MVG Categories to Themes

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| Categories | Themes |
| Accepting the realities in which South Africans live  Having access to opportunities, resources and platforms  Holding organizations and officials to account  Acknowledging Accepting the realities in which South Africans live – history, context, apartheid, political corruption, inequalities and social disparities  Acknowledging the needs of the sector – need for funding  Addressing absences  Self-reflexivity/self-critique  Advising government on appropriate sectoral actions  Advocacy for sectoral protocols, policy positions and democracy  Advocating based on the principles of social and transitional justice  Advocating for sectoral interventions and personnel changes  Affirming artists’ creativity and dignit  Aligning with democratic ethics  Allowing the sector to do the work  Analyzing the sector as an engaged observer  Amending policy in collaboration  Appointing the right people  Approaching diverse potential stakeholders  Addressing pressing concerns  Arguing for desired sectoral action, change and policy  Arguing for artistic freedom / Freedom of expression despite critique  Protecting freedom of expression  Arguing based on evidence  Arguing passionately and incessantly  Articulating sectoral needs  Asking for Help  Asking critical Questions  Making assertions about desired sectoral-social actions, changes  Making assertions based on evidence and analysis  Attempting to enact change  Avoiding loss of autonomy |  |
| Basing need for autonomy on experience  Basing decisions on experiences and lessons  Basing funding criteria on merits  Basing policy on experiential knowledge  Becoming critical as an artist intellectual  Becoming a dissident based on unpopular ethics  Becoming a patron of the sector  Becoming a controversial public figure  Becoming a playwright  Becoming aware of crises  Becoming a voice for the voiceless  Becoming indebted awaiting income and funding  Becoming personally involved in policy change  Becoming a sectoral leader  Becoming un-organised  Being a cultural worker and a journalist  Being in non-partisan organisations  Being a provocateur  Being a space-making intellectual  Being a safe space for the sector  Being a theatre artists and an activist  Being a voice to the voiceless  Being in charge of funding decisions  Being aware of real-world conditions  Being able to represent the needs of the sector  Being present during policy formulation  Being a target of public officials and organisations  Being affected by prevailing social conditions  Being an activist  Being an advisor to and for the sector  Being an award winning artist  Being autonomous  Being involved in sector-government relations  Being appointed as a sector representative  Being artivists to combat censorship  Being the object of attack for controversial opinions  Being open to non-partisan-limited political collaborations  Being aware of artists’ responsibilities  Being censored  Being aware of the risks of artivism and activist cultural work  Being challenged by crises to reimagine the sector  Being complicit in the creation of organisations that fail  Being complicit in collaborations with government that fail  Being compromised when associations and projects fall apart  Being ethically consistent through the years  Being courageous  Being creative in fund-raising  Being critical of political power  Being direct about opinions  Being free as artists  Being financially disciplined  Being hopeful  Being ignored by powerful officials and institutions  Being in the theatre sector for several decades  Being influenced and influential  Being autonomous of political parties  Being informed about the sector and society  Being invited to represent the sector  Being involved in various organisations  Being known for creative practice  Being open to artists’ voices  Being open to change  Facing ostracization  Being in a neglected sector  Being part of civil society  Being inherently public as artists.  Being part of policy drafting initiatives  Being present amidst rotating government personnel  Being pressured to comply with government positions and whims  Being punished for being critical  Being responsible to resist the erasure of freedom of expression.  Being responsive to rapid change.  Being aware of fears of sector individuals (censorship, funding and violence)  Being taken seriously by government  Being aware of the impact of government regulations amidst crises  Being unbiased  Believing in the need for change  Believing in democratic principles  Believing in the need for artists to contribute to social change  Believing government should serve society  Believing government officials should have sector interests in mind  Bemoaning problematic and persisting issues  Bemoaning the arrogance of political officials  Bemoaning government’s creation of organisations that harm the sector  Bemoaning government’s lack of consultation with the sector  Bemoaning government’s lack of careful attention for the sector  Bemoaning government’s lack of understanding of the sector  Bemoaning inconsistencies conflicts in ministerial appointments  Bemoaning the adversarial relations between government councils and the sector  Bemoaning the massive expenditure on infrastructure to specific theatres  Bemoaning the staffing of institutions with officials not invested in the visions of the institutions.  Bringing the sector together  Bringing organisations into being  Building networks of organisations |  |
