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| MS Categories | JT Categories | NLM Categories | Categories |
| Acknowledging limitations  Acknowledging realities  Taking constructive action  Adding value where you are  Addressing social issues and concerns  Addressing most pressing social issues  Advocacy for autonomous spaces  Advocating for free cultural production  Advocating for sectoral diversity and inclusivity,  Advocating for freedom of expression for marginalized communities,  Advocating using art as a transformative weapon  Advocacy for desired sectoral and social action  Affecting / Actioning desired change  Asking critical questions  Making assertions about desires, values, ethics, positions and beliefs  Making assertions about known knowledge  Assisting other artists | Acknowledging the realities of being a South African  Acknowledging the difficulties of living and working here  Acknowledging the voice of the audience  Acknowledging the voice of black publics  Acknowledging heterogeneity in black publics  Acknowledging influential space-makers/platform creators  Acknowledging the lack and need for spaces for black artists and publics  Acknowledging the state of the sector  Acknowledging sectoral attitudes and perceptions  Identifying sectoral vacuums, gaps and opportunities  Acknowledging the evolving social context  Acknowledging the financial and health risks inherent in being an artist  Activating thinking through art  Adapting to change  Addressing gaps in formalised knowledge  Addressing mental health  Addressing erroneous/misinformed thinking  Advocacy for poetry  Advocacy for opportunities for young artists,  Advocacy for taking action  Advocacy for reimagining theatre practice  Affecting the public through theatre  Aligning creative/cultural production with public interests  Appealing to new audiences  Appreciating opportunities  Approaching creative / cultural practice with a professional, analytical and imaginative mindset  Archiving through time  Arguing for desired sectorial action and change  Arguing for a focus on publics  Asking questions  Asking knowledge yielding questions  Asking context-based knowledge yielding questions  Asserting positions, beliefs, desires and plans  Advancing sectoral analyses  Asserting the proficiency of poets in SA  Praising the power of slam poetry  Marketing new works passionately  Asserting the validity of Black knowledges  Asserting insights about creative practice  Asserting beliefs about art  Asserting the need to reimagine conceptions of “theatre” – music, comedy, jazz and poetry  Asserting the collaborative potential of audiences [as rep. of publics]  Asserting the need to analyse audience needs and desires as theatre artists  Asserting the need for quality creative practice  Asserting the need for entrepreneurial projects  Asserting black heterogeneity  Assessing self and audience | Accessing new states of being  Acknowledging the spiritual aspect of art  Acknowledging diverse perspectives  Acknowledging death as a reality and influence  Acknowledging death as generative  Acknowledging ghosts – those who once lived  Working with spirits and ghosts  Acknowledging ritual as foundational in SA theatre practice  Acknowledging South Africa’s violent history and its impacts on the living and the not  Acknowledging survivors and the departed  Acknowledging the performing self as a portal  Approaching creative-cultural-spiritual practice with care  Accessing new states of being  Acknowledging the spiritual aspect of art  Acknowledging diverse perspectives  Acknowledging death as a reality and influence  Acknowledging death as generative  Acknowledging ghosts – those who once lived  Working with spirits and ghosts  Acknowledging ritual as foundational in SA theatre practice  Acknowledging South Africa’s violent history and its impacts on the living and the not  Acknowledging survivors and the departed  Acknowledging the performing self as a portal  Approaching creative-cultural-spiritual practice with care  Asserting own positionality  Asserting self-hood  Asserting nature of creative practice  Asserting or acknowledging the toll of being a performer-as-portal  Asserting that art can create new realities  Asserting the existence and presence of ghosts in South African public spaces  Asserting the agency, anger, playfulness and violence of ghosts  Asserting the reality of living in the world’s rape capital  Asserting the body as an active spiritual site  Asserting the body as a site of activity  Asserting the need for collective catharsis | Accepting the realities in which South Africans live  Acknowledging Accepting the realities in which South Africans live – history, context, apartheid, political corruption, inequalities and social disparities  Having access to opportunities, resources and platforms  Holding organizations and officials to account  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 dignity  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 |
| Being a changemaker  Being a creative artist  Being a multidisciplinary artist  Being a father  Being a visionary  Being an organic intellectual  Being articulate about vision  Being a leader of organisations  Being authentic  Being aware  Being curious  Being determined  Being driven by the desire to enact change  Being dynamic  Being resilient  Being open  Being autonomous and self-dependent  Being passionate about the youth  Being involved int the arts for several decades  Being motivated by community  Being based in a South African township  Being a black artist in a SA township  Being clear about positioning as an artist  Being supported by accessible communities  Being the change you desire  Breaking norms of creative practice  Bringing attention to current projects  Bringing various guests to organisations  Bringing diverse people into township based theatre  Building shack theatres in townships  Building without resources  Building autonomous creative spaces in townships  Building with available resources  Building theatres in shacks  Building lasting institutions  Building institutions that address the needs of under-resourced communities | Becoming better at creative practice  Being a creative practitioner  Being a multidisciplinary artist  Being a productive artist  Being a contextually responsive artist  Being able to professionalise creative practice  Being an entrepreneurial artist  Being responsive to questions about the sector and the practice  Being