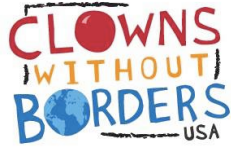


Clowns Without Borders USA: Resilience Through Laughter



Haiti, 2014: in collaboration with CWB France

Clowns Without Borders USA is an artist-driven non-profit organization that offers laughter to relieve the suffering of all persons, especially children, who live in areas of crisis including refugee camps, conflict zones and other situations of adversity.



Our Story

In July of 1993, a clown from Barcelona, Spain, named Tortell Poltrona, was asked by a group of school children there to help out some friends. These Catalan children had been corresponding with children living in a refugee camp in Croatia who had witnessed the Yugoslav Wars of 1991-1995. The children in the refugee camp told their Catalan friends, “You know what we miss most? We miss laughter, to have fun, to enjoy ourselves.”

Tortell took his car and a small troupe of clowns with him to the camp without any idea of what to expect. Hundreds of children and families greeted him—nearly the entire camp! The clowns performed and then in their laughter and applause, the children asked the team, “When will you all return again?”

Payasos Sin Fronteras (Clowns Without Borders) was born. Tortell reached out to his network of international performers and coordinated more trips to this camp and others. One artist who joined him, Moshe Cohen, was deeply inspired by this work and founded Clowns Without Borders USA in 1995, while other artists began to build Clowns Without Borders networks in their home countries.

CWB-USA is currently a proud member of the 12 member international federation of *Clowns Without Borders International* (CWBI).

In 2014, CWB-USA supported **34 volunteer artists** who created **98 performances** in **six countries** for more than **25,000 children and families**. CWB-USA partners regularly with chapters from CWBI and in 2014, CWB-USA partnered closely with CWB France, CWB Sweden, CWB Australia and CWB United Kingdom. All combined, CWBI chapters devised **83 projects** in **43 countries** that included **1,239 free performances** for an estimated **355,536 children and families**. **More than 600 artists** have collaborated globally to share laughter and joy around the world.

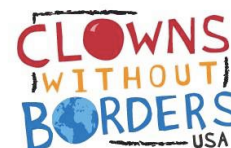
Executive Director of CWB-USA from 2011-2015, Tim Cunningham, describes the work: *We share inspiration, we catalyze imagination and we allow the kids that we work with a chance to let their minds just explode with whatever creative thing they want to do. And maybe, for a moment, they won't have to worry about the situation they are in. They can simply be kids.*

CWBI Founder, Tortell Poltrona

Contact: Molly Levine
molly@clownswithoutborders.org
+1.707.363.5513
Clowns Without Borders USA
705 Rockcreek Road
Charlottesville, VA 22903



Indonesia, 2012: Gaby Muñoz & Jan Damm



What We Do

Where we work. CWB-USA has worked in many settings, from urban centers to rural pastures in communities that are only reachable by boat. We have hiked through jungles, rode on horseback to get to our audience and even once had to swim across a river with our gear above our heads to get where we were invited to play. During one field project in Colombia, we drove up treacherous mountains to reach a remote community of coffee farmers who had been displaced by war. One child saw our show and said, “**You are the clowns that came to us!**” His radiant smile echoed his enthusiasm; his mother told us that before our visit no arts group had ever visited their community.



Colombia, 2009: Adrian C Mejia



Haiti, 2014: Oveline Mercius and Daniel Prevot

Psychosocial needs of the community. CWB-USA designs its field programs to best suit the psychosocial needs of the communities by serving in close coordination with our partner non-governmental organizations (NGOs). CWB-USA provides innovative programming that helps our partners achieve their psychosocial

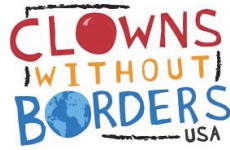
objectives. For example, theatre workshops provide creative exercises that help children learn to work and play together. Performances in the community can often bring together previously segregated groups within a community while providing a safe setting for all people to laugh together.



