TRANSCRIPT AND CODE ADDENDUM

1. A Conversation with Mike van Graan by Thami Mbongo (<https://youtu.be/45DhkPhalIw>)

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| Script | Codes |
| 0:06  Thami aka Mbongo: Thank you for for joining us it's long overdue i've been wanting to  0:11  have a one-on-one session with you to talk about couple of things  Mike van Graan: yeah i'm  0:17  glad it's happening eventually yeah  Thami aka Mbongo: uh welcome to everyone uh this is state  0:23  of the arts with uThami aka Mbongo today we are having our guest of uBra  0:28  Mike van Graan. I don’t think uBra Mike needs iintroduction but just for those who  0:35  don't know, he graduated from university of Cape Town with BA Honours degree in Drama and was  0:42  appointed as an associate producer at UCT Drama department from 2015 to 2019. He has served in various  0:50  leadership positions from anti-apartheid cultural organization  0:56  including being the director of Community Arts Project uh Project Officer for the congress of  1:01  south african writer and general secretary of the national arts coalition  1:07  there's so many things but uh as we are going to unpack uBra mike in terms of ibio  1:15  Uya-understanda we will cover quite a lot of other things uh once again thank you very much Bra  1:22  mike i have been wanting to to ask you a couple of questions so  1:28  today let's unpack these things uh first of all Bra Mike you yourself under minister  1:36  ben Ngubani who was the first um minister of our ancient culture so can  1:43  you can you tell us how was it working with him and what was the timing of the government at that time because  1:50  you were the special adviser to him can you so that we i want us to understand what  1:57  went wrong over the years was there any plan from the government so maybe you can start by sharing us  2:04  your experience of serving under him.  Mike van Graan: well thanks very much Thami for the  2:11  chance to have this one-on-one. I'm looking forward to it. So maybe just to provide some context  2:18  um when the ANC and a whole bunch of other organizations were unbanned in  2:23  1989 and Nelson Mandela and a whole bunch of political prisoners were released and  2:28  the codesa negotiations began to happen, there were those of us in the arts and  2:35  culture space who said, “look unless we organize ourselves as the arts and culture sector  2:41  it's likely that we'll be left off the negotiating agenda because  2:46  the parties would consider that there are much more important things to deal with as legacies of apartheid” so in the  2:53  mid 80s there were a bunch of organizations that came into being largely because of the states of  3:00  emergency that had been declared in the mid mid-80s and so normal political activity is an anti-apartheid struggle  3:06  were banned and in that context organizations began to emerge  3:13  that used culture as a shield behind which political activity began to happen  3:19  so in that context you had organizations like the congress of south african writers the association of community  3:25  arts centers the performing arts workers equity fullment allied workers organization and so on coming into being  3:32  so that by the time the 1989 happened these organizations came together and we  3:39  launched what was called the national arts initiative which was a one year long program we  3:45  launched it in 1991 and we said that this organization will  3:51  basically be a coming together of organizations to make sure that we will be able to  3:56  have policy recommendations for a post-apartheid dispensation and i was kind of the general secretary  4:02  of the national arts initiative at that point and somewhere like unfortunately just passed  4:10  away last week he was very much part of that initiative as well  4:15  that led to the emergence of something called the national arts coalition  4:20  where in ninth at the end of 1993 we had for the first time in the history  4:25  of the country a national coalition of organizations that came together on the basis  4:31  simply of being engaged in the arts and wanting to have  4:37  a new understanding of what a post-apartheid dispensation for the orchard look like  4:43  and again i was elected as the general secretary of the arts coalition so by the time the 1994 elections happened  4:51  um six months after the launch of the ask revolution or four months after the launch of the arts coalition  4:59  each minister who was appointed and can i just say that what happened at that time  5:05  with the elections they had this government of national unity so that any political party that scored  5:13  10 or more of the vote would be entitled to a seat in national government in the cabinet  5:20  and the anc won most of the voters we know the national party won the second most vote and then the  5:25  ife won the third first vote and the distribution of cabinet posts within the anc got most  5:31  the national party got six the ifp got three and of course the anc  5:36  kept most of the most important ones for themselves and they allocated what they considered some of the lesser  5:42  portfolios to the other junior partners in government and national unity and because basically they inherited a  5:49  civil service from the past from the apartheid era it was decided that each cabinet  5:55  minister could appoint two advisors to help them to set up a new department  6:01  but also to set up new policies in their particular areas the first minister appointed to head up  6:08  arts and culture then was dr benin gubani who also has passed away recently and  6:15  his deputy was winning mandela and in the cabinet with each minister  6:22  because the first portfolio on arts and culture included two legs science and technology and arts and  6:28  culture the cabinet minister benny barney could then appoint four advisors and um  6:35  i had no idea who ben gubardi was he i basically got a phone call from him to  6:41  say we'd like to invite him to serve as an advisor and it was largely because of the profile that the arts coalition  6:48  had developed and my profile as i suppose at that time the general secretary of the arts coalition  6:54  so with all of the noise that we were making in the media around arts and culture and it's having  7:01  to be taken seriously in a new dispensation at that time and because we are taking a  7:06  very strong line as the arts coalition to be politically non-partisan although we were all  7:12  political activists mainly we took up a position that we would be a non-partisan that we would  7:18  not be aligned to any political party that i suppose held us in good stead to be able to play  7:24  um an influential role in post-apartheid dispensation where politicians appointed  7:30  they didn't feel like the arts coalition was siding with one or other political entity  7:36  so when i got this invitation to um serve as an advisor along with roger  7:41  johden who was um the ancs he was um part of the anc at  7:46  that point um looking at um you know the science of technology portfolio and even she became  7:53  the um first director general of the department so lauren schlemmer was political  7:59  scientist and another person was a nuclear physicist was also appointed as an advisor  8:05  so we were appointed these advisors to help to bring about new policies within the ministry of arts culture  8:13  science and technology when i was invited by ingubani to serve as his advisor  8:19  i went to the steering committee of the national health coalition and said look i've been invited to play  8:26  this role of advisor it's the ifp it's a party that none of us supports or believes in  8:32  who has ever thought that we will work with or whatever and we're a non-partisan entity how do  8:38  you advise me to operate and the national steering committee basically said look the reason why we came into being  8:44  was to influence government to make sure that our policy proposals as a non-partisan entity would be taken  8:50  seriously by government so if you are being invited by the minister to come and advise him about  8:56  policy you absolutely have to be there but obviously you're still part of the national arts coalition so you're still  9:02  part of civil society you're still the general secretary of the national arts coalition and we can have this  9:08  kind of two-way relationship between you playing this role of advisor at the same time we are civil society  9:14  having influence within um the kind of senior political entity  9:21  at that point and and so that's how it kind of came about and through that um  9:28  when the minister then began to talk about well how shall i go about formulating policy  9:33  i'd say look we are one entity the national arts coalition there are other formations that exist  9:40  within the arts and culture space and we don't if we are serious about being a democracy  9:46  we can't simply have one organization influencing you or being seen to influence you  9:51  the anc had a cultural disk as well other parties had cultural components so we said look the best way to do this  9:59  is to set up an independent arts and culture task group so we invited  10:04  the public and the arts and culture sector to make nominations for um an arts and culture task group  10:10  whose role was to basically solicit proposals for a new dispensation for arts and  10:16  culture and out of that process 23 people were appointed by the minister  10:21  to be the first arts and culture task group so people like andres oliphant was the elected chairperson sibongile  10:27  caballo she was the deputy chairperson someone is now hitting up  10:32  the iec um he was part of of um you know the the act tag process at that  10:39  point at that time he basically worked uh for the playoffs company um in  10:45  natal so you know there were 23 people who over eight months went throughout the country took on  10:52  written and verbal proposals about a new dispensation after that came the ag tag report and out of the ag  10:59  tag report came the first white paper nazi culture so very long answer to your question but that really was the process and how it  11:06  came about um at that time tommy no it's very helpful it's what we call  11:15  we need to know i'm sure there are many young people like myself who who never knew we knew  11:22  mandela was the deputy you know minister in this post so for for whenever i'm like where do  11:29  you think uh things started to go wrong with eating free department and the government from  11:36  that vision of making sure would you work with different structures and for your teeth where where did things  11:43  started to fall apart tell me i think that that's a  11:48  very good question so first of all you need to understand that what happened with  11:53  the drafting of the white papers at that time when i was first appointed as an advisor there was no department  11:59  really it was a department of education and culture that had been inherited from the past  12:04  and then roger jordin was appointed as the first director general and his role was to set up  12:10  a new department right including both science and technology but also arts and culture  12:16  by the time the white paper on arts and culture was adopted by cabinet and this was in  12:22  19 august of 1996. at that time local government elections  12:30  were happening as well and the ifp lost really badly in kwazulu-natal  12:37  and as a consequence the ifb then took a decision that they will replace the premier aqua  12:44  zone hotel with ben gobani who was at that time the minister of arts and culture  12:49  so soon after the adoption of the white paper benin gubani became the premier of brazilian natal and laila lim  12:56  charlie became the minister of arts and culture and i was still in the position  13:01  of advisor at that point so by virtue of having a contract as an  13:07  advisor i continued to play the role of advisor to lionel charlie against someone i had no idea  13:12  who he was in terms of his i knew of his politics but not him as a person but i basically said look i'll continue  13:19  to play this role until such time that a national arts council is appointed  13:25  so one of the first things to come out of the new white paper arts and culture was legislation  13:31  around the national arts council and in fact i was party to drafting the first national arts  13:36  well national arts council act and then once that act was adopted and there was this call for nominations  13:43  for people to be appointed to the arts council and lyle and charlie as the minister was  13:48  responsible for appointing the first arts council but again by virtue of being an ifp minister frank  13:56  was in hotel he didn't know the sector so i was sent along as his advisor to listen to all of the interviews that  14:04  were happening and at that time the panel who were doing the interviews as required by the act  14:09  comprised um constitutional court judge alby sachs in jabula de bele  14:15  marius vickers and so on some really high profile people who did these interviews publicly  14:20  made a short list out of the people who have been interviewed and submitted that shortlist to the  14:27  minister out of whom he then appointed the first members of the arts council  14:33  and obviously by virtue of being an advisor and knowing the arts and culture sector i was able to provide some advice  14:39  in that regard but although they he then asked that i stuck around you  14:44  know and and continued to serve as an advisor i decided that my work was done  14:49  um and i then retreated back into civil society and began to write and produced um  14:58  a publication called the cultural weapon in which i was monitoring the implementation of  15:04  policy because policy was very visionary because it came from artists through the actag process into  15:12  the white paper which arts people were partly responsible for drafting as well so fantastic policy at that time  15:19  but been very clearly implemented by a new department responsible for arts and culture  15:24  i then decided to retreat back into civil society and to play a role of monitoring the  15:31  implementation of policy so you asked about what went wrong i think there were a couple of things that  15:37  went wrong the first is that into the department people were appointed to be responsible  15:44  for arts and culture and they came from the arts and culture kind of civil society sector but it  15:50  would seem as if their primary commitment was to their peers in government  15:55  rather than to the arts and culture sector so they began to look much more at how do we  16:00  play these roles within you know this new government and show that we can as arts and culture  16:08  department maintain a degree of of i don't know what but the commitment  16:16  to the arts and culture sector and their commitment to engaging in consultation and working with the arts  16:22  and culture sector began to fade so a real um sense of the arts and  16:28  culture sector taking responsibility for their lives through the act act process that began  16:33  to dissipate and those appointed to government now began to say you know what we are  16:38  now government so we are going to govern we don't need to engage with the arts and culture sector because  16:44  we've been elected even though the officials were not elected they were appointed by politicians who might have been  16:50  elected so that was like one of the first things that broke down the second thing that broke down was that an organization like the  16:56  national arts coalition disbanded for a couple of reasons the first was  17:02  that the constitution gave responsibility for arts and culture policy implementation to provinces  17:10  and so with this concurrent powers going to provinces many people in the arts  17:16  believe that the first port of call for funding for the arts was at a provincial level there was no  17:22  longer a need for a national arts kind of civil society structure so  17:27  we disbanded the arts coalition believing that our policies were in place some of our  17:33  comrades were in power they would implement the policies that we were partly responsible for  17:39  and that we would then begin to develop art structures at the provincial level because  17:44  provincial arts councils were coming into place as well and so that's where we would begin to focus our  17:50  civil society attention um and i think that what we've learned as a consequence is that the formulation  17:57  of policy is only the beginning it's not the end at that time we thought  18:03  once our policies are in place we can then retire to the garrett and go and create art  18:08  and that's not the case because we've seen how that you can have fantastic policy but if you  18:14  have incredibly poor implementation of policy a lack of vision on the part of people lack of  18:19  skill on the part of people implementing policy and then you land up with fantastic policy  18:25  but incredibly poor implementation and i think that that is basically what has happened in the  18:30  department yeah i'm also glad mike you're also speaking about  18:36  the 1996 white paper like i was i was saying to some of my friends uh it's so amazing  18:44  that a lot of young people are not interested in policies uh because most of them feel good you  18:51  guys are using big weights you have a center to unpack and apparently the white people  18:58  was indoors but how do you think because even now the  19:06  implementation is not yet clear or waiting what what is happening  19:12  what would the implementation of this robust white paper mean  19:18  you know tell me i think that one of the big mistakes that we make as people in the arts is that we give  19:25  responsibility for policy to people who are not from the arts  19:31  both for its formulation and its implementation so a few years later we wake up and we  19:37  do and we think wow why are we in this crisis it's because we are not present when  19:42  policy has been formulated and we don't have the structures for governments to liaise with in terms  19:49  of implementation of policy and i think that that's been one of the key responsibilities that we need to  19:56  face up to as arts and culture practitioners why i got involved in arts and culture  20:03  policy was because as you mentioned in the introduction in the mid-80s i was part of running the community arts  20:10  project in cape town and the community arts project came into being after 1976 and what was happening in  20:18  soweto and it became a place that provided access to skills in the arts  20:24  for many people from historically disadvantaged communities at that time people were able to acquire  20:30  skills in the arts if they went to university many people did not have the academic qualifications to access  20:36  university they didn't access they didn't have the resources and because of apartheid  20:42  many of these universities where they were training people in the arts were not open or not encouraging black  20:49  people to come and study there so the community arts project became this  20:55  place where people who had fantastic talent but did not necessarily have the skills  21:01  and the resources to acquire training in the arts they could come and acquire training there so  21:07  i kind of ran that for a few years and i started something called the popular theater facilitators  21:13  force that we did for two years theater of the people by the people for the people and the like  21:18  as the country changed and as it became aware it became evident that policies were  21:23  going to change as well i knew that unless we were putting something like community arts centers into the policies  21:31  of the country it was highly unlikely that many people who did not access skills in the past  21:38  would again be marginalized unless we were making policies that made sure that people were able  21:44  to access resources access skills access opportunities for them to practice their creativity  21:52  and that's how i became personally involved in policy and so i think that for many of us  21:57  within the arts we struggle at the end of the month to pay our rent to pay school fees if we have  22:05  children to pay for very basic things and we don't realize that the reason why we are struggling at a micro level  22:12  is because the macro policies are not conducive to supporting us  22:18  and they are not conducive to supporting us because the people making policy do not understand the arts and culture  22:25  sectors so they make policies and implement policies that are not consistent with the needs of the arts and culture  22:31  sector and that's why i've been so passionate about organizations and the need to form  22:36  organizations because those are the only ways in which we as an arts and culture sector can have a  22:42  voice to be able to present what it is that we want to government and then to work with  22:49  government in the implementation of policy i think the problem has been subsequently that in the absence of  22:55  there being representative organizations that had sufficient membership that had gravitas to be able to engage  23:02  in government with government government went ahead and of course as you know and you know this history better than i do  23:08  in formulating sifsa a kind of body that they wanted to have as their representative  23:13  structure within the arts and culture space but which over the last number of years as you know has simply not  23:19  earned the credibility that they need as an organization to be able to be  23:24  the true representative of the sector and the partner of government in working on  23:30  behalf of the sector artists have formed other organizations i'm for the arts theater and dance alliance south african  23:37  guild of actors as it is there are other organizations that artists themselves have launched  23:43  to be able to represent the interest and those are the ones that need to be further empowered to be able to  23:50  represent the sector more effectively both in formulating policy in implementing policy in evaluating and  23:57  amending policy when necessary as well  24:04  i know you've got a relationship if i can call it  24:10  with our minister because you've been writing a lot about minister nathan tetra and in one time  24:17  he responded to to to to your article and the reason why i was  24:24  starting to ask that question from the beginning like you would think like those people  24:30  that were involved in formulating the police in the new south africa where you understand when the ministers  24:37  are coming in but especially people that understand police they will work closer  24:43  but now it seems like our minister does not want to  24:48  to engage uh what is your your relationship or with only mr  24:55  magenta and what is your take regarding because it's one of the longest serving minis  25:01  he has been serving for seven years now so i'd like to hear your thoughts on him yeah  25:09  so so um in terms of the history that i kind of explained earlier  25:14  i served as the adviser to the first minister of arts and culture  25:20  for about two years or so and then the new minister that came into being for about another six or seven months  25:26  so i kind of left off after two and a half months or two and a half years or so to be more active in civil society again  25:33  because i really do believe that government exists for civil society  25:38  and that we need to empower civil society voices to be able to represent the sector  25:44  so what happened in the absence of there being organizations once we dissolve things  25:50  like the arts coalition there was an absence of voices so through something like the cultural  25:55  weapon and a regular column that i had in the mainland guardian at the time  26:00  i took up quite critical positions with regard to government i mean i went from being a good boy  26:07  working with government and working you know alongside formulating policy towards  26:13  being probably enemy number one because i was so critical of government and its pro implementation of policy and  26:19  for me that wasn't about just trying to be bad boy number one it was really about  26:24  interrogating the way in which policy was been implemented and i really felt that government was implementing policy very  26:30  poorly there were also times when at that time then the national arts  26:35  coalition people have been appointed were doing incredibly corrupt things  26:40  so i constantly was raising things in the maiden guardian and i was being fed information  26:46  anonymously from people within the council to say these are the kinds of things happening there were people within the department  26:52  of arts and culture who fed me with information so that i would expose it because people  26:58  were reluctant to put these things out in the public domain themselves for fear of compromising their jobs  27:03  and and whatever so i basically took on that role of being a little bit of a voice on  27:10  behalf of the sector when there weren't voices for the sect in an organized form  27:15  and as a consequence i suppose i mean the longer the short of it is you know became very unpopular with  27:21  the department of arts and culture with state institutions with ruling party politicians and i get that i accept that  27:28  that's that's how these things work but they also kind of go in cycles because there are times when  27:34  new people come in and then they say look you know we're recognized in the past things have  27:39  not been great but let's try to work together and then i would be happy to work with them as i've  27:44  done with the arts council subsequent to being responsible for the previous arts council kind of being  27:50  completely fired by minister padre jordan for example because of what i was raising in the maiden guardian  27:56  to working eventually with a new council to implement some of the policies that  28:02  they thought were important to again you know being critical of the council and so on so  28:07  these things kind of go in phases and with regard to this particular minister um first of all i don't think that he  28:14  should be the minister that he should have been appointed and so at the very beginning of his appointment i wrote an article  28:21  in the sunday times when i was invited to comment on his appointment i said that after marikana after he's  28:28  being responsible for the police who committed um basically um you know an act  28:35  of uh if it was a slaughter at marikana how can you have the politician  28:41  responsible for that becoming and remaining in cabinet if we were a true democracy  28:47  any politician responsible for something like that would need to be fired would not need to be in a cabinet and yet here  28:53  he was basically being appointed to be responsible for administering  28:58  the ministry whose premise is freedom of expression the miners who were engaged in um  29:05  basically calling for a living wage that's what they were doing they were exercising their  29:12  rights to freedom of association and freedom to expression and yet 34 of them were slaughtered by  29:18  the police so how can you have a minister responsible for that so from the very start  29:24  my take was that he should not have been appointed and that was what i articulated from the very start  29:29  i've never met him i don't particularly want to meet him probably as a person as an individual  29:35  he's a nice guy or whatever i don't particularly care about that the problem is that he occupies a  29:41  political position within our society occupies a pretty a very influential position  29:46  within arts and culture as well and so when i wrote that article in the mailing  29:52  guardian or sorry in the daily maverick it was in response to the finance minister  29:58  a couple of years ago basically proposing this idea that we need to have a national theater  30:04  and we need to have a national ballet company and i basically my article was you know  30:09  about what a silly idea um you know why are we going to have to need a national  30:15  whatever when already we have five funded theaters three or four of them  30:22  are in crisis um we have a department that is unable to manage the 26 structures that are  30:28  in their ambit at the moment so why add another two to what it is that they need to manage  30:35  when in fact they don't have the capacity to do so and rather than dealing with  30:41  the arguments that i was presenting the minister of course as you know went on this ad hominem  30:47  attack you know basically saying that the reason why i was raising these kinds of issues was because i was no longer an  30:53  advisor to the minister because there were other people that he was calling upon to assist him to be quite frank i don't particularly  31:00  care you know being an adviser to the business is the last thing i want to do  31:05  or to be um yeah but this is the way in which people who occupy powerful positions operate they believe  31:12  that other people operate with the same kind of motivations that they do that they are all driven by  31:18  money they're all driven by position they're all driven by wanting to have influence i don't particularly care  31:24  and that's why i personally claim the right to say what it is that i want  31:29  to raise the issues in the way that i do because position doesn't matter to me whether i'm appointed or not doesn't  31:35  actually matter to me for me it is far more important that the arts and culture sector  31:41  is sustainable is recognizing the incredible talent that  31:47  we have in this country