

Ombetja Yehinga Organisation

Annual Report 2020

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OYO staff 2020

Philippe Talavera: Director
Cecilia Petrus: General Manager
Karolina Katumbo: Logistics Manager
Veronika Eichhoff: Finance Manager
Joshua Homateni: Production Manager
Nyandee Mbarandongo: Youth Development Officer and counselor
Dancers: El Junita 'Butterfly' Philander (till October), Desmond Kamerika (till May), Sophie Janser, Mary Jane Andreas, Nelawrence Somseb (till May), Jeffrey Ndjahera, Frieda Hausiku (till March)

1 Message from the OYO Director

While each year comes with its challenges, there's no doubt that 2020 will remain for all a very different year. OYO started extremely well, from January to Mid-March, managing its project in the ||Karas region, a new project on the Prevention of Sexual Exploitation and Abuse of children and continuing both its 'new narratives/ new beginnings' and 'in and out' projects. However mid- march the first COVID19 cases were recorded in the country and everything stopped.

OYO was actually closed for only a week, since very soon it got its certificate as essential service provider and got very involved in producing tools to create awareness and educate on COVID19 related issues. However, its projects were hugely affected:

- In the ||Karas region the long awaited Youth Arts Festival had to be postponed to 2021
- The project 'new narrative/ new beginning' had to stop for six months and could not resume as it had initially been envisaged
- The new Project on the Prevention of Sexual Exploitation and Abuse of children had to be scaled down and totally transformed.
- The 'in and out' project came to complete standstill between March and November 2020.

During the COVID19 crisis, OYO lost some staff, in particular some dancers. Since dance is a contact sport, some dancers decided to resign at the beginning of the crisis, fearing for their health. Later, other dancers left since no performances could be organised. In truth, the OYO dance troupe last performance was early March 2020. The dancers did not have any opportunity to perform to a live audience for the rest of the year. While OYO took this chance to teach dancers new skills (in particular to perform for the camera) and to involve external dancers as guests, it was not as exciting to some performers as it used to be.

We couldn't have survived 2020 without our faithful partners and we would like to thank the Valentine Trust, Stichting Horizon, the Open Society Initiative for Southern Africa (OSISA), UNICEF, UNAIDS, Grand Challenge Canada, ViiV/ Positive Action and the US Embassy for their continuous support. In 2020 we also received immense support from MTC knock-out project, the Debmarmine/ Namded Foundation, de De Beers Group. We also undertook a project for the Ministry of Environment, Forestry and Tourism, funded by UNDP and GIZ. We finally benefited from COVID19 relief grants from the National Arts Gallery and Prince Claus. We are thankful to all partners who supported our work and helped us reach our objectives.

This year one of our greatest achievements was probably the release 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. While it was difficult with COVID19 to present the film in Namibia (it could only be presented in Windhoek), it started the festival circuit and received lots of international attention.

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. Without our staff dedication and hard work the post-global fund transition would not have been possible. 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. Project Coordinator: Youth Development and also in-house youth counselor Nyandee Mbarandongo continued to inspire youth groups across Namibia and took over the challenge to implement the 'In and Out' project in correctional facilities. 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 Ipinge (chairperson), Sandy Rudd (vice-chairperson), Kathleen Newton (finance), Peter Watson (legal), Carolin Guriras (marketing), Theopolina Kueyo (HIV and key populations) and Lendl Izaaks (media). 2020 marked the end of tenure for both Kathleen and Peter and I would like to wholeheartedly thank them for their hard work and dedication. In 2020, we welcomed Belinda Kabajani (finance) and finalised the recruitment of a Trustee with legal knowledge. The board too felt the pressure the loss of the global fund grant had put on us since 2018 and the added burden the COVID19 pandemic bestowed upon us. 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 the COVID19 crisis 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 live in isolation, bringing relevant messages to people remains of paramount importance.

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 of the Ombetja Yehinga Organisation

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 (MHSS) 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 2019, 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)
- ✓ 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) and 'Kukuri' (2018)

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 'Maturwisaehinga' (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.

4 Executive summary

Despite a challenging year due to COVID19, the cancelation of some projects and performances, OYO managed to remain relevant during the pandemic. 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
- One school exchange visit program organized with 12 schools

- One tour of the OYO dance troupe organized to discuss Gender-Based Violence - 4,509 people reached
- One weekend girls' camp organized, attended by 67 girls from 12 schools
- One weekend boys' camp organized, attended by 67 boys from 12 schools
- Three-one week workshops organized with the Dream Team (Keetmanshoop), Koes youth group and Karasburg youth group, reaching 47 young people
- One one-week workshop organized with the Noordoewer out-of-school youth group, reaching 20 young people

New narratives/ new beginnings

- A project to address child marriage in the Kunene region
- One weekend girls' camp organized, attended by 53 girls from 12 schools
- 1,157 reusable sanitary pads purchased and distributed
- Of the girls who had received the reusable pads before the lockdown, 86% had tried them at least once and of those who have tried them at least once, 93% were still using them six months later
- Five community dialogues organized, allowing 91 girls to discuss with 301 community members

'In and Out' project

- A project to create awareness about HIV in correctional facilities
- Two one-week training of trainers organized at Divundu and E. Nepembe Correctional Facilities.
- 36 inmates trained
- 85 inmates tested for HIV

Creating awareness about COVID19

- A project to educate young people on issues linked to COVID19
- 32 educational clips produced by the OYO dance troupe
- 3 tutorials produced by the OYO dance troupe
- Over 100,000 views on social media
- 59 young people trained as facilitators
- 6,887 people reached door-to-door by the facilitators

'Kapana' film

- A project to address PrEP among discordant gay couples and contribute to the discourse to decriminalize same sex relationships in Namibia
- One film produced and premiered in the presence of 100 people
- Eight screenings organized, reaching 190 people
- Two online festival attended
- Winner runner up Best International Film, Audience Award, Out of Film International Film Festival, Atlanta, US

Celebrating World AIDS Day 2020

- A project to celebrate the day and remind people in Windhoek that HIV is still present
- One clip produced by the OYO dance troupe
- One virtual event produced on social media
- 4 young people trained as facilitators in Windhoek
- 428 people reached door-to-door in informal settlements by the facilitators

An evening with YOU

- A project to engage audiences in public discourse
- One in person event produced on gender-based violence, reaching 182 people
- Three online events produced (abortion, Child marriage and HIV during COVID), reaching 7,454 people

Other

- Production of a documentary on climate change for the Ministry of Environment, Forestry and Tourism
- Three additional clips produced by the OYO dance troupe
- Three dance workshops organized ('Dance with us' initiative)
- Nine young people trained by the OYO dance troupe as trainees

Counseling

- Face-to-face counseling organized in the ||Kharas region
- OYO counseling line formally created
- One promotional clip and a poster created
- 185 cases attended between June and December 2020

5 About the tools used by OYO

5.1. About the OYO Magazine

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 'New narratives/ new beginnings' 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.

The following pieces were created in 2019: 'Ilithyia gone mad' on illegal abortion; 'Cold' on HIV and 'Menarche' on traditional ceremonies imposed on some girls after their first menstruation. Dancers also premiered 'Well Wish Ya', an ambitious piece on the Namibian genocide at the National Theatre of Namibia and benefited from a workshop with French Dancer William Domiquin.

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 produced ‘Kapana’ on discordant gay relationships (the DVD will be premiered in 2020). ‘Salute’ received international recognition, winning the Sotigui Award for best Actor Southern Africa in Burkina Faso.

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 2019 OYO supported youth groups in:

- ✓ the Ohangwena Region: the Ohangwena San youth group (with support from the Embassy of Finland)
- ✓ the Otjozonzupa Region: Uitkoms San youth group (with support from the Embassy of the Federal Republic of Germany)
- ✓ the Karas Region: Karasburg Youth Group (with support from Horizon Trust)

Past groups that benefited from OYO’s work include those in Rundu, Grootfontein, Gobabis, Walvis Bay, Henties Bay, Uis, Keetmanshop, Koes, 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 one 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 Karas region project

Teenage pregnancy in the ||Kharas region seems to be on the increase:

- The famous headline ‘100 ||Kharas schoolgirls feel pregnant in 2016’ of the Namibia on 08 June 2017 shocked many. Suiderlig High School and Luderitz Senior Secondary were the two schools with the highest number of teenage pregnancy. Ambrosius Amutenya Primary School and Aussenkehr Primary School, despite being Primary Schools, each recorded three pregnancies that year.
- The Namibian, 18 July 2018 ‘PK de Villiers School board member Joy Hartung said teenage pregnancy rates in the ||Kharas region were shocking, and revealed that girls as young as 11 have fallen pregnant in the region. ‘

Various causes have been identified, including gender-based violence, lack of parental support and poverty/ employment. The fact that major funding partners such as PEPFAR and the Global Fund, leading with support for activities on sexual and reproductive health (including HIV) are absent in the ||Kharas region also means that very few activities targeting young people are in place.

In order to tackle the issue, the Ombetja Yehinga Organisation (OYO) suggested a series of activities that were to be jointly funded by MTC knock-out project, Debmarine Foundation and Horizon Trust

6.1. School exchange visit program

In order to ensure the full collaboration from the schools, OYO finds it useful to organize school exchange visit programs. School teachers and principals from three to four schools meet at one school to discuss the project, their experiences, solutions they have tried in the past and how to work collectively to have a greater impact. This was organized with OYO’s general manager Cecilia Petrus and OYO’s youth counselor, Njandee Mbarandongo who visited the region from 10 to 14 February and met with all schools but one.



(the OYO team with teachers)

The schools could discuss the project, their own needs and come up with ideas on how to collaborate and have the greatest possible impact. During the visit, the General Manager also met with the Director of Education, Mr |Awebahe Johannes | |Hoeseb. This was to ensure the ministry would be fully supportive of the activity. Since the target is 10 schools, the idea was to start with 11 schools (to cater for a school potentially dropping out during the year). However after consultation with the Ministry, 13 schools were selected. Also in Oranjemund all three schools wanted to be part of the project. It was agreed to count them as one school but allow students from all three schools to take part in the activities.



(OYO's General Manager Cecilia with Mr | |Hoeseb)

At the end of the week, a whatsapp group was formed to ensure the smooth running of the project and easy communication between all parties involved.

6.2. Tour of the OYO dance troupe on Gender-Based Violence

At the beginning of the school year, OYO likes to start with an activity that involves the whole school. The OYO dance troupe is quite well known in the region. At the beginning of the school year, the OYO dance troupe started working on its repertoire on GBV. It:

- Revived ‘Moirai’, a piece following a woman trapped in an abusive situation who decides at one stage to get out and seek help
- Create ‘Concrete Angels’ – it was a piece that was first devised in 2017 but never worked. The concept was kept: a boy lives in an abusive family and, although he is not physically abused himself, he is affected by it. It follows his story, the fact he contemplates suicide and how, with help, he manages to overcome the situation



(extract from ‘Concrete Angels’)

- Create ‘let me be’, a piece looking at an alcoholic father who forces his children to turn to sex work in order to pay for his beers. This piece was devised specifically for the ||Kharas region as it is known truck drivers transiting in the area often look for sex workers and sugar girls.

The logistics of the tour was a little difficult to organize. MTC had originally indicated that contracts would be signed either in December or early January. The tour was planned on that assumption. However it took much longer than anticipated to finish all the paper work and the contract was only signed in February.

4,509 people saw the performance, of which 4,239 were children and learners. They were from 15 schools. In Oranjemund the performance had originally be scheduled only for the secondary school. However the private school and upper primary school also wanted to see the performance, as it was the first time the dance troupe had ever performed in the town. Therefore one large performance was organized at the stadium. Each performance was followed by a facilitated discussion. This allowed OYO to make sure audiences had understood the pieces, knew where to seek help and were confident to speak out. At Lordsville Junior Secondary School the tour manager reported: ‘The message on GBV was well received and at the end the life skills teacher in her closing remarks re-emphasised on the message and the importance of speaking out early.’ At St Therese Secondary School, he reported that ‘The supervising teacher was happy with the program and also informed the learners that he is aware of GBV cases in their community and that most of them are not reported to the authority. The teacher reminded the learners of the message of today that reporting is the only solution to stop GBV: we need to speak out and break the silence.’

The tour however did proceed as planned from 16 to 22 February

	Learners/ children		Youth		Adults		Total
	Femal e	Male	Femal e	Male	Femal e	Male	
Suiderlig SS	50	40			0	1	91
J.A Nel SS	96	95			0	1	192
Luderitz JSS	130	134			21	11	296
Angra Pequena SS	260	222			11	9	502
Luderitz community	65	55	15	15	35	25	210
Tsau //Khaeb SS	211	195			15	5	426
Oranjemund schools	139	166			11	2	318
Noordoewer SS	102	85			6	6	199
Karasburg CS	154	186			4	6	350
Ernst Jagger CS	271	250			10	8	539
Lordsville SS	258	249			12	8	527
Adam Steve CS	220	215			20	8	463
Kaitsi !Gubeb CS	162	39			2	0	203
St Therese SS	100	90			1	2	193
	2218	2021	15	15	148	92	4509

The weather was challenging on tour. In Noordoewer it was extremely hot while heavy rains almost prevented the team to reach Berseba. Both the tour manager and dancers have to be complimented for their hard work and keeping up despite the difficulties faced.

During the tour, a youth counselor was also present. This was to ensure on the spot support for learners who might need help. OYO contracted a young qualified female counselor to join the tour. She attended to 24 cases (13 females and 11 males). Cases attended ranged from suicide attempts to teenage pregnancy to family issues. At

Karasburg secondary school the tour manager reported that ‘During the performance I started to see learners within the audience that were getting quite emotional and among them was one specific one highly caught up in emotions. This girl was in tears and I constantly kept an eye on her and she eventually got up and went to see the counselor, I highly hope she got assisted and we will be able to follow up her case.’



(extract from ‘the Moirai’ – Oranjemund performance)

After the performance, people were invited to complete an easy questionnaire. The results of the questionnaire were presented as two two-pagers:

- The first one showed that 15% of the boys and 13% of the girls had been beaten at home. Of concern was also the fact that 22% of the boys said that men who beat women shouldn’t get sentenced or get sentences under 2 years long.
- The second one focused on sex for money and showed that twelve learners know a girl and five learners know a boy who is sleeping with truck drivers. It also revealed that NDF, police officers and teachers are among the sugar daddies.

The two papers were shared on OYO’s social media, distributed to the Ministry of Education, Arts and Culture and to other stakeholders such as UNICEF.



(school performance of ‘Let me be’)

6.3. The ||Kharas girls camp

The girls' camp was organized from Friday 06 March to Sunday 08 March. The logistic was complex but OYO would like to thank the Oranjemund schools for availing their bus and the Ministry of Sport, Youth and National Service for availing its bus and accommodating all participants at the Keetmanshoop Multi-Purpose Youth Centre.

67 girls from the schools participating in the program attended the camp (5 per school except Oranjemund that sent 7 participants). The program ran smoothly and the girls part of the camp participated actively.



Shangelao Ndadi, Corporate Affairs Manager of Namdeb was the guest speaker during the camp and shared her personal story with the girls present. She was a source of inspiration for the participants. The Dedmarine/ Namdeb Foundation further provided participants with gifts, which they enjoyed tremendously.

During the camp participants reflected on issues around teenage pregnancy, inter-generational sex (sugar daddies), peer pressure and planned for the implementation of girls' clubs once back in their schools.

6.4. The ||Kharas boys camp

The boys' camp was organized from Friday 13 March to Sunday 15 March. The logistic was complex but OYO would like to thank the Ministry of Sport, Youth and National Service for

availing its bus and accommodating all participants at the Keetmanshoop Multi-Purpose Youth Centre.

67 boys from the schools participating in the program attended the camp (5 per school except Oranjemund that sent 7 participants). The program started smoothly and the boys part of the camp participated actively.



Talent Kapapilo, First Namibian Ship Captain in De Beers history, currently Marine Manager was the guest speaker during the camp and shared his personal story. He had a great idea prior to the camp to organize a visit on one of the ships for the participants. Unfortunately on short notice it was not possible to organize. Talent however shared a short video with participants and spent most of the Saturday with them. The Dedmarine/ Namdeb Foundation also provided participants with gifts, which they enjoyed tremendously.

On Saturday the camp was affected by the news of the first cases of the Coronavirus. It was more difficult to focus on the activities at hand since most of the participants wanted to follow the news. On Sunday it was further complicated by the announcement that schools had to close. Since some of the participants were staying in hostels, transport had to be reorganized to allow them to still reach the schools on time.

During the camp participants reflected on issues around teenage pregnancy, masculinity, peer pressure and planned for the implementation of boys' clubs once back in their schools.

6.5. Next steps

The intervention was made in such a way that immediately after the two camps the boys and girls leaders would start implementing clubs in their schools and share their knowledge. It was not anticipated schools would close on 15 March. I was first announced that schools would re-open on 14 April, then 21 April. The country then went into full lockdown on 27 March. It was announced schools will re-open 03 August. Later it was announce that schools will reopen step by step between 03 June and end July.

The constant changes in the school calendar and the need for urgent action motivated OYO to request a change of approach to the Debmarine/ Namdeb Foundation. Instead of waiting for a potential reopening of schools, OYO suggested to embark on the creation and facilitation of easy to use short videos.

6.6. The educational clips

6.6.1. The GBV clips

With its dance troupe, OYO embarked on the production of five short clips. Three were funded by MTC- knock-out project and two by Debmarine/ Namdeb Foundation.

