

Name of your Organisation:	Clowns Without Borders UK
Name of the project TFN funded:	Project Wiggle
Date Funded by TFN:	06/10/2022
Were you able to undertake your project as planned?	No
If no, please outline how the project has changed.	<p>In February, Turkey was impacted by two devastating earthquakes near the border in the Gaziantep and Hayta region. Reaching a magnitude of 6.3 on the Richter scale, the first earthquake killed more than 44,000 people and 4.6 million children experienced the quake's severity (UNICEF, 2023). Thousands of children and their families have been forced to flee their homes and were living in streets, malls, schools, mosques and temporary camps in municipal stadiums. Many witnessed friends and families disappear.</p> <p>Even before the earthquakes, Turkey is host to 1.2 million refugee children living really tough lives.</p> <p>We had anticipated focusing our activities in Istanbul and Ankara however, because of the incredible need created by the earthquake we focused most of attention on Gaziantep and Hatay.</p>
Can you describe and/or demonstrate the specific impact that TFN funding has had against your initial objectives?	<p>Providing Emotional First-Aid to Children Through Laughter and Play: Earthquake Response</p> <p>The grim serendipity of fundraising to support Syrian children rebuilding their lives in Turkey turned into an opportunity to provide psychosocial support to this community, and others, deeply affected by the earthquake.</p> <p>With the funding in place, Project Wiggle was able to respond swiftly, providing much-needed emotional first-aid through playful interactions. We surpassed our initial goal, reaching 10,867 individuals in earthquake-affected regions, including Hatay, Kahramanmaraş, Gaziantep, Adiyaman province, and Istanbul. We performed in villages and camps reaching Turkish, Kurdish, and Syrian communities. This number exceeded our original projection of 6,000.</p> <p>The feedback we received from our (I)NGO project partners, who helped us arrange locations for our activities, was overwhelmingly positive. They consistently expressed their desire for us to return and continue our work, which we're able to do through multiple visits to the Gaziantep and Hatay region.</p> <p>Skills Sharing with Local Artists</p> <p>"My perspective on the purpose of art has changed." - Bugra, performer</p> <p>One of Project Wiggle's key objectives was to work with local artists to enhance their skills and knowledge in supporting children's psychosocial well-being and emotional healing through artistic activities, laughter, and play. The outcomes exceeded our expectations. We trained eighteen artists, and ten have gone on to</p>

	<p>either perform with Clowns Without Borders, with another two supporting with translation and evaluation. Furthermore, the artists are in the process of registering as not-for-profit organizations with the local authorities in Turkey, aiming to access national funding. We are incredibly proud of their commitment and determination to continue this essential work. We are delighted our collaboration with the Turkish team will extend into 2024.</p> <p>We were also able to support three other artists within Turkey (one Turkish, two Syrian) who helped us document our activities.</p> <p>Organizationally, our skills-sharing with local artists has provided a critical 'blueprint' for us to train artists in other countries. It is also helping to evidence our Theory of Change: i) that there are talented artists wherever we work, ii) providing resources such as training, time, and support inspires and equips artists to deliver laughter and play within their own communities.</p> <p>Training Frontline NGO Workers We had the opportunity to train twenty-five frontline NGO workers in our Laughter and Play approach in Gaziantep. The feedback from participants was overwhelmingly positive, with 100% of respondents stating that the training either met or exceeded their expectations and would be valuable in their work with children.</p> <p>Challenges Our outreach to Syrian artists was not as successful as we had hoped. While we had two applicants, the artists, unfortunately, did not arrive at the training. Lessons learned: further expand our network of arts organizations with Turkey, create workshops/training for specific communities that further reduce access barriers, and address unique community needs, e.g., running 'taster' workshops in various locations as a way to introduce ourselves and our work.</p> <p>The scale of destruction and displacement within Turkey continues to put non-governmental organizations under intense pressure. Our NGO partner felt that with the current and unexpected demands, they could only offer our training to a limited number of staff. As a result, we trained fewer people in our Laughter and Play methodology than we had hoped. We remain in contact with our NGO partner and are keen to deliver training with them in the future.</p>
<p>What portion of the project did TFN fund?</p>	<p>28%</p>
<p>How many direct beneficiaries did the TFN funded project reach?</p>	<p>Children and community: 10,867 NGO Staff: 25 Turkish Artists: 10</p>
<p>How many indirect beneficiaries did the TFN funded project reach?</p>	<p>We estimate that over the next five years the 25 NGO staff we trained will reach a further 18,750 children. We estimate our new Turkish clowns will reach 10,000 children per year (at least)</p>
<p>Were you able to leverage further funding as a result of TFN support?</p>	<p>No</p>