and is creating the policy and funding conditions in which that talent is nurtured matured  31:53  and celebrated how difficult is that so i see my role much more  31:59  as being on the outside as being part of civil society and helping to bring people to an  32:05  understanding of how the sector operates making sure that there are people in leadership positions to be able to take these things forward  32:12  um so yeah i mean i'm looking forward to be quite honest with you i think that's ministers long overstayed is welcome  32:19  you should have been fired ages ago um and i see and people have said you  32:25  know if they replace him with someone else it might be someone just as bad that may very well be the case  32:31  but any new minister that is appointed we will have at least a three to six month or window of opportunity in which  32:38  we will be able to engage with him or her to present our perspectives so at least there will be an opportunity  32:45  to present an alternative vision to what currently exists because after seven or eight years this minister  32:51  has shown that he has no capacity no desire no political will really to engage with the sector other  32:57  than through institutions and um ministerial advisory teams or  33:03  services that he himself appoints that he feels comfortable with if he was really serious about engaging  33:09  with the sector then he would look to those organizations where artists have elected their own leadership  33:15  to engage with them to be open to what it is that they're basically being critical about and what they are  33:22  proposing yeah it's very clear mike and i know from you are involved in stand  33:28  and also targa and it's been amazing like over the couple of uh  33:35  months and years to see this new structures that are coming up but i was having a  33:41  conversation with some young artists they were saying sometimes this organization are confusing  33:48  they don't know what is the difference like for example what is the difference between  33:54  what is the different uh strength and tada uh can you go unpaired and then i just  34:00  want us to talk about these different structures that are out there we understand  34:06  sure so so tommy um i understand that there's that there's confusion because a lot of us  34:11  involved in one is also also involved in the other so we stand came about and we celebrate  34:18  our first anniversary on the 1st of september so we've been around for about 11 months so far and where it came from was um  34:26  last year so i work as a playwright as well you didn't say that in your introduction  34:32  and i want to have this playwright not just easy but anyway  34:38  so so so there were these companies who were doing um plays players of mine they were about  34:43  three different companies who were doing players of mine um return of the  34:49  ancestors and and and so on and um some other sons  34:54  um and with covert basically stopping all of those activities many of  35:01  these young people who wanted to generate some income from this place basically had no income  35:07  and of course as you know the theaters were kind of shut hard locked down and the like and so i said to the  35:14  companies although they were my plays they weren't my productions i wasn't financially responsible for them  35:21  but i said to the actors and the director and crew look i will raise money from my database that  35:26  i've developed over a couple of decades people have come to see my place in the past who support my work and i will raise  35:33  money so that when they as actors or directors or crew because they were no longer having  35:40  productions from which to earn money if they needed money they could come and basically ask for money and i was able to raise  35:47  uh quite a bit of money that way so that when people needed to pay their rent when they needed data when they needed  35:53  literally food they could come and i would then be able to give them some money towards that and then i thought  36:00  you know i thought that this was going to last maybe for about four three or four months till the end of august and then that would be they  36:06  will be fine we'll be back to normal but of course as we know is now going on for 20 months  36:12  so on the basis of that experience though i then said to a couple of colleagues in  36:17  the dance and theater sector people like ismail like yvette like gregory mccombe and so on why don't we do the same thing but for  36:24  our whole sector so we raise money from independent  36:30  sources and instead of simply being like an artist relief agency where we  36:36  simply give money for people who needed it like i had done with the people who are part of my play productions  36:43  let's actually try to provide interesting ways for people to do work as creatives and so earn an income  36:51  because in that way you're still giving people money but you're also affirming their dignity  36:56  and affirming their creativity through the projects that you're doing and out of that stan was born and so  37:02  stan foundation is um literally a private foundation comprising at the moment just eight of  37:09  us or individuals from within the sector who have come together to say  37:15  how can we use our networks um both local networks international networks  37:20  and our experience to be able to raise money and initiate a bunch of projects in the sector that  37:27  inspire people in dance and theater and provide some form of income it's not going to be anywhere near what we need  37:33  for the whole sector but at least for some people we can do things to provide income and a  37:40  platform for their work so that's stand and how we went about raising money was we went to other  37:47  people in the sector we've kind of made it you know stand-up comedians or  37:52  producers and people on the committee as well and said to become a patron of stand you need to  37:57  give us 10 000 rand and we were then able to use that money to leverage money from  38:03  business in all south africa from the netherlands embassy and so we had money to engage in a range  38:08  of projects which is kind of what we've done as stand but we're also very clear tommy that  38:14  stand is not a representative structure although it has some quite high profile people in it in  38:21  terms of the dance and theater sector we said look we can't be the voice of the sector  38:26  we don't want to be because that's a completely different animal compared to a private foundation  38:31  that initiates projects in the way that i've just described so we said there is a need for a  38:36  representative organization in dance in theater that has members that can elect their  38:42  members because instead we don't elect there's just eight of us we decide who's going to be  38:48  board members and in fact i invited you to be one at the very beginning but you didn't answer me but anyway that's  38:53  besides the point we'll continue um so theater  38:59  dance alliance is is almost like going back to the old national arts  39:04  coalition kind of structure that i spoke about at the beginning in the late 80s early 90s that we formed  39:11  when we brought people together as individuals and organizations to say we need to have a representative  39:18  voice and it needs to be a democratic structure where people who belong to it they elect their  39:26  own leaders that it needs to be a non-partisan structure not a not political structure because it is  39:32  political we're engaged in politics but we're a non-partisan structure we're not going to align  39:38  with any political party we'll work with all parties will serve our interests but we won't be  39:43  aligned with any one of them and so it was in that context that we as  39:49  stan then took the initiative to launch the theater and dance alliance so we  39:54  said look let's facilitate the dance theater and dance alliance and then let's withdraw  40:00  and so that's what we did so from the middle of february till tada was launched um at the end of march  40:06  i basically played the driving role secretariat troll and the like and then the membership you know after  40:13  that a new steering committee emerged i no longer am the second i'm just one of the members of the  40:20  steering committee there's a different chapters and different deputy chambers and different secretariats  40:25  and i contribute and we stand as a member of tata we make a contribution  40:30  but it's really the collective representing different parts of the dance and theater sector  40:36  who now give direction to to stand and obviously i mean to tada and obviously there are many people in  40:43  stand who have experience and so on so we make a contribution to projects that tara might have like the  40:48  pesp funding thing you know we do some of the research or some of the artists charter thing but  40:54  all the time trying to encourage and identify new leadership to take over so for example one of the  41:01  things that we as stand has done we initiated a leadership training program a year-long program  41:07  weekly um webinars to do with cultural policy and the like and out of this new people kind of emerging  41:14  to become what we believe should be the new leaders so that those of us who've been around can step back  41:20  and no longer be in these positions we don't have to be but we need to make sure that if new  41:26  structures emerge that they are the leaders with the knowledge about  41:32  the institutional memory of what has happened over the last while that understand where policy comes from that  41:38  have the confidence and the capacity to be able to um build these networks and sustain  41:45  these networks as well so that's really what the vision of standing is and so we're kind of looking  41:51  you know i'll my my agenda my personal agenda is by the end of this first year of tada and its  41:58  national steering committee that i would step down next year when a new committee is elected because by that  42:03  time there will be people in place with the necessary skills networks knowledge to be able to lead tada  42:10  and i won't need to be there i can concentrate a little bit more on stand and even then we're going to try to find more people  42:17  to take over stand and i'll just become a playwright and and and write novels and twiddle my  42:24  thumbs for a while that's the plan which brings me to to the next question your place  42:34  got them very controversial i was lucky enough to to be in one of them remain flashy  42:42  back in the days yeah and a lot of people have been asking  42:48  there's no way that oh mr mike fangrad is funded by the government because this is like his  42:54  is like bashing the government or challenging not uh in the way of fashion they understand so  43:00  for whenever mike is a cultural activist that is outspoken  43:06  uh did it not affect the world obviously i'm sure there are bad consequences  43:12  and and staff i understand because we're helping a lot of artists that don't don't want to engage  43:19  in terms of policy or don't want to be seen as if they are fighting government they are scared to speak out  43:26  but i want to know when uh how was that experience and any consequences  43:32  because some of the things that you say some of the things that you raise in your place  43:38  are like wow they are going to kill brahmin so how has that experience be  43:44  [Music] you know tommy this kind of goes to the very essence  43:50  of why um certainly i'm engaged in the way that i am within the  43:55  arts and culture sector because our experience through the apartheid era  44:01  was that we did not have freedom of expression in the way that we as artists wanted so  44:07  we had a real censorship authority right who could ban the works of  44:12  artists if they presented a play that was critical of the national party government the censorship board would go  44:19  and watch the play they would ban it that's it and many players suffered from that effect many artists musicians were banned from  44:28  being played on sapc radio because of the lyrics of their songs that were critical  44:35  many poets many books were banned by the apartheid states so  44:40  when we struggle for new arts and culture policies through the process that i earlier was  44:46  describing the principle of freedom of expression was kind of fundamental  44:52  to what it was that we were fighting for because we said in a democracy unless you have freedom of expression  45:00  guaranteed in the constitution you don't have you don't have democracy and we also  45:06  said another fundamental principle of democracy in order to enshrine the principle of  45:14  freedom of expression artists needed to be able to exercise that freedom and  45:21  be funded by government to exercise that freedom if we were serious about being a democracy in other words  45:28  if government says we're a constitutional democracy which we now are because we've got a  45:34  constitution that says that government cannot say because you are saying  45:39  bad things about me as government i will not fund you because that is not democracy and that's  45:44  exactly the reason why we fought for the establishment of the national arts council  45:50  because it would be this independent body that existed at arm's length to government before  45:57  the national party is to send money directly to the performing arts councils  46:03  and they would then present plays but they would also appoint the  46:08  chairpersons of these arts councils to ensure their political hegemony within those arts councils so  46:15  for example at k-pad the former artscape there was an occasion when their drama  46:21  company put on a play called picnic by dinga it was a play mainly done by ironically  46:28  afrikaans actors who were employed by kpab and they did this play that was  46:33  kind of critical of the apartheid government and it wasn't the censorship board that  46:39  banned the play but it was the chairperson of their board of kpab that banned the play those actors  46:47  went and they did the play anyway at the national arts festival they did it at the baxter and they won  46:52  large acclaim but as a consequence they fired johann estes and who was at that  46:58  time the head of drama at kpab and so that kind of experience taught us as  47:04  activists that you need in a new dispensation to ensure a that you had an independent body  47:11  allocating public funds that that body comprised people from within the arts and culture sector  47:16  who made the decisions about who got funding and who didn't get funding based on artistic merit and not on political  47:24  considerations about whether they were supportive of the government or not the second thing that we learned  47:30  was that publicly funded cultural institutions must have boards that elect their own  47:36  chairpersons and not be appointed by a minister because those chairpersons will then  47:42  have political influence within those boards and they will genuflect to the minister who appointed them  47:48  and that's how it was at the beginning of a new democratic dispensation  47:53  unfortunately the laws were changed so that now through the cultural laws amendment act the minister does have the  48:01  right to appoint the chairpersons of every publicly funded cultural institution  48:06  which is completely wrong and that's what has led to some of these institutions trying to  48:12  get rid of their management when management has you know either blocked their ability to access the public purse  48:20  or they've done things that are politically not consistent with what the chairpersons or the ruling party  48:27  want those managements to do so this is a context again in which i'm  48:32  painting my work as a playwright because i really do believe  48:38  that as artists we often almost claim the right to be the  48:44  prophets in our society and we talk about you know it is our role to be at the cold face and the cutting edge  48:50  of freedom of expression and yet as you point out so many of us are too scared to  48:57  express what we are really thinking to say what we're already thinking for fear of not accessing public funds for fear  49:04  of being marginalized by the politicians of the day for fear have been marginalized even by our own  49:10  colleagues because they fear that by associating with us they are somehow going to you know not  49:17  be called upon to go on overseas trips or to access public funding and the like one of the players i'm writing now tommy  49:24  is about a whistleblower and i've been reading these books  49:29  written by whistleblowers people who have you know blown the whistle on corruption  49:35  and the incredible consequences that they face they are people who have lost their jobs  49:43  people who have had emotional and psychological trauma as a consequence but you know what else  49:50  people have been assassinated and these are people within the ruling  49:55  party who have been assassinated by other people in the ruling party so i'm  50:01  not naive about what it is that one does as an artist as a playwright  50:08  in raising these issues through a green man flashing or through a payback the curry or land acts all  50:15  plays that obviously take critical perspectives on what is happening within our society now but this is the  50:23  thing thumbing that if we as artists and as civil society and as citizens retreat  50:30  from the public space in which there is contestation around ideas and so on  50:36  then we give over that space to others who create democracy in their self-serving image we as  50:43  artists if we don't occupy the space and challenge and push back and raise issues  50:48  that are critical of you know what is happening in our society we don't allow our audiences a degree of  50:56  catharsis because our audiences are intimidated they don't want to say things lest they be called  51:01  racist or anti-transformation or whatever we have a responsibility in a society  51:08  that is in transition to call out our politicians to be the prophetic voices to speak on behalf  51:15  of those who do not necessarily have the resources or the language or the confidence to  51:23  say what it is that they believe we cannot be in a society timing sorry i'm preaching here but you know 55  51:29  percent of our population 55 of our population lives below the poverty line  51:35  they don't go to the theater because they don't have resources 40 of our people are unemployed  51:42  they are not going to be your first audiences to pay money to come and see your players 10 15  51:50  of us in our society and i include myself in that we earn 70 of the national income 40 percent of  51:58  those who have income have to make do with six to seven percent of national income the inequality in our country  52:04  is is is astronomical we are the most unequal society in the world  52:11  the level of gender-based violence in our country i mean you know again one of the most  52:17  patriarchal and societies in which the abuse of women and the abuse of  52:23  lgbti communities is is is just you know it's unspeakable how can we be  52:29  silent as artists if we are silent we are complicit we are complicit and so tell me for me  52:37  it's just the same consistency as in the same way as one was active as a playwright within  52:45  the apartheid era calling out the apartheid government and organizing artists  52:50  to claim their rights within that era so it is necessary for us to be calling  52:56  out those in power now and organizing our sector to be able to have a voice  53:02  that articulates interests and defends the interests of the arts and culture sector and to be  53:08  able to play a role that serves our society rather than serves any political party  53:17  uh in the beginning you spoke about the national arts council act that was also developed like around 1990  53:25  something in 608 years um there are so many wrong things that  53:32  are happening currently at the nac there's someone that was there interacting with  53:40  the the act and advise they understand what do you think needs to be done with the status of the  53:47  national arts council i'm sure you saw like for example when you engage with them  53:52  was asking a simple question on the website to write all the the council  54:01  names and biography yeah and for everyone that information is not there it's it's  54:08  it's really scary but what is your take in terms of the status of the national expenses and what do you think needs to be done  54:15  yeah so you know in terms of the vision for the national arts council of it being  54:20  this independent body that served the arts and that would be this buffer between the politicians and  54:27  government and the arts i think from quite early on in its formation it was  54:33  compromised and and so it saw itself because it was kind of  54:41  the the major the major player in terms of its funding was government so that there have been very few arts  54:49  council members and chairpersons who have challenged government who have stood up to government  54:55  again because councils are appointed by government and more particularly now recently since 2000  55:02  their chairpersons are appointed by the minister those arts councils are much more  55:08  aligned to the minister and the department of arts and culture than they are  55:13  to the arts and culture sector whom they are supposed to serve so you know from quite early on the arts  55:20  council lost its capacity for engaging with the broader kind of civil  55:27  society and for meeting with civil society and saying how can we serve your interests they  55:32  that also became and unfortunately this is the case with these arts councils that  55:38  they became conduits for individuals who serve on the council to access public funding  55:44  if not for themselves then for their organizations which we believe to be wrong and so  55:49  people have tended to use their positions in publicly funded institutions much  55:55  more for their own benefit than for the benefit of the institution and its role within  56:02  society and for the broader arts and culture sector and i think that that's true of not just this arts council but  56:08  previous arts councils as well and unfortunately it's a reflection of our society  56:14  with so many people who have gone into government have gone into any level of government any state funded  56:20  institution any state-owned enterprise their primary objective  56:25  appears to have been how do i enrich myself how do i get money out of this for me  56:32  and what it is that i do then to serve what it is that that  56:37  institution was set up to do and i think that that's kind of been a very unfortunate thing and so my my  56:45  my belief is that first of all this particular council i have a degree of sympathy for them in  56:52  that they were appointed in the middle of the pesb crisis and that's a reflection of the  56:58  minister that again i think is another reason why this minister should go it was such a stupid thing to do to he  57:05  could have extended the tenure of the previous board to the end of march of this year to allow that whole peasb  57:13  thing to happen and then the new council taken place from the first of april but he  57:19  placed them in an incredibly compromising position to have to deal with the fallout of the  57:25  previous sports decisions before they had even been inducted and so many of them were accused of having  57:31  conflicts of interest because although the previous council had determined that day that some of  57:36  them were beneficiaries they were now in a position of having to administer that and so there were real and perceived conflicts of interest all  57:43  the all really as a result of a really stupid decision by the minister of arts and culture  57:49  but that having happened and the arrogant ways in which this council has dealt with things and the  57:56  lack of transparency and so on i really think that this council um it's going to be very difficult  58:02  if not impossible for them to gain real credibility within the secular again so i think  58:08  that what needs to happen really in terms of moving forward there needs to be a new minister appointed a new deputy minister  58:14  there needs to be new management at a senior level in dsac being appointed and there needs  58:20  to be once those new members of dsac and a new minister are appointed  58:26  there needs to be a new council as well this council for me they should be fired  58:31  an administrator put in place and allowed for a period in which  58:36  the debacle of the psp funding is kind of resolved audits are happening and so on so that  58:41  when a new council comes into being they don't inherit you know what is what is a  58:48  yeah um a poisoned chalice but they are able to start afresh and that that council and the new  58:54  minister and the new leadership of the dsac meets with the leadership of organizations  59:02  that have emerged over the last 20 months and there are many we've never been so organized first 1994  59:08  as we are now and that they be again a meeting of these players so that  59:15  a new policy can emerge a new way of cooperating together kind of emerges  59:21  for the benefit of arts and culture and practitioners in our country  59:27  i wanted to have like an hour with you this was really really really helpful after my  59:33  last question i i remember you invited me to a debate  59:39  several years ago with uh the question that we needed to ask today i want to ask you must artists  59:46  align themselves with political parties [Laughter]  59:51  is that because you're aligned with the political party tommy  59:58  look um so at a personal level obviously i think that all artists should vote i think that  1:00:07  um every person who's a citizen of this country should be politically aware and when it  1:00:13  comes to voting for a party that they believe serves their particular interest  1:00:19  they need to engage and they need to vote for that party that they believe does so  1:00:24  um secondly i also believe that artists need to not be politically naive but  1:00:31  need to accept that political parties have influence over their lives through policy and through funding and the like and so  1:00:39  artists need to engage with political parties and help to shape  1:00:45  their arts and culture policies when it comes to organizations that represent  1:00:50  artists because those organizations represent artists who have various political  1:00:56  persuasions i don't believe that artist organizations should be aligned with any one political  1:01:02  party i think that arts organizations need to  1:01:07  need to represent their members rather than represent a political party to their  1:01:13  membership and i think that that's one of the failings of unions in the past question-aligned unions  1:01:19  that their priority has been to represent the anc and its interests to its members in the belief that by  1:01:25  doing so the anc will look after the interests of its members and it's moved as to whether that has  1:01:31  happened and so i think artist organizations have to be non-partisan  1:01:38  they need to be independent of any political party but they need to engage as many  1:01:43  political parties as they believe necessary in the interest of their members so their guiding point  1:01:50  is um what is in the best interests of our members and what is the most effective ways of  1:01:57  pursuing and defending and maintaining the interest of our members which parties do  1:02:02  we need to engage with who has influence you know do we engage with this one to engage with that one at a national level  1:02:08  at a provincial level at a local level because there are different parties that um  1:02:14  basically run things at different levels of government so we need to be strategic in the way that we approach  1:02:20  things we need to be politically non-partisan and yet we need to be incredibly  1:02:26  political in the sense that we understand that we operate within very real socioeconomic political  1:02:32  conditions and we need to be able to know how to engage with those conditions  1:02:37  in the in the while we are pursuing the interest of our members  1:02:44  remind your closing remark do you feel good today is still hope there is some  1:02:51  positivity out there in terms of our industry on your side and then you can give us  1:02:57  any closing remarks yeah you know you're asking this at a  1:03:03  very difficult time hey because covert 19 has just devastated our sector um  1:03:09  and and i think that you know particularly those of us involved in the performing arts and dance and theater in  1:03:15  particular has kind of been particularly heavy on the theater and dance sector because  1:03:20  there are other forms that can be sold and distributed through um  1:03:26  i suppose digital means like music and literature and even visual arts and the like  1:03:31  much more of a challenge to present plays in with great production values um  1:03:38  through online platforms so it's really affected our sector and it's asked quite  1:03:43  fundamental questions of theater for example in terms of its existential form you know  1:03:49  before when we used to feel threatened by other things taking away audiences like  1:03:56  radio or television or netflix it's because there's been a competition between theater  1:04:02  and um and these other things that people can spend more time  1:04:08  looking at in their in their free time whereas what covert 19 has done it's  1:04:13  basically attacked the economics of theater by closing