South Sudan, 2014: Juggling workshop

Our artists and projects. Our volunteer artists are professional performers who devise clown performances. Our audiences have been as large as 8,000 people at a show. We also provide workshops for groups ranging in sizes from five to 50 people. We maintain a flexible project design so that we can remain malleable and culturally appropriate where we work. Our projects are designed to build resiliency through laughter and play.

Building community relationships. CWB-USA is often invited back to work with the same communities and locally-based artists year after year. For example, CWB-USA has worked in Haiti with an NGO called Terre des hommes annually since the 2010 earthquake. On-going partnerships in Colombia and southern Mexico since 2009 and 1995, respectively, illustrate CWB-USA’s sustainability and the close-working relationships we have nurtured with our partners in-country.



We go where we are invited. Sometimes clown artists are not appropriate for a particular setting. That is why we rely on partner organizations and individuals to invite us to come to a place. When a trusted local organization sends a call to us, we do our best to respond promptly and energetically.



Sudan, 2009: Gavin Stockden with a prison guard

We work with communities in crisis. Crisis can be an ambiguous term. CWB-USA has worked in refugee camps, shelters rapidly constructed after natural disasters, safe homes for women and children, and schools in countries entrenched in poverty or disease. Our shows and workshops are portable, so we can go where asked. Everyone suffers, and we do not discriminate over which type of suffering deserves more attention.

Partnership is essential. CWB-USA works with relief organizations addressing the psychosocial needs of those who are suffering from traumatic situations. We are neither doctors, psychologists nor social workers, but together with these professionals and the community's participation we devise joyful experiences from which children and their communities can thrive.



Lebanon, 2014: Luz Gaxiola and Dave Clay at a Syrian refugee community

Contact: Molly Levine
molly@clownswithoutborders.org



Our Partnerships

CWB-USA's work succeeds when we complement the work of other esteemed non-governmental organizations (NGOs) and local organizations working to serve the needs of children and families. In addition to partnering with the other 11 CWB international chapters, CWB-USA has partnered with more than a dozen NGOs in our field programs, such as UNICEF and Doctors Without Borders.



Our partners bring us into refugee communities, schools, shelters and hospitals to share joy. Many partners provide some funding to cover expenses such as travel in-country and logistical support. Plan International, for instance, funded the entirety of our work in the Philippines in 2013 and 2014 with the communities that survived Typhoon Haiyan.



We work with a cadre of more than 50 volunteer artists, most of whom are based in the U.S. Honoring our "without borders" idealism, we also have sponsored professional performing artists from Canada, Chile, Colombia, and Mexico to work with us in our field programs.

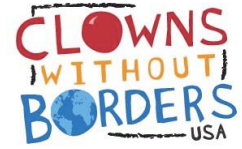


**saves lives
builds futures**



Contact: Molly Levine
molly@clownswithoutborders.org

Places Where CWB-USA Has Facilitated Projects



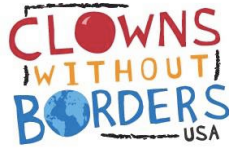
Bosnia and Herzegovina
Cambodia
Chile
Colombia
Ecuador
Egypt
Ethiopia
Guatemala
Haiti
India
Indonesia
Japan
Kenya
Kosovo
Lebanon
Lesotho
Mexico
Myanmar
Nepal
Peru
Philippines
Serbia
South Africa
South Sudan
Swaziland
Thailand
Turkey
United States



Haiti, 2011: Heddy Lahman in partnership with Plan International

Countries in **BOLD** are where we performed in 2014-2015.

Contact: Molly Levine
molly@clownswithoutborders.org



"The Clowns protecting Lebanese children from mines." 3 January 2015

In the News



"Clowns Without Borders Brings its Act to Conflict Zones to let Kids just be Kids." 4 April 2014



Haiti, 2010: Sarah L. Foster and Tim Cunningham, partnership with Avsi



"Clowns Without Borders Go into War Zones Armed only with a Smile." 19 December 2013