If yes, how much were you able to raise?	
Did you receive any pro-bono support, volunteer offers or introductions as a result of the event?	Yes
If yes, please can you provide details of the support you received?	We received a further donation and offer of trustee support from a TFN member.
How important was TFN funding in helping you achieve your objectives?	We would have found it difficult to achieve our objectives without TFN funding
Has the training you received from TFN better prepared you in pitching your organisation to potential funders?	Yes
Has TFN increased your capacity to raise further funds?	Yes
Can you tell us any personal stories to highlight the value of the project?	<p>We have so many incredible stories. Here are just a few:</p> <p>What our new artists told us about our training: "Being in a safe environment in the training gave me strength and courage".</p> <p>"This was a very rewarding experience for me. The experience became even bigger when meeting communities... I now understand the work is not just to share the language of happiness and joy but also to mourn pain and loss through it. From joy to sorrow, I spoke the language of life."</p> <p>"In this training, I could build relationships with other artists who believe in this way of working. It is easier to make change when you are doing something together. I put the training into practice and my hope for this work expanded".</p> <p>"As performers, we have joined together to help each other and a cause bigger than ourselves. Our friendships have multiplied our love and we transferred it to this work."</p> <p>Stories from our work with communities impacted by the earthquake: "Last night we performed in Urfa. A city in the south of Turkey where Turks and Kurds live together as well as Syrians who fled from ISIS. I won't forget the teenagers who were mocking us when we reached the park but ended up becoming our main supporters. I won't forget the woman who, despite living through the earthquake herself, followed us until the end so she could ask us to go to Adiyaman and Hatay - the places worst hit by the earthquake. "They need you there," she said. And I definitely won't forget the face of this 10-year-old boy. Oh, this little boy with a huge heart who put his little 4-year-old sister on his</p>

	<p>shoulders so she could reach us and hug me before we left".</p> <p>"After the show, I (set up) a dancing circle so every child or parent could come and dance freely in the middle. It's a powerful moment of connection when you see the children look to see if their parents are watching and then they both laugh together. It was only afterwards that I found out that this small village lost 200 people to the earthquake, 70 were children."</p> <p>"We visited a village in Kahramanmaraş, many had died and so many buildings were destroyed from the earthquake. We performed outside a small school where half the school building had collapsed. The children were primary school age, when we first arrived they seemed nervous compared to other children we had met. You could tell there was a lot of trauma here. We softened our approach and adapted the show. By the time we'd finished, the children were playing, laughing and high-fiving us. That is the 'magic' of play."</p> <p>"As we were playing together among the children, one of the adult women said, "Thank God you came, you made the children's faces bright, God bless you." This happened many times in so many places. A different woman, a different mother but the same words "Thank you for coming". It is a reminder that joy is important for children but also for grown-ups.</p> <p>"Seeing our red noses in one camp, some children put red caps they found on the ground onto their noses. They pretend to be us!"</p> <p>"We visited an area of Hatay that had almost been destroyed by the earthquake. Tents were erected as replacement homes on the streets. When we arrived it was quiet and we paraded through the area playing music and instruments, so children knew we were there. A small boy spotted us and started running towards us to see what was happening. Another child peeped her head out of a tent, and then more children rushed to meet us. One girl emerged from a tent holding her mum's hand. She dragged her where we were and started to dance with us. By the end, a crowd had gathered. There was singing, music and laughter where just an hour ago there was none.</p> <p>NGOS Staff & Workshop participants:</p> <p>"Even though we are working to help refugees we need to look after themselves too. Who's looking after the carers? The well-being of those people who are trying to help others but also experienced the trauma of the earthquake themselves. This is what we did in the training. This is so good for me".</p> <p>"This training was so useful for building trust and safety. I can use these games anytime, anywhere - but what is not only for children but for everyone."</p> <p>"I wrote every last detail of the activities down. I don't want to forget anything. I work with traumatised children and this will be amazing for them".</p> <p>"This was the most joyful training I ever have attended!"</p>
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TFN IMPACT REPORT



Since presenting at TFN, has your organisation undergone any other significant changes?	How we support, nurture and train local artists has evolved through this project. It has transformed our perspective on our work. Creating long-term and sustainable approaches to sharing joy for children is critical for us, and this project has been instrumental in helping us understand how to achieving this.
Do you have any other comments or feedback on the experience of the TFN process?	We are immensely grateful to TFN for their support.