attuned to audience’s interests  Being part of a storied nation  Being challenged by government regulations amidst crises  Being clear about one’s positioning  Being cognizant of privileges and merits  Being cognizant of developing healthy relationships  Being commissioned by sectoral organisations  Being connected to different theatres  Being consistent about training in creative practice  Being curious about people’s lives  Being unique and different from the norms  Being economical and efficient in creative practice  Being excited about the future  Being explicit about engagements with publics  Being generous to stay inspired  Being guided by the excitement of the audience Being a SBYA award winner  Being part of SBYA award alumni  Being in tune with the careers of peers  Being inspired by storytelling and poetry  Being inspired by black publics  Being interested in theatre beyond play-making  Being involved in various creative sub-sectors  Being motivated by creative work  Being part of experimental initiatives and projects  Being ready to take on daily challenges  Being responsive to publics, audiences and markets  Bring inspired by past wins  Being strict about time-management  Being visible  Believing in the need to invest in artists  Believing in own abilities and talents  Believing art fosters connection  Bringing worlds together  Bringing creative forms to the fore  Building community  Building knowledge in theatre practice  Building communal resilience within the sector | Becoming new beings repeatedly  Becoming braver Becoming portals of connection as artists  Beginning with un-knowing  Being othered  Being a careful portal / carrier of spirits  Being a careful creative artist  Being a conduit for messages from elsewhere  Being a performance artist-researcher  Being a multidisciplinary artist  Being a provocateur  Being a survivor of SA  Being a writer-researcher  Being able to contextualize own creative practice  Being able to effect change  Being able to experiment  Being able to listen as a portal-performer  Being able to play / create outside politics  Being activated by received impressions and messages  Being affected by everyday traumas affecting publics  Being afraid to listen as a portal-performer  Being alienated from normative creative practice conventions  Being aware of self-destructive patterns  Being aware of government’s responsibility  Being called by ghosts that experience trauma as a portal-performer  Being affected and changed by ritual performance  Being courageous  Being disconnected from reality  Being disembodied, disrupted, distorted and moved by ghosts as a portal-performer  Being free to express  Being haunted as an artist  Being held by audiences  Being present with audiences  Being present while being ignored in performance art  Being in transdisciplinary spaces  Being autonomous  Being in the street  Being in meditative states  Being in the necessary internal states for creative/spiritual work  Being limited by the encounters experienced as portal-performers  Being a survivor more than once  Being more interested in questions than answers  Being nude in public performance  Being named with intention  Being named after a role model  Being present for the silenced  Being present in and through space and time  Being pulled to practice  Being ready for the work at all times  Being a performance artist  Being scared and being seen  Being still  Being a survivor of SA  Being a woman in the rape capital of the world  Being a voice for the voiceless  Being a voice for the materially non-living  Being told of cathartic resonances by audiences  Being truthful  Being honest about limitations and inabilities  Being unbiased and impersonal as portal-performer  Being vulnerable in public  Being witnessed by the physically present and those not  Being yanked out of your body  Being affected physically and metaphysically  Breaking norms and limits  Bringing awareness to social issues  Bringing performance to publics  Bringing praise with knowledge as living up to one’s name | 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 |
| Capacitating under-resourced artists  Celebrating youth’s achievements  Centring marginalised communities and narratives  Changing dominant negative perceptions and narratives about townships  Changing the story of a township  Changing negatives into positives for and in under-resourced communities  Channelling personal funds into organisation and community work  Collaborating with peers from formative spaces  Collaborating to enact change  Collaborating with diverse government departments  Collaborating to improve the lives of youth  Collaborating with diverse people and organisations  Collaborating with family  Collaborating with embassies  Collaborating with women and youth to enact social change  Connecting university academics with new publics  Connecting professional artists with new publics  Connecting intellectuals to new publics in need  Connecting international influences to township youth  Connecting diverse publics  Connecting youth to role models  Creating safe spaces for township youth  Creating positive change  Creating sace for cultural production and exchange  Creating space for epistemic freedom for township youth  Creating a local theatre scene  Creating accessible education possibilities for township youth.  Creating alternative trajectories for neglected and at-risk township youth  Creating festivals and organisations to address township ills  Creating community run spaces.  Creating employment opportunities.  Creating young performance ensembles.  Creating environments for skills transfers.  