"In Pictures: Clowning around in Lebanon camps."
24 April 2014



"Clowning around in a time of war."
3 June 2014



"Kuwaiti man brings comic relief to Syrian refugees."
4 November 2014



Select Videos of the work of
CWB-USA

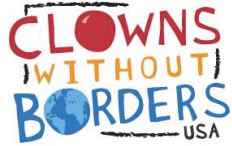


"Clowns Without Borders: entertaining children in crisis for 20 years—in pictures."
26 August 2013



"For Syria's children, clowns know laughing matters."
20 June 2014

Contact: Molly Levine
mollyclownswithoutborders.org

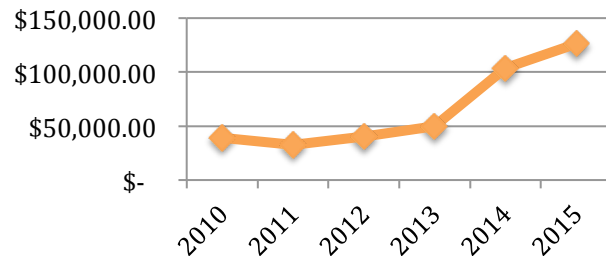


Financial Background: Income 2014



Lesotho, 2006: Jamie Lachman, Selena McMahan, Alice Nelson

Income 2010-2015

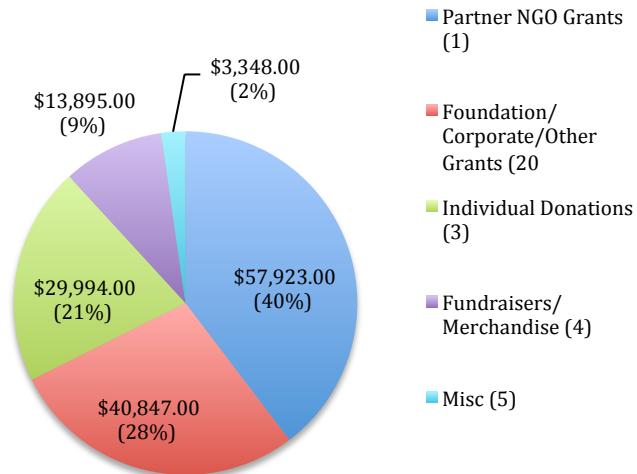


In 1995, CWB-USA was launched with a few hundred dollars by a handful of performers intent on bringing clowns into refugee camps. Initially, CWB-USA performers traveled to two regions, the Balkans and Southern Mexico for two or three events a year. Nearly 20 years later, the 2014 budget reached **\$146,000.00 – \$227,308.00** if in-kind donations are included. All CWB-USA clowns volunteer their time. In 2014, 34 performers donated 271 days for 125 events in five countries (events include performances, workshops and parades) – **an in-kind donation valued at \$81,300.00.**

Income reflected in this chart and expenses reflected in the chart on page nine illustrate cash flow that includes grants from partner NGOs. Some of these grants were not processed through CWB accounts and were given by partner NGOs in the form of air transport, in-country food, lodging and supplies. For example, actual income for CWB-USA in 2014, income that was processed by CWB-USA accounting, amounted to a total of \$103,000.00; the remaining \$43,000.00 was given by our partner NGOs in various forms of support.

While CWB-USA has thrived on minimal overhead and performers volunteering and often leading fundraising for the organization, it is time to build the administrative support for the organization if it is to remain sustainable and effective over the long term.