theaters by having curfews so that theaters are  1:04:22  unable to have extended times when they are open to have the bar open to generate money through the bar to  1:04:28  subsidize theater audiences have been curtailed 50 people can go to the theater at the  1:04:35  moment which is ridiculous even in the 1300 seater we can only have 50 people because of some stupid person's  1:04:42  reasoning so so it's affected the economics of theater but also it's affected  1:04:48  our understanding of theater in terms of historically as you know tami when we went to university we were  1:04:53  taught that theater is the live encounter between performers and audience  1:04:58  and no performance is ever the same because every audience is different and every live encounter is different  1:05:05  so when we now put things onto a digital platform there is no audience there is no  1:05:11  interaction between those who are performing and a live encounter so the the very  1:05:17  um existential nature of theater has been questioned through covet as well  1:05:22  and then you know the very existential nature of theater has been threatened  1:05:27  by the number of people in our sector who have died who are dying as a consequence of covert  1:05:34  but also the number of people who are completely disillusioned because um  1:05:40  there is no work within our sector and government has shown just how marginalized our sector is by not coming  1:05:45  out in support of it and not understanding that our sector can maybe have some form of income  1:05:51  if they allowed theaters and spaces to be opened up a little bit more with nuance as opposed to this blanket ruling of  1:05:58  only 50 people so many people within the sector are thinking of leaving the sector or have  1:06:04  left the sector to go to other areas of work to generate some kind of income so  1:06:10  you know you're asking this question about optimism in a at a very critical  1:06:17  to time quite honest with you i think that on the one hand i'm i'm quite pessimistic because those  1:06:24  who make decisions about our lives don't understand the nature of what it is that we do  1:06:30  on the other hand i'm optimistic because there are so many organizations that  1:06:36  have come into being and i'm hoping that through us working together things like the artist charter thrilling things like  1:06:42  an artist summit by people coming together will be able to have a voice again that  1:06:48  will be one that can ensure that the arts are taken more seriously that policy and funding are becoming a  1:06:54  bit more aligned with what needs to happen to nurture and grow and celebrate the talent that we  1:07:01  have so in a way my final thing is something which i came across when i did honors  1:07:06  um in drama at uct was a quote from brett which he took from antonio gramsci and  1:07:12  that's a paradox which i think we dwell in the pessimism of the intellect  1:07:18  and the optimism of the will and that's the paradox for us as citizens as artists with our intellects  1:07:25  we're able to understand and analyze and see that wow things are really bad so as a  1:07:30  consequence we're quite pessimistic about the future about the now but the fact that we are alive and that  1:07:36  we are constantly struggling to make things better through organization through  1:07:42  raising funds through teaching and imparting skills and knowledge those are acts of optimism and so  1:07:49  you know that's the paradox that we dwell within intellectual pessimism and with our hearts we are optimistic  1:07:56  and we live and we continue to try to make a difference and that's that's that some days we are  1:08:01  more pessimistic than other days some days we're more optimistic than other days um but yeah at the moment that's kind of  1:08:08  the paradox in which in which we dwell i'm kind of hoping that in the not a distant future once  1:08:14  there's a degree of herd immunity when many people are vaccinated that will be able to  1:08:20  restart the theater again possibly not in the way that we've known it in the past but at least to begin to  1:08:27  go in a direction where things will begin to open up again  1:08:34  as well the youtube that the background info is so  1:08:41  valuable how can we be quiet as artists if we're  1:08:46  quiet we are complacent and we have more fun respect saying  1:08:52  let's make some noise so thank you for mike for this uh valuable uh information and i  1:08:58  said because we are doing this talk so that other people can know they understand where we are coming from  1:09:04  and where we are going we understand so it was very useful and you know i've been wanting to  1:09:10  have this one in one uh maybe we'll do another one around table but we will keep in charge  1:09:16  thank you very much from our tommy thank you very much for invitation  1:09:22  and and for doing this i really appreciate it thank you thank you thank you for everyone | Introducing Mike  Studying at tertiary level. Graduating from UCT with a BA Hons Drama.  Working at UCT Drama Dept as an associate Producer.  Serving in various leadership positions.  Working in anti-apartheid cultural organizations.  Serving as director of Community Arts Project.  Serving as project officer for COSAW (Congress of South African Writers).  Serving as general secretary of the National Arts Coalition. Serving in multiple leadership positions.  Serving under minister Ben Ngubane (First Arts and Culture Minister).  Working as special advisor for the arts to the first democratic government.  Serving during and through the transition.  Expressing gratitude for platforms to engage.  Engaging about the recent past.  Contextualising the transition period.  Connecting the thread to the unbanning of the ANC and other organisations.  Locating the transition in time.  Referring to the pre-transition period.  Referring to the release of political prisoners.  Referring to CODESA negotiations.  Surfacing the desire of the arts sector at the time.  Contextualising the artists’ voice pre-transition.  Organising as the arts and culture sector.  Elevating the needs of the sector to the national agenda. Self-organizing.  Prioritizing the arts sector. Surfacing the importance of the sector.  Elevating the needs of the sector alongside other socio-political needs.  Putting the sector on the national agenda.  Referencing arts organizations of the 80s. Recalling the 1980s. Recalling the states of emergency. Recalling the banning. Contextualising the ban as enabling political art. Connecting the ban to artivism. Strategizing creatively. Finding alternative forms of agency building. Using art to fill the gap left by banned organisations. Listing banned organisations. Using art as a shield for political expression. Using culture as a shield for political activity. Naming the Congress of SA Writers. Naming the Association of Community Arts Centres. Naming the Performing Arts Workers’ Equity. Naming the Film and Allied Workers’ Association.  Recalling the coming together of the organisations in 1989.  Launching the National Arts Initiative. Describing NAI as a year-long programme. Launching NAI in 1991. Using NAI to organise organisations.  Organising organisations. Organising to compile policy recommendations. Organising the post-Apartheid arts sector. Defining the post-apartheid cultural dispensation. Being the national secretary of the NAI. Recalling the role of Maishe Maponya. Remembering departed activists. Referring to the emergence of the National Arts Coalition. Assembling a national coalition of organisations. Defining a new understanding of the post-apartheid dispensation. Defining the future by organising. Amassing social power through organising. Being elected as the general-secretary of the NAC. Becoming the gen-sec just before the transition.  Recalling the government of national unity. Recalling the 10% for a seat rule that led to the unity government. Recalling the ANC’s majority win. Referencing NP and IFP seat acquisitions. Unpacking the distribution of votes. Referring to the ANC’s dominance. Describing the power share environment. Recalling the inheritance of the civil service. Inheriting a civil service from the apartheid era/government. Recalling the context. Defining the role of ministers in appointing advisors. Advising towards helping to set up new departments. Setting up new departments. Setting up new policies. Recalling Dr Ben Ngubane as the first minister of arts and culture. Recalling the passing of Dr Ngubane. Recalling his deputy as Winnie Mandela. Recalling the two legs of the department – science and technology, and arts and culture. Being one of four advisors to be called. Being oblivious of who Ngubane was. Receiving a call from Dr Ngubane. Being invited as an advisor. Crediting the profile of the Arts coalition. Referencing the influence of organising organisations under the NAC. Positioning. Being positioned as gen-sec leading to advising Dr Ngubane. Making noise in the media about arts and culture. Being taken seriously in a new dispensation. Taking a strong line as politically non-partisan. Being political activists. Aligning to political values over parties. Playing an influential role through the transition. Playing an influential role post-Apartheid. Being available to all as a non-partisan coalition. Being available to collaborate with any political parties.  Being invited to serve as an advisor. Working alongside other advisors. Working with Roger Johdeen. Working with multi-party-affiliated activists. Practising non-partisan activism. Working with the science and technology portfolio. Referencing the first DG of the department. Listing the other advisors. Being appointed to help develop policies. Developing policies for arts, culture, science and technology. Reporting to the steering committee of the NAC. Declaring the conflict of interest. Working with a party affiliation as a non-partisan representative. Requesting advise from the coalition. Receiving the go-ahead from the committee. Perceiving the invitation to advise as an opportunity. Influencing government. Advancing NAC policy proposals. Being taken seriously by government. Noticing the opportunity to influence national policy. Highlighting the importance of honouring the invitation. Being advised to participate. Being reminded of positionality as part of the National Arts Coalition. Developing a two-way relationship between the NAC and government. Influencing government as civil society. Being part of the senior political entity at that point.  Discussing policy formulation. Alluding to the existence of other organisations. Recognising multiple formations within the sector. Admonishing the minister about the influence of one organisation. Noticing the conflict of interest. Declaring the prospective conflict of interest. Recalling the ANC’s cultural desk. Recalling other formations. Setting up an independent arts and culture task group. 10 mins in.  Nominating an arts and culture task group. Soliciting proposals for a new arts and culture dispensation. Appointing the first arts and culture task group. Working with government. Tracing the paths of task group members. Noting members who assimilated into private and public sectors. Being compromised. Listing other artists. Contextualising the roles of other artists. Traveling the country. Organising submissions. Receiving proposals for policy. Assessing the nation. Gaining consensus. Lobbying artists to participate. Setting the agenda as a creative sector. Developing the ACTAG report. Drafting of the first White Paper. Detailing the transition process.  **Acknowledging that things went wrong.** Being appointed to advise a non-department. Informing about the dept of Education and Culture. Inheriting departments from apartheid. **Stepping into the void.** Informing about the setting up of a new department. Referring the merger of science and tech with arts and culture. Referring to the adopting of the white paper. Waiting for cabinet to adopt the white paper. Dating the adoption to August 1996. Referencing the concurrent local govt elections. Relating the IFP loss.Relating the condition of the IFP in 1996. Connecting Ngubane’s appointment to the IFP loss. Losing Ben Ngubane to the IFP redeployment. Alluding to the precarity in the Ministry. Relating the ascendancy of Lionel Mtshali. Being an advisor in a fluid context. Being responsive to rapid change. Adapting to newness. Being contracted to advise multiple ministers. Advising a department in flux. Non-knowing. Being in the dark. Working with new faces without warning. Being at the mercy of transitions. Knowing Mtshali’s politics but not the person. Bracing for change. Deciding to stay as an advisor. Prioritising the establishment of a National Arts Coalition. Discussing the legislation in the White Paper. Being party to drafting the first NAC Act. Drafting legislation. Relating the call for new appointees to the NAC. Identifying Mtshali’s responsibility to establish the NAC. Relating Mtshali’s lack of knowledge of the sector. Leading the leaders. Working with clueless deployees. Advising political appointees with other priorities. Elucidating the contradictions. Advising under Mtshali. Listening to appointment interviews. Listing the interviewers: Judge Albie Sachs, Njabulo Ndebele, Marius Frikus. Conducting public interviews. Shortlisting potential candidates. Submitting the shortlist to the Minister. Appointing the first NAC. Advising the minister in this process. Being asked to stick around. Deciding that “my work was done”. **Retreating back into civil society**. Beginning to write and produce.  Writing a publication called *The Cultural Weapon*. **Monitoring the implementation of policy.** Describing policy as visionary. Casting artists as the developers of the policies. Detailing the value chain from artists to ACTAG to the White Paper. Praising the emergent policy. Noticing the critical gap. Problematising the development of policy by one government, implemented by another. **Retreating back into civil society**. **Monitoring the implementation of policy.**  Identifying what went wrong. Listing what went wrong. Identifying the misaligned interests of those appointed. Lamenting the priorities of the new office bearers. Noticing the allegiance of the appointed to the higher ups in government. Identifying the council’s orientation not to the sector, but to the elites. Accusing the appointees of self-interest. Mourning the loss of commitment to the sector. Lamenting the lack of care for the priorities of the sector. Noticing a lack of commitment to: engaging the sector; working with the sector. Becoming skeptical. Noticing the receding of work done in the transition. Taking responsibility for the sector through ACTAG. Losing the gains made through ACTAG. Noticing the dissolution of power. De-organising (as the undoing of organisation). Becoming unorganised. Losing agency to the government. Allowing the government to govern. Accepting the power of the government. Bemoaning the arrogance of the government. Bemoaning the deployment of office bearers. Citing the loss of consolidated voices. Citing the loss of organised action. Losing the energy built up over the transition. Having the reins taken away.  Bemoaning the disbanding of the National Arts Coalition. Listing reasons for the disbanding. Delimiting the constitution. Informing that policy implementation was provincial jurisdiction. Denoting the confusion in the sector as result. Losing the need for a national structure. Making the mistake to think the fight was provincial. Disbanding the National Arts Coalition. Believing that policies were in place. Believing that those in power would have the sector in mind. Believing the work was done. Being hopeful. Deciding to focus on the provincial level. Establishing provincial arts councils. Focusing civil society attention on PACs.  Learning as a consequence. Formulating policy as a beginning. Making mistakes. Failing forward. Realising that policy formulation is only the beginning. Being short-sighted. Acceding the lack of foresight. Describing the desire that policy would lead to implementation. 18 mins  Having poor implementation of policy. Lacking in vision. Lacking skills in policy implementation. Implementing policy. Lacking capacity to implement policy. Identifying this lack as leading to failure. Failing to realise the policy. Lacking relevant personnel.  **Identifying big mistakes we make in the arts**. Giving the responsibility for policy to non-artists. Relinquishing responsibility. Relinquishing agency. Relinquishing power by relinquishing political will. Expecting to be accommodated. Lacking in self-organisation. Bypassing formulation and implementation of policy. Avoiding policy conversations. **Becoming aware at the point of crisis.** Averting our responsibilities as artists. Being absent when policy is formulated. Lacking structures to liaise with government.  **Identifying the key responsibility for artists: getting involved in arts and culture policy.**  Discussing motivation for getting involved with policy. 20:04  Running the Community Arts Project in Cape Town from the 80s. Describing the genesis of the CAP. Contextualising CAP as an after effect of 1976. Creating access to skills in the arts. Speaking back to Soweto. Realising the need for skills sharing. Creating space for the marginalised. Denoting the possibility of skills acquisition through the university. Lamenting the inaccessibility of university education. Alluding to the exclusion of many to get into universities. Lamenting the lack of resources to get into university. Highlighting apartheid’s exclusionary policies and practises. Discussing the keeping out of people of colour. Discussing the exclusion of people of colour. Using the CAP as a platform. Making room for the marginalised through the CAP. **Filling the gap through the CAP**. Creating a space for those lacking skills and resources. Making room for free education. Making room for the subaltern. Being a responsible intellectual in making space. Running the CAP for a few years. 21:10  Starting the popular theatre facilitator’s course. **Making theatre of the people, by the people and for the people.** Realising the need for policies to change. Noticing the changes happening in the country. Knowing that there was a need. Knowing the need to place community arts into national policies. Realising the likelihood of further marginalisation of the marginalised. Dismantling the inaccessible environment through policy change. Identifying policy as a means to create change. Making policies to ensure access to the marginalised. Accessing education. Accessing resources. Accessing skills. Accessing opportunities. Accessing platforms for the marginalised to practise their creativity. Becoming personally involved in making policy change occur. Noticing the need for change. Identifying policy as a conduit for change. Getting involved in policy-making. Organising the sector.  **Struggling to pay bills as artists. Struggling to pay school fees. Struggling to pay the rent. Realising why we struggle at a micro level. Creating macro policies that are conducive to supporting us. Realising that policy makers do not understand arts and culture. Lamenting the making of policies that are not commensurate with the experience of being an artist. Making policies that are not consistent with the needs of the sector. Becoming passionate about organisations. Surfacing the need to start organisations. Realising the need to form organisations. Forming organisations. Priming organisation as the only way to create a collective voice for the sector. Organising at a macro level. Organising organisation. Being able to present what we want as a sector. Organising the power of the sector. Addressing government as the sector. Working with government on implementation.**  **Identifying the problem. Noting the absence of representative member organisations. Highlighting the need for representative member organisations. Having gravitas to be able to engage with government. Representing sub-sectors. Organising sub-sectors. Presenting a united front as many sub-sectors. Making up the sector. Having to watch government sideline the sector.**  Lamenting the formulation of CCIFSA. Identifying CCIFSA as a government’s body. Distancing CCIFSA from the sector. Accusing government of using CCIFSA as their body. Bemoaning CCIFSA’s lack of credibility. Lamenting CCIFSA’s lack of sectoral advancements/involvement.  Identifying artist-formed organisations. Listing organisations: Im 4 the Arts; Theatre and Dance Alliance; South African Guild of Actors; ASSITEJ. Alluding to other organisations. Identifying organisations that represent artists’ interests. Organising to represent our own interests. Identifying these organisations as needing to be empowered. Representing the sector more effectively. Empowering the sector-started organisations.  **Formulating policy. Implementing Policy. Evaluating Policy. Amending Policy. 24:01**  Critiquing Minister Mthethwa. Writing about policy makers. Holding policy makers to account. Being alienated from government. Relating to government. Serving as an advisor to minster for two years. Serving for six months. Leaving advising. Believing govt exists for civil society. Empowering civil society. Being more active in civil society. Representing the sector through civil society. Addressing the absence of voices. Addressing the absence of organisations. Writing for cultural weapon. Writing for the Mail and Guardian. Writing columns in public papers. Taking up critical positions wrt government. Changing from sympathetic to critical. Losing sympathy with government. Losing faith and hope in government. Holding government to account. Upholding criticality. Becoming enemy number one. Holding government to account. Knowing when to step away. Creating critical distance. Monitoring government. Interrogating policy implementation. Feeling government was working poorly. Refusing to stay silent. Using agency to critique government. Being courageous. Moving with purpose. Calling out corruption. Dealing with failures in the NACoalition. Becoming a dissident/outcast. Upholding an ethical stance. Refusing co-optation. **Refusing solidarity without critique. Holding colleagues to account.** Raising issues in the Mail and Guardian. Staying independent of the organisations. Receiving insider information from anonymous sources. Being a journalist. Writing critically about the sector. Exposing corruption in the sector. Exposing corruption in government. Being an independent voice. Being outside, with a foothold. Maintaining critical distance from sectoral organisations and government. Being a safe space for the troubled. Receiving information from department reps. Receiving information from coalition reps. Exposing problematic issues. Being a voice to those reluctant to speak. Speaking up in the public domain. Avoiding capture to remain critical. Resisting complicity. Resisting being compromised. Taking on the role of critical commentator. Becoming a critical intellectual. Becoming a voice. Publicising critical opinions. Voicing the concerns of the sector in the absence of an organised voice. Holding space for the sector.  Suffering because of critique. Losing popularity. Standing your ground. Whistleblowing. Losing the faith of the department. Losing the faith of state institutions. Becoming a public enemy. Losing the faith of the governing party. Accepting the lot. Accepting the consequence of critique. Recognising cycles. Recognising patterns. Being present for rotating governments. Acclimating to new dispensations in government. Trying to work with the new people. Being responsible for the firing of an arts council. Influencing political decisions. Raising substantive issues in the M&G. Seeing real-world impact of activism. Being an activist. Holding people to account. Working with subsequent councils. Attempting to implement new policies. Working with multiple governments. Trusting different dispensations. Trying to make things work repeatedly. Being critical of the council. **Sustaining a critical posture.** Transgressing silence. Resisting conformity. Acknowledging the phases of change.  Expressing discontent about the current minister of A and C. Referring to appointment as incorrect. Being direct about opinions. Writing about the Minister in the Sunday Times. Commenting on the Minister’s appointment. Referring to Mthethwa’s role in Marikana. Contextualising discontent through Marikana. Highlighting Mthethwa’s responsibility in Marikana. Holding Mthethwa accountable for the slaughter at Marikana. Questioning the reasoning behind his appointment. Asking questions of government. Questioning the ruling party. Raising critical questions. Critiquing the nature of our democracy. Poking holes in the state of our democracy. Suggesting Mthethwa should be fired. Expressing discontent at Mthethwa being appointed. Refusing silence. Question Mthethwa’s appointment. Pointing out the work of the ministry. Revealing the contradiction in Mthethwa’s appointment. Asserting that the miners were exercising freedom of speech. Bemoaning Mthethwa’s appointment to the ministry administering freedom of speech. Highlighting the massacre by Mthethwa’s police. Questioning how such a minister is appointed. Questioning why he was appointed to A and C. Asserting discontent at Mthethwa’s appointment. Articulating discontent. Admitting to never meeting Mthethwa. Acknowledging he may be a nice guy. Problematising his position as a Minister. Lamenting his occupation of an influential position.  Writing in the Mail and Guardian. Writing in the Daily Maverick. Responding in the public domain. Responding to the Mboweni’s speech. Responding to the finance minister’s speech. Critiquing the budget speech. Questioning the notion that we need a new theatre. Questioning the need for a national ballet company. Ridiculing irresponsible ideas. Questioning the need for more theatres while five exist. Referring to the crisis in three of the five theatres. Referring to the shambolic department. Pointing out the ineptitudes of government. Referring to 26 structures that are mismanaged. Revealing the lack of capacity. Asserting the need to deal with arguments already presented. Referring to the minister’s response. Being attacked by the minister. Being ostracised. Being accused by the minister. Expressing no desire to advise the minister.  Identifying the trends of power-mongers. Alluding to the motives of the power-hungry. Alluding to them being driven by materialism. Expressing a lack of care for material values. Maintaining the right for free speech. Positioning self strategically. Being able to speak up. Maintaining critical distance. Expressing a lack of care for positions. Highlighting the importance of sustaining the sector. Recognising the incredible talent in SA. Creating conducive policy and funding conditions. Nurturing talent. Maturing talent. Celebrating talent. Questioning the difficulty of focusing on talent. Identifying role.  Being on the outside. Being part of civil society. Conscientising people. Educating people about the sector and policy. Raising critical awareness of the sector. Ensuring there is ethical leadership. Grooming sector leaders. Identifying talented contributors to the sector. Looking forward. Expressing discontent about Mthethwa. Advising his departure. 32:19  Advocating for the minister to be fired. Warning against apathy. Cautioning reticence. Acknowledging sectoral skepticism. Raising the window/adjustment period as an opportunity. Striking while the iron is hot. Suggesting the possibility of engaging a new minister/ministry. Engaging government. Seeing possibility in change. Noticing windows of opportunity. Engaging the minister of the sector. Presenting the sector’s perspective. Presenting an alternative vision to the current. Realising the loss of the past 7/8 years. Lamenting the lack of progress over the past decade. Highlighting the Minister’s lack of desire, capacity and political will to change the sector. Critiquing the minister’s methods of sector engagement. Critiquing institutional engagement. Critiquing ministerial advisory teams. Critiquing the dearth of direct sectoral engagement. Suggesting the Minister is comfortable with self-created CCIFSA. Critiquing the relationship between government and CCIFSA. Highlighting the need for organisations to have elected leadership. Advocating for artists electing their leaders. Advocating for non-government created organisations. Engaging organisations constituted by sector-elected leadership. Engaging artists. Being open to artists’ voices. Being receptive of artists’ suggestions.  Starting organisations. Running organisations. Organising artists. Facilitating the creation of sector-based organisations. Being complicit in the creation of organisations. Starting TADA (Theatre and Dance Alliance). Starting STAND (Sustaining Theatre and Dance).  Differentiating TADA and STAND. Being involved in the creation of both organisations. Working with teams. Clearing up confusion about the two organisations. Narrating the origin of STAND. Celebrating the first anniversary on 1 September. Working as a playwright. Existing as STAND for eleven months. Relating STAND’s history/origins. Poking fun at the interviewer. Teasing the interviewer. Collaborating with three companies staging plays. Writing and producing theatre. Naming two plays.