Clip 1: the impact: <https://youtu.be/MUBngO3Ce8Q>

Clip 2: the impact cont'd: <https://youtu.be/4cxclu4OFF0>

Clip 3: who to talk to: <https://youtu.be/WI6YVDBfuoY>

Clip 4: don't be silenced: https://youtu.be/OZAj_sVn_hE

Clip 5: speak out: <https://youtu.be/uvemCyJafEU>



(cover for GBV video 1)

The clips were put on OYO's facebook page and boosted:

Clip	Number of people reached	Number of views
Clip1	81,452	24,800
Clip 2	13,467	2,600
Clip 3	13,276	2,400
Clip 4	101,955	34,100
Clip 5	38,210	10,200
Total	248,360	74,100

Over 74,000 views were recorded on social media. Some people may have seen more than one clip, hence it is not possible to assess the number of people watching the clips. However, OYO is satisfied with the reach. The clips were also shared with NBC and OneAfricaTV. Both broadcasted the clips. OneAfricaTV broadcasted the clips mostly morning and afternoon times around the Ministry of Education, Arts and Culture Learning programs while NBC broadcasted them at various times of the day.

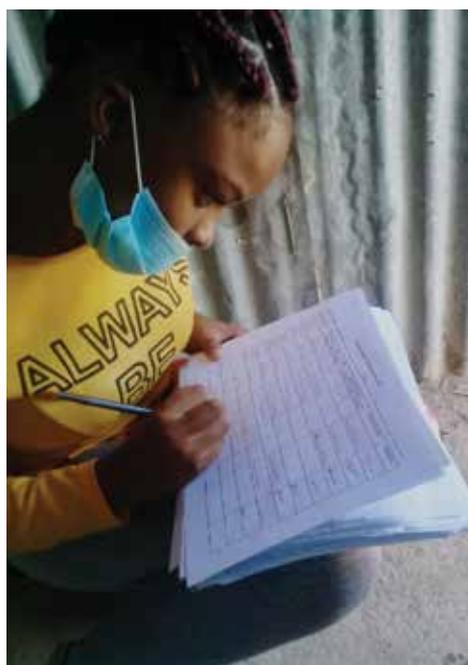
NBC had a problem offloading clip 2 and therefore did not broadcast it yet. They broadcasted the clips 37 times: clip one 9 times, clip three 9 times, clip four 12 times and clip five 7 times in May (June report will be available by 10 July).

On OneAfricaTV each clip has been broadcasted three times between 12 May and 02 June in rotation. They are mostly aired after programs throughout the day at an average of 3 fillers per day. The content manager Taleni Shimhopileni reported that 'we got good feedback. People are happy, it's Namibian, it's different and the quality is good.'

Since neither social media nor national broadcast allow us to target one region specifically, OYO decided to also train young people in the ||Kharas region on how to use the clips and go door to door to show them and discuss them with people who may not have cellphones or data. Since it was lockdown the training was done by whatsapp in groups of three (the facilitator and three trainees). At the end of the training, 12 facilitators were trained and were asked to sign a contract and started to go door-to-door. They were two from Keetmanshoop, Noordoewer, Karasburg, Oranjemund and Luderitz and one from Rosh Pina and Tses. They were given two weeks to reach their targets. To ensure the quality of the facilitation, the facilitators were given phone credit to buy Super Awesh and had to do some of their facilitation life with the OYO facilitator watching from Windhoek.

Duty station	# of Learners reached		# of Youth Reached		# of Adult Reached		Total # reached	# Questionnaires filled
	male	Female	male	Female	male	Female		
Keetmanshoop	42	73	52	71	13	17	268	267
Noordoewer	33	58	16	20	0	4	131	130
Karasburg	26	24	17	18	4	5	94	83
Oranjemund	36	64	21	32	7	8	168	137
Luderitz	11	17	10	32	0	2	72	41
Rosh Pina	11	13	20	36	3	5	88	88
Tses	17	20	13	18	2	2	72	72
	176	269	149	227	29	43	893	818

The system proved efficient, as the trainers managed to reach 893 people who otherwise would not have had access to the clips or a chance to discuss them. It was time consuming and also fairly costly (trainers were paid N\$ 100 per 10 people reached).



Example of people reached by one on one sessions

The people they reached were invited at the end of the training to complete a questionnaire. 818 of the 893 people reached (91.6%) completed the questionnaire. The results of the questionnaire were once again presented under the form of a two-pagers. Once again it shows that 62% of all respondents directly know of cases in their communities and confirm that a range of services are needed in order to reach everybody, as young people prefer to access online services while adults prefer to access face to face services.

The Debmarine/Namdeb foundation indicated the clips may be used for internal training of miners – no feedback has been received to date but it would be interesting to assess if the clips work with a more adult audience and what discussion is being triggered during the session.

6.6.2. The teenage pregnancy clips

With its dance troupe, OYO embarked on the production of eight short clips. They were all funded by Debmarine/ Namdeb Foundation:

Video 1 – no matter how sexy he is: <https://youtu.be/mQqMIDmLTUU>

Video 2 – no matter if he is also a school kid: https://youtu.be/6ItYBBY_q5k

Video 3 – no matter what your friends say: <https://youtu.be/zdwAYRqp9b8>

Video 4 - no matter if he buys you gifts: <https://youtu.be/RRggI3ir3js>

Video 5 - no matter if he invites you to expensive restaurants: <https://youtu.be/2Itiy02REs>

Video 6 – what option will you choose? : <https://youtu.be/hIyuA6TTxns>

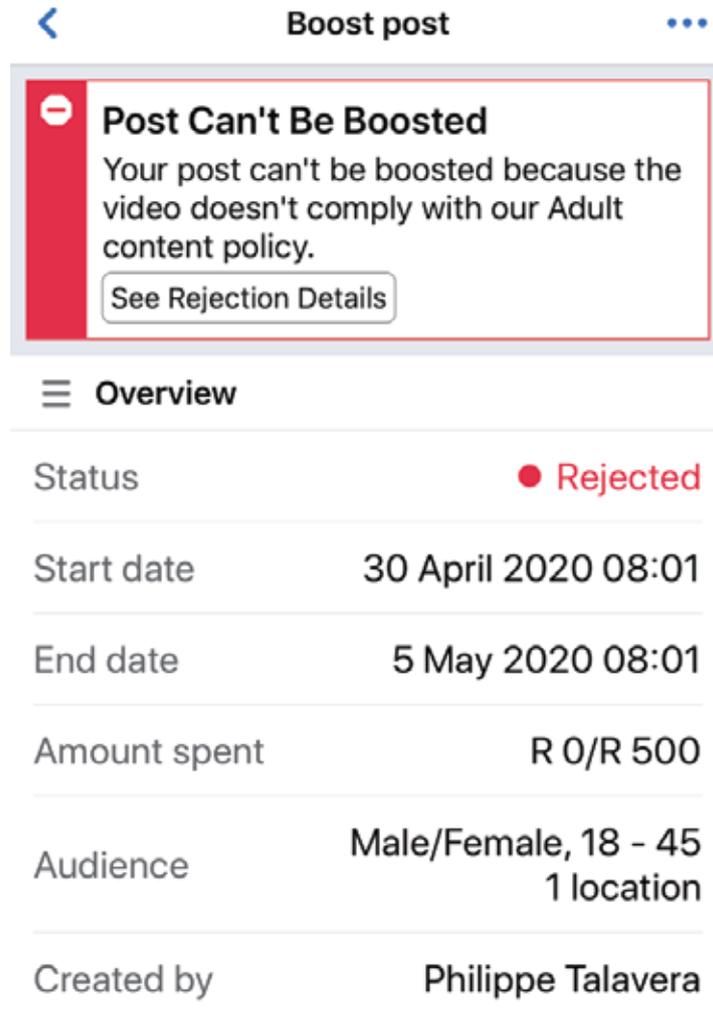
Video 7 – be a power woman: https://youtu.be/Qb5yf2B6_4U

Video 8 – be a power man: <https://youtu.be/oKJEWY0zS2A>



(cover for Teenage Pregnancy video 2)

The clips were put on OYO's facebook page. As with the clips on GBV, OYO wanted to boost them. The clips were done respecting social distancing: it means performers did not touch. Since teenage pregnancy is linked to sex, a 'sex' scene was included in most clips. The scene was also done respecting social distancing. Often time performers were not in the same room at the same time. Facebook refuse to boost the clips on the basis it contained adult content:



While it was a set back for OYO, it was interesting to note that the clips actually worked and the directing technique used was convincing.

Clip	Number of people reached	Number of views
Clip 1	2,366	900
Clip 2	6,685	1,386
Clip 3	478	96
Clip 4	1,203	310
Clip 5	588	143
Clip 6	546	165
Clip 7	883	155
Clip 8	653	162
Total	13,402	3,317

Over 3,317 views were recorded on social media. Some people may have seen more than one clip, hence it is not possible to assess the number of people watching the clips. Considering the fact the clips could not be boosted, OYO is satisfied with the reach.

The clips were also shared with NBC and OneAfricaTV. Both broadcasted the clips. As with the GBV clips, OneAfricaTV broadcasted the clips mostly morning and afternoon times around the Ministry of Education, Arts and Culture Learning programs while NBC broadcasted them at various times of the day.



(Program on NBC with OYO’s counseling line number)

NBC had a problem offloading clip 7 and therefore did not broadcast it yet. They broadcasted the clips 24 times: clip one 4 times, clip two 3 times, clip three 3 times, clip four 4 times, clip five 3 times, clip six 3 times and clip eight 4 times in May (June report will be available by 10 July). On OneAfricaTV each clip has also been broadcasted three times between 12 May and 02 June in rotation.

Since neither social media nor national broadcast allow us to target one region specifically, OYO decided to also train young people in the ||Kharas region on how to use the clips and go door to door to show them and discuss them with people who may not have cellphones or data. We used lessons learnt with GBV to make it more efficient. Since it was phase 2 of the lockdown the training was done by whatsapp in groups of three (the facilitator and three trainees). At the end of the training, 9 facilitators were trained and were asked to sign a contract and started to go door-to-door. They were from Keetmanshoop, Noordoewer, Karasburg, Koes, Berseba, Oranjemund, Luderitz, Rosh Pina and Tses. They were given two weeks to reach their targets. To ensure the quality of the facilitation, the facilitators were given phone credit to buy Super Awesh and had to do some of their facilitation life with the OYO facilitator watching from Windhoek.

Duty station	# of Learners reached		# of Youth Reached		# of Adult Reached		Total # reached	# Questionnaires filled
	male	Female	male	Female	male	Female		
Keetmanshoop	21	44	12	23	0	0	100	98
Noordoewer	33	56	4	3	3	1	100	100
Karasburg	32	25	20	21	0	2	100	100
Oranjemund	7	15	21	22	2	2	69	69
Luderitz	23	27	6	4	0	0	60	60
Rosh Pina	37	63	0	0	0	0	100	99
Koes	23	26	20	23	4	4	100	100
Berseba	21	20	20	18	1	0	80	78
Tses	5	19	8	18	0	0	50	51
	202	295	111	132	10	9	759	755

The target for each facilitator was 100. This was to avoid that one facilitator in a larger town such as Keetmanshoop would train extensively, depleting the funding available to the other facilitators in smaller areas. The system proved efficient, as the trainers managed to

reach 759 people who otherwise would not have had access to the clips or a chance to discuss them. It was time consuming and also fairly costly (trainers were paid N\$ 100 per 10 people reached) but a good system.

The system allowed us to reach hard to reach young people. For example in Koes the network is extremely poor. The facilitator had to wake up in the middle of the night to download the videos, as it was the only time the network was sufficient. Thanks to him, 100 young people in Koes could see the videos and learn from them. Most would not have woken up in the middle of the night to download or watch them.

The people they reached were invited at the end of the training to complete a questionnaire. 755 of the 759 people reached (99.5%) completed the questionnaire. The results of the questionnaire were once again presented under the form of a two-pagers. It gives interesting information regarding who impregnates school girls in which town. While it was more difficult to ascertain the exact number of young people sexually active, it gives some information about the age of sexual debut. It also shows that much work is needed to promote contraceptive use.

6.7. Advertising

Three radio interviews also took place, on 14 February (Eagle FM), 18 February (NBC national radio) and 19 February (NBC Otjiherero). Finally articles were published in the Economist (<https://economist.com.na/50935/after-hours/oyo-addresses-gender-violence-through-dance-in-karas-region> - 20 February 2020) and the Namibian Sun ('creating awareness through Art' - 21 February)



(article 'Namibian Sun')

6.8. Working with out-of-school youth – August to October 2020

It was then decided, after discussion with Horizon, to postpone the idea of the festival to 2021 and instead to organise workshops with the youth group. It was felt important to go back to the youth groups, to work with them, assess their mental health and give them something to look forward to (the festival). It was decided to organise three one week workshop with each group, as follow:

- One week workshop with the Dream Team, Karasburg and Koes group to assess the situation, plan with them, start dancing, acting and singing with them again
- One week workshop with Noordoewer youth group – this was added as Noordoewer is by the border and has a large influx of truck drivers. Lots of discussion were happening at the time in Namibia around the vulnerability of such towns.
- After a little break two-weeks workshops with each of the three groups. During the week, each group would have the visit of some OYO dancers to teach them some moves and prepare for the festival.

Njandee Mbarandongo, our youth development officer and youth counsellor, left on 02 August for the first week workshop with each of the three groups. He was supposed to work with the Dream Team (03 to 07 August), the Karasburg youth group (10 to 14 August) and the Koes Youth Group (17 to 21 August) before returning to Windhoek. However on 12 August H.E the President announced new measures and Windhoek got locked down. New regulations included nobody in or out of Windhoek from 12 August midnight to 19 September, a daily curfew in Windhoek at 8pm, prohibition of all gatherings of more than 10 people, etc. Njandee had to decide to either stop the workshop in Karasburg halfway and return to Windhoek immediately or remain in the field for seven weeks. He chose the second option while we appreciate life was easier in the ||Kharas region than in Windhoek (less restriction), it was a huge sacrifice to be away from home for such a long time and we thank him for his dedication.



(Dream team week 1 – as often as possible we worked in small groups outside)

The next difficulty was then to organise the intervention of the dance troupe. Since Windhoek had been locked-down, OYO was then delayed with all its projects again. Trying

to organise the intervention of the dance troupe while hearing of rumours of a second wave in Europe and uncertain about repercussions in



Karasburg working on its drama



Koes received the visit from officials

Namibia was difficult. In the end, instead of having the same dancers visiting the different groups, it was decided to plan all groups at the same time. The following teams were created:

- In Karasburg: Njandee (youth development officer) and Sophia (dancer)
- In Koes: Joshua (production manager) and Jeffrey (dancer)
- In Keetmanshoop: Cecilia (general manager) and Mary-Jane (dancer)

In the end, the workshops were therefore organised as follow:

Dream Team (Keetmanshoop)	Karasburg Youth Group	Koes Youth Group	Noordoewer Youth
03 – 07 August	10 – 14 August	17 – 21 August	24 -28 August
31 August – 04 September	07 – 11 September	14 – 18 September	
12 – 16 October	12 – 16 October	12 – 16 October	

During the first two weeks

- In Keetmanshoop the youth centre still had a limitation of 10 people at the time. Since more than 10 youth wanted to attend the workshop, it was decided to work in groups. Since the youth centre is a fairly large building, the two groups could often work simultaneously in different spaces. This group is privileged since it is supported directly by the youth centre where former OYO staff Ivan ‘Fly’ Mueze now works. On Thursday 06 August the group received the visit from the Deputy Minister of Sport, Youth and National Services and could present its work. They featured on local TV channel NBC and were very proud. During the second week the group worked on its performance and learnt also on COVID19. COVID19 cases were on the increase at that time in the ||Kharas region and the youth centre wanted to make sure the youth group was equipped with knowledge and ready to do community interventions. The clip produced by OYO were shared with the group and the youth were trained as facilitator.

- In Karasburg the Village still had imposed a limit of 10 people for public gatherings. When more than 10 youth attended, the group had to be divided into two, which was challenging. However the group is dynamic and easy to work with. At the of week one they received a visit by nurses from the local clinic and the local representative of the Ministry of Sport, Youth and National Service. They also started to work on a song with a local DJ. During the second week some of the girls attended another training with COSDEC. However since most days the number of youth was still over ten, Njandee still had to organise shifts. At the end of the week the shows were presented to nurses and teachers and they promised to make use of the group and the message they had prepared.
- Koes had a similar issue. Since more than 10 youth wanted to attend, the group had to be split into two. At the end of week one, the group decided to have an outreach program, going door to door to show people how to properly wash hands and wear masks. They visited 400 households and reached over 900 people. At the beginning of the second week, the local teachers asked if the group could perform at the school with information on both COVID19 and alcohol and drug abuse. The group therefore worked hard that week to prepare a performance. On the Friday, they had two performances at the school and also two community shows, requested by the Village Council. The group also introduced an after-school program to support a girls' club and a boys' club. This was requested by the hostel teachers as they have problems with some of the students. The after-school programs will run weekly from Monday to Wednesday from 14h00 to 17h00 and will be managed by the youth group.



The dream team presented its work to the deputy minister (left)



While Koes performed at the local school, on invitation by the teachers

In Noordoewer the approach was a bit different. Following the model developed by OYO, two of the youth from Karasburg were trained as co-facilitators. This was to empower them and give them additional skills while promoting peer education in the region. The two youth did a great job and worked hard. Two sessions were organised in Noordoewer: one from 8h30 to 12h30 for the morning group and one from 13h30 to 17h30 for the afternoon group.

The group was excited. It was its first time with OYO and the youth were full of energy. At the end of the week, the result of the workshop was presented to the village council, school principal and local nurse. They were impressed by the work done in only one week and the dynamism of the group.