Income 2014 \$146,007.00



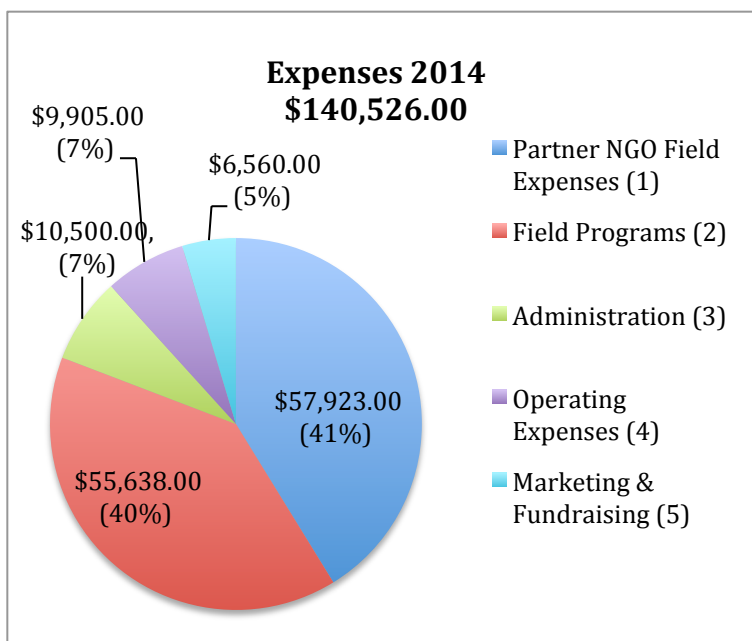
- 1 **Partner NGO Grants:** grants from five NGOs for field program expenses such as logistics, in-country travel, food, lodging. Our five partners were Plan International, CaliClown, Layan, Mine Action Group, and Terre des hommes.
- 2 **Foundation/Corp./Other Grants:** two foundations; schools; employee charitable giving programs; matching grants from the Soros Foundation, the Intel Foundation, and an anonymous corporate trust. Foundations included The Jewish Foundation of Greater Washington, D.C. and the G.A. Files Foundation.
- 3 **Individual Donors:** 239 – including 10 recurring monthly/quarterly donors.
- 4 **Fundraisers:** five fundraisers in the U.S.-- merchandise sold at events.
- 5 **Misc:** Tax refund.



Financial Background: Expenses 2014

In 2014, expenses amounted to \$140,526.00, with field programs accounting for the majority of expenditures (81% or \$115,231.00). Field expenses include airfare, in-country travel, lodging, meals and health coverage for the volunteer clowns. Many of these expenses were covered by partner NGOs. These programs include any work we do directly with children, families and our partners. Traditionally, this work has taken place beyond the borders of the U.S.; however, we are increasing our capacity to respond to requests for support within the U.S.

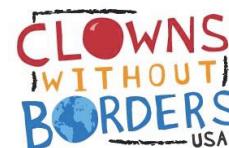
By growing our administrative funding, we will see a positive correlation with our capacity to produce more field programs that will also be better designed to improve visibility and ensure a lasting sustainable impact on the populations we serve.



India, 2009

- 1 **Field Expenses Paid by NGO Partners:** logistics, in-country travel, food, lodging
- 2 **Field Programs Paid by CWB-USA:** travel; insurance for performers; vaccines
- 3 **Administration:** staff and consultants
- 4 **Operating Expenses:** dues to Clowns Without Borders International; Insurance for Directors and Officers
- 5 **Marketing and Fundraising:** posters, communications (social media, web design, merchandise, event costs)

Budgets and Projected Growth 2015: Where We Have Been and Where We Are Going



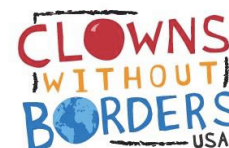
Budget 2015 (Jan 1-Dec 31 2015)			
Expenses			
Projects ¹		Monthly Cost	Total Cost
Chiapas			\$2,500.00
San Antonio, Texas			\$1,000.00
Turkey			\$7,000.00
Colombia			\$8,000.00
Sierra Leone			\$10,000.00
Kenya			\$7,000.00
Lebanon			\$10,000.00
Nepal			\$10,000.00
Oakland/San Francisco			\$1,000.00
Sub-Total			\$56,500.00
Events			
Merchandise			\$6,000.00
Fundraisers			\$2,000.00
Sub-Total			\$8,000.00
Administration			
Executive Director ²	Jan-Aug	\$400.00	\$2,800.00
Executive Director	Sept-Dec	\$725.00	\$2,900.00
Administrative Director	Jan-Aug	\$600.00	\$5,400.00
Volunteer Artist Manager		\$150.00	\$1,800.00
Social Media/Communications			
Jan-Aug		\$200.00	\$1,800.00
Communications Officer Sept-Dec		\$200.00	\$800.00
Funds Development Officer Sept-Dec		\$400.00	\$1,600.00
Salesforce Team		\$200.00	\$2,400.00
Insurance			\$900.00
Network for Good			\$900.00
Web Site			\$9,500.00
Admin Development			\$5,500.00
Internet			\$350.00
Postage			\$500.00
Sub-Total			\$37,150.00
Buffer Funds			
Emergency Funds ³			\$20,000.00
Sub-Total			\$20,000.00
Total Estimated Budget			\$121,650.00

¹ Each year CWB-USA plans some projects and many others arise based on global emergencies or unexpected requests.