Creating spaces for youth to experience free education  Creating new knowledge ecosystems in townships  Creating marketplaces for entrepreneurship and community upliftment  Creating new performance spaces  Creating platforms for freedom of expression  Creating spaces for communities and artists to collaborate  Creating spaces for self-development  Creating value with the undervalued | Calling on friends and family  Casting reputable performers  Casting light on black heterogeneity  Casting multidisciplinary actors  Catering for varied black audiences  Cautioning speech without action  Celebrating successful forms of theatre  Centralising and centring  Centring black poetry  Centring black live performance  Centring black character writing  Centring black publics as creators  Centring audience’s experiences  Challenging young artists  Challenging peers  Clarifying specialty of creative forms  Collaborating with/as organisations  Collaborating with peers on metal health maintenance  Collaborating with performers to create new work  Commending organisations that support the sector  Commending organisations that fill and address sectoral gaps  Commending the spirit of relentless creatives amidst adversity  Competing with social media  Connecting amidst crisis moments  Connecting autonomous theatre spaces  Connecting specialists to publics  Connecting with creative practitioners across the country  Connecting with like-minded practitioners  Contextualising the importance of specific organisations to the sector  Contextualising crisis moments as opportune for creatives  Contextualising decisions taken in own practice  Contrasting normative thinking with innovative subversion  Contrasting the state of self with the state of the public  Contrasting different effects of crises on individuals  Contrasting different modes of cultural and creative production  Conversing with audiences and publics after shows  Conversing with other artists  Conversing with audience conversations and ideas  Creating a fashion brand rooted in poetry practice  Creating knowledge sharing experiences  Creating knowledge through playwriting  Creating simulated experiences as a form of marketing  Creating new works based on past audience responses to old work  Creating dialectic work  Creating space for professional competition  Creative excitement about creative practice  Creating multiple satirical characters  Creating own style of theatre making called Ske’ching  Creating public conversations about black poetry  Creating quizzes about kasi (township) general knowledge  Creating epistemic legitimacy for township knowledges  Creating opportunities for laughter  Creating space for other artists  Creative space for collaborative creative practice  Creating a clothing brand  Creating plays for black audiences  Creating plays for black performers  Creating work that resonates with and pulls in back audiences and publics  Critiquing marginalisation of the historically neglected  Critiquing urban-metropolitan-city life as exclusionary  Critiquing stereotypes of black homogeneity  Critiquing self with/and the audience  Critiquing the sector and the society  Critiquing the contemporary nature of creative forms and disciplines | Caring for self, others and spaces  Carrying spirits in the body as a performer  Carrying garments with loaded meaning in performance  Carrying unknown and unknowable burdens  Carrying traumas as we age  Changing places through experience  Changing over time  Communicating with absent and present beings  Confronting the public’s gazes  Connecting practice to identity  Connecting with others through story-sharing and art-making  Connecting through shared struggles  Connecting with self and others  Contrasting expectations with realities  Contrasting beautiful desires with bleak realities  Creating art with publics  Creating materials and costumes for performance art and exhibitions  Creating connections with publics  Creating safe spaces for publics  Creating safe spaces for the living and the departed  Creating alternative worlds for audiences and publics  Creating opportunities for publics to get creative  Creating public events  Creating art from lived experiences  Creating new experiences and meaning in existing spaces of gathering  Creating from the debris of the past  Creating plays that reflect current concerns  Creating work that challenges social norms in South Africa.  Critiquing standards  Critiquing notions of purity / cleanliness  Critiquing the language of violence  Crying (together) | 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 social ills in townships  Dealing with crime in townships  Dealing with township ills through artivism  Desiring success and longevity  Desiring to empower communities to create epistemic spaces  Desiring to see a change in the quality of life of the township  Developing the sector  Developing strategies to improve the sector and communities  Developing safe spaces for at-risk segments of the society  Directing various types of creative products  Directing various kinds of people  Directing with an Africanist agenda  Discussing the importance of cultural initiatives in township communities  Discussing recruitment of artists, youth, academics and corporate officials  Discussing networking practices  Disrupting continued patterns of social ills in marginalised communities  Doing work in the absence of government mandated interventions | Dealing with sectoral concerns and participants  Dealing with non-mainstream ideas  Decolonising language in South African performance  Decolonising blackness in South Africa  Decolonising ideas and concepts through creative practice – by doing  Decolonising by doing  Describing the inner workings of creative practice  Describing own ideas and concepts  Desiring to affect and be affected by publics  Desiring to celebrate excellence and beauty  Desiring to create creative products that produce social joy  Desiring to demystify misunderstood creative practices within SA context  Desiring to instigate thinking, conversation and debate – very Boalian  Desiring to witness the convergence of diverse peoples  Destigmatizing black personhood  Developing solutions to issues of concern  Developing internal and external boundaries  Developing skills of practitioners  Discussing creative projects’ processes  Discussing inner workings of creative practice  Discussing the development of creative forms in SA  Discussing the black experience  Discussing new creative formats for the theatre  Discussing the importance of art to human life.  Discussing curiosities with peers  Disseminating knowledge through creative practice  Distinguishing the nature of related creative forms  Diversifying revenue streams and creative possibilities  Drawing inspiration from peers and publics | Dealing with adverse feelings through performance practice  Declaring in performance / Making declarative statements  Defining contemporary notions of selfhood, art and society through performance practice  Discussing a wide range of practice-based interests  Displaying embodied stances of protest  Displaying performative gender through the body  Drawing insights and support from different sources | 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 |