The group wanted more. While OYO could not commit to work with them again in 2020, the following was agreed upon:

- A whatsapp group was created to keep on motivating them and showing them that we follow their work,
- If at all possible, Noordoewer will be included in the 2021 program so that they can benefit from the training of OYO,
- The local village council will be approach to assess if they could help the group with transport. If possible, three or four representative would then be invited to the 2021 ||Kharas Youth Performing Arts Festival to become part of the ||Kharas youth network OYO is trying to develop.



Noordoewer youth learning from OYO's clips



Noordoewer youth working on a drama

For the last week it was decided to teach the three groups the same piece. The dance troupe had developed three short pieces: one on wash your hands (known as the 'wash wash dance'), one on using hand sanitisers and one on wearing masks. All have been recorded as tutorials. Therefore the dancers could teach the moves and then leave the tutorials with the groups so they could continue practice on their own. Since all the groups will know the same moves, it will be easy to include them during the festival and have a large group performing together.



Jeffrey working with two of the youth



Sophie teaching in Koes

In order to avoid having to deal with two groups per youth group, since the program was packed, the group was tasked to select their best members to attend the last workshop.

Those members were trained by the dancers and given the task to teach what they have learnt to the rest of the group, making of the tutorials if needs be. This was seen as a way to empower the youth and give them some responsibility.

Besides learning the pieces, each group was tasked to create a short piece on HIV to prepare for the World AIDS Day (01 December). This year there has been much talks about COVID19 and basically no work done on HIV. OYO wanted to make sure that all three communities will have some material and the youth could meaningfully contribute to World AIDS Day.

In Karasburg on the Thursday the group received the visit from the Ministry of Education, Arts and Culture, division of Arts and Culture, and it was a good opportunity for the youth to discuss the type of support they need.

Number of attendees per workshop per group:

	Workshop 1	Workshop 2	Workshop 3
Keetmanshoop	Between 17 and 22	18 daily	Between 9 and 10
Karasburg	Between 9 and 17	Between 11 and 15	10 daily
Koes	18 daily	14 daily	15 daily plus 5 attending afternoons only
Noordoewer	Between 16 and 23		

During the last week a session was put aside to ask the youth to complete a short questionnaire. The aim was to understand what they had learnt about COVID19 and how they felt after the restrictions imposed in the past six months. A one-pager was produced. The main interesting finding was that all youth practice some forms of protection for COVID19, which is good, but there is a huge difference between what boys and girls practice. While we repeat to everybody the same message (wash your hands, wear a mask, practice social distancing, etc.) we do not take into consideration the fact that boys and girls socialise differently. This would be an important lesson to learn for future work. Also during the last workshop some youth were interviewed. It was not possible to have the camera in all three groups since the workshops happened simultaneously. However a short feedback program could be put together thanks to Joshua Homateni.

6.9. Conclusion

Until the sudden closure of the schools the project was very much on track and was starting to bear good results. Teachers were fully involved in the process, school learners had been sensitized on GBV and both girls' leaders and boys' leaders had been trained. Unfortunately the project was stopped midway due to the COVID19 crisis.

Thanks to the flexibility of our partner, we could then transform the original plan and quickly react to the situation. It led to the development of short clips that are sustainable – they are still on social media and are still broadcasted on our local channels. The clips are making a difference. They may not reach everybody but thanks to the training of clip facilitators, they could reach more people. Also the local youth groups could still be trained and could become valuable partners in addressing COVID19 in the region.

We would like to take this chance to thank the Horizon Trust, Debmarine/Namdeb Foundation for their support with this project and helping us make a difference in the lives of young people in the | | Kharas region.

7. New Narratives/ New beginnings

This is a new ambitious program funded by Grand Challenge Canada. The menstrual cycle affects the physical and emotional development of adolescent girls. Amongst the nomadic Ovahimba of Namibia, the first menstruation is a sign a girl is ready get married and give birth. A bride price (cattle or money) is paid to the girl's family to commit her to marriage, often to men older than her. Once married girls drop out of school and start the process of child bearing. Girls are denied their right to education and autonomy and have no control over their sexual lives. It will help Ovahimba girls to become advocate and define new cultural narratives within their community: a narrative where girls don't drop out of school to get married soon after menstruating but remain in school, finish their education and get empowered.

The project started in 2019 and was due to be completed 30 June 2020. In 2019 schools were visited, the dance troupe reached 3699 people, of which 1,597 are female students, 1,634 are male learners and 468 are community members (215 female and 253 male), the magazine was facilitated 513 girls and 185 boys qualified for a certificate, the first girls' camp took place and was attended by 55 girls from 11 of the schools.

7.1. Second girls' camp

The year started with the second camp, which benefited from the visit from Jane Salmonson from OYO Scotland. During the camp, the reusable sanitary pad were supposed to be distributed. However since November 2019 Kalitasha had stopped all communication with OYO. OYO therefore decided to change its strategy and ordered 300 reusable pads produced locally and known as Ann Pads. Those pads were more expensive than the Kalitasha ones, despite being produced locally.

The camp was organized in January. It was attended by 53 girls from 12 different schools representing 4 different ethnics namely ; Ovahimba, Ovadhembra, Herero and Ovatwe.

Prior to reach Okangwati, the team stopped to meet with the Governor to present the project and discuss the distribution on sanitary pads in the region.



(Introducing the project to the Governor)

During the camp, the group went more in depth on issues around child marriage. Since some girls were shy, in order to discuss difficult issues, the team adopted a new strategy. Girls didn't have to talk about what happened to them in the big group but could anonymously answer the questions. This was important to understand how many had been affected by the tradition whereby an uncle or cousin has sex with girls soon after their first menstruation. The system worked well and led to a one-pager that has been distributed widely.



The importance to create safe spaces to discuss harmful cultural practices in the Kunene Region

During our work with the dance troupe in the Kunene Region, in schools with Ovahimba, Ovambo, Ovazemba and Otzvamika children, we gathered some data on child marriage. However, the difficulty is always to confirm those data as it is dealing with sensitive issues.

OYO organised two separate camps for girls. Five girls from each of the twelve schools part of the program were invited to attend two weekends. The idea was for girls to meet, learn from one another and share. It was to ensure girls knew they are not alone and also realize that together they have more power than on their own.

The first camp happened in October 2019 and was attended by 53 girls from 11 schools while the second camp happened end January 2020 and was attended by 51 girls from twelve schools. Some girls who had attended camp one had moved to a different school in January and could therefore not attend as the new school was not part of the program.

During the first camp, three of the girls shared that they had been married or promised to be married.

Testimonies:

"I was 12 years old when my parents wanted me to marry an older man. The man works in my father's labor center and married me before I was getting married by the older man, the man was up for discussion with my grandmother (she was the whole arrangement of our getting married). The marriage never happened. Thanks to my grandmother."

"In 2017 I was 17 years old. One of the holidays when I went back home, my mother told me that I will get married and that I will be married in school. After few days I got married there in a part of not school. When the school was about to open my cousin in her brother my school called for me to go back to school. I was married in school. One of the holidays he told me that I could not go back to school. I did not want to get pregnant. I really want to be in school till I'm done with grade 12 at university. I was scared that he will really make me pregnant so I escaped and went back to my parents home. At today I never went back."

During the second camp OYO organized a secret ballot vote. A box was put in an empty classroom and girls were asked if they know someone close to them (a sister, a cousin, a friend) who was forced to be married as a child, nobody could see which answer they were selecting to put in the box so it was anonymous and safe. 20 out of the 51 participants knew a close relative who had been forced to marry before the age of 18.

Once the system of the secret ballot was understood and girls realized it was safe, another question was asked: We heard that in your culture after the first menstruation, as part of tradition, an uncle or cousin will have sex with you. Respondents had the choice between the following answers:

- it's true it happened to me it was with my uncle
- it's true it happened to me it was with my cousin
- it's true it didn't happen to be me but I know someone it has happened to
- I don't know of this tradition

How prominent is the tradition that an uncle or cousin will have sex with a girl after her first menstruation:

It happened to me, it was with my uncle	12%
It happened to me, it was with my cousin	18%
It didn't happen to be me but I know someone it has happened to	33%
I don't know of this tradition	37%

In our sample, 30% of the girls present had been forced to have sex with their uncle or cousin shortly after they had menstruated. Another 33% know of a girl to whom it has happened. This tradition, probably ancient, is still very much alive. While one can argue traditions are important, such practice goes against many rights of the girl child, including the right to dignity.

Child marriage and harmful cultural practices such as having sex with a family member shortly after puberty are still very much present in the Ovahimba culture. Thanks to the safe spaces created during the camps, where a youth counselor was present at any point in time, rumours have been confirmed. These call for urgent interventions by all stakeholders. Gender Equality and the important concept of 'leave no-one behind' will never be achieved if drastic changes do not materialize in the name of culture and traditions. Let us all act now and ensure every girl child in Namibia is given the same choice no matter of her cultural background.

P.O. Box 97217
Tel: +264 61 254915
Call/WhatsApp: +264 81 2512
Email: ombetjayehinga.org

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(Sharing results)

During the camp, participants who had been given the Koree Kit from Kalitasha could share their experience. Most comments received were negative as the girls felt the pads leaked and were difficult to clean. The new reusable pad was introduced and participants agreed to test it and compare.

Finally participants discussed how to support girls clubs when back in their schools and how to work on traditional songs and dances in order to give them a new meaning. A program was designed to support the girls clubs to prepare material to be presented to communities at the end of March.

Participants could also learn from Mrs Salmonson who shared her experience growing in Scotland and being the first female from her family attending University. Her talk was a huge motivation to participants.



7.2. Working with Girls clubs

Upon return to schools the trained girls were tasked with starting girls clubs. In all schools they briefed other learners on what they had learnt during the camp, established the clubs and started working towards preparing performances. From 24 to 28 February, the general manager and youth development officer visited all the clubs to assess progress and provide guidance and support. The community dialogues were scheduled for the last week of March and the clubs were getting excited about the opportunity.

The beginning of the COVID19 crisis and the closure of schools affected this activity the most. The community dialogues were postponed several times. The general manager was in regular contact with the schools to discuss strategies and agree on possible ways to transform the project. A no-cost extension was granted to OYO, till end December.

Schools only reopened mid-September. It was such a long gap between the camp and the reopening of schools that it was feared the program would not work well. The fact that many children didn't return to school made the situation worse. The general manager visited the schools the last week of September, to assess who was back, which club had resumed activities and what performance could be organised for the community dialogues.

While not all clubs were still active, six stood up as being ready. The general manager took this chance to also administer a survey in school to assess the acceptance of reusable

sanitary pads. Since most had been distributed before the lockdown, it was an opportunity to assess acceptance rate.

86% of the girls have at least tried the pads once. Of those, 96% report that they like it. **93% of the girls who have tried the pads are still using them** eight to nine months later. This is an excellent acceptance rate, higher than anticipated.

A one pager was produced

7.3. Recording the OYO dance piece

As it became obvious activities could not continue as planned, OYO decided to transform one of the piece the dance troupe had presented the previous year and record it as a clip. The piece ‘Maria’ was rehearsed in July and the clip was recorded.



During the first part of the project and especially during the girls’ camps participants were asked to share their thoughts on child marriage. It was decided to edit those into a short program.

Two people of Ovahimba decent were invited to record a discussion on child marriage in the local context. The discussion, together with the clip ‘Maria’ and the program made based on the girls accounts, was edited for an online program ‘An evening with YOU’. This program was presented on OYO social media, to initiate a discussion.

7.4 community dialogues

In many ways this was the most important part of the project: initiate discussions between adults and learners so that adults could understand what learners feel and want and together they reflect on how to address issues such as child marriage. Five dialogues were organised between 05 and 09 October. The community events were difficult to manage as groups had to be kept under 100, social distancing and wearing of masks had to be enforced and many people were still scared.

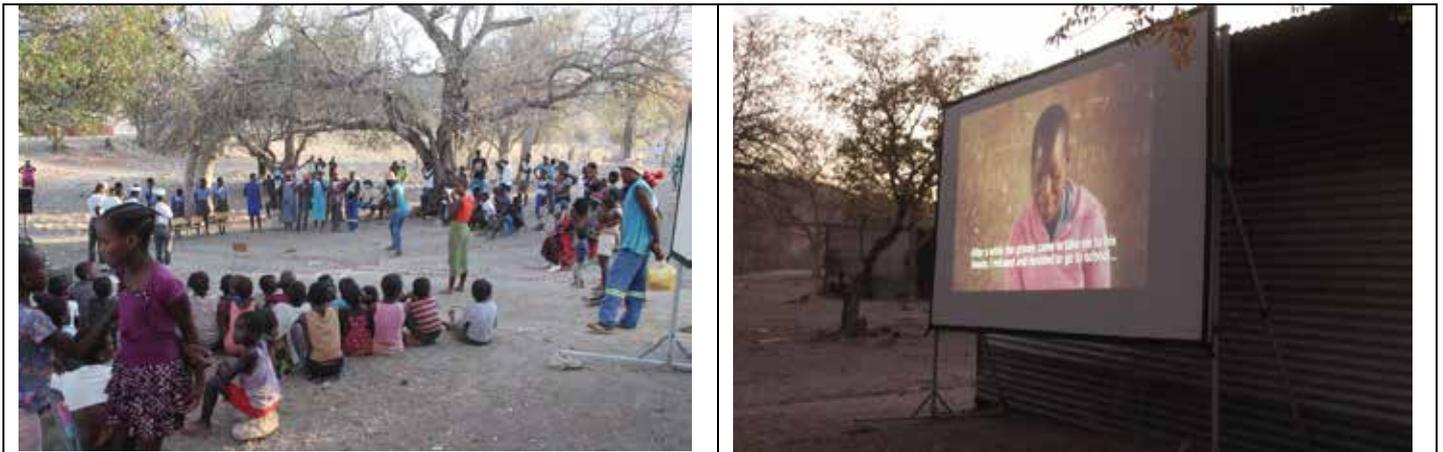
The events used mix medium:

- The dance clip ‘Maria’
- The video with the testimonies of the girls

- The performance prepared by a local club. While the local performance originally was supposed to focus on the transformation of local dances and songs, due to the fact the program was disturbed some elements of drama were also included.

Following the presentations, audiences had a chance to interact with the participants and discuss issues around child marriage. In Etanga a woman who had been forced to marry stood up to talk and share her story and experience as she managed to get out of the marriage. However she confirmed that community structures are still very strong as her own eight month daughter is already engaged, even though she is not in favour of such practices.

Community	# girls from the girls club	# community present		
		Male	Female	Childre
Omuhonga	26	42	12	0
Okangwati	15	35	12	18
Otjimuhaka	22	42	38	0
Etoto	13	42	46	0
Etanga	15	15	17	24
	91	176	125	42



Participants agreed that such events are important as they allow the different generation to start a discussion. While the post-COVID situation was not ideal to carry on such project, it was agreed that discussion has to start somewhere.

7.5 Conclusion

The ‘New Narrative/ New beginnings’ was a very promising project but faced two major set back:

- The withdrawal from partner Kalitasha
- The COVID19 crisis

Despite those two set backs, some extremely important results were obtained:

OYO uncovered the still existing tradition whereby girls have sex with uncles or cousins soon after their menstruation;

- OYO could assess the acceptance rate of the reusable sanitary pad under this local context.
- Five community dialogues could be organised.

- Of the girls trained in the girls clubs, only two fell pregnant during the COVID19 six months closure of the schools and only three didn't come back to school when schools reopened (while the region as a whole recorded 116 teenage pregnancy and 2,240 school drop out)

OYO is therefore proud of those achievements

8. Prevention of the Sexual Exploitation and Abuse of Children

The Government of Namibia declared a state of emergency over drought conditions in 2019 after the country had received its lowest recorded rainfall in 35 years leaving 40 percent of its 2.4 million people characterised as severely food insecure. This declaration triggered national response mechanisms and releasing resources to deal with the crisis.

In time of emergency, affected populations become more dependent on aid workers for survival making them vulnerable and often children are at greater risk of sexual exploitation and abuse in these situations.

Although we do not know the prevalence of sexual exploitation and abuse during emergencies (e.g. draught) in Namibia, we know that abuse and exploitation during emergencies is quite rampant. Like any emergency settings we expect that:

- Children from affected populations are likely to drop out of school
- Adolescent are more prone to end up in abusive and exploitative relationships solely for survival purposes.
- People in authority are likely to exploit and abuse affected population including the children – particularly those with direct contact with the affected population such as transporters, security personnel and other service providers.

One in three women in Namibia has experienced violence. The onset of draught can exacerbate both gender based violence and sexual exploitation and abuse for vulnerable populations and more so for children. Awareness raising about the risks of sexual exploitation and abuse, services available for victims and early identification of children at risk of being abused or in abusive situation, is therefore important.

Overall aim: To raise awareness about the adverse effects of sexual exploitation and abuse, screen and provide counselling services to those who have experienced sexual exploitation and abuse and educate communities about services available for victims in the four drought affected regions namely: Oshana, Oshana-Namaland, Erongo and Kunene.

OYO has developed a unique approach to community mobilisation using its dance troupe. The young dancers will perform pieces on sexual exploitation and abuse, gathering crowds in selected hotspots in the four targeted regions. In between pieces, the facilitator interacts with the crowd, asking questions, getting people to reflect on the performance and on the situation presented to them. The facilitator also introduces the service provided as the team travels with a nurse, an HIV tester, a counsellor and a social worker.

The first part was to devise new pieces on the adverse effects of sexual exploitation and abuse. The dance troupe worked hard and devised the following pieces:

- 'Let me be' looks at an alcoholic father who forces his children to have sex with truck drivers to bring money back home

- ‘What have I done?’ looks at a girl with low self esteem who gets involved in child pornography
- ‘Betrayed’ addresses suicide among children who are sexually abused.