² CWB transitioned leadership in September, creating two new roles. The current executive director moved to the Board of Directors.

³ Emergency funds are funds designated for rapid response teams, for example, in response to the 2013 Typhoon Haiyan in the Philippines. These funds are created by budget surplus from years prior.

Budgets and Growth 2016: Where We Have Been and Where We Are Going



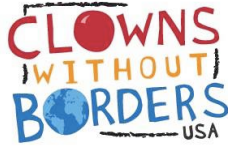
Budget 2016 with Tecovas Funding of \$79,000.00 ¹ (Jan 1-Dec 31 2016)			
Expenses ²			
Projects			Total Cost
Chiapas			\$4,000.00
U.S.- based Project 1			\$3,000.00
U.S.- based Project 2			\$3,000.00
Colombia			\$5,000.00
Sierra Leone/Liberia			\$15,000.00
Lebanon			\$15,000.00
El Salvador			\$10,000.00
Kenya			\$10,000.00
International Project 1			\$15,000.00
International Project 2			\$15,000.00
	Sub- Total		\$95,000.00
Events			
Merchandise			\$6,000.00
Fundraising			\$2,500.00
	Sub- Total		\$8,500.00
Administration			
Executive Director			\$40,000.00
Funds Development Officer			\$15,000.00
Communications Officer			\$5,000.00
Development Support ²			\$10,000.00
Volunteer Artist Manager			\$5,000.00
Insurance			\$900.00
Internet			\$600.00
Web Site			\$2,000.00
Postage			\$500.00
Office Rent ³			\$0.00
	Sub- Total		\$79,000.00
Buffer Funds			
Emergency Funds			\$30,000.00
	Sub- Total		\$30,000.00
Total Estimated Budget			\$212,500.00

¹If CWB-USA does not receive the Tecovas grant, we will pull funds from our field project expenses, reducing our field projects by two or three projects to support administrative fees. Our anticipated budget for 2016 without the Tecovas funding is projected at \$137,000. The increase in pay to our administrative staff will increase their available working hours up to 20 hours-30 hours per week. This increase in time will provide opportunities for an increase in grant applications, out-reach and program development.

²Project costs are estimated and estimated on the high end. Financial remainders are returned to the project resource pool.

³These funds will be designated to cover transport, tuition, lodging and other fees associated with sending our development officer to development workshops and conferences.

⁴The CWB-USA New York City office has been donated to the organization by one of its board members.

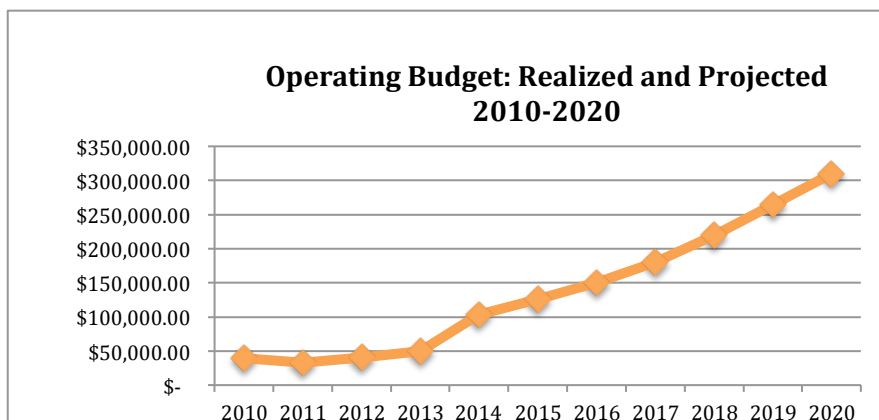


Growth

CWB-USA has grown significantly in the past five years. Reasons for this growth include a much more tangible presence in the world of humanitarian response—many more organizations are seeking our services. Partner NGO grants and foundation/corporate giving now account for over two-thirds of our budget. Our individual donor base has also increased with contributions from 239 individuals in 2014.