| Employing the youth  Empowering marginalised communities  Empowering others  Empowering at-risk groups in townships  Empowering black youth, women, communities and practitioners  Encouraging youth agency  Encouraging agency in black communities  Encouraging creative strategizing  Encouraging critical thought within creative practice  Encouraging discourse and discursivity  Encouraging organisations that do meritorious work  Encouraging intergenerational exchanges  Encouraging self-expression and reflection  Engaging with own networks and the networks of your network’s  Engaging with innovation  Engaging with diverse publics and audiences  Ensuring employment opportunities exist within the sector  Ensuring autonomous spaces for marginalised populations  Exemplifying ideals  Explaining visions and functions of creative projects and organisations  Exposing government failures  Exposing failures to implement policies  Exposing the shortcomings of government at all levels  Exposing social inequalities and inadequacies  Exposing the lack of cultural spaces in townships  Exposing township youth to quality education  Exposing township youth to diverse industry-related opportunities.  Expressing impressions of audiences based on observation  Expressing clear desires  Expressing internal confidence  Expressing positive emotions of joy and gratitude  Expressing joy at privilege of having a professional creative practice  Expressing joy for the development of youth and communities  Expressing love and pride for the communities worked in  Expressing the need for change | Embracing change, competition and innovation  Embracing township theatres  Employing entrepreneurial principles  Employing theatre as a thinking and expression tool  Encountering downtrodden people  Encouraging theatre artists to embrace and engage publics  Evidencing the existence of success for creative practitioners  Evoking thinking within the sector and society  Expanding sectoral communities  Expanding the reach of creative practice by embracing multiple media  Experiencing theatre  Exploring different media and creative practices  Exploring the nature of society  Exploring the dynamics of epistemic spaces  Exploring questions, curiosities and concerns within creative practice  Expressing emotions of awe and gratitude at participating in the sector  Expressing what is enjoyable based on sectoral observation  Expressing interest in black people's well-being  Expressing emotive sentiments in mother tongue  Expressing desires for the post-crisis future | Embodying ghosts as a portal-performer  Embodying ideas, concerns, concepts and theories  Embodying openness  Engaging with artists, ideas and publics  Ensuring desired justice in sites of violence  Ensuring that concerns of interests are given voice  Experiencing catharsis with audiences  Experiencing community through artivist practice  Experiencing the experiences of people and sites through embodied performance  Exposing issues in creative ways – artivism  Exposing the scale of social issues  Expressing care for the living and the departed  Expressing the nature of artivist practice  Expressing hope  Expressing experiences of creative and artivist practice  Expressing insights from observing publics and audiences  Expressing thoughts and emotions  Expressing the hard realities of living in SA | 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 |
| Feeding youth in need  Fighting for black artist and communities as an artivist  Finding opportunities for artists  Finding employment for artists  Finding creative strategies for social ills  Focusing on empowering youth and artists in marginalised communities  Focusing on the future of art and/in the nation  Framing self as a creative practitioner  Freelancing  Funding creative projects with own income  Funding through resilience | Finding good collaborators  Finding new dimensions of existing creative practices  Finding new creative forms for black publics  Finding inspiration, interest, answers and clarity within creative practice  Finding ways to connect with audiences and peers  Focusing on sectoral relationships  Focusing on craft beyond entertainment value  Focusing on theatres  Framing organisations and crises in a useful light  Framing characters within own work in their own contexts  Framing the reasons behind practice  Framing playwrighting as a mode of questioning, creating, thinking and building | Facing fears and traumas through creative practice  Feeling held by audiences and publics  Feeling safe while being naked  Feeling complex contradictory feelings in practice  Finding alternatives to obsolete norms  Finding effective modes and models of creative practice  Finding new ways of perceiving the world  Finding new spaces to make work  Framing own interests  Framing own performance practice as ‘creating events’  Framing own performance practice as aimed towards ‘answering questions’  Framing the performer’s body as a site of activity | 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 |
| Getting professional opportunities for young practitioners in townships  Giving publics languages of expression  Giving youth in townships platforms for creative expression  Giving youth responsibilities  Guiding young performers through training  Guiding the development of new ideas from young artists | Giving publics what they care about  Giving counsel to others  Grappling with creativity  Grappling with personal emotions and thoughts  Grappling with theories and concepts  Grappling with the creative practice and the sector | Giving a voice to the voiceless – beyond those living | 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 positive effect on own community  Having a successful career as an artist  Helping creative practitioners with technical issues  Helping young people discover their passions and talents  Highlighting the absence of gathering spaces in townships  Highlighting examples of successful artists  Highlighting the rarity of career longevity and success  Highlighting the state and conditions of communities of interest / in need  Highlighting lack of government support  Highlighting innovations in the sector  Highlighting the absence of art centres in townships  Highlighting the absence of generative entrepreneurial spaces for the youth in townships  Highlighting the exportation of South African ideas through art  Highlighting the importance of publics in achieving change  Highlighting the need for cultural spaces in townships  Highlighting the conditions