| Calling out corruption by public officials  Calling for proven methods and practices  Capacitating organizations and practitioners in the sector  Cautioning against complacency  Cautioning about apathy and reticence  Cautioning about the realities of recovering from crises  Cautioning about the loss of organised sectoral voices  Cautioning against the relinquishing of agential power as a sector and as publics  Changing own positionality  Changing tone of address as necessary  Changing conceptions of creative forms  Charging politicians for arrogance and incompetence  Choosing action over complaining  Choosing skillful collaborators  Citing sectoral losses  Clarifying positions / values / ideals  Clarifying misconceptions / misinformation  Clarifying organisational positions / stances / values / purposes  Clarifying the state of sectoral funding  Clarifying status and composition of organisations  Collaborating with different sectoral participants  Collaborating across networks  Collaborating on actioning desired visions for the sector’s future  Collaborating for policy making and implementation  Coming together as a sector to address sectoral issues  Coming together as individuals to create organisations to address sectoral issues  Commenting on public officials, protocols and processes  Comparing government mandate to actions  Comparing current circumstances to past  Comparing the running of different public institutions  Connecting as sectoral participants  Connecting related relevant sector-affecting events  Connecting the past to the present  Connecting pessimism to intellect via Gramsci  Connecting artivist moments in the recent past to those in the further past  Connecting the economic factors affecting survival of autonomous theatre spaces  Considering the attitudes of public officials regarding the sector  Contending ill-conceived appoinments  Contending the flouting of ethical process in public institutions  Contextualising autonomy  Contextualizing important values  Contextualising organisational histories  Contextualising past political events  Contextualising the accountability of specific public officials in crime, corruption and injustice  Contextualising the impacts of regulations imposed during crisis moments  Contextualizing the nature of the arts before and through the 94 transition  Contextualizing the subversive enabling of political art by banning and censorship  Contextualising organisational structures and profiles  Contextualising the landscape of the arts in SA  Contextualising state capture within the arts  Contextualising funding practices within the sector  Contextualising the role of artists in South African society  Contextualising timelines that lead to current affairs and crises  Contextualising through public statements  Contextualising through playwriting  Contrasting conflicting ideas / circumstances / experiences  Contrasting intellectual pessimism with optimistic will (Gramsci)  Contributing to the creation of various sectoral organisations  Creating membership organisation in the sector  Creating substantial sectoral voices  Creating new political spaces  Creating non-partisan organisations  Creating space for those lacking skills and resources  Creating autonomous spaces for theatre  Creating and capacitating new organisations  Creating autonomous / arm’s length to government institutions  Creating conducive policy and funding conditions for the sector  Creating critical distance from government  Creating income streams for artists during crises  Creating opportunities for youth  Creating intergenerational spaces and projects  Creating foundations and organisations  Criticising and critiquing  Critiquing public sector organisations and officials  Critiquing based on the law  Critiquing government responses to social issues  Critiquing government’s failures and commending their successes  Critiquing artists’ idealism without action  Critiquing politicians and parties  Critiquing publicly funded theatre and organisations  Critiquing political speeches, events and statements  Critiquing the sector’s lack of organised engagement with government  Critiquing the nature of government’s relations with its own organs, departments and institutions  Critiquing the nature of creative practice and forms  Critiquing through and within creative products |  |
| Dealing with government officials  Dealing with failures and successes of state-funded/mandated sectoral institutions  Dealing with crises  Deciding when your work is done  Deciding what to focus on  Deciding when to stay or leave  Deciding when to collaborate  Declaring conflicts of interest  Declining compromising offers  Defending the sector  Defining theories and concepts in context  Defining one’s own agenda  Defining the future by organising  Defining the roles of public officials  Delineating differences between concepts, theories and ideas  Delineating the nature of the sector’s engagement with government and corporates  Delineating the roles of all stakeholders involved  Describing concepts and theories in practice  Describing events, occurrences and experiences  Describing obscure social processes  Describing the inner workings of corruption  Describing what policy should do  Describing different contexts to understand the nature of the present  Describing sector protocols and proposed changes thereto  Describing the nature of the intellect  Describing contexts that led to the present  Desiring ethical governance  Desiring to address sectoral-social ills through own organisations  Desiring to set up organisations and then step down. Desiring to create space for organisations that address sectoral needs. Desiring similar activism from sector participants  Desiring to focus on creative practice  Detailing the functions of state-funded organisations  Detailing the context of pivotal moments in the past  Detailing protocols, processes and