The tours were supposed to start on the 23 March 2020 and the team was hard at work to make sure everything was ready. The service providing team was contracted, accommodations were booked, communities and schools were informed. On 14 March however the first COVID19 cases were identified and schools closed on 15 March. The program came to a sudden standstill.

It soon became apparent that the project would not be able to resume before the deadlines (originally 30 June, then extended to 30 September 2020). In April OYO then suggested to adapt some of the basic ideas in two short three-minutes long pieces. UNICEF then debated the script for the pieces for a long time and finally came to an agreement about the synopsis and message early June. For the recorded versions, OYO contracted Adriano Visagie and Monray Garoeb to join the project. The clips were shot in June under difficult conditions (no physical contact, maximum 10 persons at the time including cast and crew).

Immediately after the shooting, OYO started with the editing and submitted a draft to UNICEF during the second half of June. It took until August for UNICEF to provide feedback. Besides the dancing, the main message was translated in sign language. Despite the fact the synopsis was written by UNICEF, main comments were about the synopsis and OYO had to re-record the sign language section. OYO warned UNICEF that the new version was very lengthy, with the sign language section alone taking up to 4 minutes out of 9-10. A second draft was prepared and submitted to UNICEF. At the end of September, UNICEF approved the two clips, simply titled ‘Her’ and ‘Him’.

OYO then prepared a one-page with pointers on how could social workers/ stakeholders use the video. The one-pager serves as pointer for a facilitator to know what type of questions to ask. The one-pager was released in October. In October OYO also released the two clips on its social media platforms.

While working on the original project went smoothly and the show was ready on time, working on the clips proved more difficult than anticipated. Giving graphic expression to sexual exploitation without being graphic at a time when physical contact between performers was prohibited proved challenging. OYO is however grateful it had to the opportunity to contribute to this project.

9. In and out project

In 2016 OSISA supported OYO to undertake a study on the sexual dynamics and HIV transmission amongst inmates in Namibia. The study established the presence of new HIV infections in correctional facilities, finding an incidence of 2% and thereby raising and validating concerns around sexual practices amongst prisoners as well as the state of HIV prevention services in correctional facilities. While facilities offer testing and treatment, prevention methods are mostly inexistent. The Ministry does not distribute condoms or PrEP. Prevention methods are limited to abstinence, treatment for prevention and VMMC. Most inmates are heterosexual and will return to partners of the opposite sex when leaving the facility. However while incarcerated – especially if incarcerated for extensive number of months – their sexuality may shift. While not always classified as key populations, inmates are extremely vulnerable as they cannot access their preferred sexual partner and have no access to either condoms or PrEP. They also lack spaces where to safely discuss sex and how to reduce risky sexual behaviours.

For this project, primary beneficiaries are 20 inmates from Divundu Correctional Facility and 20 inmates from E. Nepembe Correctional Facility.

9.1. Activities undertaken

In 2019 the planning and tour of the dance troupe happened. The Dance troupe tour had reached 624 people.

9.1.1. Workshop with inmates

Three one week workshops with 20 inmates were to be organized. The planning was agreed as followed:

	Workshop 1	Workshop 2	Workshop 3
E. Nepemba C.F.	03-07 February 2020	20-24 April 2020	13-17 July 2020
Divundu C.F.	17-21 February 2020	11-15 May 2020	20-24 July 2020

The facilities are selecting offenders to benefit from the workshop and be trained as trainers. During the workshops, participants will be encouraged to go and get tested for HIV. Subsequently, they will encourage other inmates to go from the test.

The first workshop indeed took place at the beginning of 2020, as per agreed dates. In both facilities the workshops had similar objectives: training inmates on HIV, constituting a group of peer educators and encouraging inmates to go for the test. Most activities used OYO's philosophy to learn and interact through the Arts.

E. Nepemba is a fairly large facility with three different units (low, medium and medium high security). The facility prefers unit members not to be mixed.

At E. Nepemba the program was well supported by the officer in charge. 22 inmates from the low and medium units met on day one and were explained the concepts and ideas behind the project. Seventeen inmates decided to be part of the project.

During the five days, various sessions were organized. In particular inmates were trained on HIV, discussed around issues of respect and discipline, created a group and decided on

their rules. On Thursday inmates were invited to go for HIV testing. The facility does not have a qualified HIV tester so this was challenging. However the local clinic accepted to support the initiative and 16 inmates were tested.

At the end of the week, the group had a three months program. They committed to discuss issues around HIV with other inmates. During the sessions, they outlined the following:

- Only a handful of inmates have got hair-clipping machines to cut hair. People who want to have their haircut need to 'pay'. The usual payment is food: either an inmate forfeit its meat from the meals provided by the facility or gives food family members have brought to him. In the absence of food, or if an inmate doesn't pay for a few times, he will be ask to give sex to cancel the debt.
- To curb this problem, the group suggests the purchase of two machines that would not belong to anyone in particular but to the group. The group would then offer free haircuts so inmates don't have to put themselves at risk of sex and HIV.

OYO will try and see if those machines can be purchased and donated to the group. An application for reallocation was sent to USAID and was approved.

The inmates in E. Nepembe also created a logo for their group and asked OYO to help them finalise it.



Concept from the inmates



Final logo

Divundu is a different facility. It is for lower offenses or for offenders about to be released. It is surrounded by huge fields and inmates are asked to work in the field. The fields provide food not only for the facility but for most of the facilities in Namibia.

Since most offenders work in the field, special arrangement needs to be done to get offenders to be part of a program. This was organized with the local counselor and supported by management. 15 offenders were part of the program. The facility asked that training be shared between HIV and malaria since it happened during the rainy season. On Thursday the counselor offered HIV testing and seven inmates went for the test. Since

it was harvesting time, most inmates couldn't go so the other inmates decided to wait for a proper week to go and lead by example, hoping they could encourage their colleagues to be tested too.

At the end of the week, the group designed a three-month plan that was supported by the management team. Based on the lessons learnt at E. Nepembe, discussion was also encouraged around the use of hair-clippers. It appeared that the situation was similar: haircuts are not free and negotiated against a fee – usually food or, in the absence of food, against sex.

Both workshops were successful. The first workshop is always very important, as it is the first meeting between inmates and the facilitator. Establishing trust is of utmost importance.

9.1.2. COVID19

In Namibia the first two cases were reported on 14 March. On 15 March schools closed and correctional facilities went into lockdown. All programs were suspended. End March the country went into lockdown. Workshop two therefore had to be postponed. At the end of the lockdown, as the country was preparing to move to phase 2, the Ministry of Safety and Security informed that all activities at facility level were still canceled. The country went through various phases but correctional facilities remained closed to outsiders till end November. OYO requested for a no-cost extension.

9.1.3. Resumption of activities

End November 2020 OYO was granted the authorization to resume activities. It visited E. Nepembe from 16 to 20 November and Divundu from 23 to 27 November. In both facilities, resuming activities was challenging. This was mostly due to the fact that the time between activities had been so long. It was also linked to the fact that COVID19 had become the main focus. In E. Nepembe CF the facilitator had to allocate time to each unit, meeting a smaller amount of participants. Also some of the inmates part of workshop one had been transferred or released 8 months later, hence new participants had to be included.

At E. Nepembe the facilitator worked with 20 to 26 inmates. The facility had requested that part of the training focused on COVID19 so the facilitator used some of the videos developed by OYO with the inmates. The first couple of days were used to revive the peer support group and recap the knowledge gained on HIV (old members) while training new members. No HIV testing could take place – again due to COVID19 HIV testing had been suspended at the facility.

In Divundu 17 inmates took part in the activities. Only seven inmates from the first workshop were still present, so the other 10 had to be trained from scratch. They too learnt how to use OYO's clips on COVID19 and got training on how to facilitate the clips to other offenders. Since the in-house counselor is also the HIV tester, HIV testing could proceed.

In both facilities the hair clippers were distributed and inmates appointed to manage the program. The hair clippers played a major role in revitalizing the group and motivating members to become involved again.



The work done with the groups was then used over the World AIDS Day period, with inmates presenting their work to other inmates.

9.1.4. Last workshop and evaluation

The last workshop is scheduled for early 2021.

9.1.5. HIV testing

Part of the idea of training trainers is to ensure they in turn encourage inmates to go for the test. This is more difficult in E. Nepembe than in Divundu, as in E. Nepembe the testing has to be done by an outside nurse. In Divundu, the facility can test in-door but the facility does not always have testing kits.

Facility	# offenders testing negative	# offenders testing positive	Total # offenders tested
E. Nepembe	36	2	38
Divundu	79	1	80
	115	3	118

Over the course of the project, 118 offenders have been tested. Three of them (2.54%) tested positive. Trainers however explained the COVID19 disturbed their efforts. Almost no testing happened between March and July. From August onward when they tried to motivate offenders to go for the test, those most at risk often refused using COVID19 as an excuse.

9.2. Conclusion

The original planning was substantially affected by COVID19 at several levels:

- Planning-wise: extended lockdown period and interruption of the flow of activities.
- Focus-wise: understandably facilities were interested in training peer educators on COVID19, to the detriment of HIV.
- Testing-wise: less testing kit available, less visits by the local nurse.

Despite those challenges, the following was achieved successfully:

- 624 offenders received the basic information on HIV (albeit it was end 2019)
- Two of the three one-week workshops were organized per facility for peer educators, as planned
- Two support groups were created

- The problem of haircut and transactional sex was addressed
- 118 offenders now know their HIV status.

The model developed works. It can further be adapted to the new COVID19 regulations and can be extended to more facilities. We would like to thank the U.S. Department of State for the special award contribution that allows us to undertake this work and hope the Department will consider supporting similar activities in other facilities. In particular the Oluno Correctional Facility had issues dealing with COVID19 and approached OYO for support. The Luderitz Correctional Facility is also fearing COVID19, due to its own set up and Hardap CF in Mariental had an outbreak end 2020. Support is greatly needed as all those facilities agree that since the beginning of the COVID19 crisis little has been done in terms of HIV. Some of the gains made in the past are likely to be lost.



(addressing the difficult and controversial issue of sexual relationship between inmates and female officers – reviving ‘kitchen boy’)

For privacy purposes photos taken in correctional facilities need to have the consent of all. For all photos used in this report, OYO had received the consent.

10. Creating awareness about COVID19

Soon after OYO was granted its certificate as essential service provider, OYO signed a contract with OSISA to develop easy to understand educational material and a methodology to disseminate the information and reach hard to reach young people. This soon became our single largest project for 2020.

10.1. Series Correct Information about COVID19

With the OYO dance troupe, OYO produced short clips on COVID19. It first embarked on creating very simple and easy clips on the basic messages (in parallel with the first clips devised with the MTC knock-out and Debmarine Foundation grants). The first three clips were produced with funding from UNICEF, while all subsequent clips were produced with funding from OSISA.

- ‘wash your hands’ – later known as the ‘Wash Wash Dance’, as well as five tutorials to teach young people the moves
- ‘what is social distancing’
- ‘Talk to a counselor if you are scared’
- ‘how is COVID19 transmitted and can be prevented’,
- ‘the importance of hand sanitisers’
- ‘the importance to wear masks in public places’.



The ‘wash wash’ dance

Sanitise your hands

Subsequently, OYO tried to come back to its original mandate and area of expertise: telling stories using dance. It was felt it could be a way to use some of the existing repertoire, but also address more complex issues.

An important lesson was learnt soon at the beginning of the process: on stage one performer can have more than one part – the change of costume is clear enough for the audience to understand the performer is now someone else. However this doesn’t work with clips. There is a need for as many performers as there are parts. OYO took this opportunity to meet with various performers in Windhoek and invite them to be part of the various clips.

The clips then developed looked at more complex issues:

- ‘Get a job!’ addressed depression and suicide (following the lose of jobs many people reported that their lives had gotten worse. Several suicide cases made the headlines and OYO felt it was important to address it)
- ‘protect me’ tried to explain what are co-morbidities (a term used in all the MoHSS report yet many people don’t understand it).
- ‘Thiasus’ looked at the issue of jealousy and violence due to alcohol abuse (during the first lockdown alcohol was banned. It was then reintroduced, leading to various abuse. The ban of alcohol in the first place led to an outcry.)



Shooting 'Protect me'



Justine Andreas, guest dancer in 'Protect me'

The clips were first released on social media and most were also shared with OSISA. The video were advertised on all OYO social media outlets (facebook, instagram and twitter) but posted on Facebook. Surprisingly Facebook refused the boosting option of some videos except. Reasons why some videos could be boosted and others not are not always clear. Some videos reached less people than anticipated

Clip	Released month	# people reached	# of views
Wash wash dance	April	24,760	1,472
Social distancing	April	17,334	2,453
Counseling	April	11,325	1654
Wear a mask	June	350	53
COVID transmission and prevention	July	757	144
Hand sanitizer dance	July	233	32
Get a job	November	3,642	440
Protect me	November	2,857	424

*# people reached: have opened the video and started to watch
of views: have seen the full video*

Good comments were received in particular on the COVID transmission and prevention video. This video went on to win a prize at a nationwide competition organized by UNAM to find the best COVID19 messages created in Namibia.

OYO soon realized however that online sharing was not enough. Even when OYO could boost post and reach a lot of people, it could not assess what people had learnt. Also it could only reach people who had access to internet and either a computer or a smartphone. It is therefore excluding the most marginalized people in society.

Over the years OYO had worked with various youth groups. It therefore decided to train unemployed out-of-school young people on how to use and facilitate the clips in their communities.

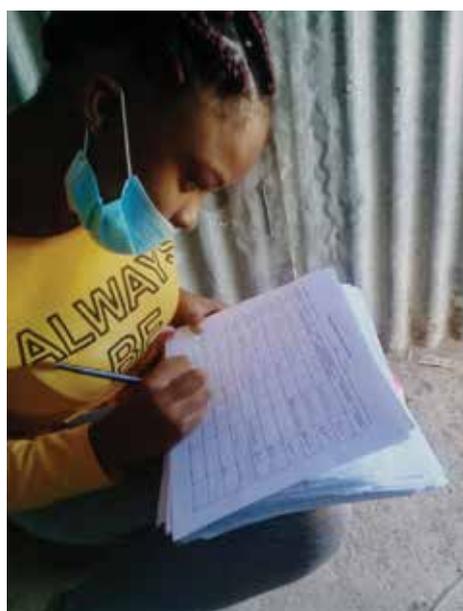
16 facilitators were trained. They were from 7 regions (Erongo, Omaheke, Zambesi, Kavango East, ||Kharas, Ohangwena and Khomas). The region were selected because:

- Erongo just started a new lockdown and had a huge number of community transmission cases;
- While proof of community transmission had not been proven yet in Khomas, figures indicated that it was happening;
- Many cases in other region were linked to truck driver hence OYO selected the ports of entry (border posts)

The facilitation started immediately and the facilitators went door to door to educate people who don't have access to online information. They used all five videos on the basics of COVID19 ('wash wash dance', 'social distancing', 'how it is transmitted', 'wear a mask' and 'sanitise your hands') to educate people.

Region	Learners		Youth		Adults		Total
	Male	Female	Male	Female	Male	Female	
Erongo	79	115	159	175	35	50	613
Omaheke	10	14	15	36	6	9	90
Zambesi	8	7	48	31	5	1	100
Kavango East	22	63	33	54	14	18	191
Kharas	88	114	91	47	22	14	376
Ohangwena	22	30	93	74	16	9	244
Khomas	23	49	26	25	21	25	169
Total	252	392	465	429	119	126	1783

1,783 were trained face to face on COVID. The vast majority of them have no internet access hence no access to education online.



To make sure the training was efficient and gather data, trained people had to answer a questionnaire at the end of the training. 1740 questionnaires were received and analysed. Two one-pagers were produced based on information collected in the field. The one on the psycho-social impact of COVID-19 is particularly important.



THE PSYCHOLOGICAL IMPACT OF COVID-19

A SHORT SURVEY BY OYO IN SEVEN REGIONS

As weeks go, we start to understand the psychological impact COVID-19 has on many people. Some people have lost their jobs, others live in fear of getting infected, most young people miss school and many people are scared of the unknown in the current situation since the virus. As part of its efforts to educate people on prevention measures for COVID-19, the Ombetja Yehinga Organisation (OYO) trained facilitators in various communities to go and educate people who may not have access to online information. It took this chance to ask people from seven regions information. 1,727 questionnaires were received. 774 are school-goers, aged 10 to 20, 719 are out-of-school youth and young adults, aged 20 to 35 and 234 are adults aged 36 to 75. They are 192 from Kavango, 628 from Erongo, 233 from Oshana, 342 from Oshana, 96 from Zambezi, 84 from Oshana and 161 from Karas regions.

72% of all respondents said that their lives are worse since the inception of the COVID-19 crisis. This figure is higher among the youth (78%)

How is my life since the beginning of the COVID-19 crisis?

Category	Same as before	Better than before	Worse than before
Learners	16%	34%	50%
Youth/young adults	13%	18%	69%
Adults	29%	7%	64%

Fear of the learners find their lives being better than before, and they mostly quote the fact they don't have to be in school as the main reason. However, for more than two thirds of the population, life is worse. If this is not addressed urgently, it could have long term negative impact on the Namibian society (increased number of depression, increased number of suicide, increased violence).

One of the main reasons why life has been harder since the first lockdown is the fact that many people have lost their job or source of income as well as they will lose their job or source of income. **28% of learners, 33% of the young people and a staggering 38% of the adults knew someone in their family who has lost his/her job between March**

and July 2020 Knowing that in Namibia one income often feeds more than one person, it is easy to understand the repercussions such figure can have on our society.