Our Donors

CWB-USA has benefitted from the generosity of our individual donors. They have been the backbone of our organization since its founding. In 2015, the average donation from an individual is \$70.00. We thrive from small individual donations and contributions from our partner NGOs.



\$5,000 or More

Anonymous
Maria Kluge
Tecovas Foundation

\$2,500-\$4,999

Adam Tepper
Anonymous

\$1,000-\$2,499

Adam Galinsky
Anonymous
Gregory Allen Files Foundation
James V. Black
Jewish Foundation of Greater Washington
Michael and Cathy Cunningham
Rob Scarr

\$500-\$999

Alain Villeneuve
Anonymous
Anonymous
Dell'Arte Inc.
Jim & Ann Harmon
Neven Matthews
United Way

\$100-\$499

Andrew & Jean Robeson
Anne Olivia Eldred
Ariana Wohl
Aubrey O'Connor
Bina Khan
Charlotte and David Koskoff
Chris Williams
Claire Schoonover
Dana Savo
David Strother
Dawn Williams
Debbie Gilday
Elizabeth Day
Elizabeth Wiley



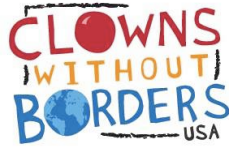
Eric Larsh
Eric Post
Erin Crites
Gabriela Lozano
Google Matching Gifts
Hollymead Elementary School
Intel Volunteer Grant Program
Kate Martin
Kolleen Kintz
Madeline Puzo
Paula Conway
Renee Portanova
Scott Jackson
Seneca Valley High School
St. Paul's Lutheran Church and School
Stephanie Kissam
William Terry and Jody Dombrowski
Zeena Salman

\$50-\$99

Almea Matanock
Andrew and Linda Zeswitz
Benevity Community Impact Fund
Caldron LLC TA The Center
Jane Moore
Jere Gibber
Jerry Wallace and Michele McCall-Wallace
Kimya Jackson
Philip Lilienthal
Susan Duck
Teresa and Dennis Ryan
Thomas and Deborah Bauer

The CWB-USA family receiving the 2014 Prize of Hope Award in Blue Lake,

Organizational Structure



CWB-USA incorporated as a 501(c)3 non-profit organization in 2006. We are artist-driven with a 10 member Board of Directors. Our Honorary Board, which has seven members, is a non-voting advisory board committed to the financial sustainability of CWB-USA. Our core staff of three includes our Executive Director, Funds Development Officer and Communications Officer. Part-time consultants oversee our financial reports; database management; merchandise management; and volunteer artists.



Photo courtesy of CWB-France

“I hadn’t seen Marvin smile in the five days he has been in the hospital. This is the first time we’ve seen him smile.”

**–Dr. Natalie Roberts,
Médecines Sans Frontières
Tacloban, Philippines following a
CWB-USA visit in 2014.**

Contact: Molly Levine
molly@clownswithoutborders.org

Board of Directors 2015

Moshe Cohen, Founder
Selena Clare McMahan, President
David Lichtenstein, Vice-President
Dianna Hahn, Treasurer
Kolleen Kintz, Secretary
Sarah L. Foster, International Representative
Tim Cunningham
Cathe Giffuni
Anne Olivia Eldred
David Rosenthal

Honorary Board 2015

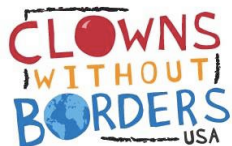
Van Black
Adam Galinsky
Michael Klinglesmith
Maria Kluge
Adam Tepper
Alain Villeneuve

Staff (positions are part-time or quarter time)

