundraising. Since 'Kapana' was so often selected and so often in the paper, many people had the feeling 'OYO was rich' – a sentence heard on several occasions. Awards were not financial awards. While those selections were excellent for visibility purposes, they did not help with fundraising.

By the end of 2021, OYO had certainly not reached a sustainable state. OYO is donor dependent and the current environment is not favorable to NGOs. There are opportunities, but they are hard to come by. OYO is however proud it kept its doors open and has been more creative in its fundraising efforts.

17 | INSTITUTIONAL SUPPORT

17.1 | STAFFING

Despite the difficult economic environment, OYO has been able to keep most staff for 2021. It had a full contingent at the beginning of the year but lost some dancers due to the COVID19 crisis.

Staffing in 2021 was as follows:

- Director: Philippe Talavera
- General Manager: Cecilia Petrus
- Logistics Manager: Karolina Katumbo
- Production Manager: Joshua Homateni
- Youth Development Officer/ in-house counselor: Njandee Mbarandongo
- Dancers: Sophie Janser, Mary Jane Andreas, Jeffrey Ndjahera, Joe Nakapela and Sydney Farao

OYO is outsourcing few positions that are contracted but not on the payroll.

- Finance Manager: Veronika Eichhoff till June 2021, Kotie Nasilowski since June
- Graphic designer: Vincent Mboku

It also had seven dance trainees, six of whom graduated as junior dancers by the end of the year.

17.2 | TRANSPORT

OYO experiences a shortage of transport. This year it still operated with its two quantum, the Renault Duster and the old condor (2002). Transport will soon become an issue.

17.3 | OFFICES

Head Office is situated 96 Nickel Street, Kingland Park, Unit 13 in Prosperita.

17.4 | STAFF TRAINING

Due to lack of funding, OYO could not organise staff training in 2021. The OYO director just had a short presentation for all the staff at the beginning of January.

17.5 | OYO TRUSTEE'S MEETINGS

Full OYO Board meetings took place on 19 January 2021 and 20 April 2021. The board meeting scheduled for mid-July 2021 had to be cancelled due to the COVID19 crisis. Regular contact with Board members took place throughout the year as the board was eager to follow closely the financial situation of the organisation. Two email decisions took place at the end of the year, to take decisions pertaining to the audit and 2022 salaries.

18 | OTHER IMPORTANT MEETINGS

Due to the COVID19 pandemic situation, OYO's director could not organize its traditional annual fundraising tour in Europe. However, he took the opportunity of its private visit to France in October 2021 to organize various meetings.

18.1 | MEETINGS IN THE UK

OYO's director had not been in the UK since 2019. The main objectives were to meet with ViV (the funder of 'Kapana') and the De Beers Group. It was also to renew with OYO's contacts.

Meeting with ViV: Unfortunately, the meeting was cancelled at the last minute as the lead contact of OYO was a COVID

contact and had to go in self-isolation. However, many phone and email discussions followed. While not as efficient as a face-to-face meeting would have been, it still allowed OYO to renew with ViiV and may open doors.

Meeting with the De Beers Group: OYO has a good relationship with the Debmarine/ Namdeb Foundation in Namibia. Last year, it also received a small grant directly from the De Beers Group for counselling. This year, all Debmarine/ Namdeb Foundation proposals have been put on hold as their Social Corporate Responsibility manager had resigned. OYO's three-year proposal was therefore sent to the De Beers Group. The meeting was very useful to understand the structure. While the De Beers Group oversees operations in Namibia, Botswana and South Africa, each country has its own foundation and the group doesn't want to take over projects from the foundations. However, they are aware of the delays in Namibia.

Main outcomes of the meetings are:

- The De Beers Group is interested in supporting learning and sharing across the three countries and would support such an initiative. OYO has been positioned as one of the recipients should the project materialise
- The De Beers Group will discuss further with the Debmarine/ Namdeb Foundation to assess the way forward – it might be that they could support year one of the project to give time to the foundation to plan for year two and three.

During the meeting, OYO was also briefed on the strategic plan of the foundation, in particular their work on gender-based violence and their approach to Prevention – Response – Restore.

Meeting with Theatre for a Change: Fiona Morrell, a long-time friend of OYO, is now the director of Theatre for a Change. The meeting was an opportunity to assess current work of TfAC and discuss opportunities for collaboration. TfAC is active in Malawi and Ghana.