[[1]](#footnote-1) Initiating new projects. Collaborating different theatre companies. Generating income from plays. Funding plays independently. Working with young(er) theatre practitioners. Creating opportunities for young(er) practitioners. Referring to lockdown. Referring to hard lockdown (level 5). Supporting artists through income loss. Taking on financial responsibility. Helping artists affected by income loss. Raising money from own database for the artists. Leveraging network. Highlighting the importance of building networks. Highlighting the importance of having an audience. Fundraising for creative teams during covid. Raising money for the creative team to have an income. Raising a substantial amount of money. Highlighting the needs of theatre practitioners. Understanding the challenges in the arts and culture sector. Supporting other artists' work. Supporting independence. Raising money from independent sources. (35:53)  Donating proceeds raised to artists. Thinking COVID would last 3 to 4 months. Realising COVID was not going away soon. Expecting to go back to normal. Experiencing lockdown for twenty months. Basing decisions on this experience. Organising colleagues in the sector. Naming Ismail Mahomed, Yvette Hardie and Gregory Maqoma. Suggesting a fundraising for the sector. Duplicating the model used on the productions. Raising funds for all artists in the sector. Raising money from independent sources. Preferring not to be a relief agency. Trying to provide funding for work. Preferring entrepreneurial ventures as opposed to welfare. Raising funds to capacitate artists to create work. Using raised funds as a source of capital for artists’ ventures. Creating income streams for artists during lockdown. Allowing artists to create work and earn an income. Affirming artists’ dignity. Affirming artists’ creativity. Creating STAND foundation through this need. Solving the problem of sectoral economic needs. Creating STAND as a private foundation. Comprising eight individuals. Connecting as individuals from within the sector. Coming together to build a bigger network. Organising influential professionals. Collaborating networks. Leveraging local networks. Leveraging international networks. Providing interesting ways to do work. Finding alternative ways of making money. Using our experience & networks to raise money. Initiating new projects. Engaging in a range of projects. Bringing people together as individuals and organizations. Leveraging experience to raise money for the sector. Initiating projects in the sector. Inspiring people in dance and theatre. Providing some form of income. Being creative in strategizing. Accepting the limitations. Pursuing as much impact as possible. Providing an income and a platform to as many as possible. Working outside the ambit of government. **Stepping in to fill a need.** Solidifying STAND as a creator of income opportunities for the sector.  Describing the fundraising process. Fundraising by approaching well-off sector professionals. Leaning on the resources of the capacitated. Approaching stand-up comedians. Approaching producers. Approaching committee members. Offering a patron fee. Asking R10 000 of patrons. Becoming a patron by donating. Using patron donations as seed capital. Leveraging the corporate sector to raise more funds. Obtaining funds from BASA (Business and Art South Africa). Obtaining funds from the Netherlands embassy. Building capitalised organisations. Generating funds to run programmes as STAND. Clarifying STAND as not a representative structure. Identifying that there are high-profile people in it. Highlighting that STAND is not the sector’s voice. Clarifying STAND as a private foundation. Clarifying STAND’s position as a project initiator.  Identifying the need for a representative organisation. Representing dance and theatre. Creating a member-led organisation. Electing a board for such an organisation. Highlighting the non-election of STAND. Deciding internally who the board will be. Alluding to inviting the interviewer. Teasing the interviewer. Being a provocateur.  Resurging the National Arts Coalition through TADA. Referring back to the late 80s. Bringing people together as individuals. Bringing organisation together. Highlighting the need for a representative voice. Identifying the need for a democratic structure. Electing the leadership of the structure. Creating a non-partisan structure. Acknowledging the political nature of TADA. Engaging in politics. Being a non-partisan structure. Refusing alignment to any political party. Working with all political parties. Working with parties serving TADA’s interests. Rejecting partisan alignment. Contextualising the conditions leading to TADA. Launching TADA as STAND. Being complicit in multiple organisations. Facilitating theatre and dance alliance. Facilitating the creation of TADA as STAND. Withdrawing from TADA as STAND. Narrating the creation of TADA from February to launch. Launching TADA at the end of March. Playing the driving role. Playing the secretariat role. Playing multiple roles. Seeing through the emergence of a steering committee. Taking a demotion to membership. Staying in the organisation. Encouraging and identifying new leadership to take over. Moving out of the way. Contributing to TADA as a member. Contributing to TADA as STAND. Representing different parts of the sector. Providing direction to TADA. Contributing to TADA as STAND. Assisting TADA to raise funds for the sector as STAND. Doing research for TADA as STAND. Developing artists’ charters for TADA as STAND. Being complicit in both organisations. Dealing with conflicts of interest?  Trying to identify new leadership to take over. Initiating a leadership training program. Developing a year-long programme. Doing weekly webinars. Teaching about cultural policy. Allowing new leadership to emerge. Developing the new leaders of the sector. Stepping back as experienced professionals. Making room for the next generations. Stepping back from leadership. Acknowledging the need to step away as senior members. Ensuring stable structures before stepping back. Encouraging capacity. Encouraging new leaders to take over the sector. **Retaining the institutional memory**. Understanding where policy comes from. Having the confidence and capacity to build and sustain new networks. Building new networks. Sustaining existing networks. Clarifying the vision of STAND. Clarifying to role of TADA. Defining personal agenda. Desiring to step down from TADA at the year mark. Electing the new committee. Allowing the necessary elected representatives to lead TADA. Creating and capacitating new organisations. Concentrating more on STAND. Avoiding overburdening self. Balancing responsibilities. Seeking people to take over STAND. Becoming a playwright. Doing what is necessary until you can do what you want. Sacrificing desires for sectoral good. Working in service of the sector. Creating space for intergenerational collaboration. Ensuring the retention of memory. Desiring to write novels. Teasing and poking fun. Joking around. Provoking laughter. Being informed about the arts and culture sector. Mentoring young artists. (42:30)  Writing controversial plays. Shouldering the consequences of actions. Speaking up. Speaking out. Accepting consequences. Raising controversial issues. Going to the essence of why we do arts. Referencing the lack of freedom of expression during apartheid. Exercising freedom of expression. Being free as artists. Being censored. Being banned. Having work banned. Banning of work. Being suppressed. Critiquing National Party government. Producing plays that challenge the government decisions. Being banned by the censorship board. Suffering by censorship. Being artivists through censor. Being banned from SABC radio. Critiquing through lyrics. Speaking truth to power and being suppressed. Having books and poetry banned. Struggling for new arts and culture policies. Highlighting the principle of freedom of expression. Stating that freedom of speech equals democracy. Centralising freedom of expression. Highlighting the fundamental nature of freedom of expression. Enshrining freedom of expression. Having freedom to exercise freedom of expression. Being funded by government. Emphasising the need for government funding. Being serious about being a democracy. Holding government to account. Arguing for government to fund despite critique. Arguing the need for government to fund art. Distinguishing the contradiction between democracy and tyranny. Defining freedom of expression in context. Advocating the need for the National Arts Council. Highlighting the National Arts Council as purposive to administering non-selective funding. Establishing independent agencies for administering funding. Creating arm’s length to government institutions.  Being unbiased. Expressing what we really think and feel. Overcoming fear. Reading various books. Exposing corruption through plays. Taking critical perspective. Articulating clearly the interests of the arts and culture sector. Serving the society. Expressing the need for discipline. Engaging with political parties. Helping to shape the arts and culture policies. Being independent of any political party as arts organization. Being informed about the politics. Understanding that we operate within real socio-economical conditions. Knowing how to engage with socio-economical conditions. Understanding theatre. Teaching and imparting knowledge.  Describing the prior funding of performing councils. Describing the direct funding to councils. Presenting plays. Appointing government deployed chairpersons to councils. Controlling councils. Limiting freedoms of expression. Censoring. Describing a true event. Referring to an incident at Artscape. Staging a drama play. Staging critical plays. Having the chair of the board ban a play. Resisting censorship. Practising artivism. Performing despite banning. Performing the play across the country. Garnering large acclaim with the play. Firing Johan Esterhuyzen consequently. Being punished for transgressing. Losing jobs. Losing employment for resistance. Realising the need for ensuring freedom of expression. Realising the need for an independent fund allocation body. Having sectoral participants in the body. Basing funding decisions on artistic merit. Refusing to administer funding based on political connection. Collapsing support of the government as a funding requisite. Learning the publicly funded institutions must elect chairs. Resisting ministerial appointments of chairpersons. Highlighting the success of these changes. Lamenting the changes of these laws. Ceding appointing powers to the minister. Having laws changed to favour government. Highlighting the culture laws amendment act. Pointing out that this is wrong. Identifying this as a cause for infighting in these institutions. Exposing the blocking of access to funds by the management. Pointing out political inconsistencies between instructions and actions. Contextualising this context through playwriting. Producing and disseminating knowledge through playwriting. Believing artists must contribute to social change. Critiquing lofty notions proffered by artists. Pointing out the distance between utterances and actions. Attempting to fill the gap. Attempting to speak truth to power through art. Claiming the right to be prophets in society. Pointing out the fear of free expression. Pointing out the contrast between revolutionary desire and the fear to act. Facing the fear to act. Braving the challenge. Being scared to lose livelihoods. Being scared of politicians. Being scared to express our thoughts. Fearing not accessing public funds. Fearing being marginalised by politicians. Fearing being marginalised by colleagues. Fearing being marginalised for fear of association. Fearing losing privileges. Fearing being ostracised. Fearing missing out on sectoral advancement.  Writing about a whistleblower. Memorialising Babitha Deokaran. Reading books by whistle blowers. Doing research as a playwright. Describing corruption whistle blowers. Highlighting the incredible consequences for whistle blowing. Referring to people who have lost jobs. Referring to people who have had trauma. Highlighting people who have been assassinated. Highlighting their status as ruling party officials. Highlighting intra-party killings in the ANC. Being aware of artists’ responsibility. Being aware of the possible consequences of writing about these issues. Raising issues through Green Man Flashing. Raising issues through Pay Back the Curry. Raising issues through Land Acts. Taking critical perspectives on what is happening in society. Warning of the danger of retreating from the public space as the public. Entering the contestation of ideas. Contesting ideas as artists. Practising public intellectualism. Using agency as artists. Cautioning the relinquishing of our place in the public space. Warning against those with pernicious interests. Cautioning the losing of our voices in the public space. Encouraging artists to occupy the space. Encouraging artists to challenge. Encouraging artists to push back. Encouraging artists to raise issues. Encouraging artists to be critical of their societies. Highlighting the need to provide the space for catharsis. Identifying artists as catalysts for public soul-purging (catharsis). Being responsible to resist the erasure of freedom of expression. Calling out politicians. Being the prophetic voices. Speaking on behalf of those without resources. Speaking up for those without the language. Speaking on behalf of those without the confidence to do so. Acknowledging preaching. Cautioning being in a complacent society.  Pointing out 55% of population live below poverty line. Identifying these people as lacking resources. Identifying these people as needing a voice. Identifying artists as responsible for speaking on their behalf. Pointing out 40% unemployment rate. Identifying the fact that these people cannot go to the theatre. Pointing out the 15% earn 70% of national income. Pointing out that 40% with income have to make do with 67% of national income. Pointing out the rampant inequalities. Highlighting that SA is the most unequal society in the world. Pointing out gender based violence statistics. Pointing out the patriarchal nature of SA society. Highlighting the abuse of women in SA. Highlighting the abuse of the LGBTQI community. Questioning how artists can be silent. **Questioning artists’ silence amidst these crises.** Pointing out the complicity of silence. Emphasizing our complicity as silent artists.  Being consistent from apartheid through democracy. Playwriting as an activist tool. Playwriting as an artivist tool. Playwriting as an intellectual tool. Organising artists to claim their rights. Highlighting the necessity to call out those in power now just like then. Identifying the importance of a sectoral voice. Articulating the needs of the sector. Defending the needs of the sector. Serving the society as opposed to any party.  Referring to the National Arts Council Act. Drafting the act. Advising the department. Discussing the status of the National Arts Council. Bemoaning the compromised vision of the NAC. Identifying early interference as causing current symptoms in the NAC. Pointing out the NAC’s reliance on government. Identifying the lack of challenges to government from the NAC. Identifying fear or complacence from the NAC. Referring to the tenuous relationship between councils and governments. Highlighting the minister’s appointing powers. Lamenting the lack of critical chairpersons. Identifying preferential alignment of councils to government as opposed to the sector. Identifying sectoral neglect. Identifying lack of sectoral alignment/engagement as the NAC problem. Identifying the internal problems of access to public funding. Highlighting the possibilities of self-enrichment in these councils. Highlighting the use of position to enable corruption. Noting officials’ focus on self enrichment at the institution’s expense. Highlighting that both arts council have experienced this corruption. Lamenting this as a reflection of our society. Identifying the primary objective of many as self-enrichment at public expense. Bemoaning the staffing of institutions with officials not invested in the visions of the institutions.  Sympathising with the current council. Relating the nature of their appointment. Contextualising their appoint mid-PESP crisis. Identifying this as a reflection of the minister. Noting this as a reason why this minister should go. Bemoaning the stupidity of the minister’s action. Identifying alternatives. Suggesting an extended tenure for the previous board. Justifying this with the need for PESP rollout. Arguing that the minister compromised the council. Understanding that the new council had to deal with the previous council’s fallout. Contextualising the objections to some appointments. Pointing out the allegations of conflicting interests. Pointing out the appointment of previous beneficiaries administering funds. Identifying conflicts of interest. Identifying the red flags. Tracing this crisis to the minister’s decision to appoint a new council. Moving beyond sympathy. Highlighting the council’s arrogance. Highlighting the lack of transparency. Doubting the current council’s ability to gain credibility.  Arguing for a new minister. Arguing for a new deputy minister. Arguing for new senior management at the Department. Arguing for a new council after the appointments. Arguing for current council to be fired. Suggesting an administrator be put in place. Advocating a period of auditing and cleaning. Warning against a new council inheriting the old messes. Advocating a fresh start for the new-new council.  Advising that the council should meet with the leadership of the sector organisations. Identifying current moment of organisation as opportune. Highlighting the relevance of organisation. Pointing out the nature of current organisation as significant. Comparing organisation to 1994. Advocating a meeting of these different players. Advocating new policy. Advocating new ways of cooperation. Advocating the benefits of the sector and practitioners.  Debating political alignment to parties. Teasing the interviewer.  Distinguishing personal politics. Advocating voting. Encouraging artists to vote. Advocating political awareness amongst all citizens. Suggesting artists should vote in alignment with their interests. Advocating democratic principles. Advocating engagement with party politics. Encouraging voting as a means to engage. Encouraging artists to avoid political naivety. Highlighting the influence of political parties over our lives. Encouraging artists to recognise the influence of parties on our lives. Encouraging artists to engage with political parties. Encouraging artists to help to shape their parties’ arts and culture policies.  Referring to organisations that represent artists. Highlighting the various political persuasions that constitute all organisations. Arguing against artist organisations aligning to political parties. Encouraging art organisations to represent their members. Distinguishing between this and representing parties to membership. Identifying the failings of past unions. Identifying the failure of COSATU. Pointing out that they presented the ANC to membership. Identifying COSATU’s failure. Advocating non-partisan independence for artist organisations. Advocating for artist organisations to engage political parties in member interests. Encouraging artist organisations to always be guided by member interests. Pursing member interests. Attaining member interests. Defending member interests. Identifying the parties to engage. Leveraging the influence of different parties. Engaging contextually at multiple levels. Strategizing as artist organisations to chart best courses. Approaching political parties wisely. Maintaining non-partisanship, but being political. Understanding our operational context in SA. Being able to engage with our real-world conditions. Pursuing the interests of members amidst the realities.  Being hopeful.  Identifying the difficulty posed by COVID-19. Highlighting the devastation of the arts sector. Focusing views on performing arts and dance. Identifying the difficulty with these. Problematising the nature of performance and dance. Identifying the current limitations of scaling these art forms. Relating the manoeuvrability of other mediums. Bemoaning the challenge of digital theatre. Lamenting the inability to capture production value digitally. Raising fundamental questions about theatre’s existential form. Questioning the possibility of presenting theatre outside liveness. Referring to previous threats to theatre’s audiences. Listing radio, television and streaming services as previous challenges to theatre. Pointing out the attractiveness of these other mediums. Identifying to personal attack on theatre by COVID-19. Alluding to the closure of theatres. Pointing out the effect of curfews on theatre. Relating the connection between curfews and revenue streams for bars in theatres. Highlighting the multiple effects of curfews on the whole sector. Connecting theatre bars to subsidizing the theatre’s value chain. Ridiculing the reduction of numbers in venues during COVID. Questioning the reasoning behind some restrictions. Pointing out inconsistencies in the rules. Identifying the economic effects on theatre  Identifying the existential understanding of theatre as a live encounter. Being challenged by COVID to redefine theatre. Changing how theatre is conceived of and experienced. Experimenting with the very ontology of theatre. Questioning the lack of an audience. Questioning the lack of liveness. Questioning the lack of interaction between bodies in space. Critiquing the very existential nature of theatre. Identifying death as a threat to the existence of the sector. Identifying the multiplicity of COVID impacts on the theatre sector. Identifying the presence of disillusioned artists because of a lack of work in the sector. Bemoaning government’s lack of support for the sector. Bemoaning government’s blindness to the impact on the sector. Identifying government’s lack of creative problem solving. Bemoaning the lack of nuance in government solutions. Relating the exodus of sector professionals. Identifying the critical moment in relation to optimism.  Identifying the nuances facing the sector. Acknowledging pessimism due to the ignorance of the powerful. Expressing optimism because of organising. Working together. Resurfacing the artists’ charter. Resurfacing the artists’ summit. Advocating community in the sector. Creating a voice (again). Developing one voice as the sector. Ensuring that the arts are taken more seriously. Ensuring policy and funding are becoming more aligned to sector needs.  Referring to a lesson learned doing drama at UCT. Quoting Brecht. Tracing the quote to Antonio Gramsci. Pointing out the paradox. Stating, “the pessimism of the intellect, and the optimism of the will.” Identifying this as the paradox facing the citizenry. Describing the intellect as able to analyse. Using intellect to become aware and critical. Connecting pessimism to realisations of the intellect. Identifying the fact of life and struggle as optimistic. Being alive. Struggling to make things better. Organising. Fundraising. Teaching. Imparting knowledge. Identifying these as optimistic. Identifying this as our dwelling paradox. Contrasting intellectual pessimism with optimistic will. Trying to make a difference. Acknowledging the oscillation between pessimism and optimism. Identifying this as the current paradox. Hoping for change. Hoping for mass vaccination. Hoping for herd immunity. Restarting the theatre again. Reimagining how we restart the theatre. Moving in a direction where things open up again.  Thanking the interviewer. |

1. Interview 2 Mike van Graan (<https://youtu.be/uf02SQiabdQ>)

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| Transcript | Codes |
| 1:22  Freek Robinson: So mike welcome and please introduce yourself. What are you doing these days?  Mike van Graan: Hello Freek thanks very much for  1:28  inviting me to do this. Um so I generally kind of go by the title as playwright,  1:34  but as you know, over the last year or so there's been very little playwriting happening certainly with regard to productions.  1:40  One of the things that I have been doing in more recent times is, um some of us within the sector directly  1:46  as a consequence of the impact that COVID 19 has had on the performing arts - uh we  1:52  basically came up with a a new foundation the Sustaining Theatre and Dance or STAND  1:57  Foundation. And I serve as the Coordinator of that. So that's essentially what I'm doing at the moment and obviously both with  2:03  regard to STAND and with regard to other kinds or forms of activism I'm also engaged with - something called  2:09  the Theatre and Dance Alliance: a new organization that we're bringing into being to have a a more substantial voice for  2:16  the dance and theater sector.  Freek Robinson: Okay I want you to actually tell us more about that in a moment  2:22  but first of, all give us a general picture of the status of the arts in South Africa at the moment  2:30  Mike van Graan: Yeah, well, um there's not over-much to say except that obviously COVID 19 has been pretty  2:35  devastating for the sector, generally, but particularly for the dance and theatre sector.  2:41  So, with regard to other forms like literature and music and film and the like, these  2:47  forms have been able to migrate to digital platforms a whole lot easier than  2:52  dance in theater and as we know the very definitions of dance and theatre have to do with it being a live  2:58  encounter between the performers on stage and the audiences. And because audiences  3:04  are deemed to be gatherings which are deemed to be the primary forms of the um spread of the coronavirus we've  3:11  not had theatres open, or festivals have been cancelled over the last year so that the major forms of income for  3:19  Dance and theater people have been quite substantially um affected and this has kind of led to  3:25  real um measures of desperation within the sector. So, suffice it to say that um the arts generally have been pretty  3:32  badly affected but dance and theater in particular because of the nature of these forms which cannot really migrate  3:38  to digital platforms all that easily have been particularly affected  Theater closures  3:44  okay and i understand some theaters had to close yeah so just in the last week or so and  3:51  the fugot theater has shut permanently it shut um just after the first lot  3:56  yeah after the first lockdown was announced um the few god theater in cape town and it shut for a period just to  4:03  initially it was just until you know things were in knockdown and and  4:09  and then there was a press release last week to say it's now been permanently shut and that's quite a devastating thing because the fever theater was  4:16  one of the primary producing theaters in our country um and a little theater called uh the courtyard  4:21  theater which is the old alexander barn theater in strand street cape town that also has now been shut permanently  4:28  and then this whole range of other theaters that although they remain open they are essentially shut in terms  4:33  of not been able to host productions or have audiences and that are larger than 100 people and  4:39  and 100 people do not make for financially viable theater productions so generally  4:46  theaters have been shut and and festivals which have also been the major source of income for many people  4:51  and a major source of producing and commissioning new work those simply have not happened over the last year  Impact of 300 million  4:57  would that 300 million have made any kind of impact  5:03  well the 300 million would certainly have made an impact in terms of people who have had nothing  5:08  so the 300 million rand was obviously also spread not just within dance in theater but also um across the  5:14  other art forms as well that the national arts council was responsible for some of the money had  5:20  also been allocated another batch of money has been allocated to the national forum and video fund because they took care  5:25  of filmmakers i mean they seem to have distributed that funding a lot more efficiently and effectively than the  5:32  national arts council has done so and then 300 billion would have made a difference 200 million of that would  5:38  have been to sustain jobs and 100 million rand was to create new jobs now i think that part of the problem  5:45  well there are number of problems attached to that the first is that obviously we're not talking about sustainable jobs in the  5:51  dance and theater sector because many people work in the informal space and many of them are independent contractors  5:57  you're looking at streams of income rather than or job opportunities rather than sustainable jobs where people are  6:03  employed on a full-time basis for any kind of length of time it was breaching finance in in a way  Breach of finance  6:11  well you know fri this is the interesting thing that people applied in october they got  6:17  contracts from the previous nac to say that they've been allocated funding but because the funding did not follow  6:23  directly once the contracts had been signed um many of the people who received these  6:29  letters arranged bridging finance in the hope that obviously that we can get the funding that the nac had committed to  6:36  them only in early um 2021 to receive new information from the nac to say well  6:42  actually the funding that they've been promised has been quite substantially cut which has placed many of these  6:47  organizations and individual producers in very precarious positions because they've invested  6:52  a lot of money either their own money or loans that they've taken in lieu of the promised funding and now  6:58  they are sitting with letters that are basically saying to them hey we're actually going to give you a substantially much less money  7:04  and and that has kind of been very very compromising i understand in some cases up to a cut of up to 70 or something  Funding cuts  7:10  like that that's right not in some cases in many cases i mean  7:16  the the numbers of people have had funding cut yeah most of them have been in excess of 50  7:21  percent but they have