Another factor that has hugely disturbed our society since March is the fact that schools have mostly been closed. With the exception of grade 11 and 12 that remained in June, a brief attempt at having grade 1, 2 and 3 resuming too and grade 10 since August, most schools are closed. But who wants schools to be closed?

Do you think schools should open or close?

Category	Open	Close	I Don't know
Learners	42%	28%	0%
Youth/young adults	31%	68%	2%
Adults	47%	47%	2%

While with all three cohorts more than half respondents think that schools should remain close, it is interesting to note the fairly high number of learners who are in favour of schools re-opening. Learning from home is difficult, sometimes even impossible if one has no access to online material, no adult to help and/or if there is no food at home. It becomes particularly impossible if one lives in an abusive environment. For some children no school = no education.

While the coming weeks will be difficult for government, trying to balance the health aspect and the financial reality the lockdown and restrictions have imposed on many, it is important to take into consideration the fact that for 72% of our population life is currently worse than before. Managing the psychological impact COVID-19 has on society itself will soon have to become one of our priorities. It will be costly and it will take time, but it is important to start monitoring and developing safety nets to limit the effect of the crisis, failure to do so will result in increased number of suicide, depression and other psychological problems. Interventions need to start soonest.

OYO PO Box 97217 Windhoek
Tel: +264 61 254 815
www.ombetja.org
Facebook: www.OYOngo
OYO Trust

OSISA
Trustworthy Evidence
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(an example of a one pager)

10.2. Series COVID19 and GBV

OYO had produced a basic series of very short clips with support from MTC knock-out project and Debmarine Foundation. However it was feared that the lockdown, subsequent regulations, loss of jobs and income would all contribute to increased number of GBV cases.

From August OYO produced clips on ‘COVID-19 is no excuse for Gender-Based Violence:

- Two focused on rape (based on reports in local newspapers): ‘Betrayed’ address rape by a family member while ‘the Club’ looked at date rape
- One on violence at home. ‘Concrete angels’ looks at the consequence violence at home has on the psychology of the child.
- Two focused on LGBTQI+ community: ‘my son is gay’ clip and ‘my daughter is lesbian’ clip address the particular vulnerability members of the LGBTQI+ community find themselves in.



'Concrete Angels' addresses violence at home



Rehearsing pieces on GBV

As with the previous series, the clips were posted on OYO social media. Facebook refused to boost the clips on rape, probably due to the sensitive content of the pieces.

Clip	Released month	# people reached	# of views
My son is Gay	August	11,460	2,077
My daughter is lesbian	August	7,648	1,136
Betrayed	August	2,905	745
The Club	August	1,810	1,011
Concrete Angels	September	84,917	20,293

OYO used the same approach and trained 11 facilitators from 8 regions – however only 10 from 7 region went door-to-door and facilitated the clips (the one from Oshikoto region did not).

Region	Learners		Youth		Adults		Total
	Male	Female	Male	Female	Male	Female	
Erongo	48	106	75	68	20	32	349
Omaheke	29	48	16	21	10	3	127
Zambesi	39	35	44	64	4	7	193
Kavango East	25	99	4	44	0	13	200
Hardap	5	10	14	25	6	9	69
Ohangwena	34	53	93	123	21	20	344
Omusati48	147	192	57	55	6	9	466
Total	327	543	303	400	67	93	1,748

They reached 1748 people. Once again the vast majority of people reached have no internet access hence no access to education online.

In September two one-pagers were produced based on information collected in the field. The one-pagers have been distributed on all OYO social media platforms.

10.3. Series COVID19 and HIV

The third series produced was about COVID19 and HIV. There were lots of questions raised whether HIV was a co-morbidity and therefore whether people living with HIV were more at risk. Beside that this series also allowed us to address the fact that lessons learnt thanks to HIV should be used with COVID19 campaigns, in particular to address stigma and discrimination.

OYO produced the following clips:

- ‘Cold’ on discrimination,
- ‘the phantom of Namibia’ on prevention and orphans,
- ‘A different me’ on the risks of social media dating during COVID19 lockdowns,
- ‘should I know?’ about the importance to know your HIV status in the time of COVID19 (it follows two couples, one heterosexual and one homosexual)

Clip	Released month	# people reached	# of views
Cold	September	8,241	1,792
The phantom of Namibia	September	38,801	6,789
A different me	September	61,959	19,468
Should I know?	October	48,217	6,888



Shooting ‘Cold’



Addressing HIV amidst COVID19

In parallel OYO trained 11 facilitators from 8 regions to facilitate the series of clips on HIV and COVID19. Facilitators then went door to door to train people with no access to internet. They returned their report on 30 November.

Region	Learners		Youth		Adults		Total
	Male	Female	Male	Female	Male	Female	
Zambesi	15	102	35	22	17	4	195
Kavango East	23	74	15	57	3	0	172
Omusati	163	198	104	54	3	9	531
Erongo	18	3	44	46	4	3	145
Ohangwena	68	145	63	75	13	26	390
Oshana	83	150	4	22	4	8	271
Total	370	699	265	276	44	50	1,704

Facilitators then went door to door to train people with no access to internet. One facilitator didn't work but the other 10 completed the assignment and reached 1,704 people.



Facilitating the clips in rural areas

A monitoring visit was organised and six of the facilitators could be evaluated. At the end of the facilitation participants were invited to fill in a questionnaire (evaluation of knowledge gained and attitude). 1,643 questionnaires were sent back and formed the basis for a one pager that was shared on social media. Of concern was report from people that condoms are more difficult to access than before.

10.4. Thank you

In parallel the dance troupe create a piece to say thank you to frontline workers who have worked tirelessly since the beginning of the pandemic. A local singer, Lize Ehlers, NAMA artist of the year 2019 was contracted to create the soundtrack for this clip, to be released for Christmas. It was felt that the festive season would be a good time to say thank you to people who have worked tirelessly towards ensuring services would still be available in the country. The clip was released on social media on 18 December.

Clip	Released month	# people reached	# of views
Thank you clip	September	3,400	984



Saying 'thank you'



Lize Ehlers and musicians

10.5. Series ‘keeping physically active during the COVID19 pandemic’

OYO felt that with the extended lockdown, it was important to keep young people physically active. It had developed a first tutorial based on its video ‘wash wash dance’ and decided to continue with the idea.

The clip on ‘hand sanitising’ was broken down into five tutorials to keep young people physically active. The video were posted on Facebook. Surprisingly Facebook refused the boosting option of most videos except two tutorials. The videos reached less people than anticipated

Clip	Number of views
Hand sanitizer Tutorial 1	17,300
Hand sanitizer Tutorial 2	186
Hand sanitizer Tutorial 3	183
Hand sanitizer Tutorial 4	10,600

The tutorials were released on social media and shared with facilitators in various regions to have sessions with young people. They were particularly used in the ||Kharas region where three youth groups learnt them.



Shooting the tutorials

Despite many people watching the videos, relatively few took part in the competition and sent videos of themselves trying the moves (only 9 videos received). Several reasons were given:

- Young people tried the moves but didn’t have credit to record themselves and post the videos;
- Some young people needed more guidance and help with the tutorials (a youth or an adult helping them);
- Some young people were shy to post their videos on social media as they were scared people might mock them;
- OYO should add some prizes to make the competition more appealing.

The dance troupe then worked on a series of tutorials on ‘wear a mask’, originally to be released over the holidays. However OYO then planned a rescreening of all its clips during the festive season and needed more time to find out how to best use the tutorials. It decided instead to keep the tutorials for January. It proved to be a good strategy since Government

just announced that schools would not open on 11 January as scheduled but at the earliest end January. It will hopefully contribute to keep young people busy in January.

10.6. Christmas recap

All clips have been screened again on OYO's facebook between 22 December 2020 and 06 January 2021. On 01 December unfortunately OYO received a notice that its business account has to be verified. It had to provide quite a few documents to facebook. In the interim period, it meant that OYO could post but not boost posts. Each video was seen between 50 and 200 times. It was an opportunity however to share clips with youth groups and youth centres and reach out to a different audience.

OYO also shared its clips with OneAfricaTV for broadcast between 22 December and 11 January. No feedback has been received yet from the broadcaster.

11. Celebrating World AIDS Day 2020 with communities in the Khomas Region

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.

Since the beginning of the COVID19 crisis OYO had:

- 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

OYO therefore proposed to use those tools to celebrate WAD 2020.

11.1. Preparation

The OYO dance troupe created a new piece on the theme 'global solidarity, shared responsibility' in October. It is important to note that directing for the camera is very different to direct for the stage. Therefore a new piece has to be created.

In order to be cost effective, only 2 dancers and 3 trainees were involved. They created a piece with the choreographer and later taught the movements to five guest dancers. OYO has tried this technique for another clip and it proved effective. It also empowers the dancers part of the program to get more involved with the topic.



Rehearsing and teaching sections

11.2. Production of the clip

A shooting took place between 18 and 20 November in different venues in Windhoek (informal settlement, parliament garden, Ella du Plessis Secondary School). The editing took place between 20 and 25 November. The clip is ready and packaged.



Shooting at Ella du Plessis Secondary school

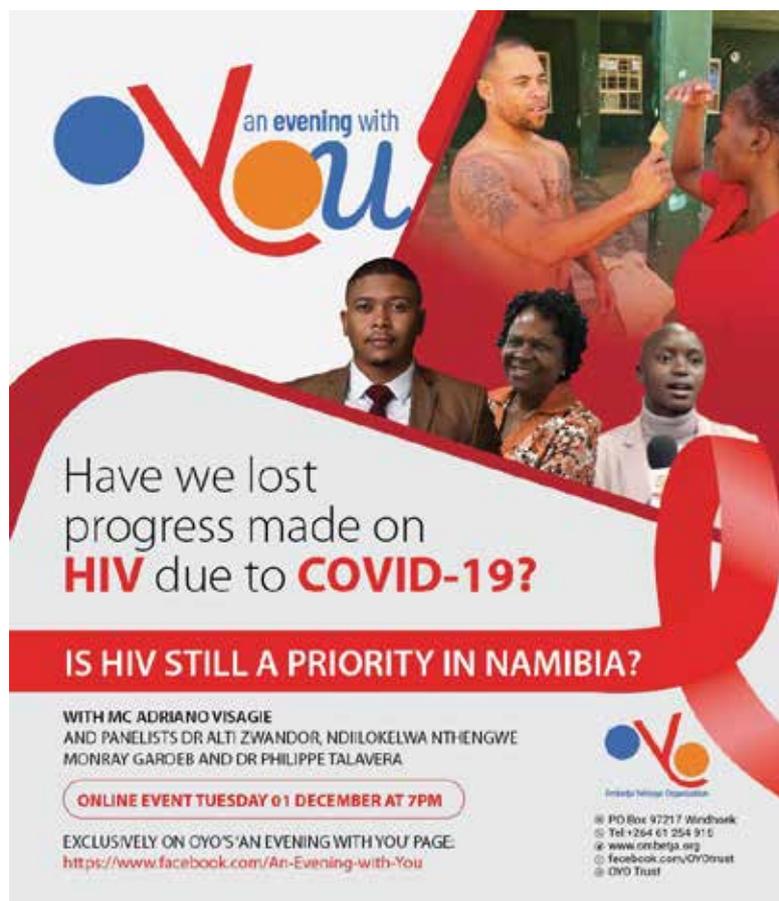
11.3. Production of ‘An evening with YOU’

This is a life discussion but pre-recorded. The event was organised as follow:

- Introduction by the Master of Ceremonies (Adriano Visagie)
- Insertion of the clip of the dance troupe (new clip)

- Discussion with two experts: Dr Alti Zwandor, UNAIDS country representative and Ms Ndiilokelwa Nthengwe, Outright Namibia (30 minutes)
- Short dance break (should I know? OYO has developed a clip titled ‘Should I know?’ on the need to be tested (funded by OSISA). This clip will also be used as part of this program at no cost to UNAIDS)
- Discussion with the choreographer (Philippe Talavera) and a guest dancer (Monray Garoeb) (15 minutes)
- Conclusion by the MC

The discussions are unedited. However in order to insert the clips and keep the cost lower it is pre-recorded. The recording took place on 25 November. Clips were inserted and the program was finalised. It is ready for airing.



(advertising the online event)

A social media build up to inform people about the event on 01st December has been organised using facebook, instagram and twitter. A poster was created. It was distributed on all OYO social media and whatsapp. The poster was also boosted and reached over 13,000 people. Panelists and the new dance piece were also introduced during daily updates. The campaign took place from 26 November to 1 December.

11.4. Training of facilitators

Four out-of-school youth from Windhoek informal settlements were trained as facilitators on 26 November. However after the training two felt it might be too difficult for them to go door to door and decided to drop. Two new facilitators were identified and were trained on 02 December.

11.5. World AIDS Day (01 December)

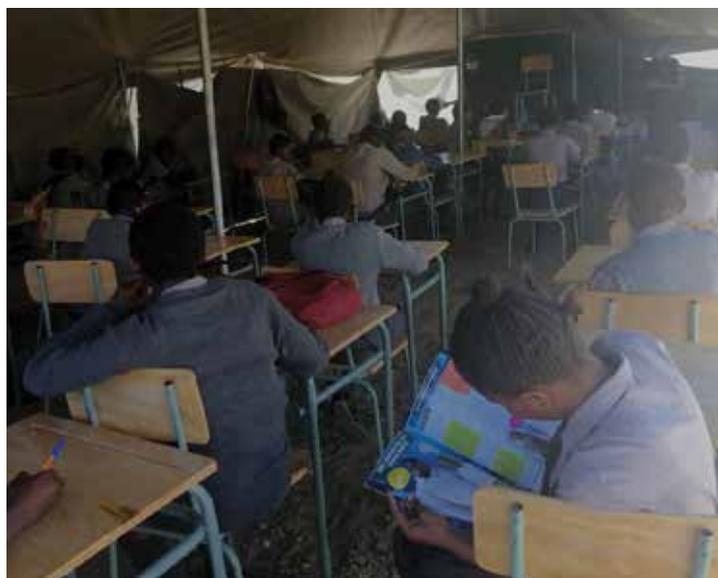
‘An evening with YOU’ was broadcast on 01st evening. Panelists were asked to be online but only Dr Talavera from OYO was. Nonetheless the event was well received. After the online live premiere the program stayed on facebook. It wanted to boost it but facebook rejected it – possibility because of the mention of the LGBTQI+ community and words such as condom and sex. However the program was seen by 1,300 people. It is however difficult to know how long people watched. It is unlikely they watched the full program. Of the viewer 41% are male and 59% female (facebook analytic report), with the majority being from Khomas, followed by Erongo, Oshana and |Kharas.

The comparative advantage of such program is that being online they allow more people to access them from a wider community. However since it is not face to face it is difficult to assess how many will watch enough to many a difference, nor what the understanding is.

11.6. Facilitation of the clips in Windhoek informal settlement (01 – 15 December)

Each trained facilitators was to organising 01 hour long sessions with groups of 3 to 10 participants, following the model developed during the training. They were given two weeks to each reach 100 young people.

The first two facilitators were very creative. They got access to a school in the depth of Katutura informal settlement and trained learners still present, they trained people queuing at the hospital, etc.



Facilitation school Windhoek informal settlement



Facilitation at the health facility

In order to monitor the work done and ensure the quality of the facilitation, the OYO team was dispatched to spend enough time with each facilitators.

428 people attended the facilitation of the clips. One facilitator was weaker and less active than the others, but overall the facilitators did a very good job and reached people that needed to receive the information.

	# learners reached		# youth reached		# adults reached		Total
	Male	Female	Male	Female	Male	Female	
Facilitator 1	27	48	14	39	0	2	130
Facilitator 2	13	42	23	45	7	5	135
Facilitator 3	8	18	30	45	3	1	105
Facilitator 4	11	1	28	15	2	1	58
	59	109	95	144	12	9	428

11.7. Facilitation of the DVD ‘Kapana’ (01-10 December 2020)

One of the targets of this proposal is the screening of ‘Kapana’. Refer to the section ‘Positively Gay Namibia’ for more information.

11.8. Conclusion

At the end of the facilitation, recipients of the training are asked to complete a questionnaire to:

- Ensure they have understood the training
- Gather data

423 questionnaires were received. All the data were inputted and analysed. One easy to read one-pagers will be created and shared on social media and with relevant stakeholders at the beginning of 2021. It will contribute to continue the discussion initiated with the ‘an evening with YOU’ event and pave the way for activities in 2021.

OYO is on track with this project. It reached most of its targets. The combination of online events, public and private screenings make it unique and had an impact since different people could attend different activities.

12. An evening with YOU

OYO uses the Arts because the Arts don’t appeal to your intellect but to your feelings. It makes you feel and once you feel, you start reflecting. Programs appealing to your intellect provide you with knowledge, but the Arts, appealing to your feelings, impact your choices and subsequently influence your attitude and behavior.

While OYO has used its products extensively in schools and correctional services, it has not always been able to reach the general population. When discussing with learners, one often hears ‘but our parents say...’. Societal change can only happen once enough people have been moved to change.

Namibia faces many social issues. And while it is the responsibility of government to steer the country in the right direction, it is first and foremost our responsibility as citizens to know the facts and get engaged in public dialogues.

OYO created a new platform – originally as a bi-monthly event. Once every second month it would allow OYO to discuss one burning issue with members of the public in order to not only educate them but encourage them to think about Namibian solutions they can start implementing. People would have a chance to see dance pieces with a social meaning and interact with experts on the topic.

12.1 The first evening on GBV

12.1.1. Creating the brand

Prior to organising events, various meetings were held to assess how best to promote the concept of an evening that would associate dance and discussion. Most discussions took place in November 2019 and January 2020.