systems  Developing sector discussion documents  Developing new sectoral policy documents  Developing relationships between the sector, government and corporate entities  Developing sectoral programmes, charters, initiatives and interventions  Developing a consolidated sectoral voice  Developing new leaders for the sector  Discussing sector-government relations and processes  Discussing unethical behaviour of public officials  Discussing the importance and appeal of policy formulation and involvement  Discussing the exclusion of population groups othered by apartheid policies  Discussing pivotal events in the sector  Discussing racism in politics  Discussing racism in the sector  Discussing racism in South Africa  Distinguishing between sub-sectors within the sector  Distinguishing the appeal and value of theatre and live performance  Distinguishing the disparities between mandates and practices  Distrusting politicians  Doing what is necessary until you can do what you want  Doing research as a creative practitioner  Doing interviews about sectoral issues  Doing the right thing  Doubting public institutions based on track records  Drafting policy documents and legislation  Dreaming for a just world |  |
| Electing sectoral leadership  Elevating the needs of the sector to the national agenda  Elucidating specific sectoral issues  Elucidating contradictions in policies, discussions and practices  Emphasising the need for government funding.  Emphasizing sectoral complicity  Employing creative practitioners  Empowering sectoral organisations and civil society  Encouraging new sectoral leaders  Encouraging representative organisations  Encouraging organisations to prime members’ interests  Encouraging artists to get involved in political issues  Encouraging artists to be critical of their societies.  Encouraging artists to engage with and shape political parties as citizens  Encouraging artists to occupy public space  Encouraging artists to be public intellectuals  Encouraging artists to take ownership of democratic principles  Engaging publics about the past  Engaging as artists  Engaging at various levels of society  Engaging with government  Engaging discursively and dialectically  Engaging in politics and within the sector  Engaging as private citizens and as public artists / activists / intellectuals  Engaging with politicians  Engaging with representative sectoral organisations  Ensuring ethical protocols are observed  Ensuring policy and funding align with sectoral needs  Ensuring stability in organisations  Ensuring the communication of the value of art and culture  Ensuing the retention of recent and distant history  Establishing independent and credible organisations  Expanding on the work done by and needed in the sector  Expecting certain desires to be achieved  Exposing misconduct of public officials  Exposing the details of misconduct in the sector  Exposing crime, corruption and injustices in the sector  Exposing injustice within and through creative practice  Exposing disconnects and disparities in policy making and implementation  Exposing financial misconduct  Exposing sectoral neglect, victimization and oppression  Exposing organisational misconduct in public institutions  Exposing problematic matters  Exposing misuses of political power to flout due processes  Exposing misconduct of sectoral and public institutional leaders  Exposing the lies that betray SA democracy  Exposing the problem with excessive ministerial powers over the sector  Expressing non-materialism  Expressing non-preference for positions of power  Expressing various emotions  Expressing sectoral and social concerns  Expressing the things that create and foment discontent  Expressing clear desires and boundaries  Expressing ambitions for the future  Expressing confidence in sectoral collaborations  Expressing the needs, thoughts and feelings of artists |  |
| Facilitating the creation of sectoral organisations  Failing forward  Failing to achieve desired outcomes  Failing as part of life  Fearing marginalisation from the sector and politicians  Fearing ostracization for activism  Fearing loss of privileges, influence, work and revenues  Fearing missing out on sectoral advancement  Fearing the consequences of the ignorance of politicians  Filling the gaps one perceives  Finding alternative models to build agency and revenues  Focusing on specific sub-sectors and their concerns  Forming organisations  Formulating policy as the sector  Founding numerous organisations  Funding and fundraising for own creative practice  Fundraising independently and sector-communally |  |
| Gatherings as transgressive encounters  Generating funds for organisation programmes  Generating income from creative practice  Generating income opportunities for artists  Getting targeted for critique  Getting involved in policy matters  Getting to the heart of sectoral issues  Going into debt as creative practitioners due to government misconduct  Going to the highest accounting offices  Going to the essence of creative activity |  |