contracts for a different amount for a full amount  What happened  7:27  so many of them have received contracts so this is basically what happened the old national arts council  7:33  they as you were saying in the introduction i think there were about 613 applications that they decided they're  7:39  going to give money to they sent them contracts and people then responded by sending those contracts  7:44  back signed the new arts council that was appointed they took office in january of this year they say  7:50  that they came across another 700 applications that in terms of the adjudication process  7:57  were as eligible for that funding as the first 600 they then took it upon themselves to say  8:02  well in this case we're going to take that 300 million rand that was available and we're now going to spread it across  8:08  a hundred a thousand and three hundred applications as opposed to the initial 613 and that's where the crisis has  8:15  emerged that people who were promised money in october november last year have now had their funding quite  8:21  substantially reduced so basically for a huge blunder that has been made  8:26  by the arts council the artists are basically having to carry the can  8:32  and we just believe that that's completely and utterly wrong yeah so it's very difficult for  8:38  people now actually with a far less amount than what they anticipated to actually make  8:45  it through every day day by day yeah well so  8:50  so this is the one of the other things about the money that has been allocated to the sector is that they had to spend  8:56  the money by the 31st of march so um you have a situation now where in  9:02  fact we are coming to the end of march and very little of that money has been paid out in fact the nac  9:08  kind of announces almost on a daily basis this is how much money we've allocated and how many jobs we've  9:13  created and i think last week they were very proudly announcing that they've allocated about 57 million rand  9:18  and they've saved or supported so many like you know so many jobs um but i mean that 37  9:26  million is like less than 10 of the money that should have been paid out and even the arts council by its own  9:33  admission on radio was saying that to basically achieve the goal of  9:38  all of these payments being made by the end of march they would need to be paying out eight million rand a day and it's unclear  9:45  whether they as a body actually have the internal capacity both in terms of the administrative resources and the technical resources to  9:52  be able to do that so you know you've got this money that has been allocated to people to do  9:57  projects by the end of this financial year in terms of the public sector and how its financial year runs and yet the public sector body that's  10:04  supposed to be responsible for administering this simply is incompetent and does not have  10:10  the ability to manage the funding and again artists have been compromised  Corruption  10:15  do you believe there was corruption do i believe that there was corruption  10:21  so i think that um if you look at some of the um  10:27  some of the organizations that have been allocated funding it just doesn't make sense um as some  10:32  people have pointed out uh you know they've gone through the list of of of organizations that have been recipients of funding they've got  10:39  no track record um of engagement in the arts and yet they receive quite substantial  10:45  levels of funding um so whether these things had to do with  10:51  sharing competence or levels of corruption for me it's unclear  10:56  i don't know sufficient at this stage to be able to do that what i do know is that um according to sources within  11:03  the arts council itself the management of the arts council did not use  11:08  the people who are generally employed within the arts council and the other adjudicating panels to make decisions about who received  11:15  funding they brought in a whole bunch of new people to be paid also from a percentage of the  11:21  pa esp funding that they received to make these decisions so many people might not have known about  11:27  the processes of the nac as well as about the constituency about now whom they were adjudicating  11:32  so i think there could be a combination of sharing competence i do also know and  11:39  again as you said in your introduction um that you know there were certain amounts that were allocated per  11:45  job um as guidelines and rather than go through the merits of each application it would appear  11:52  that the adjudicating panels simply gave people money even in excess of what they requested  11:59  because they simply went with this guideline so people said we have 10 jobs for example and we need 25 000  12:04  per job and over three months and then people simply made a calculation and said yes 750 000 rand for you whereas what they  12:11  were asking for for a particular project might have been 300 000 right so a lot of the money um has also been  12:18  wastefully explained in that regard because um but more potentially because this is kind of how the nsc made  12:25  decisions which is just again a sign of sure incompetence well i understand 25 000 was the amount  Budgeting  12:32  that they used as a guideline to pay per job that's right yes  12:39  that was far more than what they could actually uh afford well again  12:46  you know this is what what they if you if you have a set amount of money 300  12:51  million rand and you have a number of applications then you as an adjudicating panel as the arts  12:59  council would say this is our budget limit these are the applications that we have let's look at the merits of the  13:04  application in the light of the amount of money that we have and those that qualify let's try to spread the money as we can  13:11  or if and and and choose the ones that either are making the the most impact  13:18  on you know employing the most people or whatever but let's come up with a way of doing it it doesn't seem as if that was done it  13:24  seemed as if they came up with a list of 613 projects and then  13:30  decided to allocate this 300 million ran to those projects and then a new council came  13:35  into being and said well actually there are more applications so you know it's it's it's just uh it's it's it's  13:43  very difficult for someone that uses logic to get their head around how this could have happened because one  13:49  would have imagined that with a competent management at the nac you would know what your budget limitations are and what you can or  13:55  can't do and you know it's not like the first time that they receive money they receive money on an annual basis  14:02  to allocate to arts and culture projects so simply use the same systems for goodness sake to make sure that you're not over  14:07  expanding but now there's a new council do you have trust in them that they could  New Arts Council  14:12  actually rectify this because they they certainly the problem now  14:17  yeah they sit with a problem and and they've inherited it and and one has a degree of sympathy for  14:23  them except that um the whole bunch of questions around this this this particular um arts council as well so one of the  14:30  big issues of contention is that one of the senior members of the arts council doctor c positoli  14:37  um you know was a recipient of funding under the old council and now he's sitting on the new council and he  14:43  is still the recipient of this funding personally i don't have an issue with that but what is unclear because i mean he  14:50  was he was a recipient of funding prior to being on the council what is unclear though is what amount of  14:56  money was he allocated for his particular agency allocated by the old council  15:02  um did his agency receive reduced funding after he was appointed  15:09  and did he participate in the decisions around the allocation that funding was even on the premises when those  15:16  decisions were being made as an arts council because the law the national house council act says  15:21  that they council members are not supposed to receive funding during their tenure secondly they're not supposed to take  15:27  part in the meetings around which their interests are being discussed and in fact they're not even allowed to be on the premises where  15:33  those meetings happen so that's kind of unclear and of course there are two or three people  15:39  who in terms of continuity are there from the old council and they're serving on the new council  15:45  so the question is surely if they were part of a body that was responsible  15:50  for what happened and for what this new council inherited why are they still there you know they  15:55  were party to this level of incompetence um but what i think most people have a real problem  16:02  with is the utter lack of empathy and the arrogance with which this council acted  16:08  when they basically announced that this is the new strategy they're going to adopt  16:13  there was no consultation with the art sector no consultation with the people who had received initial letters to say that they were  16:19  going to receive this amount of money they simply made this unilateral decision we've now got 1300 applications we're  16:25  going to do this and they very arrogantly when announcing this had a lawyer who said we know that we're going to go to court  16:31  but we don't care we're going to do this anyway because we think it's the fair way to go so the level of arrogance and the level  16:37  of the lack of empathy is what has got many people in the arts and culture sector to say  16:42  if you're there to serve us you've clearly shown that you have no interest really in how we operate you don't  16:49  understand how we operate leave we want to put a new body in place  16:54  again as you said in your introduction they fired the um or not fight they suspended the cfo and the ceo  17:00  a little bit like shifting the blade although it looks like you know they are to blame for the mess um because of their poor management um  17:08  and i think that people are basically saying sending an administration team let the treasury kind of send in a competent team into the nac  17:15  throw everyone out and let them just manage this process initially before trying to re-establish the nsc as  17:21  a credible body do you believe there was a fair process of actually considering the applications  Fair process  17:27  of people and on what basis were they then selected to receive contracts and the money  17:33  so um this i don't know sufficient um in terms of what happened  17:40  with the adjudication process although i've heard from people inside the nac  17:45  who were part of that that they began to raise issues um in january they sent a letter to the  17:51  minister to say we think that what is happening here is completely wrong that this is not how these applications  18:00  um should should be should be should be managed so they inform the minister in january of this year but the minister did not  18:06  respond he never responds um when he had a meeting with the art sector on  18:14  friday last week he actually conceded that they heard about this for the first time in january of last of this year um  18:21  and now it's become this crisis we took a kind of hands-off approach thinking this is an independent body that needs  18:26  to administer and manage this but now that it's a crisis now they have to basically get involved  18:33  so i do think that um there are levels of mismanagement and  18:39  there are high levels of incompetence and i think that there are high levels of  18:45  the management of of the nac simply not listening to people who had the skills and were  18:51  duplicating these things um to be able to to to do the right thing i think there was a kind of you know  18:57  we've got this money we need to do something about it we need to get it out we've got the short deadline um i get it that they're under  19:04  incredible pressure but that does not mean that they should have done things wrongly because of the impact that it  19:10  would have had and that it now has had do you get the impression that the  The minister  19:16  minister cares about the arts [Laughter]  19:21  this minister is is ignorant he is um you know he should first of all  19:28  he should never have been appointed in the first place for him to be a minister in charge of the police who committed the american massacre  19:34  you know yesterday we celebrated human rights day that commemorates the shortfall massacre  19:39  um a memory that is supposed to say to us we should never have repeated this thing and here's the minister  19:45  responsible for the marikana massacre who then gets appointed to manage the arts and culture sector i  19:50  mean you know in a real democracy that would never have happened but this guy has been here for the last seven  19:56  years and he has been nothing but incompetent arrogant and in this particular  20:02  situation again hands off i mean the fact that he for example tweeted in january of this year  20:09  that theater is alive and well you know after a year of the kinds of things i've just been speaking to you about  20:15  shows the level of ignorance and of how out of touch with the art sector this particular person is you should not be there  20:23  you should go as quickly as possible um because of the occupation of the  20:28  national arts council offices by some of the artists who've been there now for 21 days for it 21 days they've been asking for eight  20:35  questions to be answered they have not received the responses they want and they continue to sleep  20:41  inside the nac offices basically requesting simple answers to two to eight questions  20:48  the minister called a meeting uh two sundays ago with these folk and said i'd like to meet you at the market  20:54  theater they declined to go because they thought this was a strategy to get them out of the nac offices  21:00  they had the meeting anyway as an online meeting and he simply did not pitch and his  21:06  acting director general said that it's because he had other business to attend to so here's a minister who  21:11  calls a meeting with the art sector and then does not pitch up for his own meeting so he eventually arrives at a meeting a  21:17  week later on friday where he does this pathetic little introduction and then has this lame  21:23  excuse about him having a very bad connection so he's going to switch off his audio on his video and he'll just communicate with  21:29  people through audio you know why this guy is still there is is just beyond all of us and the calls  21:37  for him to be fired for him to be resigned i think it's just going to just swell even more so in answer to  21:43  your question absolutely not he has no empathy no understanding um for the sector at all and he should  21:49  go and the new council they should go as  21:54  well in fact i just said yesterday that one of the people who was on the former council who has  22:00  continued on to the new council and was one of the primary people to be  22:06  defending what the council has done she has resigned i'm not i haven't had that confirmed yet um but  22:11  it looks like they are resignations in fact since the new council has been appointed  22:17  it would appear that there are at least two or three resignations that have occurred in the last couple of months and  22:24  the chairperson that the minister appointed is no longer the chairperson i mean in  22:30  terms of the law the minister now appoints the chairperson of all publicly funded institutions  22:36  something that should never have happened um those of us who were lobbing for new arts and culture policies after  22:41  1994 said this must never happen because that will allow a contribute of political influence into  22:46  these public funding bodies that are there supposed to be supposedly to protect freedom of expression  22:52  as soon as politician appoints the people who have primary political authority  22:58  within those institutions they can execute their political agenda within those institutions and we learn  23:04  from the apartheid here that that's how these things happened um but the but the law was changed in  23:09  the early 2000s and the minister has this right so he appointed a new chairperson for the new arts  23:14  council but that person has had no profile in this particular saga in  23:19  fact it's been other people like dr sibo setoli and princess lamini who have been the primary the acting champers and  23:26  who have had the primary profiles here so you know in terms of just this arts  23:31  council that he appointed at the end of last year that took office in january of this year it's already  23:36  crumbling so he may as well you know fire them all and start the whole process afresh and as he fires them you should leave as  23:43  well but how to get out of this mess now first of all those people who have  Getting out of this mess  23:48  contracts uh can obviously claim that they must be paid as agreed  23:54  uh but they're not going to be paid that so how do you get out of this well that's that's exactly right um so  24:02  um there are a number of court cases that are taking place at the moment or people who have joined forces um and  24:09  weber vensel is basically acting on behalf of a few artists  24:14  taking the nac to court and making sure that the contracts which these artists have received um will be  24:20  on it and the nac at the last meeting in fact that was held with the minister um on friday they were basically saying  24:28  almost to the artists who are going to court you know if you go to court you're basically delaying this process  24:34  and then uh people who are desperate for money are going to not get money so again  24:39  shifting the responsibility for the mess to the artists as opposed to taking responsibility and saying we messed up  24:46  our blunder we need to make it right by finding money so apparently what has happened over  24:52  this last long weekend the minister has been trying to find money elsewhere he's written to the 26 public entities that  24:59  are under his watch as it were and um ask that they find money to make available to the dac  25:06  possibly to make up some of the shortfall at least first of april is not that far away in terms of the new financial year starting  25:13  um you know money from that particular from the new financial year can be  25:19  appropriated for um for for some of the decisions with regard to those who haven't received  25:24  funding yet no reason why they cannot be receiving money from the first of april as opposed to the money that was made available  25:30  till the end of march my view the money that was allocated to the 613 applications in november of last  25:38  year that should be paid out finish in class then look at the new applications in terms of money that can be saved from  25:45  elsewhere and new money is they can be raised and they prepared from the 1st of april that would be my view the best way to go  25:51  from here but with regard to the arts council treasury not the department of arts and culture  25:57  because they're completely useless treasury to sending a team of administrators into the nac  26:03  to manage this particular process from here forth and then to set up a new arts council with a new  26:09  ministry in place um from later on this year you told us at the beginning of this interview  Sustaining Theatre Dance Foundation  26:16  that you started a new initiative did you receive money from the council for the new  26:22  initiative no and we do not accept we wouldn't accept money from the council we  26:27  wouldn't even approach them we wouldn't approach government either certainly not national government so this initiative the sustaining theater  26:34  and dance foundation um it has a whole bunch of people with high credibility within the sector  26:39  people like gregory mccomber who's the um um artistic director of the yani  26:44  dance theater um who is the ceo of the word fierce um ismail muhammad who who's the  26:51  director of the center for creative arts yvette hardy international president of acetate and  26:56  so on so highly credible people individuals with great networks and profiles within the  27:02  dance and theatre sector have come together to say very clearly government is not going to be supporting the sector  27:08  and rather than bemoan our fate let us come together and find ways of helping to make the sector sustainable  27:15  not just now during the covert 19 pandemic but beyond because dancing theater are always going to be in need of some levels of support  27:22  so through our particular networks we've been able to raise money we've identified a whole bunch of individual  27:27  patrons got them to make contributions of 10 000 rent each have gone to the netherlands embassy got  27:33  funding from them from business in all south africa and from other sources as well and with various partners they've been able to  27:40  host a whole bunch of projects and initiate various kind of activities that have just  27:45  been about at this point making people within the sector feel like someone cares and there are things that  27:51  they can do and things to stimulate them and some forms of income that they can derive  27:56  through participation in these events so that's the kind of thing that we are doing right now with this private sector  28:02  foundation not with the membership just private so that we have the agility to be able to respond to issues  28:08  as they arise and also to have the independence to raise money from wherever we want to be able to allocate it as we wish  Theatre and Dance Alliance  28:16  obviously you have a crisis on your hands at the moment but even with all the plans that you are  28:21  trying to put together it might be that it will not be sustainable beyond say another year or  28:27  two look absolutely we have no doubt that  28:32  um the kind of interventions that we as stan can make are minuscule  28:37  in terms relative to the needs within the sector the needs within the sector require  28:43  massive government kind of responses and um so so this is why what we're also  28:49  doing as a stand foundation and we've helped to initiate something called the theater and dance alliance which is a representative  28:55  umbrella body comprising existing organizations within the sector like the south african guild of actors  29:01  assitage and a whole bunch of other dance and theater companies and festivals and individuals and the like  29:07  to say this is actually how we want the dancing theater sector to look in the future so  29:12  um we are wanting to make an impact on policy for example so freya the issue is not that there is no money  29:18  in the dancing theatre sector or no money within the department of arts and culture the department of sport arts  29:23  and culture has a budget of close to five billion rand arts and culture receives three or four  29:30  times more money than what sports does within the arts and culture and sports budget  29:36  is about four billion rand available for arts and culture the problem is how that money is allocated  29:42  there are five theaters in our country the state theater pack-offs playhouse the market theater and  29:48  artscape that between them receive 300 million rand in one year  29:54  you know besides the capital budget that is made available to them as well now we just think that that's an  30:00  inappropriate way of spending money imagine if you had 30 companies of  30:06  dance and theater makers of 12 people each around the country every province has at least one of those  30:12  a dance in the theater company you'd be employing 360 people and they each got a subsidy of three and a half  30:17  million rand a year there would be a 105 minute rant a third of the amount of money spent on  30:22  infrastructure at the moment and you'd actually be employing dancing theater makers that is not part of the department of  30:29  arts and culture's region that's not how they spend money they spend money on infrastructure so part of what we are trying to do through  30:36  the work that we do as the stan foundation the theater and dance alliance and other kind of formations is to change policies to impact on  30:42  policy because we have to be changing macro policy in order for the dance and theater sector to become more sustainable  30:49  at the moment what our government does is simply fund infrastructure that they've inherited from the past  30:54  without considering whether it's appropriate or not and then we have this infrastructure funded mainly in  31:00  some of the more resourced provinces and cities while some of the countries less resource provinces limpopo malanga  31:07  northwest north northern cape simply do not have publicly funded infrastructures on the national budget  31:13  it's completely out of sync with what this government is supposed to be doing in terms of making resources available  31:20  to the poorest of poor in our country simply does not live up to its own policies so we are trying to basically  31:26  change that one would imagine that this is the time now for the government and yourself as  National Arts Council  31:31  you already doing but for for government in particular to actually look way ahead and perhaps have a white paper  31:38  or something to say this is our plan for the future how we can sustain the arts and  31:44  actually get people to go back to theaters and so forth  31:49  you know we drafted a white paper i was part of helping to draft a white paper in  31:54  1996 the white paper in arts culture and heritage and that became the framework  31:59  for a post-apartheid kind of cultural dispensation and out of that actually came the national arts council  32:05  and the idea about an arts council was that as opposed to money being sent directly from government to particular  32:10  institutions everyone would now be able to access public funding from an independent arms linked body the  32:17  arts council with our politicians having a say in how that money was allocated that was the theory behind it it's  32:24  become completely compromised since then but anyway that's what happened then this particular minister came into  32:31  power what um 2014 after the last after the election two two elections ago  32:37  he's been there for seven years it took him six years the whole of his first tenure plus  32:42  another year and a half of his second tenure to revise that white paper in arts and culture i  32:48  mean it's it's it's pathetic it goes to this man's complete and utter lack of leadership and incompetence  32:54  could take five and a half years to review a white paper when it took people two  32:59  years to basically draft a new white paper post 1994 so um and even the  33:06  current white paper that we have does not speak to the conditions as we now experience them so what we as the uh  33:14  sustaining theater and dance um uh foundation have done is we've come up with a vision  33:19  a discussion document on a vision for the future of dance and theater in our country that's very clear very practical spells  33:25  out clearly who does what in terms of what government has to do what the private sector does what we as the arts and culture sector  33:32  have to do as well and we are looking to engage with government in order to have this vision kind of panel beated  33:39  and implemented we're not saying it's the only one that must be implemented but this is the basis upon which we want  33:44  to end into dialogue with government and this is why we are forming an organization like the theater and dance  33:50  alliance so that it is not just a private foundation but a much broader representative structure  33:55  within dance and theater that has the membership the mandate and the strength to be able to say  34:00  these are the things we want to engage with us let's work together to implement these things the problem with government is that they  34:07  don't understand that they need to be working with the sector for them it's like they are governments they must do they  34:14  must implement and they simply do not have the competence to be able to do so they'll get so many more kudos if they simply work with the  34:21  sector in implementing policies and creating the environment in which the sector can get on and do  34:27  the work that they know they can do um and so this is why we also think that this minister should go  34:33  so that a new person who comes in can be engaged with and create the  34:38  political space in which a new vision for the dancing in the sector can be implemented  Best case scenario  34:45  best case scenario looking into the future when do you think we'll get to that stage again where we as art lovers can go to  34:51  theaters and uh actually enjoy a wonderful evening  34:57  gee i wish it were sooner rather than later so first of all i think that the idea  35:04  of simply saying that theaters can only have um you know 100 people inside them  35:12  is ridiculous it doesn't take account of the size of the theater um you know we go to restaurants now and  35:18  people sit much in much closer proximity than they would in a theater space where social distancing could be implemented  35:24  we go to the mall where people are existing crowds of why theaters should be particularly um you know  35:32  focused upon in terms of the possible spread of the virus is is beyond me um so i think that there  35:39  needs to be much greater nuance with regard to how these social  35:44  distancing protocols need to be implemented with you go to theaters you've got a space like artscape that has a theater  35:50  that can accommodate 1400 people so to say you can only have 100 people inside them is ridiculous you know  35:57  so i think that what needs to happen and this is beginning to happen within the theater and dance sector they people  36:02  are beginning to come up with these are the kinds of protocols that need to be considered to open up theaters more sustainably and  36:10  cognizant of culminating protocols so i think that it will begin to happen um and already i  36:16  mean i was at the theater on saturday night the corporate theater there were 70 people in the theater  36:22  we were have been entertained by alan committee a stand-up comedian and we were suitably socially distanced  36:27  um but i think that you know audiences are going to take a while to come back to this people are desperate to go to the  36:33  theater but are they also elements of we don't want to go into a space unless we know that you know social distancing protocols are  36:39  being observed and i think this is why the sector is getting its act together to try to make these proposals to what they should be  36:47  so that government can feel it's safe to open and announce that it's safe to open theaters provided that they  36:53  abide by these particular protocols right thank you go well thank you very much | Introducing self as a playwright. Being known as a playwright. Acknowledging the lack of opportunities to write. Being stopped by COVID-19. Collaborating with colleagues in the sector. Starting a new foundation. Founding the STAND Foundation. Being the co-ordinator of STAND. Sustaining Theatre and Dance. Being involved in STAND. Being involved in other forms of activism. Being an activist. Being a theatre artist and an activist. Being involved in the Theatre and Dance Alliance. Founding TADA. Bringing TADA into being. Creating a more substantial sectoral voice.  