12.1.2. Preparation of the events

It was very important for the organisers to have two events: one in Katutura and one in central Windhoek. Originally for central Windhoek the idea was to associate with the Warehouse Theatre. Unfortunately at the end of 2019, the Warehouse Theatre closed its doors. It's only early 2020 that it became the Brewer's Market. When preparing the event, it was not yet opened. OYO therefore approached the Franco-Namibian Cultural Centre that agreed to partner on the event.

OYO managed to secure the then Executive Director for the then Ministry of Gender Equality and Child Welfare, Mrs Wilhencia Uiras to sit on the panel. She was soon joined by Theo Ishuna, participant in the controversial MTC knock-out project. The office of the First Lady agreed to support the initiative and Deputy Director Bernadus Harageib was selected to complete the panel. Well-known MC Adriano Visagie agreed to moderate the evening.

The OYO dance troupe worked on two pieces for the evening:

- 'Concrete angels' looking at a boy living in a house where his parents always fight. It is affecting him to the extent he doesn't concentrate in school and think of committing suicide. He is saved by his teacher who then refer him to a social worker
- 'let me be' looking at an alcoholic father who beats his children if they don't bring money back home so he can buy his drinks.



Dance troupe rehearsals

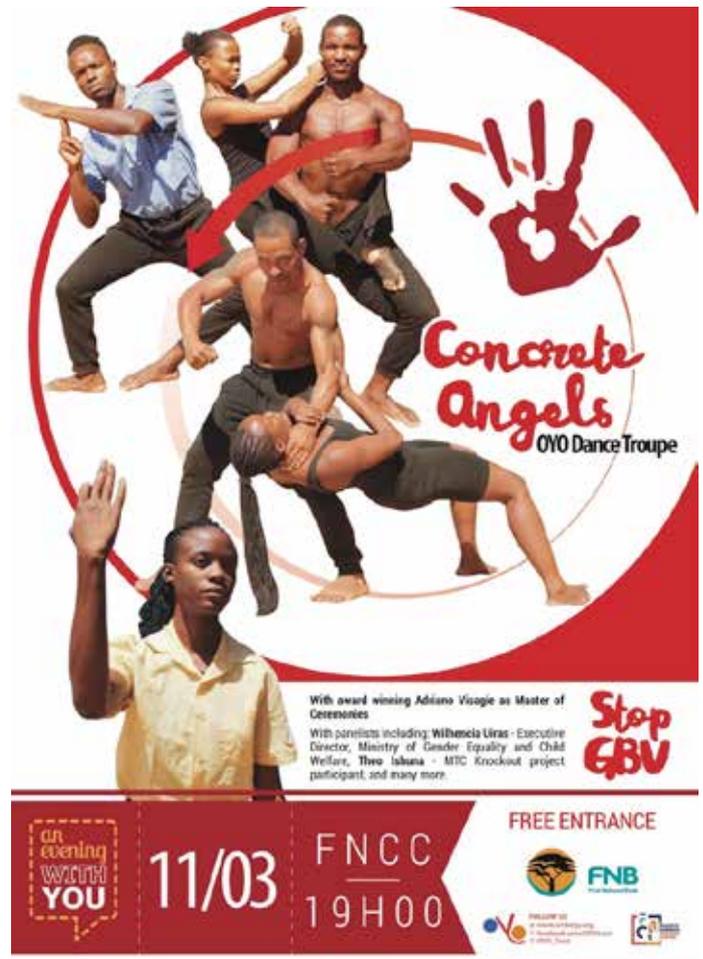
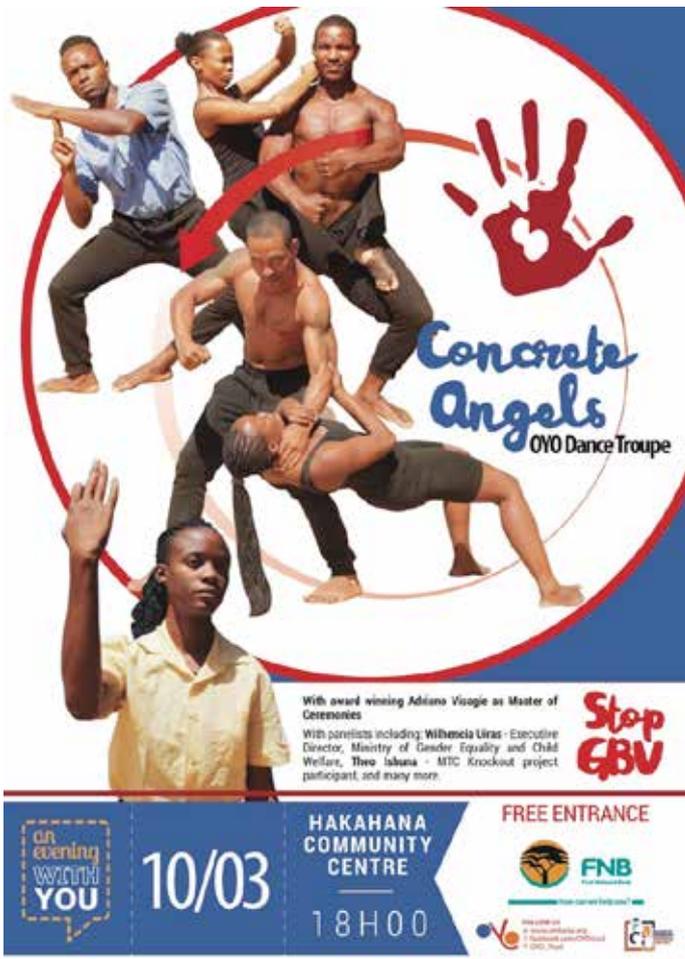
Sand Global Studio was then contracted to ensure the live streaming of the event.

12.1.3. Advertising

A social media campaign was held on 13 February at the FNCC. OYO organised a live social media promotion of the two events with Sand Global Studio attending a dance troupe rehearsals and organising interviews with OYO's director and some of the dancers. Following that session, the events were advertised on social media (OYO's facebook and instagram pages, OYO's director twitter page). Invitation letters were sent to partners.

Posters were created for use on social media. They were also printed for display in Katutura and FNCC as well as key places in town. Flyers were also printed for distribution in Katutura. The event in Central Windhoek was further advertised on the FNCC social media pages.

The team was invited to introduce 'An evening with you' at Good Morning Namibia on Tuesday 09 March. Radio stations and the written press received media releases.



12.1.4. The event in Katutura

Originally scheduled to happen at Mahwilili Community Hall, the event had to be rescheduled to the Hakahana Community Centre due to a double booking at the Mahwilili Community Hall. It was the first time for OYO to collaborate with th Hakahana Community Hall. Since the Office of the First Lady has a presence at the Hakahana

Community Hall, it was perceived as a good opportunity. The event was scheduled for Tuesday 10 March evening.

The representative from the Office of the First Lady sent his apologies and could not be present at the event. He was replaced by Rosa Namises, representing the Anti-Violence Project (AVP) and Hon. David Martins, Conseller for the Moses Garoeb Constituency.

The event was due to start at 18h00 but since the community was slow to come, it only started at 18h30. Adriano Visagie welcomed the community. The OYO dance troupe performed 'Concrete Angels'. The four panelists were then introduced and had a chance to discuss Gender-Based violence. The floor was opened to the audience to participate. The OYO dance troupe then presented 'let me be'. It was followed by more interaction with the community. The panelists then concluded.



Panelists and performance

The event was difficult to manage. More and more people came to the hall, which was good but in fact a church service had been scheduled for 19h00. People therefore came thinking they would attend a church service and the church in question was not happy to see the hall was busy with another event. After on-the-spot negotiation, it was agreed that the church would start at 20h00 and people were welcomed to attend the 'an evening with you' event.

The evening started with 29 adults (mostly female) and 6 children. At the time panelists talked, there were 54 adults and 10 children. For the second piece and second intervention of the panelists, there were over 80 adults and 15 children.

Discussion with the panelists addressed the following issues:

- GBV in places such as Hakahana is fuelled by the fact there is no privacy and both adults and children oftentime share a room.
- When women report cases then withdraw the case, the perpetrator is not dealt with. Shouldn't it be the responsibility of government to still prosecute them?
- It is always assume that men are the perpetrators but cases of men being abused are even more silenced. Where can a man go?



(Community participation)

The community had a lot of questions to ask, in particular regarding men being abused, protection orders and support systems. The discussion was less debate orientated or trying to come up with inovative ideas but more about getting information. It shows that in this specific setting information is still needed.

At the end of the event the team had to quickly de-rigg to leave the space to the church. However some people took this chance to come and thank the team. A comment that came back a few time was an appreciation for the presence of the ED of the MGECCW. It was the first time for the community to meet with her and they appreciated the opportunity.

Of note was also the presence of CSI manager, FirstRand Foundation, Revonia Kahivere, who attended the event that evening.

12.1.5. The event in Windhoek Central

Originally scheduled to happen at the Warehouse Theatre, since the iconic place had closed down, it was instead scheduled at the FNCC on the terrace. The event took place on Wednesday 11 March. It followed the same model as the previous evening.

Again the representative from the Office of the First Lady sent his apologies. He could not be present on time. He arrived late however and while he did not take part as panelist he made sure to attend to show support, which was appreciated. He was replaced by Celeste Ferris from UNICEF.



Performances

The event started shortly after 19h00. Over 150 had confirmed attendance. However the event started with only 81 adults and 6 children. It reached just over 100 people during the discussion. Key attendees included H.E the Ambassador of France, various OYO board members, the FNCC director and representatives from various NGO and embassies.

The audience was much less shy to share and contribute. Various audience members made interesting suggestions:

- Start a ‘mak a noise to stop GBV’ campaign
- Create spaces for men to talk to men
- Organise a survey to understand who the perpetrators are and what the real drivers of GBV are
- Incorporate psychological support in school
- Start a ‘it’s OK to come back home with a broken heart – better than in a coffin’ campaign



(audience participation)

The audience also asked critical questions to the panelists such as the lack of service providers in some areas, the lack of rehabilitation programs for offenders, the role of schools in the response, the absence of programs to support parents, the lack of real concrete initiatives to alleviate poverty and the lack of consistency in messages given to communities.

The event had a live feed on social media thanks to Sand Audiovisual. The link to the event is: <https://www.facebook.com/sandglobalstudios/videos/2265381550438260>

The event lasted over two hours as there were lots of interactions. A suggestion was also made to continue with the discussion online, as more is needed on the topic.

12.2. Covid 19

When investigating why less people attended the show at the FNCC, it was found that many people were starting to be scared to attend public gatherings due to COVID19 and the situation in Europe and the Stated. Indeed, three days after the event, Namibia recorded its first two cases and the State of Emergency was declared.

OYO decided nonetheless to proceed with the idea to create a social media page ‘An evening with you’ to try and continue the discussion. Comments made by the audience were divided into a ‘did you know’ and ‘what do you think’ sections. The idea was to inform people and encourage them to contribute. However soon after the lockdown started and COVID was the most talked about topic. It became very difficult to engage the community online (despite the fact most people were actually confined at home).

OYO soon became an essential service provider and was asked to produce short educational clips on COVID19 and on ‘GBV and COVID19’. OYO used some of the findings from the two ‘an evening with you’ events for the creation of its clips. For instance:

- The comment made in Katutura ‘It is always assumed that men are the perpetrators but cases of men being abused are even more silenced. Where can a man go?’ led to the creation of a short clip where a boy goes to a social worker and to a piece on GBV (Clip 2) where a boy suffers from emotional abuse.
- The comment made at the FNCC ‘Start a ‘make a noise to stop GBV’ campaign’ led to clip 5 ‘speak out’ with several voices used at the same time

Those are two examples outlining why it is important to listen to community members. Communities have the answer and know the type of messages they want to hear and the issues that need to be discussed. Platforms such as ‘An evening with you’ are therefore important.



(social media banner)

12.3. Moving online

Three online events of 'An evening with YOU' were then organized.

12.3.1. 'An evening with YOU' on illegal abortion

OYO wanted to test if the concept of 'An evening with YOU' could work online. Since the original plan was to discuss illegal abortion, it kept the idea. The following was organized:

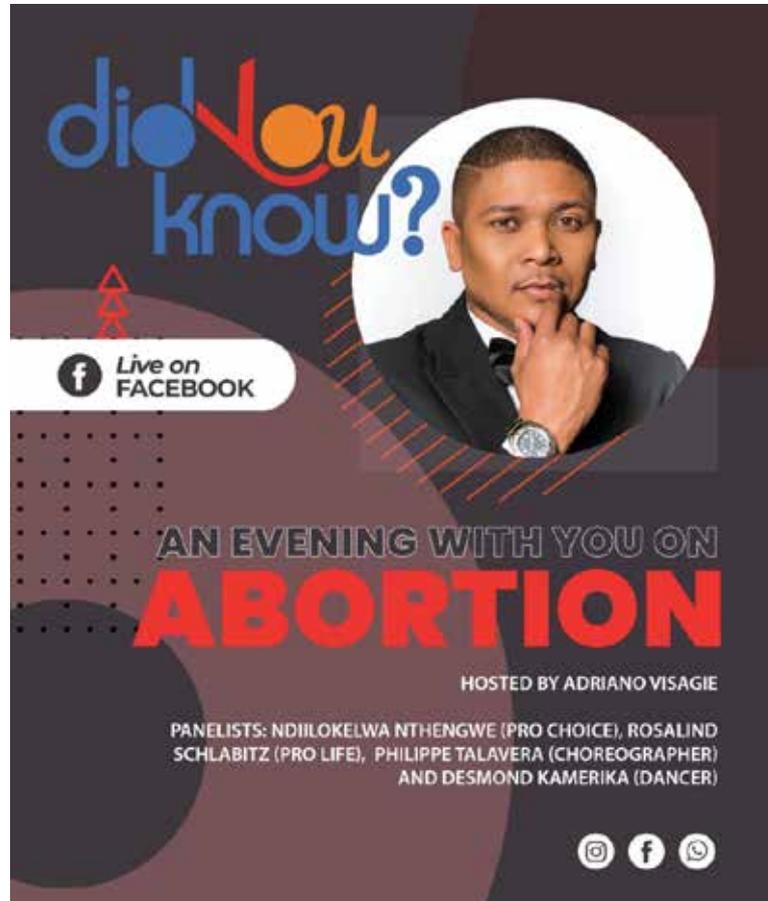
- recording of the OYO dance troupe piece 'Ilithya gone mad' as a clip
- creation of a short piece using sections of various OYO dance troupe pieces on teenage pregnancy,
- MC Adriano Visagie was again contracted as the face of 'An evening with YOU'
- invitation of two experts, one pro-choice (Ndiilokelwa Nthengwe, a fierce feminist who is the co-founder of Voices for Choices and Rights Coalition, a group that responsible for organizing the march 'for abortion') and one pro-life (Rosalind Schlabitz is a wife and mother to three children and the CEO of Hope for Life Foundation an organisation that wants to offer women an alternative to abortion through free counselling, support, clothing and food), to attend a debate

The debate was then recorded at the FNCC. OYO opted for the pre-recorded option to be on the safe side from a technical point of view. It also allowed the different segments (debates/ clips) to be integrated into the program. Learning from the life event, where one of the only negative comments had been that neither dancers nor the choreographer were part of the panel and hence pieces could not be discussed/ questions related to the pieces could not be asked, the one-hour online event was planned as follow:

- Introduction of the topic by the MC
- Clip OYO dance troupe 'Ilithya gone mad'
- Debate on the topic with the lead two guests
- Short interlude: second clip by the OYO dance troupe

- Discussion with the choreographer (Philippe Talavera) and one dancer (Desmond Kamerika)
- Conclusion

The event was put together and advertised on social media.



It was released on August 18 at 7pm. It reached 1,735 people and was viewed by 654 people. OYO concluded that the platform could work but would need much more focus on advertising.

12.3.2. Additional events

Two additional events were released in 2020:

- One on child marriage (refer to 'New narrative/ New beginnings' for details). A much heavier social media boost was put in place. It reached 24,619 people and was seen by 5,400 people.
- As part of the World AIDS Day celebration, one program on HIV (refer to 'World AIDS Day' section for details). It was much more difficult to mobilise people as it was happening at the same time as the Windhoek Fashion Week and many year end events. Nonetheless 8,466 people were reached and 1,400 people saw the program.

While moving online has been important during the COVID19 pandemic, OYO is still pondering if this is really the best tool. While it allows us to reach many more people than a live performance, there are no guarantees people watch the full program. It is therefore very difficult to assess the impact. A better option would probably be a hybrid program with a live audience and a social media feed for those who can't attend. If opportunities arise, this option will be tested in 2021.

13. Producing a documentary for the Ministry of Environment, Forestry and Tourism (MEFT)

OYO 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 aims to create 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.

13.1. Approach suggested by OYO

Concepts such as Climate Change, Green House Gases Emission or Waste Management can often be abstract and difficult to understand. While it is important for the general public to understand such issues, it is even more so for the younger generation.

It is therefore proposed to look at those issues through the eyes of a teenage girl. She will be the presenter and interviewer. She will not only be the unifying voice of the film but will also contribute to the preparation of the interviews: what is it young people want to know? What is it they want to understand better? It will allow the interviews to start with simple questions, not too technical. Hopefully since the interviewees will respond to a young person, they will also keep their answers simple.

To further make the film more accessible to all, OYO will also make use of simple animations/ cartoons. They will allow us to deconstruct complex issues into simple easy to understand visuals. The teenage girl will have a cartoon/animation avatar and this will allow her to continue explaining issues and concepts even when switching medium.

The script followed the model proposed. It starts by a short introduction on climate change before getting into the interviews.