of township arts, artists and communities  Highlighting how awards can benefit self and organisations  Highlighting the need for new stories  Highlighting the need for inclusive spaces  Highlighting the use of art as an educative tool  Hosting events | Having a reach beyond creative work  Having a sustainable career as a creative practitioner  Having inspirations at hand  Having the privilege and space to observe and think about society  Having competitions that create excitement about creative practice  Having viscerally charged creative work  Highlighting independent practitioners  Highlighting black cultural influences  Highlighting black TV shows of the past  Highlighting beloved creative formats for black audiences  Highlighting black games, poetry and comedy  Highlighting sources of joy for black publics  Highlighting differences in the tastes of black publics  Highlighting important debates and conversations  Highlighting the excellence of influential practitioners  Highlighting non-normative aspects of black publics  Highlighting published plays  Highlighting the nature of SA creative forms  Highlighting the lack of reading cultures in SA  Highlighting the need for community amidst social crises  Highlighting the misconception of poetry as non-lucrative  Highlighting theatre’s malleability  Highlighting writing as creative practice  Honouring established sector practitioners  Honouring SA’s cultural archive  Honouring emerging cultural phenomena  Hosting creative and cultural event | Having friends who are DV and SA survivors  Having to relive traumas  Having to live in a country with high rape statistics – becoming a statistic  Having your being ripped from you  Hearing audiences respond to the work  Highlighting different roles associated with different rituals  Highlighting missing rituals  Highlighting silences  Highlighting missing discourses  Highlighting lack of dialogic spaces for survivors  Highlighting the lack of dialogic spaces for ghosts  Highlighting feelings of fear  Highlighting confusions  Holding space – for ghosts, for audiences and for the public | 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 own potential  Identifying self as responsive to the community’s needs  Identifying sharing of skills as valuable  Identifying the needs of neglected artists  Identifying townships and South African society as talent sources  Illustrating creative practice’s potential reach  Imparting skills learned through university education to township publics  Informing publics about creative work  Informing publics about work being done in townships  Innovating shack theatres  Innovating new forms, modes, methods and sites of practice  Innovating to address social needs  Instigating change  Instilling a sense of self-worth  Instilling confidence, value and pride in the youth  Instructing trainees in organisations  Intervening to affect social environments positively  Introducing art as society’s voice  Introducing children to theatre  Introducing new artists and intellectuals to the public  Introducing self  introducing youth to further education and employment opportunities  Inviting government departments to events  Inviting other publics into townships | Identifying as a sectoral and societal observer  Identifying forerunners in creative practice  Identifying marketable aspects of creative practice  Identifying sources of strength in one’s life  Identifying various creative oriented organisations  Identifying wins  Impacting creative practitioners at a fundamental level  Incorporating entertainment value and craft  Incorporating othered knowledges in creative practice  Incorporating poetry into fashion design  Incorporating current affairs into creative practice  Infusing joy into a traumatised context  Infusing different creative forms  Infusing theatre elements into entrepreneurship  Interrogating notions, opinions, conceptions and ideas  Interrogating the nature of the sector and its participants  Interrogating the nature of society and its citizens  Interrogating polarising matters of concern  Interrogating the social experience  Inventing innovative creative forms  Inviting new audiences into existing creative landscapes  Inviting new publics into the sector  Invoking archetypal characters in creative practice  Invoking existing definitions of creative practice  Invoking theories into creative practice  Invoking examples of innovative creative formats | Identifying nuances of ritual forms of performance  Incorporating safety mechanisms in spiritual creative practice  Incorporating audience members in performance | 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 |
| Knowing creative practice to teach it | Joking around  Judging and adjudicating creative projects | Juxtaposing ideas and emotional experiences |  |
| Leading within the community  Leading the youth in marginalised communities  Leveraging relationships and partnerships to achieve desires  Living in a marginalised township with  Lobbying private and public institutions for strategic support for projects and initiatives | Keeping creative forms alive  Keeping mystery of art alive  Knowing how to reach audiences  Knowing how to deal with different target markets  Knowing the existing talent landscape  Knowing what to share and when  Knowing your audiences/publics | Knowing how to be safe in spiritual practice  Knowing how to stay present in spiritual performance  Knowing the self  Knowing publics personally  Knowing survivors personally  Knowing that there are people willing to help  Knowing the ethics of performing trauma-based work  Knowing the history of South Africa  Knowing when something is happening during performance moments | 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 |