Expanding on TADA and STAND. Contextualising the contemporary arts in SA.  Expressing apprehension. Acknowledging the impact of COVID-19. Being devastated by COVID-19. Focusing on dance and theatre. Distinguishing dance and theatre from other arts. Distinguishing literature, film and music. Acknowledging the migration to digital platforms. Separating strictly live mediums. Distinguishing ephemeral from non-ephemeral arts. Migrating to digital platforms. Referencing the ease of migration in other arts. Surfacing the difficulty of migration in theatre and dance. Distinguishing liveness as fundamental. Illustrating the double impact on live arts. Highlighting the presence of performers on stage. Highlighting the presence of live audiences. Highlighting ephemerality. Gatherings as encounters. Gatherings as illegal. Gatherings as transgressive. Referencing COVID-19 restrictions. Contextualising restriction impacts. Highlighting adverse impacts on the sector. Noting the danger of diminished audiences. Acknowledging the risk of COVID. Being unable to make work for a year. Losing major forms of sectoral income. Being affected by COVID and the restrictions. Being unable to “work from home”. Being outside the purview of essential workers. Being seen as frivolous. Being neglected as a sector. Surfacing desperations in the sector. Becoming desperate as an artist. Losing hope as an artist. Losing income as an artist. Informing of the negative effects on the sector. Surfacing the particular layered impact on dance and theatre. Highlighting the inability for live art to migrate to digital. Raising awareness about the sector’s plight. Adapting policies to changing conditions. Having substantial voices in the theatre sector. Redefining theatre. Understanding artists' challenges. Creating alternative spaces for theatre. Understanding the economics.  Discussing theatres that closed down.  Referring to the Fugard theatre’s closure. Referring to theatre closing permanently. Shutting down after the first lock down. Surviving through multiple lockdowns. Narrating the desire to stay open. Informing of the necessity for permanent closure. Locating the theatre in Cape Town. Buckling under the undue pressures. Trying to keep theatres alive. Lamenting the permanent closure of the Fugard. Noting the Fugard as a producing theatre. Producing theatres. Producing theatre as space. Referring to the closure of more theatres in Cape Town. Referring to the closure of the Alexander Bar theatre. Shutting theatres down permanently. Referring to temporarily shut theatres. Surfacing the dire nature of the sector. Being unable to host productions. Being unable to host audiences. Having to cap audience numbers. Working at a loss due to diminished audiences. Sacrificing livelihoods to keep work alive. Sustaining the sector at personal cost. Requiring government support. Highlighting the incongruency between revenue and diminished audiences. Losing money. Highlighting festivals as a main source of income. Producing for festivals. Staging shows in festivals. Losing out on festivals due to restrictions. Losing festival revenue streams.  Answering to the squandered R300 million  Acknowledging potential impact of the funds. Highlighting the needs of the impoverished. Suggesting the funds could have helped. Informing of the spread of the funding. Surfacing the allocation to other art forms. Acknowledging the NACouncil’s responsibilities to the sector. Informing about the NFVF’s funding. Acknowledging NFVF’s comparatively better funding allocation. Comparing NAC to NFVF wrt funding rollout. Praising NFVF for efficiency and effectiveness in rollout. Acknowledging the potential impact of the funds. Using funds to sustain public sector jobs. Using funds to create new jobs. Highlighting the 2/3 vs 1/3 split. Surfacing that R200 million was to sustain jobs. Surfacing that R100 million was to create jobs. Identifying problems with the fund intentions. Revealing that these were not sustainable jobs. Highlighting informal practitioners. Highlighting independent contractors. Working in the informal sector. Working as an independent contractor. Surviving on funding. Relying on funding income. Highlighting the lack of sustainable jobs. Surviving through projects. Employing artists full time. Expressing the needs of artists. Distributing resources fairly. Managing funding well.  Discussing bridging finance.  Delineating the difference. Asking questions. Knowing about NACouncil processes. Contextualising the funding process. Applying for funding in October. Receiving contracts for funding. Exposing the lack of payments of funds. Surfacing the problem. Receiving letters of awarded funding. Arranging bridging finance hoping for funding. Incurring debt waiting for funding. Going into debt for allocated funding. Waiting for funding. Working without funding. Becoming indebted waiting for funding. Anticipating NAC funding that never came. Receiving news of substantial funding cuts. Placing organisations in dire straits. Being placed in precarious positions. Manoeuvring through substantial funding cuts. Being crippled by funding cuts[[2]](#footnote-2). Working on fractional budgets. Supplementing projects with personal finances. Taking loans to cover losses. Taking loans to cover shortfalls. Taking loans to service erstwhile debts. Having to accept the failure of governance. Being failed by government. Being compromised.  Having awarded funding cut by 70%.  Highlighting the excessive cuts. Highlighting the pervasive effect. Identifying the widespread nature of the cuts.  Detailing the rollout. Referring to the process. Informing about 613 successful applications. Informing about NAC’s decision to award these funds. Signing contracts for awarded funds. Sending contracts back to the NAC. Discussing appointment of the new arts council. Discussing the firing of the old arts council. Dealing with pitfalls between firing and hiring. Suffering as the sector. Working with the new council. Informing of the new council’s discovery of 700 qualifying applications. Questioning how eligibility is defined. Describing the new council’s decision to spread the money thin. Having the funds spread across a wider selection. Spreading the funding across 1300 applications. Identifying these irregularities as the problem’s emergence. Being promised money. Having the promised revoked. Receiving a fraction of the awarded promised funds. Placing the blame at the arts council. Highlighting the cost on artists. Absorbing the loss as the sector. Being punished for government’s blunders. Having to carry the burden. Stating this as wrong.  Working with fractions of promised funds. Working with diminished budgets. Making it through daily. Surviving on a pittance. Living in precarity. Lacking regulatory boards.  Identifying the sectoral effects of the funds. Having to spend the funds by 31 March. Being pressured to comply amidst government inconsistency. Dealing with incompetent governance. Surfacing the problem. Highlighting the council’s failure to pay funds on time. Being compromised by council’s failure. Losing time waiting for funds to be paid. Informing about NAC’s announcements. Announcing the progress of fund allocations. Informing that little of the money had been paid up to present. Approaching the end of March. Problematising endo of project date. Critiquing the NAC. Criticising the NAC. Receiving announcements from the NAC. Criticising NAC’s posture as benevolent. Informing that only R37 million had been spent to date. Informing that 90% of funds were yet to be paid. Referencing NAC’s admission of failure. Identifying true value of funds still unpaid. Suggesting the need to allocate R8 million daily. Doubting NAC’s internal capacity to deliver. Highlighting the administrative and technical shortfalls. Problematising the situation. Expecting artists to do projects in a set period. Failing to award the promised funds. Rescinding on signed contracts. Allocating funds to more organisations. Failing to rollout funding on time. Affecting the sector adversely. Straining the sector with irregular procedures. Surfacing the incompetence of the NAC. Highlighting that NAC is a public-sector body. Highlighting the responsibility of fund administration. Exposing the failures of the NAC. Exposing inability to manage funding. Acknowledging that artists have been compromised. (10:15)  Determining the perspective on corruption  Repeating the question. Pondering response. Pausing before speaking. Surfacing funding allocations. Questioning the selection process. Critiquing the selections. Countering the NAC’s choices. Referring to sectoral commentary. Reading the lists of recipients. Commenting on the nature of recipients. Questioning some of the recipients’ merits. Questioning recipients without track records. Surfacing the importance of a track record. Having a sectoral footprint. Bring inherently public as artists. Lacking engagements in the arts. Receiving substantial funding despite absent records. Acceding non-clarity between incompetence and corruption. Selecting words carefully. Acknowledging lack of evidence for corruption. Acknowledging lack of knowledge about the situation. **Being influenced. Being influential. Being uncertain.** Knowing of external adjudicators. Receiving advice from internal voices in NAC. Discovering the use of non-NAC adjudicators. Questioning the composition of adjudicators. Exposing flouted processes. Exposing usurped protocols. Exposing misapplications of NAC policies. Exposing the extra cost of external adjudication. Exposing misuse of the funding for adjudication. Bemoaning the payment of adjudicators with PESP funds. Surfacing the importance of funding processes. Questioning the ethics of this process. Being critical. Suggesting evidence of incompetence. Revealing excess allocations. Exposing the allocation of funds in excess to project requests. Ridiculing lack of rigorous selection methods. Questioning selection methodology. Revealing over-calculations. Revealing wasteful allocations. Contextualising these as signs of incompetence.  Being asked about the figures used per job.  Asserting the figures. Expressing frustration. Making an example. Referencing the R300 million. Referencing the number of applications. Aligning expectations to budgetary limits. Making internal decisions. Tapering expectations based on limitations. Determining the merits of applications. Aligning merits to criteria. Selecting the qualifying applicants. Spreading the money adequately. Choosing recipients with greatest impact. Employing the most people. Suggesting alternative selection methods. Suggesting it is a job for the sector. Taking responsibility. Highlighting the seeming lack of merit-based selections. Asserting a list was compiled of 613 projects. Highlighting the decision to allocate funds to them. Highlighting the entrance of the new council. Referencing the increased number of applications. Repeating story. Sticking to known facts. Expressing consternation. Trying to understand rationale. Rationalising NAC methods. Being confounded. Expressing difficulty of understanding. Questioning illogical actions. Questioning NAC decision-making. Expressing discontent. Highlighting NAC’s experience with funding allocation. Questioning NAC’s incompetence. Calling for use of proven methods. Advocating proven methods. Admonishing overspending.  Questioning trust of new council.  Acknowledging the new council’s predicament. Acknowledging the problem faced by the new council. Sympathising with the new council. Acknowledging inherited problems. Expressing sectoral concerns about personnel in the new council. Questioning the composition of the new council. Raising contentious issues. Contending the appointment of Sipho Sithole. Revealing Sipho Sithole’s receipt of similar funds under old council. Raising the conflict of interest. Contending the ethics of Sithole’s appointment. Expressing concern about how councils are appointed. Expressing no personal contention. Clarifying non-issue. Clarifying receipt of funding prior to appointment. Questioning the amount of money allocated. Raising unclear matters. Questioning Sithole’s involvement in decisions to reallocate funds as a recipient under old council. Revealing that Sithole was to receive funds from the same cohort. Revealing conflicts of interest as recipient and allocator. Surfacing the law. Quoting the NAC Act. Highlighting clauses from the act. Arguing with evidence. Highlighting preclusion of council from receipt while appointed. Highlighting preclusion of members from certain meetings. Highlighting preclusion of presence. Listing clauses from the act complicating Sithole’s appointment. Referencing a few others serving from old council. Questioning retention of some from old council. Arguing for consistency. Referencing the failure of old council. Raising complicity of these members. Question why they still sit on council. Raising critical questions. Raising main issue. Bemoaning lack of empathy from new council. Bemoaning arrogance of new council. Highlighting lack of consultation from new council. Highlighting new council’s lack of engagement. Bemoaning lack of consultations with recipients. Bemoaning lack of consultation with the sector. Questioning unilateral decision making. Charging council of arrogance. Expressing frustration at council’s posture. Bemoaning the council’s use of lawyers against sector. Highlighting lawyer’s arrogance. Referencing lawyer’s bullish presentation to the sector. Highlighting lack of care from NAC. Resurfacing arrogance and lack of empathy. Identifying these shortcomings as sectoral frustrations. Surfacing sectoral desire for new council to be replaced. Surfacing sectoral discontent. Representing sectoral voices. Referencing suspensions of CFO and COO. Shifting blame. (17:00)  Advising an administrative team. Desiring intervention from treasury. Advocating financial personnel. Advocating wholesale changes. Advocating reconfiguration of the NAC. Advocating a mending period. Advocating the re-establishment of the NAC. Establishing the NAC as a credible body.  Considering the applications on merit. Considering the basis of allocated funds.  Admitting lack of insight to adjudication. Hearing from insiders. Hearing of raised issues in the NAC. Referencing a letter sent internally to the minister. Highlighting the contents of the letter. Highlighting the internal discontent within NAC. Highlighting internal protestations to management. Informing of letter sent in January 2021. Revealing that minister didn’t respond. Being ignored by government. Being ignored as agency workers. Highlighting that the minister never responds. Referencing a recent meeting with the minister. Relating the minister’s concession. Learning the minister heard about the crisis in January. Revealing the minister’s hands off approach. Exposing minister’s lack of will to address the problem. Exposing the ignored opportunities to act. Asserting current action as reactive. Having to respond because of crisis. Suggesting there are levels of mismanagement. Arguing there are high levels of incompetence. Suggesting high levels of ignorance. Lamenting NAC’s lack of engagement with proven methods. Doing the right thing. Advocating ethical action. Suspecting a rushed series of actions. Suspecting oversights. Suspecting lack of forethought. Acknowledging incredible pressures. Contending this as an excuse for incompetence. Weighing the impact of the incompetence. Highlighting the lost potential impact. Bemoaning the potential impact of the funds.  Considering whether the minister cares about the arts.  Laughing. **Labelling minister ignorant. Arguing that he shouldn’t have been appointed. Referring to Marikana. Contextualising minister’s role in charge of the police. Surfacing the massacre of Marikana.** Contextualising the previous day as Human Rights Day. Juxtaposing the Marikana and Sharpeville massacres. Lamenting the repetition of history. Charging the minister for his role. Accusing the minister of complicity. Refuting the legitimacy of the minister. Refusing to forget history. Holding the minister accountable. Advocating taking of responsibility. Questioning the reasoning behind his appointment. Questioning the lack of consequence from the massacre. Wondering why he was appointed in the first place. Questioning the status of SA democracy. Arguing this would not happen in a real democracy. Being appointed to arts and culture after the massacre. Exposing the lie of SA democracy. Setting aside his previous flaws. Contextualising minister’s tenure. Highlighting his tenure of seven years. Accusing the minister of incompetence. Charging the minister with being arrogant. Accusing the minister of being hands-off. (20:05)  Referring to minister’s claims of a booming theatre sector. Revealing the ignorance in context of the true status. Exposing minister’s fantastical thinking. Exposing the void between minister and sector. Exposing the limits of the minister’s thinking. Surfacing minister’s ignorant tweets. Expressing discontent. Arguing that minister is out of touch. Highlighting the minister’s lack of engagement. Arguing for minister to be removed. Arguing the minister should not be in ministry. Raising the Occupation by Abahlali Base NAC. Referencing the protest by occupation at the NAC. Revealing the ongoing occupation. Chronicling the protest at 21 days. Revealing that the protest has been on for 21 days. Highlighting the protestors’ request for answers from NAC. Highlighting eight unanswered questions in the protest. Highlighting the lack of response from the NAC. Highlighting that the protestors sleep in the NAC offices. Resisting by occupying. Risking life and livelihoods. Requesting simple answers. Being ignored as artivists. Referencing a meeting called by the minister two weeks prior. Revealing the minister’s desire to meet the protestors at the market theatre. Revealing the protestor’s decision to decline. Declining the offer fearing it as a strategy to disrupt the occupation. Declining the minister’s meeting offer. Resisting the minister’s supposed tactics of engagement. Fearing the minister’s track record with protests. Revealing the meeting took place online. Revealing the minister’s absence from the meeting. Being stood up by the minister. Hearing that minister was busy. Dealing with acting directors general. Exposing the ironies. Bemoaning a minister dumping a meeting he called. Exposing the minister’s lack of care for the sector. Revealing that the minister “arrived” a week later. Referencing minister’s inadequate presentation. Asserting minister’s address as pathetic. Accusing minister of making lame excuses about connection. Expressing frustration. Expressing discontent. Distrusting minister’s excuses. Revealing minister switching off video. Revealing minister’s audio only engagement. Surfacing minister’s disrespect. Expressing befuddlement. Laughing. Being perplexed about why minister is still in office. Mocking minister’s tenure. Being confused as to why the president doesn’t fire the minister. Suggesting that calls for his firing will rise. Distrusting the minister. Having no faith in the minister. Clarifying position of discontent with minister. Bemoaning lack of empathy. Bemoaning lack of understand. Repeating that minister should go.  Clarifying position on the new council.  Arguing that new council should go. Advocating wholesale changes. Recalling a prior conversation. Referencing a former council member. Referring to council member who stayed from old council. Revealing member’s defence of old council. Revealing the extent of the incompetence. Identifying this member as an advocate for the old council. Hearing of this member’s resignation. Admitting lack of confirmation. Suggesting possibility of more resignations. Revealing several resignations from new council. Exposing new council resignations. Revealing the minister’s chairperson no longer appointed. Acknowledging the law. Highlighting the minister’s duty to appoint a chairperson. Appointing chairpersons of all publicly funded institutions. Asserting that this should never have happened. **Arguing against this ministerial power. Arguing for institutionally-elected chairpersons. Referring to transition times. Referring to lobbying for new policy. Lobbying for an arts and culture policy. Arguing against this ministerial oversight. Cautioning against this is a conduit for political influence. Advocating for reduced ministerial powers in these bodies. Surfacing the responsibility to protect freedom of expression. Avoiding political appointments. Warning against too much political power. Arguing for the protection of freedom of expression.**  Highlighting the danger of political appointments. Revealing the pernicious effects of political influence in public institutions. Warning against assigning politicians too much power. Warning against political hegemonies in public institutions. Learning from apartheid of the nature of political influence. Repeating the mistakes of apartheid. Referencing the changed law in early 2000s. Highlighting the minister’s appointing rights. Highlighting the minister’s appointment of new chair. Highlighting appointees lack of profile in this matter. Referring to other council members with profiles. Surfacing the importance of a track record. Speaking to the crumbling nature of the new council. Revealing the multiple crises. Advising the council be fired. Advising that the process should be restarted. Advising minister to leave after firing council.  Getting out of the mess.  Agreeing with interviewer. Asserting the 613 should pursue original contracts. Revealing a number of ongoing court cases. Revealing collaborative cases. Mentioning Weber Wentzel as representing some of these. Taking the NAC to court. Ensuring contracts are upheld. Holding the NAC to original contracts. Taking legal action against publicly funded institutions. Referring to an NAC meeting with the minister. Referring to the artists being accused of delaying processes. Being gaslit for seeking restitution. Being emotionally blackmailed by the minister. Revealing shifting of blame to the artists. Lamenting lack of responsibility taking. Advocating the acknowledgement of mess-ups. Advocating for these institutions to take accountability. Revealing that minister seeking more funds. Referring to minister’s requests to other publicly funded institutions. Highlighting the 26 public entities under the minister’s watch. Highlighting minister’s request. Requesting these institutions to reroute money to the DAC. Trying to make up for the shortfall. Reminding that 1 April is not far away. Highlighting the beginning of new financial year. Suggesting money to be allocated from new financial year. Dealing with the shortfall. Advising use of incoming funds. Advising these funds for those awaiting funding. Asserting the lac of adequate reasons for the delays. Advising money allocated to the 613 to be paid out. Advising the additional applications be serviced with other funds. Advising ethical solution. Suggesting the honouring of signed contracts. Advising new money to be allocated to the remaining 700 new applications. Suggesting that treasury should intervene. Sidelining DAC for being completely useless. Advocating for treasury to send a team of administrators. Advising that this team should manage the process moving forward. Suggesting this could allow for new council/minister.  Starting a new initiative.  Refusing to seek government funding. Clarifying lack of intent to attain government funds. Displaying elitism. Revealing privilege. Resisting money from NAC. Asserting pessimism in relation to the council. Highlighting the refusal to approach national government.  **Highlighting STAND. Sustaining Theatre and Dance Foundation.** **Choosing skilful artists. Referring to high-credibility members. Referring to Gregory Maqoma. Highlighting Maqoma as Artistic Director of VDT. Referring to Saartjie Botha. Highlighting Botha as Woordfees CEO. Referring to Ismail Mohamed. Highlighting Mohamed as Director of CCA. Referring to Yvette Hardie. Highlighting Hardie as international ASSITEJ president. Repeating their credibility. Referencing networks and profiles. (27:01) Coming together to admit government’s inability. Taking responsibility for reconfiguring the sector. Owning our fate as a sector. Choosing action over bemoaning the sector’s fate. Deciding to come together. Organising amongst peers. Helping to make the sector sustainable. Sustaining the sector beyond the pandemic. Acknowledging the sector will always need support.**  Working in a sector that needs constant support. Dreaming up new ways of responding to crises. Rectifying problems as a team. Changing and sharing roles. Upskilling. Listening to skilled artists. Working well under pressure. Appointing competent people. Releasing incompetent people. Being open to change. Starting from ground level. Acting on behalf of the artists. Accepting responsibility. Identifying advantages and disadvantages in the arts and culture sector. Supporting the arts and culture sector independently as artists. Identifying artists who can make financial contributions. Hosting many projects. Participating in various projects. Responding to issues as they arise. Raising money to sustain the sector. Knowing budget limits. Knowing funding opportunities. Being financially disciplined. Leaning on networks of influential artists. Identifying patrons. Convincing patrons to invest 10k each. Raising funds through individual patronage. Approaching the Netherlands embassy. Being creative in funds raising. Approaching Business and Arts South Africa. Approaching private and public institutions. Identifying other sources as well. Thinking creatively about possibilities. Partnering to host projects. Hosting various project types. Initiating various types of activities. Making practitioners feel seen. Validating practitioners. Capacitating practitioners. Filling the gaps. Standing in the gaps. Taking ownership of sector problems. Making the invisible visible. Stimulating practitioners amidst the pandemic. Providing alternative revenue streams for practitioners. Generating income opportunities for practitioners. Summing these up as STAND activities. Positioning STAND as a private sector foundation. Clarifying that STAND has no membership. Asserting STAND’s agility to respond to sectoral issues. Maintaining independence to raise funds from any sources. Being able to allocate funds by self-discretion. Delimiting STAND as a private entity.  Dealing with the crisis. Planning for change. Sustaining this work for a long period.  Acknowledging limitations. Acknowledging the limits of STAND’s reach. Acknowledging the miniscule nature of STAND’s interventions. Acknowledging the cast needs of the sector. Asserting the need for mass government responses to sectoral needs. Mentioning more STAND initiatives. **Initiating the Theatre and Dance Alliance. Initiating TADA as STAND. Representing sectoral policy advocacy. Representing existing sectoral organisations. Housing the South African Guild of Actors. Housing ASSITEJ. Housing multiple dance and theatre companies. Housing individuals and festivals. Collaborating on a vision for the sector’s future. Impacting policy through TADA. Elucidating the actual issue affecting the sector. Refuting claims of a lack of money in the sector. Surfacing DSAC’s budget of almost R5 billion. Clarifying the extent of difference between sports and culture funding. Highlighting that art and culture receives 3x more. Highlighting the R4 billion available for arts and culture. Asserting that the problem is allocation methods. Identifying five state-funded theatres in SA. Naming the State Theatre. Naming PACOFS. Naming the Playhouse. Naming the Market Theatre. Naming the Artscape Theatre. Highlighting the budget shared between these – R300 million a year. Highlighting the additional capital budget allocated these theatres. Arguing this is an inappropriate way of spending money. Making an example. Imagining thirty dance and theatre companies. Employing around 12 people a year in these companies. Placing a company in each province. Surfacing that this would create employment for 360 jobs a year. Suggesting a subsidy of R3.5 million a year. Highlighting this would be a third of current infrastructure budget. Employing dance and theatre makers. Lamenting that this is not central to department’s vision. Bemoaning the massive expenditure on infrastructure. Desiring to fill this gap as STAND. Advocating policy changes through TADA. Impacting on policy. Arguing the need to change macro policy.