13.2. Shooting

Upon signature of the agreement, it soon became obvious that the initial timeline could not be followed. Recordings were supposed to happen between 09 and 17 November. However at that time Hon. Shifeta, Minister of Environment, Forestry and Tourism, could not be interviewed. OYO therefore quickly entered negotiating with MEFT, UNDP and GIZ to revise the timeline. It was agreed to extend the number of shooting days from four to six, with submission of a first draft by 12 December and a final product by end January 2021.

To date the following has happened:

Shooting 10 November:

- Interview: Mr Benedict Libanda, the Chief Executive officer of the Environmental Investment Fund of Namibia
- Interview: Mrs Alka Bhatia, the United Nations Development Programme resident representative to Namibia

- Short ride in the UNDP electric car
- Interview: Mr Mark Dawe. The Managing Director and Country Manager of B2Gold
- Interview: Ms. Toini Paulus, the Public Transport Planner of the City of Windhoek

Shooting 12 November:

- Project visit: Gammans Waste Water Plant with Ms Justina Haihambo, the Process Engineer
- Project visit: Rent a drum with Mr Abraham Reninard, the Plant Manager
- Interview: Ms. Saima Neke, the Director of Energy Funds: Solar Relvoving Funds at the Ministry of Mines and Energy
- Interview: Dputy Director, Department of Research at the Ministry of Agriculture, Water and Land Reform

Shooting 16 November:

- Project visit: Sam Nujoma Campus, University of Namibia with two of the researcher, with focus on their desalination plan and olive tree planting project
- Project visit: Erongo Desalination Plant in Swakopmund with one of their engineer
- Introductions by Samantha (to introduce the film)

Shooting 17 November:

- Project visit: Shalon Farm, Swakopmund with one of their employees
- Project visit: Educational environmental project, Swakopmund with one of their educationalists
- Project visit: Solar Farm, Karibib. Nobody was present at the time but Samantha was recorded walking and talking about solar energy

Shooting 26 November:

- Interview: Mrs Ellen Gölz, Chargée d’Affaires a.i. of the Federal Republic of Germany in Namibia
- Interview: Mr Toivo Shikongo, Common Service Associate at the United Nations Development Program
- Interview: Hon. Pohamba Shifeta, Minister, Ministry of Environment, Forestry and Tourism
- Project visit: Hydroponic project with Mr. Rainer, Garden Coordinator, Dagbreek School
- Interview: Mr. Joseph Hailwa, Director of Forestry, Ministry of Environment, Forestry and Tourism
- Introductions by Samantha (to introduce the film and link sections)

Shooting 27 November:

- Project visit: Water purification project with Mr Thomas Honer, Plant Manager, Wingoc
- Project visit: cycling project with Mrs Maritha Walther, Managing director and co-founder, SunCycles project
- Project visit: To be confirmed – poultry biogass project.

In parallel the animator has started working on the first animations. Lize Ehlers (female artist of the year, NAMA 2019) and IEC have been contracted to create the sound track for the film.

The first draft (excluding music, sound post-production and colour grading) was ready by 12 December and submitted to the Ministry for review. Comments were received and integrated. Progress was slowed down due to a COVID19 case in the direct environment of the editor and the festive season. It is expected that the film will be ready by end January 2021.

14. Positively Gay Namibia

The main aim of this project is to contribute positively to the dialogue to decriminalize same sex relationships by producing the first Namibian gay love story short film to empower young gay men with a positive story while educating the wider population.

The end product will be a DVD about a positive love story between two Namibian gay men, one of which is HIV positive. It is a visual tool that can easily be used with a TV monitor or laptop, but can also be presented on bigger screens, using a projector. It has the ability to reach individuals, small groups and large groups during facilitated discussions.

This is a project that started in 2019 but was completed in 2020. The main tool to be developed during this project is a DVD with and for Namibian gay men. The fund being across two years (2019 and 2020), the project has been divided as follows: research, pre-production and production in 2019, post-production and facilitated discussions in 2020. In order not to leave too much of a gap between the production and the post-production, it was decided to have most of the pre- and production between July and December 2019. In 2019 indeed the research was done, casting, training of actors and shooting.

14.1. Editing and post-production

The editing started in 2019 but mostly took place in 2020. The name of the movie was also finalised: 'Kapana'. (Kapana is a way of preparing raw meat, typically beef, in Namibia by grilling it on open fire. The grilled meat is often sold at open markets)

By mid-March the first draft of the edit was almost ready. However things became suddenly complicated due to the COVID19 pandemic and the national lockdown was in place.

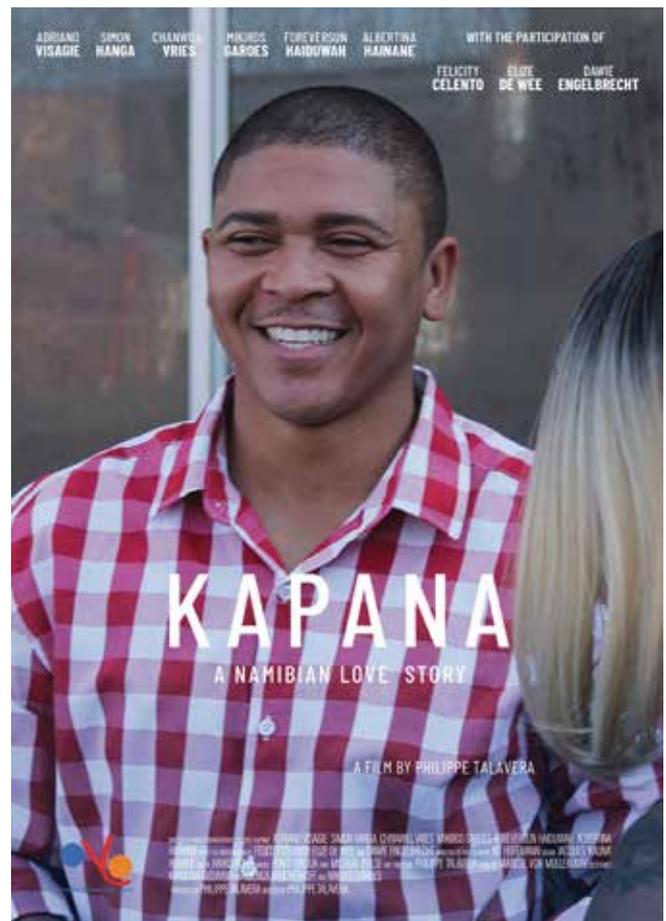
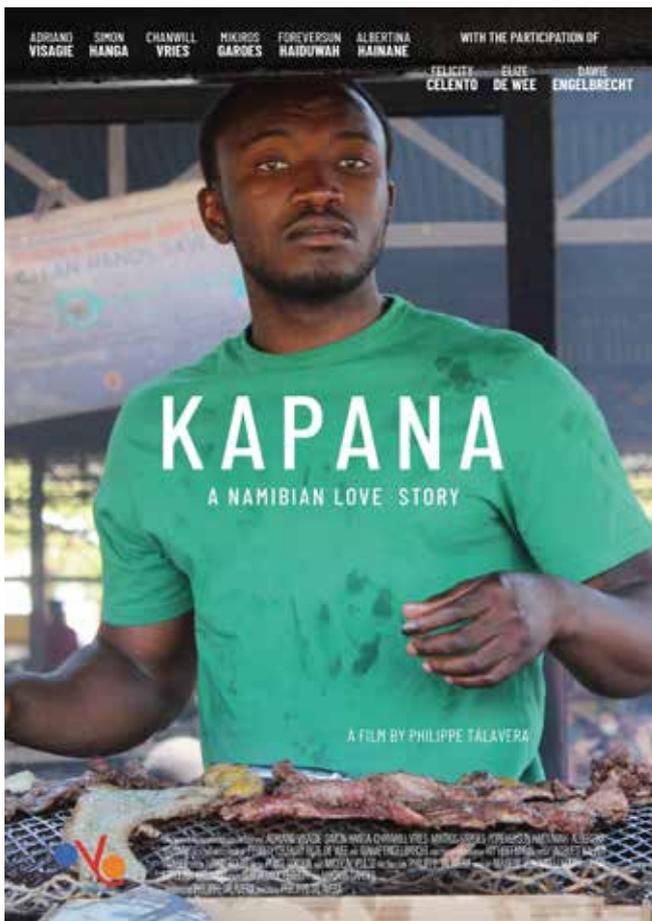
The editor and director then rushed to finish the edit before the lockdown. During the lockdown, the following happened:

- The music composers created the score (but had to wait till May when up to ten people could meet to record the soundtrack)
- The audio postproduction took place
- The colour grading took place
- The first draft of a trailer was created

This was challenging for the director as everything had to be done remotely. In May and June as small numbers of people could meet the various elements could be finished. Early July the film was ready. In the words of the director 'it wasn't an easy process, and should we had been able to work properly a couple of sections would have been different, but we did the best we could under the circumstances and I am thankful the product is ready).

14.2. Premiere

End July regulations relaxed in Windhoek (but not by the coast, that was still in a lockdown). OYO therefore organised with the local cinema for a premiere. It was anticipated that early August cinemas could seat one person out of two and cater for up to 100 people at the time. The premiere was scheduled for 6 August, with shows the following two weeks. OYO embarked on an ambitious advertising campaign, creating 'Kapana' pages on facebook, Instagram and Twitter, sending a press release to newspapers, organising radio and TV interviews. They were not only opportunities to advertise for the film but also to address issues around same sex relationships, the current criminalising legislations and HIV.



The posters

Advertising for the premiere proved to be a very difficult task: people were very scared to go out. Despite it all, 100 guests did attend the premiere that was followed by a Q&A with the audience. The film was well received.



Images from the premiere

14.3. Screenings and facilitations

On the day of the premiere however government announced new restrictions as cases were on the increase in Windhoek. Nobody could come in or out of Windhoek and gatherings were again limited to 10. The subsequent screenings had to be cancelled. Windhoek also got isolated till 18 September. By end August, OYO had decided that it would be too difficult to organise screenings of 'Kapana' outside Windhoek. OYO was cognisant of its targets, but also realist. Organising the premiere was so difficult amidst changing regulations that trying to do the same in smaller towns would be extremely costly and unlikely to succeed. This was discussed with Stephane Charbon.

In October, restrictions were still strict but they relaxed a bit in November. OYO therefore decided to try and have screenings around World AIDS Day, to link the film with the 01st December celebrations. the following was organised:

- OYO entered negotiation with Ster Kinekor. Ster Kinekor agreed for six screenings of Kapana (three at Maerua Mall and three at Grove Mall) on condition the first screening happened for black Friday. OYO agreed. On Friday 27 November the first screening took place and was attended by cast, crew and the public. Additional screening took place on 28 November, 01, 04, 05 and 08 December
- A special screening for Key Populations was organised on 08 December at the Franco-Namibian Cultural Centre. It was a private screening on invitation only
- A final screening took place on 09 December at ORN (a sister LGBTQI+ organisation) as part of their closing 16 days of activism program, also specifically for Key Populations guests.

The DVD was facilitated twice at Maerua Mall (27 November and 01 December), twice at Grove Mall (04 and 08 December) as well as at the FNCC and Outright Namibia office.

The events at Maerua Mall were not as well attended as at Grove. However on 27 November black Friday was a busy day with many events and between 28 November and 05 December there were lots of end of year parties happening as well as the MTC Fashion Week. It is important to note that due to regulations the cinema at Maerua Mall could accommodate a maximum of 50 people, at Grove Mall a maximum of 44 people and at the FNCC a maximum of 24 people. Therefore capacity was limited and advertising was complex: finding the right balance to attract enough people yet not too many. On the last day at Grove Mall too many people came and 12 people could not be admitted.



Subsequent screenings

Venue	Date	# audience seeing film	# audience attending the facilitation	# cast/ crew	# OYO facilitator
Maerua Mall	27/11/20	18	10	7	4
	28/11/20	15	0	0	0
	01/12/20	28	26	1	2
Grove Mall	04/12/20	28	28	0	2
	05/12/20	21	0	1	0
	08/12/20	41	27	1	2
FNCC	08/12/20	20	20	1	2
Outright	09/12/20	19	19	1	2
		190	130		

Some people who attended the film, especially at the cinema, did not stay for the facilitation. While 190 people saw the film only 130 attended the facilitation of which 39 attended the KP special screenings. It was time consuming for OYO, as many sessions had to be organised in order to reach the targets. However the fact that sessions were held with small groups allowed for more in-depth discussion. Also OYO organised for cast members to be present regularly, so that audiences could ask them questions, which is always exciting for audience members. OYO would like to thank in particular Adriano Visagie who attended sessions on the 27/11, 01/12, 08/12 (FNCC) and 09/12.

Some comments from the audience include

- It is the very first Namibia movie addressing the issue that no one wants to talk about
- OYO always talks about something different that others don't know how or are scared to address.
- The film should be shown more especially in other part of the country where the LGBTQI+ communities are not accepted. It would help the different Simeon to find their true love and come out of the closets.
- There is a need to normalise queer relationships
- Thanks that we are address the issue of PrEP, even though it was not detailed enough in the movie (comment by a medical doctor attending on 01/12).

The audience also suggested that OYO should involve members of parliament or the Ministry of Justice. OYO then forwarded a copy of 'Kapana' to Hon. Yvonne Dausab. The

Minister immediately replied, acknowledging receipt of the DVD and suggesting that OYO should be consulted with with regards to discussion around the repealing of the common law offence of sodomy.

Finally Outright Namibia suggested that they could collaborate with OYO in 2021 during their outreach programs to see how best to use 'Kapana'.

14.4. Submission to festivals

In parallel OYO submitted 'Kapana' to international festivals. The idea was to ensure that the film would receive enough international attention so that Government could not censure it at a later stage. In 2020 the film was presented during two online festivals in the US: first at the Fargo-Moorhead LGBT festival and then at the Out on Film Atlanta LGBT festival (where it won runner up: best international film, audience awards). It was also presented at the village, AIDS2020 conference. It was finally selected to three festivals that will take place online in 2021: the renown Pan African Film Festival in Los Angeles, the Reelout LGBT festival in Canada and the Massimadi LGBT Festival also in Canada. OYO is proud of those achievements.

14.5. Conclusion

The story of 'Kapana' follows the romance between George, insurance broker, educated, openly gay and Simeon, kapana seller, in the closet. As their relation evolves, Simeon starts to let go of his barriers and opens more to George, until, weeks later, he discovers that George lives with HIV and takes ARVs. While George has never lied to him, they have never raised the point. Simeon feels betrayed and breaks up with George. In the end, however, he hears about PrEP and realises that their bond is stronger than that.

The film, beautifully written, is first and foremost a love story between two men who have nothing in common and yet fall in love with one another. We hope it will break stereotypes and encourage positive dialogues and all levels of our society.

The advantage of the film is that once it exists, it can continue to be used. While OYO is cognisant of the fact it couldn't reach as many people as it had expected in 2020, due to the COVID19 pandemic, it is confident the film will ultimately reach its objectives. In 2021 OYO will make plans to show it in various communities. In the absence of funding it will not be able to specifically organise a touring of the DVD, as originally anticipated, but it will try and add screenings to communities it is visiting for other projects, at no extra costs. It will also try and partner with ORN, to benefit from their outreach programs. Finally it will follow up with the Minister of Justice, to see if the DVD could be used to sparkle discussions at higher level.

15. Other interventions

15.1. Internship programs

Every year OYO organises an internship program for young dancers from overseas to work with OYO dancers. It is a way for the dancers to learn from other dancers and expand their vocabulary while at the same time raising some much needed funding for OYO. While

advertising had been organised and a couple of promising interns had applied, the project had to be cancelled due to the COVID19 pandemic.

15.2. Safeguarding repertoire: recording of the piece ‘the Moirai’

While the dance troupe is trying to reinvent itself, it also needs to find ways to preserve its repertoire and share it to the public. Thanks to support from the Embassy of Germany to Namibia, OYO could record its piece ‘the Moirai’. This is the object of this report.

15.2.1. Rehearsals

While the piece is existing, the team had to look at the following:

- What sections work on stage but may not work on camera and how to rework those sections for the camera
- What sections implying physical contact, lifts and other forms of touching are absolutely necessary and what sections can be restaged, to reduce breach in social distancing as much as possible

Important note: due to COVID19 all precautions were taken: disinfection of floors before rehearsals, washing and sanitising hands before entering the space, keeping social distancing during warm up, stretch and breaks. As with contact sport, breach in social distancing was kept to the minimum.



Rehearsing sections of the piece

Two versions were worked on in parallel:

- The original theatre version where one dancer has more than one part
- A clip version. With clips it is very difficult for one person to have more than one part. The camera being closer to the dancer and often focusing on facial expressions, simply changing costume is not enough to get audiences understanding that a new character is appearing.

While the stage version was devised for ten dancers (and can be performed by nine), the clip version needed 20 people. OYO organised the following:

- For the more difficult sections it invited professional dancers to join the OYO dance troupe
- For small parts it invited actors who were part of the film ‘Kapana’ that had just been released to join, so that both project could reinforce each other.

One of OYO’s dancers, Osyrin Puteho, got involved in a car accident during rehearsals. It was not sure he would be back on time to record to clip. A substitute (model Gino

Chiappini) was trained. He found the part challenging and luckily Osyrin could join the recording.

The logistics for the shooting was organised: venues, crew, finalise costume and props lists.

15.2.2. Shooting



Shooting the theatre version

The shooting took place over three days in various locations (house, church, Katutura informal settlement, etc.). The recording took place at the hall OYO had rented and that subsequently became OYO new office.



Recording on site sections of the piece

15.2.3. Editing and post-production

It started shortly after the shooting. Both version were prepared. For the clip version, the visual effect for the Gods took longer than anticipated. Also in the clip version OYO decided to integrate some information and figures on GBV, to make the clip more relevant.