Molly Levine, Executive Director
Naomi Shafer, Funds Development Officer
Communications Officer, Tamara Palmer
Chad E. Thorne, Finances
Micael Bogar, Database Management,
Kolleen Kintz, Merchandise Management
David Lichtenstein, Volunteer Management



Colombia, 2014: Audrey Crabtree, Wilmar Guzman, Ilana Levy, Lucho Guzman, Gabby Muñoz, and Connie Gallo



Volunteer Artists

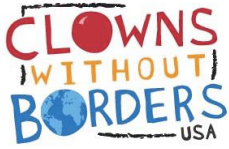
Our leadership boards provide a foundation for our work and our volunteer artists form the backbone of CWB-USA. Our artists are all professional performers; they dedicate their time, talent and treasure to travel to challenging situations and provide high quality clown performance and workshop instruction. We work with more than 50 volunteers from the U.S. including other artists from Canada, Chile, Colombia and Mexico.

If you could put monetary value on the contributions of our artists at \$300.00 per day, then our artists, in 2014, contributed \$81,300.00 worth of professional time.



It would take volumes of pages to feature all of the professional artists who have volunteered their time and talent working with us during the past 20 years. Below are names of a few, beginning with artists in the photographs on this page. Our gratitude for their dedication and sacrifice knows no bounds:

Gaby Muñoz, Wilmar Guzman, Connie Gallo, Pilile, Sibusiso, Dave Clay, Michael O'Neal, Jan Damm, Erin Crites, Gavin Stockdon, Andrés Aguilar, Geoffrey Marsh, Güray Dincol, Kevin Casey, Caitlyn Larsson, Leah Abel, Marisol Rosa-Shapiro, Olivia Lehrman, Clay Mazing, Micael Bogar, Rudi Galindo, Annabel Morgan, Briar Seyb-Hayden, J-Peace Lovecircus, Matthew McCorkle, Matt Chapman, Molly Armstrong, Anna Zastrow, Suzanne Santos, Elisa Lane, Jamie Lachman, Sibongile, Elizabeth Turkel, Brendon Gawel, Gwen Rooker, Hillary Chaplain, John Leo, Sabine Choucair, Bobby Kintz, Esther Haddad, Jonathan Gunning, Raquel Rodriguez, Barnaby King, Mr. Fish, Zuzka Sabata, Bernie Glassman, Sayda Trujillo, Dan Roberts, Shea Free Love, Iman Lizarazu, Pedro Izquierda, Bruce Macphail, Ryan Musil, Kali Quinn, and Les Rivera—to name a few.



In the Words of Our Artists

CWB-USA highlights its work through the words and witnessing of its artists. Below is an example of a blog entry on CWB-USA's web site about the collaboration in Turkey in 2015.

It is hot here. Everyday while we are working in Amed, the Kurdish name for Diyarbakır, I think of thunderstorms. The afternoon heat ranges from 99 degrees to 107 degrees Fahrenheit. We would have thunderstorms here if the air weren't so dry. There is no humidity, no moisture at all.

The roar of fighter jets taking off and landing at the nearby military base causes the sounds of thunder in Amed. A member from the national press reached out to our group wanting to interview us about what it is like to work in eastern Turkey; they asked leading questions about whether we were afraid to be working in a war zone. Other than the occasional tank or armored police car and the afternoon and nightly serenade of American-made F-16 fighter jets, things are pretty normal here. In fact, our friends who are performing with us and live in this region take offense to the fear that the national and international media incites when it describes eastern Turkey as a war zone. Yes, there is violence in the region: the Turkish military is burning acres of forest where Kurdish soldiers are thought to be encamped and protests erupt nightly.

Things are tense, but life goes on.

A group of Kurdish teachers, many of whom volunteer their time to teach at schools aimed at preserving Kurdish culture through the arts, song and dance, have asked us to share our shows in some very remote communities. We drive in our caravan of three large municipality vehicles and park at the schools that have so far sat at the far periphery of the villages where we will perform. After meeting with local teachers and appropriate community mayors or elders we decide upon a place where we will perform. Often the stage is set in the road, or a playground of broken stone. We try to find a place that has some shade in which our audience can sit, but shade is elusive. Many of our shows so far have started in the morning or late evening because of the heat—no one in their right mind would come out of their cool homes to watch a clown show at one in the afternoon.