| Making public calls for potential donors  Making an impact in townships  Making connections about disparate social ills  Making youth dreams a reality  Making education accessible and relevant to township youth  Making diverse connections  Making room for youth-led spaces  Making the youth custodians of their own agency  Making theatre-making skills accessible to youth and under-resourced communities  Making youth believe in themselves  Meeting with people in the communities where organisations are based  Mentioning influential artists from diverse regions  Mentioning initiatives and projects  Mentioning the value of organisational awards  Modelling alternative futures  Modelling positive roles  Motivating self and others  Motivating youth to offer alternatives  Moving towards self-reflective stories  Moving towards African stories  Moving out of the way  Moving marginalised artists, people and communities into the centre | Learning about how creative practitioners understand their work and the work of others  Leveraging public profiles of influential artists  Leveraging the audiences of popular creatives  Leveraging opportunities  Leveraging the reach of different media  Listening to your audience  Living through one’s creative practice  Locating sources of inspiration  Locating different kinds of performance genres  Locating theatrical elements in daily life  Longing to be connected to the public  Looking after selves as creative practitioners  Looking forward to advancing and developing existing work  Looking for employment as an artist | Listening actively and attentively in performance  Listening with, to and through an audience  Listening to physically absent entities  Listening collectively during performance  Living in pariahdom  Living daily with fear  Living out the meaning of your name  Living out one’s name as a practice  Living with traumas, ghosts and survivors  Living with unresolved traumas and concerns  Looking ahead into the future  Looking into a mirror when performing  Looking into space (the public) when performing  Losing the intimate parts of one’s being through traumatic experiences | 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 |
| Noticing gaps and opportunities in the sector | Making new styles of creative forms  Making work that challenges normative conventions | Making socially responsive art  Making art to combat personal and social fears  Making space for publics as an artist  Making discursive spaces for artists and publics  Making space for artists as an artist  Making space for self as an artist  Making outcasts and outliers visible through creative practice  Making work in sites where something has happened  Making work outside normative spaces of art  Making work in private and public spaces  Making work informed by happenings | 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 |
| Opening up space/access to culture and learning | Naming own characters  Naming collaborator creatives  Naming poets and comedians  Naming own practice  Naming initiatives and intellectual property  Naming influential theatre venues  Noticing the desires, interests and trends audiences enjoy  Noticing tensions between elite and pop art  Noticing the opportunities for creative practice  Noticing various creative practices | Negotiating the violence in liminal sites  Negotiating with angry ghosts and spirits | 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 |
| Perceiving social ills  Perceiving the needs of the youth  Perceiving the value of collaboration  Planning for the future  Planning to create desired change  Planning youth-aimed teaching initiatives  Positioning self, township and organizations effectively  Practising an artivist philosophy  Practising over several decades as an artist  Praising entities that provide inspiration  Preparing self and youth for sectoral and life challenges  Presenting one’s township to the world  Presenting transdisciplinary creative products  Presenting township issues through creative work  Producing knowledge stimulating spaces in townships  Providing access to education in marginalized communities  Providing holistic learning in marginalized communities  Providing alternatives for youth in under-resourced communities  Providing artistic, cultural, extra-curricular and economic stimulation for youth in under-resourced communities  Providing rehabilitative spaces for embattled youth in under-resourced communities  Providing after-school care for youth from overwhelmed households in under-resourced communities  Providing free education, skills and training to youth in under-resourced communities  Providing new opportunities for township publics.  Providing platforms for embodied knowledge to emerge.  Providing solutions to social ills in under-resourced communities.  Providing space for freedom of expression  Providing spaces for artists to teach.  Providing young learners opportunities to learn from professionals.  Proving the need to have methods  Proving the need for sector, government, corporate collaborations | Observing audiences  Observing the society  Observing the sector  Organising projects and events | Observing self and others  Offering methods for transformation | 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 |
|  | Parodying different forms  Paying attention to how audiences respond in the moment  Performing as a character  Performing in various spaces  Performing in township spaces  Pitting characters against each other  Polarizing audiences  Polarizing characters in a play  Positioning creative practice, artists and organizations  Praising creatives  Praising autonomous theatre spaces  Praising the quality of theatre and talents of artists  Praising work done by influential township based theatres  Prizing affects that trigger introspection  Probing the sector’s nature  Producing cultural and creative products  Producing comedy shows  Producing holiday-based theatre events  Producing fashion  Producing poetry through fashion design  Promoting creative projects  Promoting theatre spaces/venues/platforms  Providing details about creative products  Providing platforms for idea-sharing  Providing non-exclusionary spaces for knowledge sharing  Publishing own plays  Publishing poetry on clothing  Putting own resources into projects and products | Participating with people, places and things  Participating whilst critical  Performing in public spaces  Performing without demarcating performance ‘space’  Performing in every-day spaces  Performing in gathering spaces  Performing in the street  Performing invisible theatre  Performing creative and cultural work  Performing ideas  Performing symbolic rituals  Performing in sites of public activity  Performing with audiences both present and absent  Performing with publics  Performing to create desired outcomes, spaces and conditions  Performing sympathetic magic  Performing catharsis with publics  Playing across different spaces  Playing with absent bodies as ghosts  Practising artivism with caution  Protesting | 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 |