15.2.4. Release of the piece on social media

The theatre version cannot be released on social media due to copyright issue as it is using copyrighted music.

The clip version was released on OYO's facebook page. On 26 and 27 October OYO started to advertise for the piece, sharing information about the cast and piece itself. It was released on 28 October. End of October was a time when GBV was much discussed in Namibia, as it was shortly after the 'Shut It All Down' marches and demonstrations in Windhoek. The video was viewed over 2,200 times on OYO's facebook.

16.2.1. Conclusion

Thanks to this support OYO has been able to archive an important existing piece (theatre version) while creating an online version for the general public to enjoy. It is the first time OYO has been able to do this dual exercise with an existing piece. It proved to be an important and exciting experience. It also made it clear for the dancers what are the differences when performing live and for the camera. It was an interesting learning exercise.



Renown actors Felicity Celento and Simon Hanga could join the project and work alongside OYO dancers

15.3. Dance workshops at the FNCC

As all performances by the dance troupe got cancelled, it became important to try and find ways to keep on engaging with our audiences. In June the tutorials of the 'Wash Wash' hand video were successful. The Franco-Namibian Cultural Centre invited OYO to have a workshop for people who wanted to learn the 'Wash Wash' dance. The event was scheduled for Saturday 25 July at 14h00. Blocks were marked on the floor to ensure social distancing and the event was kept to a maximum of 30. 24 adults and 4 children attended. Reception was excellent and participants asked for more.

The event 'dance with us' was subsequently created and two more workshops happened in 2020:

- On Saturday 19 September, using the 'sanitise your hand' piece created by OYO. 19 adults/ youth and 12 children.
- On Saturday 21 November, using the 'wear your mask' piece created by OYO. It was attended by 15 adults and 14 children

While the workshops are not performances, they allow the dance troupe to keep contact with its audience. Also people realised dancing is not so easy. For example the workshop on 'sanitise your hands' challenged the participants as the music was fast. The project 'dance with us' will continue in 2021.

15.4. Supporting the OYO dance troupe: COVID19 relief grant from NACN

At the beginning of COVID19 some dancers had left. They had not been replaced and instead OYO started working with freelance dancers such as Justine Andreas, Simba Faycal, Melisa ‘Grace’ Araes, etc. The cons are that contracted dancers don’t know the OYO repertoire but the pros are that the model is cheaper for OYO (less pressure on the administrative side of OYO as such dancers are not on the payroll).

OYO tried to keep as many dancers as possible throughout the COVID19 crisis. When submitting the proposal to NACN, six dancers were still employed fulltime. However, despite being kept busy with the shooting of clips, the dance troupe experienced a fatigue. It didn’t tour anymore, it didn’t have any interaction with its audience and rehearsals were monotonous and repetitive. It was harder and harder to motivate dancers. The grant came at a time when the dance troupe needed to redefine itself but also enroll new trainees, so as to get new energy.

15.4.1. Creating of a new piece

A new piece was to be created by the dancers. The NACN had however withdrew payment for a choreographer. Since no additional funding could be found, dancers had to try and create a piece alone.

At the time of the project (October) there were lots of talks about increased suicide rates. In particular the following statement attracted the attention of the dancers: ‘Namibia continues to have alarmingly high suicide rates and has ranked 4th in Africa and 11th globally’. They decided to create a piece on suicide.



Discussing ideas



Trying no contact movements

Dancers devised sections. One of the dancers, Monray Garoeb, wrote a script and identified a number of sections to be created. The sections were created. The dancers presented their work to OYO’s director. The sections were interesting. The main problem was the linking of the sections. They worked as different scenes but were not linked as a piece. However, the sections being of good quality, it was then decided to use the work

done as part of a clip. OYO had received funding from OSISA to develop educational clips and it was agreed to use the work done by the dancers for the clip ‘get a job’. Thanks to OSISA the clip was recorded and put on social media.

15.4.2. Training of young people

Again OYO faced a challenge as there was no budget for logistics, organizing, advertising for the opportunity. OYO first tried words of mouth, especially since it was having a project in the |Kharas region. Six young people registered but only three came. Since the workshop was planned for six youth, OYO then tried to share the information online but had to limit its reach to Windhoek. Eventually nine youth applied but all started at different times.



Training of young people on repertoire



Viola from Keetmanshoop is one of the three graduates

The management of the training of the young people was difficult, since they all started at different times. However, OYO managed to test twelve young people in total and has currently selected three to be part of its 2021 program. This was therefore a success



Extracts from ‘Get a job’

We would therefore like to thank the National Arts Council of Namibia for their support. Provide relief support to companies was of tremendous importance in 2020. It would be most useful to have sessions in 2021 to assess how companies could benefit from more

sustained support from the NACN in the future. In many countries Art Councils are fundamental in sustaining companies, at times contributing up to 50% of the company basic income. Such models should be investigated in Namibia too.

16. Counseling

OYO is a Namibian Trust aiming at creating social awareness using the Arts. OYO develops various products such as dance shows, DVDs, magazine – all products use an Art component and all address a social issues. Over the years OYO has realized that its products have a profound impact on some students. It soon became obvious that the plays and films needed to be presented with a trained youth counselor present to provide on-the-spot counseling. OYO then contracted a youth counselor, Njandee Mbarandongo.

In order to follow up on the cases, OYO then decided to open a counseling line. The line was mostly for young people who had met the counselor in person and needed additional support.

Over past 2 years, 971 cases were attended face to face by the counselor. 60% of them could be resolved with one session but approximately 40% of them were followed up and/or referred. The phone number was therefore used with approximately 400 young people. Additionally from April 2019 to March 2020 just under 50 calls were received from young people the counselor had not met face to face but got the number from a friend.

Call Us
Counseling line
081 420 3015

You can reach us anytime. If you don't have data, give us a miscall and we will call you back. You can also send us voice messages on whatsapp. We are here to help you.

WE CAN HELP YOU

- IF YOU ARE A SURVIVOR OF GENDER BASED VIOLENCE
- IF YOU THINK YOU ARE PREGNANT
- IF YOU HAVE SOCIAL THOUGHTS
- OR ANY OTHER PROBLEM

PO Box 91217 Windhoek | Tel +264 61 254 9116 | www.ombetja.org | facebook.com/OYOtrust | OYO Trust

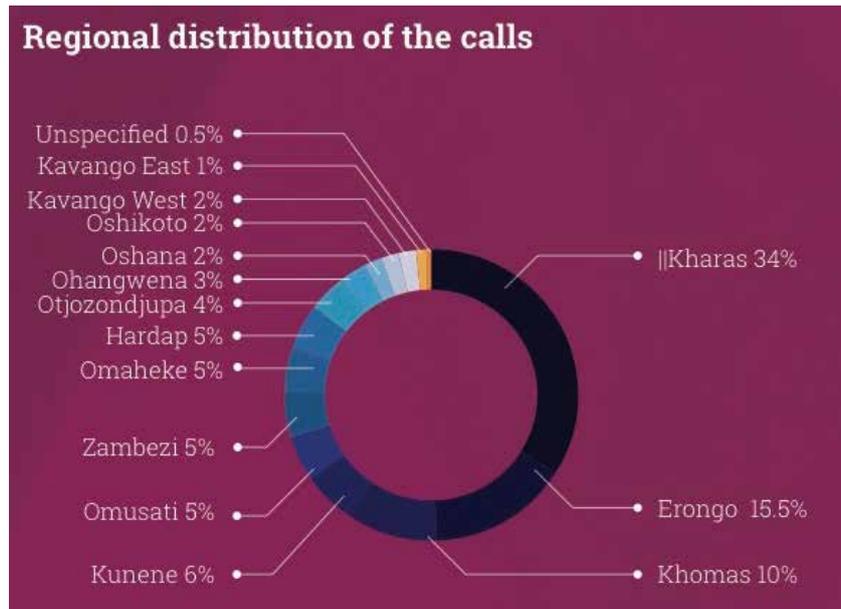
DB
DE BEERS GROUP

Thanks to the De Beers Group for supporting the development of our counseling services

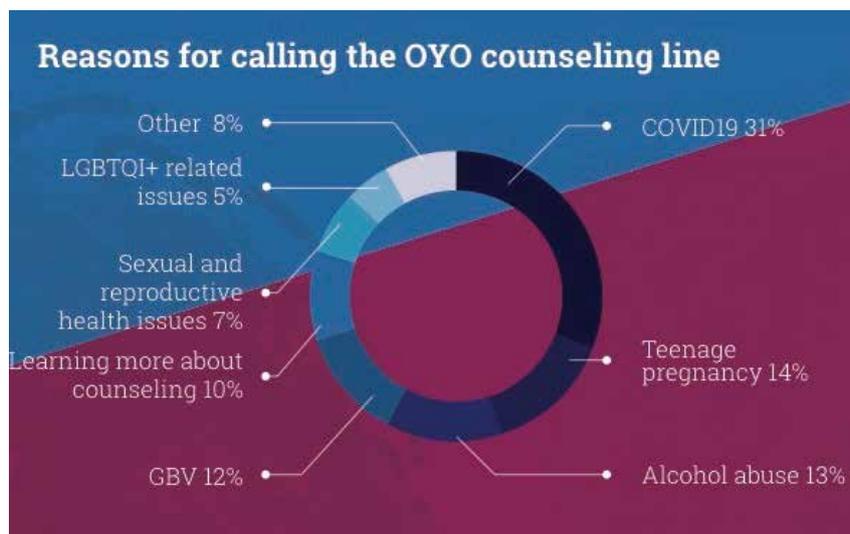
DEB MARINE NAMDEB FOUNDATION

On 20 April OYO started to advertise online its counseling services. Soon after the de Beers group generously decided to support OYO developing this service. A new video clip was created to advertise the service and extensively shared on OYO’s social media. A flyer was created and distributed particularly in the ||Kharas region. Online versions of the flyers were also used on social media.

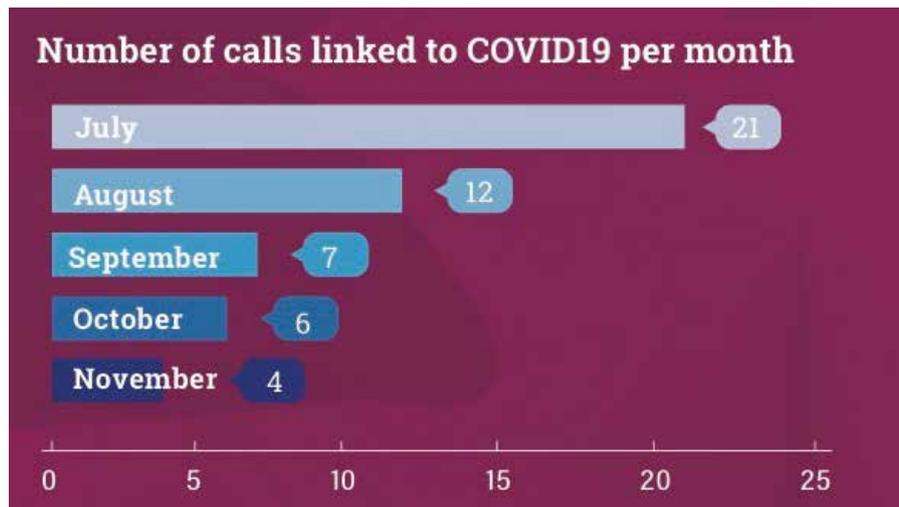
During the five months July to November 2020 the counselor received 160 calls. This represents an average of 32 calls per month (versus an average of 4 calls per months before April 2020).



It is interesting to note that in July cases were from 7 regions only while by November all the regions had communicated with the counselor. In November calls came from 13 out of Namibia 14 regions. ||Kharas had more cases than any other region as OYO had advertised more in that region. Erongo came second: 11 of the 25 calls were in July when Erongo was locked down due to COVID19.



It is very interesting to observe the trend with COVID19



In July the Erongo region was totally in locked down while Khomas and | |Kharas were hotspots. In August Khomas was isolated and a curfew was installed. Since September regulations have relaxed. During times of lockdown, city isolations and curfew there were lots of anxiety. Many people reached out to the counselor In July 70% of the calls were about COVID while in November they represented only 12% of the calls. In July no other issues seemed important while from August and especially September the counselor attended to a variety of problems.



Schools closed in March 2020. As soon as schools closed OYO warned that the country will observe an increase in teenage pregnancy. Indeed in August and especially September the counselor attended to many such cases. In November an headline in the Namibian newspaper read ‘3,300 teenage girls fell pregnant between March and July 2020’.

Cases of Gender-Based Violence as well as cases of alcohol and drug abuse were also often reported. Most of the GBV cases had to be referred and followed up, to ensure the survivor had reached the service.

In unprecedented times such as the COVID19 pandemic period, offering as many services as possible to young people is of tremendous importance. OYO is therefore most grateful to the de Beers group for helping us invest in developing our counseling line. While we have observed a tremendous increase in the use of the line, we are very conscious more needs to be done. Attempts to access a toll free number have failed to date, but OYO will

continue working towards improving its work and be able to be reached by more people. In light with the increased number of COVID19 cases observed in December, in particular in the Khomas region, OYO has put in place a strategy over the Christmas period to ensure its counseling service remains accessible. Every life matters.

17. Sustainability

2020 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 it negotiates 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 2019 OYO submitted 37 proposals. Eleven came back positive and nineteen came back negative. 7 have been carried forward to 2021, 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 had worked relatively well in 2019, with the COVID19 crisis it has generated much less income in 2020.
- ✓ OYO has a more efficient social media strategy and has been very active on facebook in particular.

By the end of 2020, 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 opened and has been more creative in its fundraising efforts.

18. Institutional support

18.1. Staffing

Despite the difficult economic environment, OYO has been able to keep most staff for 2020. It had a full contingent at the beginning of the year but lost some dancers due to the COVID19 crisis.

Staffing in 2020 was as follow:

- ✓ Director: Philippe Talavera
- ✓ General Manager: Cecilia Petrus
- ✓ Logistics Manager: Karolina Katumbo
- ✓ Production Manager: Joshua Homateni
- ✓ Youth Development Officer/ in-house counselor: Njandee Mbarandongo
- ✓ Dancers: El Junita 'Butterfly' Philander (till October), Desmond Kamerika (till May), Sophie Janser, Mary Jane Andreas, Nelawrence Somseb (till May), Jeffrey Ndjahera, Frieda Hausiku (till March)

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

- ✓ Finance Manager: Veronika Eichhoff
- ✓ Graphic designer: Vincent Mboku

18.2. Transport

OYO experiences a shortage of transport. This year it started with its two quantum and old condor. It is leasing a Renault Duster from Avis. At the end of the year, Avis agreed to sell the Renault to OYO at a reduced price.

18.3. Offices

Head Office was situated at 4 Babie Street, Suiderhof, Windhoek. The COVID19 forced OYO to move and secure a place both dancers and staff could share. Traditionally the office was for the OYO team and dancers rehearsed in spaces such as community hall and school halls. Since the troupe was touring extensively and was not often in Windhoek, the system proved efficient. However COVID19 stopping all the tours, the troupe was suddenly in Windhoek 100% of its time. While in the beginning OYO could use the hall at Ella du Plessis Secondary School (and OYO would like to thank the school for their support), it quickly became unmanageable. In September OYO found a place in Prosperita and moved.

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

18.4. Staff training

Due to lack of funding, OYO could not organise staff training in 2020.

18.5. OYO trustee's meetings

Full OYO Board meetings took place on 20 January 2020, 25 April 2020 and 25 June 2020. Regular meetings with Board members took place throughout the year as the board was eager to follow closely the financial situation of the organisation.

19. 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 2020 to link with:

- ReadyOrNot: it is a hip hop collective. In 2019, they delegated William Domiquin to manage a one week workshop with the OYO dance troupe. The meeting was with their producer, Gary. The objective of the meeting was to discuss possible long term partnership. Among others they are developing new pieces and aim at crossing borders – both in terms of showcasing their work but also in terms of working with local talent. There are lots of opportunities for OYO to look into, through such collaboration. Hopefully this initiative will open doors.
- Musee de l'Homme, Paris: Two representatives from the Musee de l'Homme, in Paris, where in Namibia and attended the dance event during the internship program in August 2019. They were very impressed by the work of OYO. We have since then be discussing possible collaboration. COVID19 has postponed many of their projects and their next visits to Namibia have been canceled for 2020. Hopefully they will resume work in Namibia in 2021 and further negotiations will possibly happen.

20. 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 2019 from:

- ✓ De Beers Group
- ✓ Debmarine/Namdeb Foundation
- ✓ The Embassy of the Republic of Germany
- ✓ FNB Foundation
- ✓ Grand Challenge Canada
- ✓ Horizon Foundation
- ✓ Ministry of Environment, Forestry and Tourism, UNDP and GIZ
- ✓ MTC knock-out project
- ✓ National Arts Council of Namibia
- ✓ OSISA (Open Society Initiative for Southern Africa)
- ✓ PEPFAR through its small grants program
- ✓ The Prince Claus Fund
- ✓ UNAIDS
- ✓ UNICEF
- ✓ the Valentine Charitable Trust
- ✓ ViiV/ Positive Action Programme for MSM & Transgender People

We would also like to thank:

- ✓ the Franco-Namibian Cultural Centre for inviting us to perform and have workshops in their venues;
- ✓ Avis, for supporting us with the acquisition of the Renault
- ✓ OYO Scotland for their continued support;
- ✓ the City of Windhoek – in particular, the Community Development Division, for offering us rehearsal space;
- ✓ 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 rehearsal space;
- ✓ the Ministry of Safety and Security for trusting us with the 'In and out' project and supporting logistics and implementation;

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