| Having a presence within and as a sector  Having work censored / banned  Having freedom to exercise rights  Having the profile to engage on behalf of the sector  Having sectoral participants in government institutions  Having the confidence and capacity to build and sustain new networks  Having to accept the failure of governance  Having to respond to crises  Having to carry social and sectoral burdens  Hearing from those affected by adversity  Hearing about institutional misconduct from insiders  Hearing and Speaking  Helping artists affected by income loss amidst crises  Helping to draft policy and legislative documents  Helping to create the identity of the sector  Highlighting pivotal sectoral matters  Highlighting the influence of the past on the present  Highlighting impacts of government on sector  Highlighting the social psyche during crises  Highlighting specific role players and sector leaders  Highlighting unanswered/unattended to questions  Highlighting festivals as a source of income for theatre artists  Highlighting government’s authoritative posturing  Highlighting government’s responsibilities  Highlighting the actions that lead to crises  Highlighting the existence of independent contractors and informal practitioners  Highlighting issues in political parties  Highlighting undesirable actions carried out by public institutions  Highlighting the culpability of politicians in social crises  Highlighting the victims of political misconduct, neglect and corruption  Highlighting improper conduct and flouted processes in public institutions  Highlighting the leaders of relevant organisations  Highlighting reputable artists  Highlighting budget allocations  Highlighting problems, contradictions and conflicts of interest  Highlighting the nature of society  Highlighting own and organisational limitations  Highlighting the misconduct of public officials  Highlighting the powers of ministers and public officials  Highlighting the conditions encountered by sectoral protestors  Highlighting the abuses of vulnerable communities in society  Highlighting fundamental principles for the effective operation of the sector  Highlighting the administrative and technical shortfalls of the sector  Highlighting when institutions get compromised  Highlighting the impacts of misconduct and mismanagement on the sector and its workers  Highlighting the nature of relations between the sector and government  Highlighting sector-specific laws  Highlighting the potential dangers of political appointments  Highlighting the nature of the devastation of the arts sector  Highlighting the fundamental nature of freedom of expression  Highlighting the gaps in the current policy  Highlighting the importance of building networks, publics and audiences  Highlighting the importance of sustaining the sector  Highlighting the limitations of creative forms  Highlighting the consequences of whistle blowing  Highlighting the influence of political parties over our lives  Highlighting the lack of any infrastructure in neglected provinces  Highlighting the lack of sustainable employment in the sector  Highlighting ministerial responsibilities  Highlighting the behaviours of ministers relative to the sector’s needs  Highlighting the multiple effects of government responses to crises on the whole sector.  Highlighting the responsibilities of state funded institutions  Highlighting the need to speak truth to power  Highlighting the need for a representative sectoral voice  Highlighting the need for organisations to have elected leadership.  Highlighting the need for representative member organisations  Highlighting the need to provide the space for public catharsis  Highlighting the needs of the impoverished in society  Highlighting the needs of theatre artists  Highlighting the possibilities of self-enrichment through public office  Highlighting the principle of freedom of expression  Highlighting the events surrounding current protests  Highlighting the government’s responsibility to fund the sector  Highlighting the lack of meritorious appointments  Highlighting the use of certain positions to enable corruption  Highlighting the various political persuasions that constitute all organisations  Highlighting the conditions surrounding the constitution of public institutions  Holding sector colleagues to account  Holding public officials and institutions to account  Holding organisational boards to account  Holding public institutions to terms of contracts  Holding government to account  Holding space for the sector  Hoping for changes to current circumstances  Hosting various kinds of projects  Housing various individuals in organisations  Housing various organisations within organisations |  |
| Identifying advantages and disadvantages in the arts and culture sector  Identifying artist-formed organisations  Identifying artists as catalysts for public soul-purging (catharsis)  Identifying artists as responsible for speaking on behalf of the voiceless and under-represented  **Identifying big mistakes made by the sector**  Identifying conflicts of interest  Identifying opportune moments for organisation  **Identifying functioning of five state-funded theatres in SA**  Identifying government’s lack of creative problem solving  Identifying organisations that represent artists’ interests  Identifying policy as a conduit for change  Identifying and critiquing preferential alignment of councils to government as opposed to the sector  Identifying sectoral neglect by government.  Identifying prolific and talented participants of the sector  Identifying connections between critique and optimism  Identifying difficulties posed by crises  Identifying the nature of creative forms  Identifying the failures of past organisation  **Identifying a key responsibility for artists: getting involved in arts and culture policy**  Identifying the misaligned interests of those appointed to sectoral state funded institutions  Identifying the need for a democratic structures  Identifying the nuances of the matters facing the sector  Identifying the prevalence of disillusioned artists because of a lack of work in the sector  Identifying the primary objective of many as self-enrichment at public expense  Identifying the trends of power-mongers  Identifying organisations that need to be empowered  Identifying communities in need of resources, empowerment and voice  Identifying sectoral