** Advocating macro policy changes to sustain the sector. Highlighting that government funds inherited infrastructure. Exposing the lack of consideration. Questioning the appropriateness of this method. Highlighting that funding is funnelled to resourced metropoles. Highlighting lack of infrastructure in less-resourced provinces. Naming Limpopo. Naming Mpumalanga. Naming North-West. Naming Northern Cape. Highlighting the lack of any infrastructure in these provinces. Questioning the lack of publicly funded infrastructure in these provinces. Exposing the discord. Comparing government’s mandate and its actions. Highlighting government’s responsibilities. Making resources available to the poorest in SA. Exposing that government fails to embody own policies. Engaging the government. Spending money on infrastructure. Spending money on theatre and dance companies. Implementing your vision. Persisting through hard times. Trying to change this as TADA and STAND.  Identifying this time to forecast the future. Sustaining the arts. Drafting a White Paper.  Expressing agreement. Referencing drafting of the white paper during the transition. Helping to draft the white paper in 1996. Highlighting this as the white paper on artts, culture and heritage. **Developing a framework for the post-Apartheid dispensation. Highlighting this process as birthing the NACouncil. Elucidating the idea behind the NACouncil. Detailing the function of the NACouncil. Distributing sectoral funds through NACouncil. Highlighting the arm’s length principle. Allowing everyone to access public funding. Clarifying the NACouncil as an independent arm’s length body. Avoiding political interference. Elaborating this as the theory behind it. Arguing that the NACouncil has become compromised since then. Recalling the process and its intentions.**  Referring to the current minister. Referencing Mthethwa’s appointment in 2014. Placing Mthethwa’s appointment on a timeline. Referencing the two elections cycle Mthethwa has been minister. Revealing that it’s taken six years to revise the white paper. Arguing the minister’s performance is pathetic. Surfacing various incompetencies. Surfacing the minister’s lack of leadership. Being critical of the minister. Questioning the minister has taken to review. Contrasting this to the two yeas taken to compile. Highlighting the gaps in the current white paper. Exposing lack of consideration for practitioners. Exposing disconnect between current white paper and actual experience. Coming up with a vision as STAND. Developing a discussion document for a vision. Envisioning the future of dance and theatre in SA. Arguing that STAND’s vision is clear. Arguing that STAND’s vision is practical. Delineating the roles of different stakeholders. Delineating the role of government. Delineating the role of the private sector. Delineating the role of the sector participants. Advocating for engagement with government. Shaping the vision in collaboration. Suggesting this vision as an option. Using the vision as a basis for entering discussion with government. Forming TADA to engage with government. Broadening the conversation beyond STAND. Engaging through a broader representative sectoral structure. Capacitating TADA with membership, mandate and strength. Advocating sectoral desires through TADA. Demanding government’s engagement with TADA. Advocating collaboration to chart a way forward.  Raising the problem with government. Identifying a lack of understanding. Critiquing government’s lack of collaboration with the sector. Highlighting government’s authoritative posturing. Critiquing government’s deafness to sectoral voices. Positing that government lacks competence to implement. Arguing that it would serve government to collaborate. Advocating that government should work with the sector. Collaborating to implement policies. Collaborating to create a conducive environment for the sector. Allowing the sector to do the work. Suggesting this as another reason for firing Mthethwa. Advocating for a new minister. Advocating for a minister that can be engaged with. Creating a new political space. Developing a new Theatre and Dance policy. Implementing the new vision with a new minister.  Forecasting opening of theatres.  Desiring openings to be soon. Problematising the idea capping theatre numbers. Ridiculing the regulations on limited numbers. Revealing the arbitrary numbers’ neglect of theatre sizes. Highlighting how restaurants were open to capacity. Contrasting proximity of diners versus theatre audiences. Highlighting the closer proximity in dining out. Advocating the implementation of social distancing in theatres. Highlighting crowded malls. Questioning why theatre has been regulated so harshly. Critiquing government measures in the crisis. Advocating nuance in regulation of movement. Suggesting collaborative efforts to have nuanced regulations. Identifying Artscape’s 1400-seater. Questioning the regulation of 100 people in a 1400-seater. Revealing the regulation’s pernicious effects on the sector. Revealing how government is suppressing the sector unreasonably. Ridiculing government’s authoritarianism sans discussion. Advocating and acknowledging change from within the sector. Advocating alternative protocols arising from the sector. Suggesting the sector can contribute. Suggesting that opening theatres is possible. Recalling attending a theatre recently. Referring to Kalk Bay theatre. Revealing the audience of 70 people. Recalling the production itself by Alan Committee. Watching stand-up comedy. Suggesting there was suitable social distancing. Cautioning that it may take time to fill up spaces again. Highlighting audiences’ hesitation to be in public. Surfacing social anxieties pursuant from the pandemic. Highlighting audiences’ desperation to watch theatre. Contrasting desperation with health and safety concerns. Advocating the observance of social distancing protocols. Suggesting this as an impetus for the sector organising. Advocating for the sector to make these proposals. Advocating for the sector to advise government on shifting regulations. Amending regulations in collaboration. Suggesting theatres need to approach government. Allaying government’s concerns through evidence. Abiding by the protocols. Respecting the prevalence of a pandemic. Advocating nuanced, collaborative problem solving.  Thanking Mike  Thanking the interviewer. |

1. Interview 3 Mike van Graan (<https://youtu.be/60kCaoCil24>)

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| Transcript | Codes |
| 0:03  Reporter: Last month the Market Theatre  0:06  issued a statement announcing the  0:08  conclusion of the disciplinary hearing  0:10  process instituted against five staff  0:14  members earlier this year. According to  0:16  the statement of four staff members CEO Ismail  0:19  Mohammad, CFO Christy McDonald Brand and  0:22  Communications Manager Zama Buthelezi and  0:25  Senior Publicist Lusanda Zokufa were  0:28  found not guilty at the disciplinary  0:30  hearing process chaired by independent  0:32  and labor experts. While following this  0:35  and the challenges facing the  0:37  institution the president of the African  0:39  cultural policy Network and  0:41  award-winning playwright Mike van Graan  0:44  penned a piece titled “Market Theatre yet  0:46  another victim of state capture.” Mike  0:49  joins us now from our Sea Point studios in  0:51  a series of interviews as we try and get  0:53  to the bottom of what really happened at  0:55  the Market Theatre. A very good morning  0:57  to you Mike. Thank you so much for making  0:59  the time to come on the show today. Now  1:01  as someone who's been in the theatre  1:02  space for as many years as you have,  1:05  given what we currently know about state  1:08  Capture, where do you think it all went  1:10  wrong or started to go wrong for the  1:12  Market Theatre?  Mike van Graan: I think that that's a  1:17  very good question, because in the early  1:20  90s when we were lobbying for new arts  1:22  and culture policies for this country  1:24  the principle of arm's length was very  1:28  was very profound one. And we had learned  1:31  from the apartheid era where what  1:33  happened was that the National Party  1:35  government appointed the boards of  1:37  publicly funded institutions and also  1:39  appointed the chairpersons of those  1:42  Boards. And because those chairpersons  1:45  were directly accountable to politicians  1:47  they had power which, you know, other  1:50  members of the board did not have, and  1:51  they were able to exert authority within  1:53  those institutions, which otherwise would  1:56  not have been the case. And, I think that  1:58  what also happened with an organization  2:00  like CAPAB, at the time - the Cape  2:02  Performing Arts Board, the drama  2:04  department staged a play that was  2:06  critical of the apartheid government and  2:08  the chairperson of that board basically  2:10  banned the play.  2:12  And based on that experience we said  2:14  that you know in a post-apartheid, more  2:17  democratic dispensation the government  2:20  should appoint these boards  2:21  independently and the boards should  2:23  really elect their chair persons so  2:25  that the chairperson is accountable to  2:27  the board of the institution rather than  2:29  to a politician. And that was the case  2:31  for the first part of the early 90s and  2:34  until about 2000 when the law was  2:36  Changed. And now the minister basically  2:39  appoints the board and the chairpersons  2:41  of his boards as well as each of these  2:44  publicly funded institutions having to  2:45  declare that they are agencies of the  2:49  Department of Arts and Culture. So, the  2:51  principle of freedom of expression and  2:53  the independence of these organizations  2:55  has to a large extent kind of been  2:57  Compromised. So, that's really where it all  2:59  began  3:00  let speak about the role of the minister  3:04  not in Tara or what you think Israel  3:06  could be and perhaps maybe some of the  3:09  biggest contributors to the downfall of  3:12  the institutions I know you mentioned  3:14  you know who board should be accountable  3:17  to and how they should be brought into  3:19  these spaces but just quickly expand on  3:22  asan and particularly the role of the  3:24  minister so now we come to the more  3:29  recently defined understanding of state  3:31  capture where essentially publicly  3:33  funding publicly funded institutions are  3:36  in a way captured by individuals who  3:39  have more their self interest at heart  3:40  than the broader interest that these  3:43  institutions are supposed to serve so  3:45  what happened was there prior to the  3:48  appointment of the currency his mo  3:50  Mohammed Annabella Burton was the CEO of  3:53  the market theory and she came into  3:55  conflict with the then chairperson of  3:58  the council who had been appointed by  4:00  the minister of Arts and Culture Natyam  4:03  tetra and she had basically tried to put  4:06  a stop to him corruptly and prudently  4:09  using the resources of the market  4:11  theatre to hire cars for example for his  4:14  own personal business and then he would  4:16  basically assign the costs to the market  4:19  theatre and as a result of her standing  4:22  in his way of accessing  4:25  the public resources he basically  4:27  maneuvered her out and she together with  4:30  other folk and written to the minister  4:33  prior to the reappointment of the board  4:35  in April last year and said please make  4:37  sure that the people that he appoint to  4:39  the port are not compromised in any way  4:41  and the current CEO and the CFO had also  4:45  written to the minister to say you know  4:47  this guy had wanted to assign himself a  4:50  100,000 bonus as the chairperson of the  4:54  board and his fellow council members to  4:55  receive 75,000 and they basically  4:58  stopped us and said this was not  5:00  consistent for the public finance  5:02  management Act and Treasury regulations  5:04  which they were responsible for the  5:06  minister went ahead and agree appointed  5:08  the previous board anyway and  5:09  reappointed the council chairperson and  5:12  so in the council chambers and came back  5:14  into powers where he then tried to make  5:17  sure that the CFO and the CEO who had  5:20  stood in his way in the past would  5:22  basically be have they had the services  5:25  services terminated and that's where the  5:27  crisis in the market theater really  5:29  began because then the CFO and the CEO  5:31  felt that if jobs were under threat and  5:33  they had tried all of the right channels  5:36  going to the board going to the council  5:38  going to the Audit Committee going to  5:40  the minister came to the Department of  5:41  Arts and Culture had not helped him in  5:43  any way that just not been listened to  5:45  and eventually they went to the media  5:47  and city press you know basically posted  5:51  a big story and out of this the whole  5:54  kind of crisis emerged and eventually a  5:56  forensic investigation was appointed  5:58  into what was happening there and at the  6:00  basis of that investigation charges were  6:02  laid against these five five that you  6:03  just mentioned earlier but also on the  6:05  basis of that investigation  6:07  the minister eventually kind of pulled  6:10  the chairperson of the Council of the  6:12  board and reappointed her appointed new  6:15  members to the board so clearly on the  6:18  basis of that forensic investigation the  6:19  minister realized that you know he had  6:22  made a mistake by appointing the council  6:24  chairperson which you should not have  6:26  done in the first place  6:27  Mike unfortunately we are out of time  6:30  and that as well and leave it I would  6:32  have loved to ask you about what you  6:33  think are some of these solutions or  6:36  immediate solutions that can be  6:38  implemented to just make this  6:40  institution and other institutions  6:42  corruption-free  6:43  but perhaps that is a discussion for  6:44  another day my friend Ron is the  6:46  president of the African cultural policy  6:49  metric and an award-winning playwright  6:51  the 33 plays under his fault helping us  6:54  to dissect the going ons at the amarka  6:58  Theatre in a series of interviews that  7:00  we will be conducting over the next few  7:02  weeks as we zoom in on art institutions  7:05  and how they are run so a discussion  7:08  listen to come in at the future that is  7:11  where we'll leave it here for the moment  7:13  a quick advaitha we'll be back with more  7:15  here on warning laugh | Being president of the African Cultural Policy Network. Being an award-winning playwright. Writing a critical piece about the Market Theatre. Suggesting the theatre was another State Capture victim. Getting to the bottom of what happened at the theatre. Being in the theatre space for several decades. Knowing about State Capture. Doing interviews about sectoral matters. Critiquing publicly funded institutions. Knowing where things went wrong. Diagnosing sectoral problems. Understanding sectoral issues in depth.  Acknowledging the question. Contextualising the situation. **Referring to the early nineties**. **Lobbying for new Arts and Culture Policy. Invoking the principle of “arm’s length”.** Referring to “arm’s length” as profound. Describing “arm’s length”. Contextualising “arm’s length”. Learning from apartheid era. Describing the apartheid era context. Referring to the NP government’s influence on arts and culture. Problematizing the NP government’s appointment of boards. Critiquing NP government’s approach to publicly funded institutions. Referring to chairperson appointments by NP government. Problematising the direct accountability to politicians. Surfacing the question of chair and board allegiances. Questioning the loyalties of government deployed chairs and boards. Referring to the power wielded by virtue of political deployment. Referring to undue exertions of authority. Highlighting that this would not have been the case. Referencing CAPAB. Naming the Cape Performing Arts Board. Referring to the staging of a critical play by the Drama department. Being critical of the apartheid government. Getting banned by the board chairperson. Basing future policy on such experiences. Basing arm’s length principle on this experience. Dreaming for a post-apartheid SA. Believing a change was needed in democratic SA. Advocating for government to appoint boards independently. Advocating for boards to elect their chairs. Advocating for chairpersons to be accountable to the board. Preferring board accountability as opposed to politicians. Surfacing this as the early nineties context. Referring to the law change in 2000. Highlighting that the minister now appoints boards and chairs. Revealing that public institutions have to declare their status. Highlighting status as agencies of the DAC. Surfacing the principle of freedom of expression. Questioning freedom of expression. Being critical. Questioning the independence of these organisations. Highlighting the compromised nature of these institutions. Locating this context as the root of the problem.  Referring to the minister’s role. Referring to contributors to the institutions’ downfalls. Mentioning who boards should be accountable to. Expanding on the role of the minister. Commenting on the minister’s responsibility.  Contextualising the definition of state capture. Defining state capture. Describing how individuals capture publicly funded institutions. Highlighting the motive of self-interest. Highlighting misalignment with institutional mandates. Contextualising situation prior to current CEO’s appointment. Referring to Anabelle Lebethe the former CEO. Referring to a conflict between Lebethe and the council. Revealing the problem with ministerial appointments. Reflecting on Lebethe’s attempt to stop chairperson’s fraudulent acts. Referring to that chairperson’s desire to use public resources selfishly. Referring to hiring cars. Discussing chairperson’s use of resources for personal business. Exposing chairperson’s assigning of costs to the Market Theatre. Highlighting how Lebethe stood in his way. Revealing how Lebethe was manoeuvred out. Referring to Lebethe writing to the minister. Revealing that Lebethe and others wrote prior to the reappointment of the board. Revealing Lebethe’s request to have ethical appointments to the board. Mentioning Lebethe’s request for uncompromised appointments. Mentioning letters by the current CEO and CFOs. Exposing the chairperson’s actions. Revealing his desire to self-assign a R100 000 bonus. Revealing his desire to assign R75000 bonuses to board members. Revealing how the CEO and CFO stopped this. Revealing inconsistency regarding Public Finance Management Act. Critiquing based on the law. Upholding the law. Upholding treasury regulations. Being responsible as staff members. Holding the board and chair to account. Exposing the problem with ministerial appointments of boards and chairs. Revealing minister’s reappointment of the same board. Revealing minister’s impunity. Revealing minister’s reappointment of the chairperson. Re-empowering the former chairperson. Revealing how the chairperson then ensured the firing of the CEO and CFO. Revealing this as the beginning of the crisis. Revealing that CEO and CFO felt under threat. Revealing the CEO and CFO’s attempts to save their jobs in vain. Going to the council. Going to the board. Going to the council. Going to the audit committee. Going to the minister. Going to the department. Failing to save their jobs as CEO and CFO. Being pushed out by the chairperson. Being ignored on all levels. Revealing that they eventually went to the media. Referencing the City Press. Publicising the matter through the City Press. Referring to the City Press posting a big story. Revealing this public moment as the emergence of the crisis. Highlighting the pursuant appointment of a forensic investigation. Revealing that the investigation led to charges being made. Referencing the five implicated staff members. Revealing how the investigation caused the minister to remove the chairperson. Revealing how this led to new board appointments. Suggesting that the investigation led to the minister’s realising his mistake. Repeating that the minister should not have appointing powers over chairs and boards.  Running out of time. Leaving the interview halfway. Desiring to speak about solutions. Questioning how to keep institutions corruption free. Zooming in on the running of art institutions. |

1. Nondumiso Interview 1 (<https://youtu.be/x-nRsQwp8MA>)

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| Transcript | Codes |
| On Screen Question: What makes you unique?  0:10  Nondumiso Msimanga: I think what makes me  0:13  unique  0:15  is  0:18  is that my work is always about  0:20  answering some kind of a question. So, I  0:24  think of myself as  0:26  a performance artist, researcher, a  0:29  theater maker-researcher, a writer-researcher  0:34  and I think it also comes from my name.  0:37  My mother named me Nondumiso Lwazi  0:40  and  0:41  Nondumiso comes from a black woman  0:45  professor that my mom thought was  0:47  brilliant  0:48  and  0:49  Lwazi means knowledge, so  0:52  my name kind of carries the promise of  0:55  somebody who will bring praise with  0:58  Knowledge.  On screen question: What is your work about?  1:02  If a place becomes a sight  1:04  because  1:06  something has happened here  1:09  and a body becomes a portal because  1:11  something is happening here  1:16  then art  1:19  can create new realities  1:22  out of the debris  1:24  of the past.  1:31  My name is Nondumiso  1:34  I am a performance artist and  1:36  Provocateur.  1:53  My work takes place in  1:55  public and private sites  1:58  places where something has happened  2:00  something is happening  2:02  something could happen or something  2:04  should happen.  2:06  I  2:07  I like to think of my performance  2:09  practice as creating events. I create  2:13  public events where I can participate  2:16  with people, places and things  2:20  to  2:21  to try to imagine  2:24  what kind of alternative worlds we could  2:27  Create.  2:30  I like to make space for myself  2:34  as an artist to be able to experiment  2:38  and to be able to play without feeling  2:40  like my work is always going to be seen  2:42  as political,  2:44  but  2:45  I also  2:47  like to,  2:48  as a writer, as a thinker about the arts,  2:52  make space for other artists  2:54  to  2:55  be able to talk about their work, to be  2:59  able to  3:00  understand their own explorations their  3:03  own investigations  3:05  around  3:06  what it is that we're creating in the  3:09  south african contemporary art scene  3:12  because  3:13  we have wild and wonderful imaginations.  3:18  Right now I  3:20  am working on my PhD  3:22  and  3:23  I think it's exciting for me to be able  3:27  to contextualize my own performance  3:29  practice and  3:31  to see  3:32  what it is that I've been doing for the  3:34  past couple of years as a performance  3:36  artist running around in the streets,  3:38  sometimes taking my clothes off,  3:40  sometimes not. But  3:42  Um,  3:43  you know, in a very real sense to  3:46  actually take time to investigate  3:50  what i'm looking for  3:52  because  3:53  my work is always trying to ask a  3:55  question  3:59  so  4:01  part of my performance practice part of  4:03  my interest in performance  4:05  has in a way become  4:09  a means of dealing with my fears of  4:13  the things we can't see  4:15  of being haunted  4:17  of knowing that there are many many many  4:20  ghosts walking around this country  4:25  and so i make art  Can ghosts remove you from consciousness  4:51  can ghosts  4:53  remove you from your consciousness  4:58  absolutely  5:01  working with ghosts is  5:04  not  5:05  an easy thing to do  5:08  it's treacherous even at times  5:12  i think that  5:15  to be able to listen to ghosts and  5:19  to  5:20  try to attend to what they ask you to do  5:24  involves a great amount of care  5:28  and  5:29  that care not only extends to  5:32  the ghost themself to  5:35  trying to make sure that  5:37  you are taking care of what it is that  5:40  needs to be taken care of  5:43  but that you are also taking care of  5:46  yourself  5:47  as  5:49  the carrier  5:51  of  5:52  that message or  5:55  the person who's going to action out  5:57  what it is that the ghosts have asked  5:59  you to do  6:02  i think that working with ghosts also  6:05  means taking a great deal of care  6:07  of people and places and  6:11  the things that we work with  6:13  in order  6:15  to manifest  6:18  the change that the ghost seeks  6:21  so  6:23  yes when a ghost calls you it's not  6:25  always casper the friendly ghost  6:28  sometimes you're being called by  6:31  an  6:32  angry someone who has been through so  6:36  much and who has tried to get so many  6:40  people's attention over time  6:42  that  6:44  you're going to get pulled out of your  6:46  bed  6:47  and  6:48  sometimes you don't listen  6:50  sometimes you don't hear  6:52  the way that the particular ghost is  6:55  speaking to you  6:56  and  6:58  that means that it might take a longer  7:00  time  7:01  for  7:04  for you to be able to listen  7:06  and  7:07  do something about it  7:10  and that means that the ghost can get  7:11  angry in that time  7:15  so you can be yanked out  7:17  of  7:18  your body  7:20  especially if you yourself  7:23  have experienced something similar to  7:26  what that ghost is talking to you about  7:30  and if that ghost is trying to  7:34  make you experience what it was like for  7:36  them  7:39  then you go somewhere else sometimes  7:43  and part of the practice of  7:47  being a caring and a careful performer  7:52  is to know how to come back  7:55  is to know how to  7:57  stay present with yourself  8:00  even as you're being moved from place to  8:03  place  8:05  and i think that that's a very important  8:07  part of  8:09  what we do as performers that sometimes  8:12  gets neglected  8:13  that  8:15  if you are being a portal  8:18  and something is happening here  8:21  it's happening in your body and it's  8:23  happening between the bodies and it's  8:25  happening inside of the other bodies  8:27  that you're communicating with  8:31  and you don't always know what's  8:32  happening  8:35  and our job becomes  8:38  to hold  8:40  that space  8:43  and to make sure that  8:44  the sight of  8:48  the trauma the trouble  8:51  the request the cry  8:56  your job is also to make sure that that  8:59  sight  9:00  does not  9:01  then  9:04  create violence  9:06  all over again  Rituals  9:19  performing rituals is  9:23  sometimes very systematic  9:26  and  9:26  sometimes  9:28  absolutely not  9:31  it really can depend on the ritual  9:33  itself  9:34  um some rituals have  9:38  formulaic things that need to happen  9:40  some rituals will require that  9:43  whenever this ritual is done  9:45  this and this and this thing are done in  9:48  this and that and that way  9:50  and  9:51  this person performs this function and  9:54  that thing performs that function  9:57  and in those kinds of rituals  9:59  the systems are so codified  10:02  that what you're doing inside of that  10:05  ritual is  10:09  is trying to hear  10:12  just  10:13  how  10:15  the actions that have been so  10:18  specifically put forward  10:21  are trying  10:23  to  10:24  activate  10:25  you  10:26  the person  10:28  into another kind of space  10:31  into a different kind of being  10:34  every ritual seeks some kind of  10:38  transformation in some way shape or form  10:43  every ritual  10:44  in acts some sort  10:47  of  10:48  shift  10:49  from one state to another  10:53  and the state could be  10:55  your coming from your everyday state to  10:58  being inside of  11:00  a solemn  11:01  or  11:02  a meditative or whatever kind of state  11:05  that might be  11:07  and that state itself might be  11:10  the purpose of that ritual to allow you  11:14  to know  11:15  that you can access this in yourself and  11:19  that there are ways for you to be able  11:21  to come in to that access  11:25  but  11:26  other rituals that are less formulaic  11:30  that  11:31  don't have set patterns  11:34  some of those rituals are the kinds of  11:36  rituals that i've encountered  11:39  in being haunted and actually listening  11:43  to what that ghost is asking for  11:46  other rituals are  11:49  not asked for by ghosts in particular  11:52  but by  11:54  ancestors  11:55  saying you need to attend to this in  12:00  your home in yourself in your family in  12:04  your community  12:05  and  12:08  when you are working with ancestors or  12:11  ghosts  12:12  you're working  12:14  with  12:16  entities that are  12:17  alive in a different way  12:20  entities that have been alive in this  12:22  world and  12:26  sometimes  12:27  they  12:28  can be very  12:30  playful  12:32  sometimes  12:34  because they understand you and they've  12:36  been watching you and listening to you  12:40  because it is you that has to do what  12:43  you have to do  12:44  they have come to know  12:47  what are the things that you  12:50  run away from what are the ways that you  12:52  run away from things and so they listen  12:55  to your readiness to be able to perform  12:59  that action  13:00  and if you're not ready  13:03  you can be  13:04  shaken you can be haunted  13:08  and  13:09  you can be dragged  14:02  you | Identifying uniqueness. Thinking about position of self. Thinking about uniqueness of one’s work. Framing practice as answering questions. Asking questions. Answering questions through the work. Thinking of self as a performance artist. Being a performance artist-researcher. Being a theatre maker-researcher. Being a writer-researcher. Connecting practice to her name. Referring to being named by her mother. Researching in performance. Being named Nondumiso Lwazi. Describing the origin of Nondumiso. Surfacing a Black Woman Professor. Being named after a role model. Being named after a black woman professor. Being named by her mother. Being named after a brilliant woman. Defining Lwazi as knowledge. Living out her names. Living up to one’s names. Being named as one who brings praise. Invoking names into practice. Living out names as a practice. Living out names as a way of being. Bringing praise with knowledge. Living the praise of knowledge.  