Of interest was the fact TfAC is very interested in 'the Caring Namibian man' project and discussion started to discuss how to expand the project beyond Namibia. OYO shared the concept of the photo project in Namibia and TfAC will discuss it in particular with the team in Malawi, to see if the project could cross borders.

TfAC also shared fundraising resources with OYO.

Other contacts of OYO: Most other contacts could not be met face-to-face, but it was an opportunity to call them and update them on OYO. In particular contacts were renewed with:

- Mohamed Osman, former director at the Elton John AIDS Foundation. He is currently in Kenya and works for a private corporate, but still has contacts in the HIV/AIDS sphere.
- Rachel Bradbear, involved in the dance world and currently

contracted as fundraiser. She is a good resource person for OYO.

- Claire Crowley, former VSO volunteer with many contacts in the dance world.

They were all briefed on OYO's situation and needs and committed to continue supporting us, at least with information and contacts.

Also just before arriving in the UK OYO was informed 'Kapana' was selected at the North East International Film Festival in Newcastle, UK, in November. The trip was an opportunity to brief the Namibian High Commission to the UK. The High Commissioner was not available for a meeting but a DVD was left as well as information about the festival.

18.2 | MEETINGS IN FRANCE

The time in France was disrupted by OSISA that needed an urgent proposal for work in correctional facilities. The timing was not appropriate, but the proposal could be prepared and submitted. It had to be reworked a few times, unfortunately taking time that could have been spent with meetings.

Meeting with Ready-or-Not: As part of the STAFE project, OYO is inviting a dancer from Ready-or-Not to train the OYO dance troupe in November. A preparation meeting with the dancer, Krees, took place in Paris on 28 October. During the meeting, the dancer was briefed about deliverables, working conditions and expectations. Questions from the dancers could also be answered. Krees was given all the contacts he needed and an overview of both OYO and the dance troupe.

Meeting with Claire Bodonyi: Former French Ambassador to Namibia, Claire has lots of contacts and is a good friend of OYO. The meeting took place on 27 October. During the meeting she was briefed on OYO's situation. In particular she was informed of setbacks that happened due to COVID. She was also briefed about the venue of the French dancer, Krees, as she had been instrumental in initiating the project.

18.3 | CONCLUSION

The last visit to Europe was over two years ago. It was obvious the visit was really important. While some people are still reluctant to meet face to face (it was not possible to meet with either ViiV in the UK or the L'Oreal Fund for Women in France), it was important to renew contact. People had TfAC, ViiV and De Beers Foundation had changed over the past two years, and the strategies of the organisations had also changed. Putting OYO back on the radar was tremendously important.

Fundraising is a long-term strategy – COVID has disrupted the flow of events. It is the hope that this visit will be followed by others and will help put OYO back in the mind of our partners/ potential partners.

19 | THANKS TO OUR DONORS

OYO would like to thank all our donors and sponsors for their support, without which our work would not have been possible. OYO received financial support for its activities in 2021 from:

- The Association of Diplomatic Spouses
- ALIGN
- The Embassy of the Republic of Finland
- The Embassy of the Republic of Germany
- Horizon Foundation
- Ministry of Environment, Forestry and Tourism and GIZ
- The Prince Claus Fund
- SouthSouthNorth
- STAFE
- UNAIDS
- the Valentine Charitable Trust

We would also like to thank:

- Debmarine/Namdeb Foundation for supporting the shooting of the MEFT film in the Oranjemund area;
- UNESCO for supporting additional reprint of the magazine on teenage pregnancy;
- The Namibian Film Commission for supporting the

submission of 'Kapana' to film festivals and contributing towards the flight ticket for the OYO director to attend the North East International Film Festival in Newcastle

- the Franco-Namibian Cultural Centre for inviting us to perform and have workshops in their venues;
- OYO Scotland for their continued support;
- Equal Namibia, for supporting the screening of 'Kapana' during the European Film Festival in Windhoek;
- The Keetmanshoop Multi-Purpose Youth Centre for offering accommodation during the tour of the youth group and the ||Kharas Youth Performing Arts Festival;
- the Ministry of Education, Arts and Culture – in particular, all the regional AIDS Committees for Education that helped us organise our tours and the Ella du Plessis Secondary School for offering us a venue for shooting our clips;

Finally, our thanks are also due to everybody who donated to OYO during our GlobalGiving crowdfunding campaigns and all the facilitators, dance trainees, volunteers and youth who have, in one way or another, contributed to our projects

NOTES



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