frustrations  Identifying paradoxes within/that affect the sector and the society  Identifying the aspects that lead to failed projects, processes, policies and desires  Identifying the impact of government misconduct  Impacting on policy through sector organisations  Implementing policy as the sector  Influencing government as civil society and as the sector  Informing publics about pivotal occurrences in the sector  Informing publics about sectoral protocols, processes and their implementation  Informing publics about sectoral state-funded institutions  Informing publics about challenges facing the sector  Informing publics of present circumstances regarding ongoing sectoral crises  Inheriting a country from the apartheid regime and government and living in it  Initiating various kinds of projects in the sector  Initiating training opportunities for the sector  Initiating sectoral conversations that create organisations |  |
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| Knowing about the inner working of sectoral state-funded organisations  Knowing details about social crises  Knowing the state of state budgets  Knowing about sectoral activities and opportunities  Knowing what current sectoral needs are  Knowing about the need to place community arts into national policies  Knowing when to step away  Knowing where things went wrong |  |
| Lacking capacity to implement policy  Lacking engagements in the arts  Lacking in self-organisation in the sector  Lacking in vision as a sector  Lacking ethical regulatory boards in the sector  Lacking the right personnel to lead the sector  Lamenting the formulation of government-oriented sector-regulating bodies  Lamenting rudimentary changes to sector-affecting protocols and policies  Lamenting the impossibilities of adapting certain creative forms  Lamenting the inaccessibility of university education  Lamenting the lack of care for the priorities of the sector  Lamenting the lack of critical chairpersons  Lamenting the lack of progress over the past decade  **Lamenting the making of policies that are not commensurate with the experience of being an artist.**  Lamenting the disappearance of important sectoral spaces and organizations  Lamenting distressing repetitions of harmful historical patterns  Laughing  Launching sectoral organisations  Launching projects and initiatives  Leaning on networks of influential practitioners  Leaning on the resources of the capacitated and privileged  Learning from the past  Learning about the nature of political influence  Learning of the need to oversee the activities of political parties  Learning about the inner workings of sectoral organisation  Leveraging own networks for fundraising  Leveraging corporate and civic connections to benefit the sector  Leveraging local, national and international networks  Listening to informed sector participants  Listing organisations and their statuses  Listing specific clauses from policies and acts in disciplinary moments  Listing influential sectoral organisations  Listing creative forms that pose a threat to the theatre  Listing the aspects that went wrong in necessary moments  Lobbying artists to participate beyond their own crafts  Lobbying for policy positions  Locating moments in a timeline  Locating the contexts that surround matters of interest  Losing agency to the government  Losing effective public and sectoral officials  Losing faith and hope in government  Losing revenue streams, employment and jobs as an artist  Losing forms of sectoral income due to government responses to crises  Losing sympathy with government  Losing the energy to keep going  Losing the faith in state institutions and political parties  Losing hard-won gains to lack of organisational and personnel retention |  |
| Maintaining critical distance from sectoral organisations and government  Maintaining independence to raise funds from any sources  Maintaining non-partisanship, but being political  Maintaining the right for free speech  Making examples when speaking  Making mistakes in life  Making noise in the media about the sector  Making policies consistent with sectoral desires  Making policies to ensure access to the marginalised  Making practitioners feel seen  Making resources available to the poorest in SA  Making room for free education  Making room for the marginalised through organisations  Making room for the next generations  Making room for subalterns  Making the invisible visible  **Making theatre of the people, by the people and for the people**  Mentioning important sector initiatives and occurrences  Mentioning the need for accountable boards, public officials and organisations  Monitoring government activities and pronouncements  Monitoring policy implementation  Moving with purpose  Moving out of the way |  |
| Naming influential sector leaders  Naming collaborators in organisations  Naming areas in need of government attention  Naming theatres enjoying government support  Naming organisations one is involved in  Naming historical coalitions, associations, institutions, theatres and organisations  Naming own plays  Noticing a lack of government commitment to engaging the sector meaningfully  Noticing allegiance of officials to government over sector  Noticing social changes  Noticing conflicts of interest  Noticing sectoral and social gaps  Noticing the need for social and sectoral change  Noticing how power manifests  Noticing opportunities to enact influence  Noticing areas of social gain and regression  Noting how transition led activists into private and public service  Noting public officials’ focus on self-enrichment  Noting the absence of sectoral representation in various influential spaces  Noting the dangers if diminishing audiences to theatre  Noting the reasons for desired change |  |