We open our show with a children's song called "Zim Zim Zim." Then our clown family begins its journey through a world of giants, acrobats, invisible walls, humans turning into animals and long lost friends returning. The kids we've performed for, about 1,000 so far, have been enthralled by the juggling and general wackiness as we parade through their communities to draw a crowd for the show.

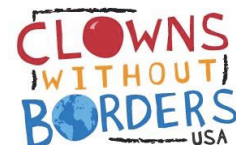
Clown is not all about laughter--wonder too is equally as important. At one of our shows in a small village called Nerib, I witnessed wonder that trumped even the loudest laughter. Nerib is flanked by rugged mountains sparse with shrubs, the village is ancient, it's history hard to ascertain. Rumor is that within the village are two very different political ideologies, one of which has been reported to be extremely fundamental and perhaps violent. After Sarah and our leadership team sat with community elders to get permission to perform in the village, the team decided to play the show by the school, a neutral section of the community. The roads are not safe to travel after dark, but the afternoon sun was too hot to perform. So after we decided to perform at the school, we waited just long enough for the setting sun to cast a shadow over the school and its East-facing wall. There was a slope of rubble about 10 feet high at a 45-degree angle that made for perfect "stadium seating."

We played, worn from the heat but energized by the children—rowdy boys in the front who were dying to join us on stage, comparably energetic girls in the back chattering about the weirdness going on. In the middle of the crowd sat a young girl in shorts and a pink T-shirt, her feet dug into the rubble so she would not slide down the slope. She leaned forward watching the clown mayhem in front of her. She laughed and smiled just like her friends around her. Then the stilt act began.

We call it "Tall Land." Three clowns enter the stage on four-foot tall stilts. Each clown is holding a golden piece of cloth, gently waving it in the air. The band, consisting of a guitar, ukulele, and musical saw, plays a flowing and ethereal tune. For a few moments the show slows down and all eyes turn upwards. The clowns dance together and one clown lifts another on the stilts and they slowly turn like a newlywed couple. A clown, not on stilts, enters and desperately tries to get the attention of the other clowns high up. When he does, these giants run in fear like an elephant unnerved by a mouse! The piece concludes when the groundling clown and the stilt walkers realize there is nothing to be afraid of and they can dance offstage together.

When the stilt walkers entered, the girl's jaw dropped. Her eyes widened and for the first time in the show, this child in the pink shirt stopped laughing. A subtle smile crept up on her face as she reclined onto the rocks. She placed her hands behind her head, mesmerized. She looked calm and at ease watching the clowns and the blue cloudless sky as a backdrop. She followed the tall trio with serene attention, move by move and when they exited the stage, she slowly sat up as if waking a dream. The sun continued to set behind her and the mountains grew dark. Soon we would hear the fighter jets starting their evening patrols. But in this moment, everything was just right.

Even in states of war, there is space for wonder. Both are transient, both life changing.



Why Support Clowns Without Borders?

We have often been asked, “Why should we donate to Clowns Without Borders and not some other NGO, like the Red Cross or Doctors Without Borders?”

Do you have children, nieces or nephews of your own? Have you ever witnessed them become ill, sad or in distress? Do you remember how you felt when you saw them smile or laugh again after a challenging situation? Do you remember the *first* time you saw them smile and felt the radiance of their joy?

We catalyze moments like these. We believe all children are capable of joy, even if it has been repressed by trauma, war or poverty. We support other NGOs that provide medicine, shelter and food. Most importantly, we support children and their families who have found themselves in crisis.

We know that resilience begins with a smile.

Thank You for Your Support of Clowns Without Borders USA

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Haiti, 2011: David Lichtenstein, the “Strongman” bit.

Clowns Without Borders-USA is a 501(c)3 registered non-profit organization with offices in California, New York and Virginia. Our employee identification number is: 20-4102508