| Raising families, funds and organizations  Reaching diverse South African audiences  Reaching outside the theatre  Reaching diverse South African communities / publics  Realising the opportunities to catalyse available resources  Realizing one’s ontology / being / vocation  Realising personal and organizational growth  Recalling influential questions and questioners  Recalling formative experiences  Receiving accolades, attention and support  Receiving visitors from various places  Creating networks with local and international connections  Receiving international visitors to shack theatres  Bringing diverse influences into marginalized communities  Recognizing own talents, opportunities, influences, privileges and power  Redreaming the world  Referencing new theatres being built in shacks across marginalized communities  Referencing a network of artists across the county  Referencing influences that inform own practice and ideals  Referencing the need for recognition (awards)  Referencing own work  Referencing merits of organizational work  Referencing peer artists  Referencing the impact of activist theatre from the past  Referencing networks of cultural workers and organizations  Referencing the use of art as a means for creating awareness  Referring to recent events  Referring to impact of own work  Referring to own organization’s merits  Referring to collaborators in creative practice  Referring to own past  Reimagining what is possible  Representing hidden/muted/unnheard voices, stories and people  Requesting collaborators to contribute to cultural production  Requesting potential stakeholders to get involved  Resisting epi/onto/exi erasure  Resisting loss of autonomy  Running township-based organizations  Running non-profit organizations in townships  Running businesses in townships  Running theatre venues in townships  Running projects, events and venues without financial support  Running rehabilitative spaces in neglected communities | Questioning the inner workings of theories, concepts and methods  Questioning philosophies of learning  Questioning how artists use theatre  Questioning audiences  Quizzing audiences  Quizzing as a creative format  Quoting own writing  Quoting fashion poems | Questioning normative thinking and conventions  Questioning embodied knowledge and limits of performance  Questioning the state of the sector | 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 |
| Seeking connections with corporate organizations  Seeking employment opportunities for youth  Seeking funding and sponsorship  Seeking resources and support  Seeking longevity for community organizations  Seeking young artists and intellectuals in marginalized communities  Seeking young people to teach and capacitate  Seeking young people to offer opportunities to change their own lives  Seeking young professionals to motivate youth in marginalized communities  Sharing experiences and methods of practice  Speaking publicly  Storytelling  Studying at university and in the community  Suggesting a new focus for established awards  Suggesting critical reflexivity to influential sector organizations  Suggesting the addition of categories to recognized sectoral awards  Suggesting the making of new space for the marginalized  Support and training young artists  Surfacing innovation of Shack Theatre  Surfacing examples of successful artists  Surfacing projects and initiatives  Surfacing township artists, talents and concerns  Surfacing the persistence of coloniality in theatre practice and education  Surfacing local music icons  Surfacing the need for autonomous space  Surfacing the need for gathering spaces In marginalized communities  Surfacing the needs of marginalized communities | Raising the stakes in creative practice  Reaching out to new audiences  Reaching out to audiences across platforms  Realizing needs, opportunities and problems in creative practice  Receiving critical feedback  Receiving feedback from audiences and artists  Receiving responses about creative work  Recognizing the prevailing contextual conditions  Recognizing the needs of the sector  Recognizing the need for entrepreneurial imagination  Recognizing the potential for inspiration everywhere  Recognising the potential of creative practice  Recognizing own achievements  Recounting and reflecting on recent events  Referencing the power of competition  Acknowledging the prolific work of other artists  Making space for other artists to practice  Referencing the innovations in the poetry landscape  Referring to the conditions of the lockdown (recent events)  Referencing the profiles of other artists  Referring to impact of recent crisis moments  Referring to the impact of COVID  Referring to merits of creative projects  Referring to impacts of crises on the sector and individuals  Refusing mediocrity  Refuting notions of black homogeneity - interests, cultures, economics  Refuting claims of theatre as archaic  Reimagining art and creative practice  Reminding public of misconceptions about art  Representing blackness as heterogenous  Representing own companies/organization/practice  Representing marginalized voices  Researching the human condition  Researching markets and audiences  Researching as process  Research as part of creative practice  Responding to questions authentically  Revealing how other artists inspire  Revealing how a community of artists relate outside practice  Revealing how other artists maintain mental health  Revealing beliefs, questions and opinions about the sector  Revealing the value of art in society  Revealing the patterns of target audiences/markets  Revealing the collaborative nature of poetry circles in SA  Revealing the inner workings and thinking behind creative projects  Revealing the rigour behind creative process  Revealing the intensity of competition in slam poetry  Revealing artists’ need for community  Running businesses in the creative sector  Running businesses as an artist  Creating multiple businesses/brands in the sector | Raising awareness about important issues  Reading widely  Realising how communities are built  Building communities of survivors  Recognizing the state of the sector  Recognizing the work of other artists  Recognizing the needs of the sector  Recognizing the role of the public in creative practice  Recognizing the value of cultural production to the public  Referencing ritualized performance  Referencing specific creative projects  Recounting the reliance on the public for artivist work  Referencing artivist work  Referencing ghosts and rituals in performance practice  Referring to own creative practice  Referring to collective embodied happenings  Referring to individual embodied happenings  Referring to the power of silence  Referring to things that happen to us  Repeating songs, refrains, questions, rituals and performances  Representing evocations  Revealing what is known and unknown  Revealing the state of current affairs  Revealing the nature of creative practice  Revealing the nature of spiritual performance  Revealing the complexities of living as a survivor  Revealing the invisible performativity of suffering  Revealing the weight of what is  Risking your life as an artivist  Risking your safety as an artivist | 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 |