| Obtaining funding from embassies, corporates and private institutions  Organising within the sector  Organising sector participants  Organising at a micro and macro level  Organizing as individuals and as organizations  Organizing as sub-sectors  Organising the agency and power of the sector  Organising influential professionals and organisations  Organising to compile policy recommendations  Organising to speak in a collective voice as a sector |  |
| Performing plays in different circumstances  Placing events, desires and occurrences in context  Placing events on a timeline  Playing influential roles  Playing multiple driving roles in the sector  Playwriting as an artivist and intellectual tool.  Pointing out detailed statistics on current affairs  Pointing the nature of social ills  Pointing out political and social inconsistencies  Pointing state of national economics  Pointing out the human impact of statistics  Pointing out societal inequalities  Pointing out where change is needed  Pointing out the work of public offices and officials  Pointing out the complicity of being silent amidst injustice  Pointing out the lack of political will of the sector  Pointing out disparities between utterances and actions of some in the sector  Pointing out the contrast between revolutionary desire and the fear to take action  Pointing out the effects of government decisions on the sector  Pointing out the dangers of fear of expression  Pointing out ineptitudes of government  Pointing out socio-political paradoxes  Pointing out patriarchy in SA society  Positioning self strategically  Positioning organizations strategically  Practising artivism as public intellectualism  Praising accomplishments of public institutions  Praising good policies  Preferring sector-beneficial relations with government  Preferring entrepreneurship over welfare  Preferring specific forms of organizing and supporting the sector  Presenting a united front as a sector  Presenting alternative visions  Presenting sectoral desires and perspectives  Presenting creative and cultural products  Problematising concerning matters  Problematising ministerial appointments  Problematising the disruption from cycles of government personnel changes  Problematising the powers of ministers without sectoral knowledge  Problematising government decisions and regulations  Problematising the inheritance of apartheid infrastructure and systems of governance  Producing and disseminating knowledge through creative projects  Producing creative work for festivals  Producing politically critical creative projects  Producing theatre as a venue / festival / space / platform  Producing theatre venues  Providing economic opportunities for the sector  Providing economic opportunities for a range of artists  Providing direction for the sector  Providing direction to organizations  Providing innovative approaches to creative practice  Publicising critical issues through journalism  Pursuing sectoral interests  Pursuing as much impact as possible  Pursuing interests of the sector in context of realities |  |
| Questioning the appointment of ministers  Questioning the appointment of delinquent ministers  **Questioning artists’ silence amidst these crises.**  Questioning the existence freedom of expression.  Questioning the criteria for government-sectoral processes  Questioning how we get rid of corruption  Questioning illogical decision-making  Question the incompetence of state officials and institutions  Questioning protocols  Questioning the complicity of government officials  Questioning conflicts of interest  Questioning the merits of recipients of government funding and awards  Questioning the ethics of the implementation of protocols  Questioning the independence and autonomy of individuals and organizations  Questioning diminishing audiences  Questioning the consequences of recent political crimes  Questioning the conditions imposed by government during crises  Questioning the lack of infrastructure in some provinces  Questioning the need for “new” innovations by government “for” the sector  Questioning the possibilities of reimagining notions of theatre as a space  Questioning the reasoning behind public appointments  Questioning curious decisions by the ruling party  Questioning the status of SA democracy  Questioning unilateral governmental decision making  Questioning why the sector is treated poorly by government  Questioning why the sectoral portfolio has been led by delinquent or ill-fitting ministers  Quoting various sources |  |
| Raising funds / capital for own work  Raising funds for other artists  Raising questions about creative forms  Raising awareness about sectoral issues  Raising controversial issues  Raising critical questions  Raising funds for the sector  Raising issues through journalism  Raising issues through playwriting  Raising funds for artists  Raising funds from own networks  Raising funds through public sponsorship and donations  Raising conflicts of interest  Raising significant sectoral events / moments / protests  Raising matters requiring answers  Reading various kinds of materials  Reading for research  Realizing the current realities  Realizing the broader systemic issues  Realizing the weaknesses in policy-making  Realizing the likely future pitfalls of current policy positions and debates  Realizing the needs of the sector based on experience  Realizing the root causes of systemic struggles  Realizing the need to form organizations  Recalling influential experiences  Recalling past policy positions  Recalling reasoning behind past experiences  Recalling the apartheid era  Recalling the conditions of the transition to democracy  Recalling the conditions that contributed to current systemic issues  Recalling the processes and intentions behind past decisions and social moments  Recalling the role players and their tenures  Recalling pivotal historical moments  Contextualizing current circumstances through recounting the historical conditions, decisions and experiences  Receiving reduced funding  Receiving advice  Receiving information from state organs  Receiving information from whistleblowers  Receiving information from state officials  Receiving proposals for policy from the sector  Receiving authority from the sector  Recognizing contexts and their cycles  Recognizing patterns  Recognizing talents and multiple voices in the sector  Referencing former sectoral orientations and key stakeholders  Referencing events and moments of significance  Referencing recent events in detail  Referencing the apartheid era  Referencing past activist organizations  Referencing crisis moments and the response of the arts  Referencing problematic moments  Referencing relevant actions of political parties  Referencing state institutional histories  Referencing policy changes  Referencing the sector’s relationship to/with government  Referencing the timelines leading to crisis moments  Referencing the manner, tone and types of responses received from state institutions and officials  Referencing the need to organize organizations  Referencing the need for individual and organizational autonomy  Referencing the sanctity of freedom of expression  Referencing recent protests / critical moments  Referring to the past  Referring to how the sector has been historically managed  Referring to the need for “arm’s length” autonomy  Referring to mismanaged state organs  Referring to specific conflicts  Referring to specific officials and role players  Referring to pivotal past experiences  Referring to problematic decisions and actions  Referring to the victimization of sector workers by political appointees  Referring to the transition to democracy  Referring to the changes and the lack thereof  Referring to recent crisis events  Referring to reputable sector players  Referring to own networks  Referring to lobbying and advocating policy  Referring to unresolved crises  Referring to the role of specific individuals in crisis moments  Referring to a board range of sectoral participants  Referring to the impacts of crises on sectoral participants  Referring to threats to the existence of creative forms  Referring to the closure of theatre amidst poly-crises  Referring to poly-crises  Referring to the timelines on policy matters  Referring to victimization of the sector by those in political power  Referring to present circumstances in context  Referring to failures of public officials and organizations  Referring to the behaviour of public servants  Referring to undue exertions of power  Referring to the influence of the past on the present  Referring to the tenuous relationship between the sector and governments  Refusing alignment to political parties as a sector  Refusing loss of sectoral autonomy  Refusing to be silent  Refusing solidarity without critique  Refusing to forget the past  Refusing to accede to government’s selfish wishes/interests  Refuting economic sectorial misconceptions  Relating knowledge discrepancies  Relating lack of governmental knowledge about the sector  Relating the history of own organizations  Relating sectoral affairs  Relating deficiencies in the sector  Relating existential threats to creative forms  Relating the illicit and unethical actions of state officials  Relating the merits of adaptable creative forms  Cautioning Relinquishing power by relinquishing political will  Repeating stories  Repeating positions, ideals and desires  Repeating policy concerns  Repeating arguments for the scope of government’s power over the sector  Cautioning against repeating the mistakes of the past  Repeating question  Representing the whole sector  Representing sectoral organizations  Representing sectoral policy advocacy  Representing sectoral desires through civil society  Requesting desired changes  Requesting advice from the sector  Requesting answers from government  Requesting specific actions  Resisting by occupying space  Resisting being censored or compromised  Resisting complicity and conformity  Resisting ill-informed/conceived government actions  Resisting bribes from the government through “funding”  Resisting the allure of buckling to authority  Responding to pronouncements by public officials  Responding in the public domain  Responding to wide-ranging issues of concern  Responding to ministerial and presidential speeches  Resurfacing the arrogance of government (officials)  Resurfacing effective methods, ideas and projects  Resurfacing the need for sectoral policy documents  Resurfacing the need for organizations that organize the sector  Retreating back into civil society  Revealing current sectoral affairs  Revealing current court challenges involving sector leaders  Revealing conflicts of interests in government actions  Revealing how government suppresses and strong-arms the sector  Revealing how sector representatives are forced out of office  Revealing how politicians capture government departments  Revealing the impacts and pitfalls of cadre deployment  Revealing how court challenges can initiate recourse  Revealing how powerful politicians pressurize government departments  Revealing inconsistencies in government policies  Revealing differences in policies and their implementation  Revealing how the present affairs came too be  Revealing how the present is constructed  Revealing the dismissive actions and attitudes of political deployees and officials  Revealing ministerial behaviour  Revealing the complicity of specific officials in constructing crises  Revealing own privilege  Revealing how artists are often blamed for government incompetencies  Revealing government’s stalling in taking action  Revealing the lack of resolution of transitional concerns  Revealing to requirements of public officials and institutions and holding them accountable  Revealing the status of current sectoral actions  Revealing illogical decisions by government  Revealing critical oversights by government  Revealing the granular timelines of interactions with government as sector reps  Revealing poly-crises  Revealing ongoing sector protests  Revealing the pernicious effects of political influence in public institutions.  