| Taking care of the youth  Taking initiative  Taking sectoral responsibility  Taking responsibility for social transformation  Taking on community dreams  Taking up space  Taking up sectoral leadership positions  Taking theatre back to the people  Teaching different artistic disciplines  Teaching theatre to the youth  Teaching languages, reading and comprehension through theatre  Teaching women to take up space  Teaching youth to take up space  Teaching inaccessible knowledge in marginalized communities  Training young artists as actors  Training unemployed youth  Transgressing norms | Seeing creative work materialize  Seeking efficient methods of practice  Seeking new answers to processual questions  Seeking out inspiration  Seeking out excellence  Sharing stories  Sharing South African stories with the world  Advertising as sharing  Staging various theatre productions  Staging at various theatres  Staging work for black audiences  Stating opinions, thoughts, beliefs and positions  Stating analytics insights  Stating the facts about being an artist in SA  Stating/Sharing useful experiences  Surfacing new ideas  Surfacing innovations in creative practice  Surfacing the impact of organizations and individuals in the sector  Surfacing problematic tendencies and ideas held by the sector  Surfacing the needs of those marginalized within and by the sector  Surfacing alternative narratives  Surfacing black heterogeneity, diversity and subjectivity  Surfacing multiple methods and modes of practice  Surfacing lacks, deficits and neglected areas in the sector  Surfacing polarising arguments’  Surfacing representation in the sector  Surfacing the merits of SA poetry  Surfacing the disconnect in global versus local perceptions of SA poets and artists  Surfacing local blindness to some internationally acclaimed artists  Surfacing adaptability to changing context  Surfacing knowledge exchange, archiving, community and space  Surfacing the need for failure  Surfacing the realities of failure  Surfacing potentiality in the youth  Surfacing the merits of creative competition  Surveying the landscape  Sustaining a career over various projects  Switching languages to express heightened emotion  Translanguaging for authentic expression | Seeing in performance  Sharing stories of trauma as artists  Singing  Singing to reclaim national cultural artefacts  Singing to decolonize the anthem  Singing as reclamation of sonic space  Singing as resistance of imposed order / protest  Staging protest, critique, artivism, decoloniality, and intellectualism  Staying alive, open and ready while disrupted / in rupture  Stepping out in performance  Surfacing Black Women  Surfacing hidden / muted / erased communities  Surfacing critical questions  Surfacing critical, scholarly practice  Surviving to witness and tell the tale | 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 |
| Using art as a liberating tool  Using the available resources  Using theatre for various ends: archiving / addressing ills / life improvement  Using performers of different ages  Utilizing available knowledge, people and skills | Taking work to various theatres  Taking theatre out of the Theatre  Taking care of the self  Tapping into different performance genre scenes  Targeting diverse audiences, publics and markets  Teaching about poetry  Testing work with different audiences  Thinking about reach – globally and locally  Thinking about community  Thinking about entrepreneurship  Thinking imaginatively  Thinking about impact | Taking care of people and places  Taking care of self  Taking care of the things that manifest change  Taking time to investigate questions within practice  Tending to issues in the community, the family, the home and the self  Thinking about positionality within the arts  Thinking about one’s creative/cultural practice  Thinking of self through a specific lens  Thinking about one’s practice  Thinking about other artists  Trying to be seen and heard / acknowledged  Trying to create spaces for collective listening  Trying to work carefully with ghosts  Trying to create alternative worlds through acts of imagination  Turning fear into passionate art | 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 |
| Validating imaginations of artists  Visualising ideal community | Understanding various modes / contexts of cultural production  Unseating global north hegemony  Using different platforms for knowledge production  Using down-time to invest in creativity  Using theatre to explore black imagination | Understanding your own and the experiences of others  Undressing  Using art as a political tool  Using art to build democracy  Using praxis in research | 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 |
| Walking the journey with young artists  Wanting to make a difference  Winning awards | Validating marginalized voices | Waiting  Walking with audiences and publics  Wanting to speak through costume choices  Wearing dresses in performance  Wearing the public’s pain  Wearing the stains of democracy  Wearing the trauma of survivors in the public  Weeping in performance  Witnessing the public  Working with entities that are alive in different ways  Working with ghosts and ancestors  Working to hold metaphysical space  Writing  Writing plays that ask questions  Writing as provocation  Writing as space-making for other artists | Validating practitioners |
|  | Wearing own brand  Winning awards  Witnessing as a theatre artist  Working over a long period whilst facing challenges and limitations  Writing  Writing plays and poetry  Writing about poetry  Writing new creative work into an archive  Writing as fashion design |  | 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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