Revealing the regulation’s pernicious effects on the sector.  Revealing the constitutive elements that lead to sectoral crises  Ridiculing government’s dismissive nature  Ridiculing government’s irresponsible ideas  Ridiculing arbitrary decisions that affect the sector unjustly adversely  Risking life and livelihoods  Running organizations with limited time and resources  Running several sectoral organizations |  |
| Sacrificing for the good of the sector  Seeing through desired change  Serving in various sectoral leadership positions  Serving the society and the sector over parties  Setting agendas, task groups, organizations and policies  Speaking on behalf of the voiceless  Speaking up and out  Speaking Truth to Power  Speaking up in the public domain  Spending money on building the sector  Spreading funding across various candidates  Staging plays  Standing when necessary  Starting organizations, foundations and initiatives  Starting with available resources, connections and vision  Stating that freedom of speech is foundational to democracy  Stating intellectual influences  Staying connected while autonomous  Stepping forward into / Stepping back from leadership  Strategizing creatively  Struggling to achieve policy change  Struggling to improve society  Struggling to survive as a South African artist  Struggling to meet economic needs as an artist  Suffering due to various challenges as a critical artist  Suggesting fundraising strategies for the sector  Suggesting alternative models for creative practice  Suggesting desired changes to sectoral processes  Suggesting changes to protocols  Suggesting that artists need to get more involved within and beyond the sector  Suggesting personnel changes in public office  Suggesting alternative possibilities amidst closed-minded government actions and thinking  Sugggesting that the sector has much to contribute to social issues  Suggesting theatre was not immune to state capture  Suggesting that there is an urgent need for organization in/of the sector  Suggesting preferred or desired visions  Supporting the sector and other artists as independent artists  Surfacing sectoral needs  Surfacing actual state of the sector  Surfacing government positions  Surfacing state-funding allocations  Surfacing critiques of public officials and organizations  Surfacing sectoral desires and discontents  Surfacing the use of public funds  Surfacing alternative possibilities  Surfacing mismanagement of public resources  Surfacing the importance of track records  Surfacing the importance of the sector  Surfacing the need for sectoral and civic organizations  Surfacing social problems  Surfacing the responsibilities of the right to freedom of expression  Surviving as an artist in South Africa  Surviving on limited resources over various projects  Keen awareness of government failures and oversights  Sustaining criticality  Sustaining existing sectoral networks  Sustaining the sector through crises  Sustaining creative work over long periods  Sympathizing with incumbent public officials |  |
| Taking critical decisions and actions  Taking critical stances  Taking non-partisan political decisions  Taking loans to cover financial shortfalls  Taking ownership for sectoral issues  Taking responsibility for the sector  Teaching and imparting sectoral knowledge  Teasing interviewers  Thanking interviewers  Tracing crises, careers and sectoral events  Trying to find new leaders for the sector  Trying to keep theatres and theatre practice alive amidst crisis  Trying repeatedly  Trying despite failures  Trying to collaborate  Trying to fund new work  Trying |  |
| Understanding the South African context  Understanding the social, economic and political context of South Africa  Understanding artists’ and sector’s challenges  Understanding how sectoral policy is constructed  Understanding theatre as practice |  |
| Validating practitioners |  |
| Waiting  Warning against relinquishing autonomy  Warning against apathy for public affairs  Warning against giving politicians too much power  Warning against nefarious people  Working as a lecturer  Working as a government advisor  Working as a playwright  Working as a freelancer / independent contractor  Working in a context of diminishing audiences  Working in cultural and civil organizations  Working with own / limited / no resources  Working without financial support / funding  Working independently from state-funded theatres  Working with diminishing budgets  Working with government as a sector representative  Working with all political parties  Working with teams, councils, officials and organizations  Working with younger theatre artists  Writing critical journalism  Writing about policy and policy-makers  Writing and producing theatre  Writing critical / controversial plays  Writing independently for various platforms  Writing for newspapers, journals and online platforms |  |
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