Discussing how a place becomes a site. Changing the identity of a place through happenings. Asserting that the body becomes a portal. Asserting that something is happening in the body. Happening. Asserting that art can create new realities. Creating new realities in space. Creating out of the debris of the past. Framing the performer(‘s body) as a site. Asserting her name. Naming herself as Nondumiso Lwazi Msimanga. Asserting self as a performance artist. Asserting self as a provocateur. Being a performance artist. Being a provocateur.  Making work in public sites. Making work in private sites. Making work in places where something has happened. Making work where something is happening. Making work where something should happen. Making work where something could happen. Framing performance practice as creating events. Creating events. Creating public events. Participating with people. Participating with places. Participating with things. Imagining alternative worlds. Trying to imagine alternative worlds into creation. Creating alternative worlds. Making space for self as an artist. Being able to experiment. Being able to play outside of politics. Embracing play. Delinking art from politics. Contrasting the urge as a writer. Writing about the arts. Thinking about the arts. Acknowledging the inherent politics as writer and thinker. Making space for other artists. Writing to make space for other artists. Thinking to make space for other artists. Making space as an artist. Making space for artists to talk about their work. Enabling artists to understand their own explorations. Enabling artists to have their own investigations. Questioning what is being made in the contemporary art scene. Defining the contemporary art scene through engagement and reflection. Asserting that we have wild and wonderful imaginations.  Surfacing PhD work. Working on a Phd. Being able to contextualise own performance practice. Reflecting on own practice. Thinking through what one has been doing. Reflecting on the past few years as a performance artist. Running around in the streets. Taking one’s clothes off sometimes. Taking time to investigate what one is seeking. Asserting that her work is always trying to ask a question. Framing interest in performance. Dealing with fears through performance practice. Dealing with things we cannot see. Acknowledging spiritual aspect of art. Being haunted as an artist. Knowing that there are many ghosts. Working with ghosts. Acknowledging the ghosts lurking around SA. Making art in response. Looking into space. Looking into a mirror. Stepping away from the mirror. Acknowledging the departed. Collaborating with ghosts.  Discussing whether ghosts remove one from consciousness.  Repeating question. Acceding. Working with ghosts. Expressing difficulty of working with ghosts. Expressing treachery at working with ghosts. Being able to listen to ghosts. Listening to ghosts. Trying to attend to ghosts’ requests. Approaching the work with care. Approaching ghosts with care. Acknowledging the difficulty of a spiritual practise. Expressing care towards the ghost. Being limited to the ghost in question. Trying to ensure careful work with ghosts. Trying to enact care for ghosts. Acknowledging the needs of the ghost. Taking care of yourself. Practising caution. Being a careful carrier of spirits. Being a carrier for their messages. Being a vessel for ghosts’ messages. Caring for the receiver of the message. Purveying messages from ghosts to the living. Interceding between ghosts and recipients. Negotiating liminality. Acknowledging working with ghosts requires more care. Caring for people. Taking care of people. Caring for places. Taking care of places. Taking care of the things that manifest change. Living out the requests of ghosts with care. Working to manifest change that ghosts seek. Acceding that ghosts aren’t friendly. Disassociating ghosts from casper propaganda. Asserting that some ghosts are angry. Being called by an angry someone. Being called by ghosts that have been through horrors. Filling the void of silence. Attending to ghosts that have been ignored. Giving attention to unattended ghosts. Asserting the shock of the experience. Being pulled out of your bed. Acknowledging refusals to listen. Acknowledging inability to comprehend the ghost’s speech. Being afraid to listen. Being unable to understand. Surfacing the limitations of being a carrier of messages. Carrying seemingly incoherent messages. Being present for the absent. Being present for the silenced. Being present in space. Being present through time. Breaking the limits of reality. Asserting that there may be delays in dealing with ghosts. Taking time to fulfil the ghosts’ needs. Being able to listen. Being able to do something about what you hear. Asserting that ghosts can be angered. Referring to being yanked. Being yanked out of your body. Being disembodied. Surrendering to ghosts. Empathising with ghosts. Living through similar experiences as the ghosts one helps. Being a conduit for ghosts carrying resonant traumas. Facing your own trauma through helping ghosts. Being disrupted. Risking your life. Risking your sanity. Referencing ghosts desiring to transfer their experience to the listener. Experiencing the traumas experienced by ghosts. Reliving traumas. Living the ghosts’ traumas. Going “somewhere else”. Being a caring performer. Being a careful performer. Incorporating devices to return to self. Knowing how to “come back”. Knowing how to stay present with oneself. Staying yourself while being moved around. Asserting the importance of performance work. Asserting some aspects of the work are neglected. Being a portal as a performer. Knowing when something is happening. Referring to something happening. Referring to when something is happening in the body. Referring to something happening between the bodies. Referring to when something is happening inside the bodies. Triggering responses from those one is communicating with. Communicating with present bodies. Communicating with absent bodies. Highlighting that things are not always clear. Highlighting the space of confusion. Knowing what is happening. Holding space for ghosts. Working to hold that space. Asserting a portal-performer’s job as holding space for ghosts. Holding space for the present. Ensuring the site of the request is acknowledged. Ensuring the cry of the request is acknowledged. Ensuring that the site does not create violence. Keeping violence from the site. Negotiating the violence of angry ghosts. Negotiating the violence of anger-filled sites. Ensuring the trouble, request and the cry are heard. Creating a safe space for ghosts. Creating a safe space for those present physically. Being cautious not to re-traumatise ghosts and the present bodies.  Revealing and concealing. Combining revealing and concealing. Hiding the tension between revealing and concealing. Deciding on what to share and withhold.  Performing rituals. Revealing ritual performance as sometimes systematic. Revealing the lack of a system at times. Acknowledging the tension between order and chaos. Suggesting that rituals can dictate tension. Referencing rituals with formulaic requirements. Referencing strict rules applicable to certain rituals. Identifying the nuances between rituals. Highlighting different roles associated with different rituals. Distinguishing functions of objects in ritual performance. Delineating systems as codified in such contexts. Referencing codified rituals. Unpacking the objectives of performing certain rituals. Trying to hear actions are trying to activate you. Listening attentively to what is happening. Being activated by the actions that are being communicated. Listening actively. Being activated into another kind of space. Becoming a different kind of being. Being changed by ritual performance. Asserting each ritual has its own mission. Asserting that rituals seek transformation. Repeating that rituals enact shifts. Enacting transformation through ritual performance. Shifting from one state to another. Coming from your everyday state. Being inside a solemn state. Being inside a meditative state. Being inside whatever state is necessary. Asserting that the state might be the purpose of a ritual. Allowing you to know what is accessible. Accessing new states of being through rituals. Knowing there are ways to come into that access. Coming into that access. Accessing new states. Acknowledging other, less formulaic rituals. Highlighting the lack of set patterns. Asserting these rituals as hauntings. Encountering unstructured rituals in being haunted. Being haunted. Listening to what the ghost is asking for. Asserting that some rituals are not requested by ghosts. Asserting some rituals are requested by ancestors. Being asked to tend to issues in the home. Tending to issues in the home. Tending to issues in the self. Tending to issues in the family. Tending to issues in the community. Working with ancestors. Working with ghosts. Working with entities that are alive in a different way. Working with previous alive entities. Working with entities that have been alive in this world. Acknowledging the toll of being a portal-performer. Asserting that some ghosts can be playful. Playing with ghosts. Playing with absent bodies. Asserting that the ghosts understand us. Highlighting that they spend time watching us. Being seen by ghosts. Being watched by ghosts. Being listened to by ghosts. Being chosen for the message from a ghost. Being seen when you hide. Asserting that ghosts see what we run from. Being exposed before ghosts. Being naked before ghosts. Asserting that ghosts know how we run from things. Being known when we don’t know ourselves. Carrying burdens we don’t know about. Being listened to by ghosts. Revealing that ghosts listen to our readiness. Being waited for by ghosts. Being courted by ghosts. Asserting that unreadiness can lead to being shaken. Being shaken by impatient ghosts. Awaking to the urgency presented by ghosts. Being haunted. Being dragged by ghosts. |

1. Interview with Nondumiso Msimanga (<https://youtu.be/4GnXfOVrsrg>)

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| Transcript | Codes |
| 0:03  I want my dress I wanted ravishing and  0:11  elegant and to my ankles with buttons  0:17  from my chest to my ankles I want my red  0:21  robe I am a queen dingo says ah  0:35  [Music]  0:42  [Music]  0:55  for me it was I was young very young  0:57  still in its I remember feeling knowing  1:01  that there was something wrong but not  1:03  knowing exactly what it was the people  1:06  who I thought could protect me in my  1:08  life were incapable of protecting me and  1:10  they and I had to rely on myself I was  1:16  six when I was molested the first time  1:17  and it's taken me more than two decades  1:24  to be able to talk the project came  1:32  about as a result of meeting under me so  1:35  at my son exhibition which was last year  1:39  at the Lisbon associates gallery Jenny  1:41  and I started talking and we realized  1:43  that for us the reason why we were  1:45  disconnected from the world was because  1:46  we had suffered these traumas when we  1:50  were younger there was this need for for  1:52  people to find ways to to connect again  1:55  it wasn't necessarily to do with the  1:57  issue of rape and the problem that South  1:59  Africa is faced with it was more to do  2:02  with feeling that there was a lack of  2:03  connectedness in in society and the way  2:05  people interact with each other that if  2:07  I wanted to really and truly produce  2:09  something which would be impactful I  2:11  needed to tap into something that for me  2:13  was very emotional and that's how the it  2:16  says dirty laundry and the collection of  2:18  underwear to produce not we came about  2:22  when somebody takes off your underwear  2:25  without your consent  2:28  it's that intimate part of your being  2:31  that gets ripped away from you  2:34  it had to be panties  2:37  and briefs and children's and applicants  2:40  I didn't think too much about it I just  2:45  put out the request on Facebook for  2:47  people to donate underway and that's how  2:49  the process started I think the  2:51  emotional journey that has come as a  2:55  result of that is now coming to a point  2:58  where I'm more comfortable talking about  3:00  it and more comfortable interacting with  3:02  people and more comfortable with knowing  3:04  who I am as a result of all of that but  3:07  being on the streets in Lebanon where we  3:09  were hanging the installation and just  3:11  seeing people on the street stop and  3:13  look at what we were doing and taxi  3:15  drivers stopped they caused one down  3:16  their windows and asked you are you  3:18  putting up under way and then when you  3:20  explained to them what it is behind us  3:22  and they're going oh okay I get that I'm  3:23  gonna tell people they need to come here  3:25  and see this what Jenny and unto me  3:28  still wanted to do was to strike up a  3:30  dialogue and as a journalist there's  3:32  nothing more that you can ask for than  3:35  to have a dialogue and as a gallery  3:36  owner that I mean that's what we're here  3:39  to do so the response has been  3:42  incredible from the media and it's been  3:44  incredible from the public who are just  3:46  taking pictures and saying what the heck  3:48  is this going on on the streets of  3:50  Lebanon and people are talking about it  3:54  realizing how open people actually are  3:57  to to hearing this and sharing and also  4:01  to to children on the street you come up  4:03  and had a look at initially they think  4:05  it's kind of funny but just being able  4:07  to have a discussion with them about the  4:09  fact that that that this is a problem in  4:11  South Africa and that they as children  4:13  have a voice has been it's it's been an  4:17  amazing incredible overwhelming  4:19  experience much bigger than I ever  4:21  imagined and I think it's it's it's  4:22  growth it's organic growth is something  4:25  which which we hoped I hoped would  4:27  happen  4:44  the piece begins before I even step out  4:48  onto the street it begins in the car  4:52  with a cab driver who doesn't know why a  4:55  woman in a wedding dress made of panties  4:58  is sitting in his car by the time I step  5:01  out of the car and and I'm outside on  5:03  the street I'm still scared but I  5:08  already feel a little bit braver because  5:10  I know that there are people just  5:12  ordinary South Africans who are actually  5:14  willing to help when they understand  5:16  what this is about  5:17  so during the piece and seeing all of  5:21  the different faces on the street I felt  5:26  safe if I feel I feel like I'm found by  5:32  by this group of people who are here for  5:36  a reason people who are here because  5:38  they also believe that this is important  5:40  people who some of them are also  5:42  survivors  5:52  on the line is about a woman going  5:57  through the different stages of her life  5:59  from being a child to growing up and  6:02  learning to become a woman puberty and  6:05  to this big moment that is the pinnacle  6:09  of woman's life which is the wedding day  6:11  when she's supposed to be all white and  6:13  pure and I always knew that it wouldn't  6:16  be that for me because I wasn't pure I  6:20  wasn't pretty  6:24  and an unadorned by pain  6:26  [Music]  6:42  so the the under way on the woman's  6:45  dress is is all used undoing it's white  6:49  but it's used so you can see the stains  6:51  even more clearly and and that that was  6:55  the the essence of why we created this  6:58  wedding dress because it's a moment  7:01  that's supposed to be beautiful but it's  7:03  not  7:16  when I started off I didn't know that  7:19  I'd end up with so many different  7:23  peoples undoing on my body and it's  7:28  heavier then I can explain it's  7:30  physically heavy because it weighs about  7:32  45 kilograms but it's it's immensely  7:36  heavy because it's all of these people  7:42  yeah she produced this this incredibly  7:51  moving experience in the street that is  7:55  difficult to to look at at some point so  7:58  after like I wanted to turn around and  8:00  walk away  8:01  was it FID and in an emotional very  8:07  personal way what it is that I think so  8:08  many people are feeling I wanted to look  8:11  away I was like done with it I was like  8:13  I can't I I don't want to see this  8:14  anymore it needs to be over it's long  8:16  enough and then all of a sudden I just  8:18  stopped and I watched what was happening  8:24  and I started crying and the next  8:28  morning I woke up and I was like wow all  8:30  this stuff started coming back to me  8:31  that I hadn't thought about in years a  8:37  woman says to me you just performed what  8:43  I go through every day but when she said  8:49  it she looked into my eyes and we both  8:52  cried but it was a catharsis it was it  8:57  was a release it wasn't a holding like  9:00  like we do when we're quiet when we  9:02  don't tell anyone when you're alone by  9:08  the time the peace comes to its end and  9:11  I start singing in Kosice gala the  9:16  original version of the national anthem  9:17  and I'm naked I don't feel that my body  9:25  is in any harm and I feel stronger than  9:31  I have fought in my whole life  9:35  naked in the rain with a group of people  9:38  I don't know surrounding me one of the  9:45  things that we don't talk about is how  9:48  it actually affects us every day how  9:52  scared you feel when you walk out of  9:54  your house and and how hard you have to  10:00  be in order to be able to brave through  10:03  things that make you feel unsafe and  10:10  also how hard it is actually sometimes  10:13  just to stay alive but when you know  10:17  that you're not alone there's hope I  10:22  have a friend I have a cousin and have a  10:25  sister and they all race  10:27  I am friends about rape survivors  10:34  I don't think a month ago I would have  10:38  said on a stage in a room full of people  10:41  that I was sexually molested I just  10:43  wouldn't have done it and it's thanks to  10:46  what Jenny and unto me so have pulled  10:49  together and allowed us as a gallery and  10:51  you know as a person to be involved with  10:54  I'm a survivor of sexual abuse I know  10:57  many people who are survivors of sexual  10:59  abuse I know at least 3,600 people who  11:01  are because they're donates the under  11:03  way to this project I'm one in three 600  11:08  but I know that there are thousands and  11:11  thousands of other people and I will  11:14  pass them some I know and some I don't  11:20  [Music] | Declaring Wanting it ravishing. Wanting to drop down to the ankles. Wanting buttons from the chest to the ankles. Wanting a red robe. Declaring royalty. Being confronted by hanging underwear. Declaring, “I am a queen”. Declaring “ngiyinkosazana”. Witnessing news about rape victims. Reporting on a Gugulethu woman’s rape petition. Drawing global support for the petition. Raising issues to a glocal level. Presenting facts. Revealing rape statistics. Exposing the scale of rape in South Africa. Informing that up to 3600 people could be raped every day. Disseminating knowledge to the public. Staging protest.  Being written on. Displaying the roles of women on the body. Writing the roles of women on the body. Questioning gender stereotypes.  Recounting stories of rape.  Nijenhuis: Being very young. Remembering. Knowing something was wrong. Being unable to express the problem. Being unable to locate the problem as a girl. Realising the incapability of protector’s protection. Acknowledging the limitation of caretakers. Realising one is on their own. Being alone and in pain. Relying on self.  Msimanga: Being six at first molestation. Remembering the first time. Being molested more than once. Needing more than two decades to talk. Being unable to process the trauma of rape. Taking over twenty years to talk. Revealing the complexity of living with trauma as a victim.  Nijenhuis: Narrating how the project came together. Meeting Nondumiso at own solo exhibition. Exhibiting at the Lizamore Gallery. Collaborating. Recalling histories.  Msimanga: Connecting through talking. Talking to other artists to foster collaborations. Discovering similar suffering. Suffering (similar)[[3]](#footnote-3) traumas. Connecting through real life stories and making art. Realising connection through shared trauma. Being disconnected from the world. Connecting through disconnection. Disconnecting from the world. Being unable to reconnect to the world. Sharing traumas. Realising alienation from the world. Being alienated by traumas. Being molested while young. Carrying traumas into adulthood. Recognising a need. Creating a space for people to find ways to reconnect. Connecting again. Recognizing the wider problem to allow reconnection. Becoming portals for reconnecting people to the world.  Nijenhuis: Dissociating the project from rape. Asserting that this was not about rape. Asserting that this was not about South Africa’s current problems. Asserting that this was about connecting. Realising the need for creating connectedness. Fostering connectedness in society. Fostering connectedness in the ways people relate to each other. Realising the need to tap into universal need. Creating impactful art(works). Creating emotively. Creating from emotion. Framing the exhibition as a collection of underwear. Narrating the origin of the project.  Witnessing the hanging underwear.  Msimanga: Having someone take off your underwear without consent. Being violated. Being dehumanised. Having your being ripped from you. Losing the intimate part of your being. Losing intimacy with yourself violently. Asserting that it had to be underwear. Referencing panties. Referencing briefs. Referencing children’s nappies.  Nijenhuis: Acting from intuition. Putting out a request for underwear. Requesting that the public donate underwear. Being brave enough to ask. Encouraging public participation. Recalling the emotional journey. Narrating the emotional journey resulting from the request. Dealing with the consequence of bravery. Becoming more comfortable to talk about traumas. Becoming more comfortable. Interacting with people. Connecting with people. Becoming more comfortable with oneself. Knowing “who I am”. Learning about self through the response. Receiving unintended results. Being on the Maboneng streets. Hanging the installation. Working with cranes. Infecting the public space. Artivising. Disrupting public life. Seeing people stop and witness. Seeing people look at what was occurring. Referencing taxi drivers interacting. Receiving questions about the project from taxi drivers. Being asked “why are you putting up underwear”. Explaining what was happening to the public. Explaining what is happening to passers by. Gaining public interest. Gaining advertisers from the public. Having people spread the word.  Pampalone: Expressing Msimanga and Nijenhuis’s intentions. Striking up a dialogue. Being a journalist. Being a gallery owner. Asserting incredible media response. Asserting incredible public response. Expressing public’s curiosity. Asserting that people are talking about it.  Nijenhuis: Realising people’s openness. Realising people’s openness to listening. Realising people’s openness to sharing. Referring to children on the street. Referring to children’s curiosity. Referring to children’s innocent confusion. Referring to children thinking it was funny. Referring to discussions with children. Discussing the problems with children. Informing children that this will be an inherited problem. Problematising the issue for children. Allowing children into the conversation. Discussing the project with children. Discussing the problem with children. Informing children that they have a voice. Educating children about their agency. Teaching. Educating. Being overwhelmed. Expressing amazement at the experience. Being surprised at the achieved scale of the work. Relating organic growth of the project. Allowing projects to grow organically. Hoping organic growth would happen.  Creating work with purpose. Hooting cars.  Performing On The Line.  Msimanga: Stepping out of a car. Being dressed in a wedding dress. Being veiled. Carrying an underwear filled basket. Performing in the street. Performing amidst traffic. Narrating the performance. Reflecting on the performance. Asserting that the piece begins before stepping out. Beginning the piece inside the car. Relaying how the piece begins in the car. Beginning the piece with the unknowing cab driver. Expressing the cab driver’s confusion. Revealing how the driver has no idea what is occurring. Incorporating unknowing members of the public into the performance. Questioning the limits of a performance. Blurring the line between performance and reality. Performing invisible theatre. Wearing a wedding dress made of panties. Being a spectacle. Creating an interior moment with the cab driver. Stepping out of the car. Being in the street. Expressing fear. Being scared. Juxtaposing fear with bravery. Asserting that stepping out encourages bravery. Becoming braver. Turning fear into art. Being scared. Stepping forward into the dark. Knowing that there are people willing to help. Realising the sense of shared communality. Experiencing communality. Realising people’s willingness to help once they understand. Doing the piece. Seeing all the different faces. Witnessing the audience on the street. Performing at night. Performing in Maboneng. Risking safety. Feeling safe. Being exposed by feeling safe. Feeling held. Feeling held by the people watching. Highlighting that these people are here for a reason. Referencing the public’s motives. Recognising that people are present for a reason. Recognising that people believe the work is important. Recognising the public value of the work through performing. Acknowledging the presence of survivors. Surfacing a community of survivors. Surviving to tell the tale. Surviving to witness catharsis. Allowing the public to purge vicariously. Purging with the public. Facing the ground. Weeping in the street. Weeping in a wedding dress in public. Discussing what On The Line is about. Performing a woman going through stages of life. Presenting a narrative on the street. Being a child. Growing up. Learning to become a woman. Experiencing puberty. Arriving at the pinnacle of a woman’s life. Highlighting the wedding day as the pinnacle. Critiquing the purity of the wedding day. Contrasting expectations with reality. Discussing what a woman is expected to be. Surfacing notions of purity (white dress). Knowing this was impossible for self. Being ‘impure’. Being ‘ugly’ (not pretty). Being ‘unacceptable’. Acknowledging innocence taken away. Being adorned by pain. Retching. Undressing. Being witnessed. Undressing violently. Removing social expectations by stripping bare.  Referencing the underwear on the dress. Revealing the dress was made up of used underwear. Creating a dress from used underwear. Wearing the trauma of the public. Contrasting the colour with the status. Juxtaposing white underwear with being used. Creating a wedding dress from used underwear. Critiquing standards of purity through the unclean. Airing SA’s dirty laundry. Wearing SA’s dirty laundry. Wearing the stains of democracy. Seeing the stains clearly. Asserting the stains as the essence. Creating the wedding dress with used underwear. Contrasting a beautiful moment that is not. Surfacing the paradox. Performing paradox. Performing antithesis. Critiquing purity. Questioning social conventions. Surfacing the pain of those outside convention. Being alienated from convention. Living as a pariah. Performing pariahdom. Contrasting the desired beauty with the stained actuality. Exposing the disconnection. Exposing the silence of the disconnected. Giving voice to the suppressed. Making visible the outcasts. Acknowledging what is supposed to be. Revealing what is. Being truthful. Critiquing public standards.  Starting without knowing. Revealing not knowing the number of underwear that would come. Wearing many people’s underwear on the body. Carrying the literal stains. Carrying the non-literal stains. Expressing that the dress is heavy. Asserting “it is heavier than I can explain. Wearing the public’s pain. Wearing the trauma of survivors. Performing with ghosts. Revealing the weight of the dress. Wearing a 45kg dress. Wearing a dress that is physically heavy. Carrying an immensely heavy dress. Carrying “all of these people”. Acknowledging the spiritual weight. Being here. Creating presence for all these people. Being in the moment for all these people. Crying.  Reflecting on On The Line  Nijenhuis: Asserting that Mismanga created an incredible experience. Praising Msimanga’s artwork. Being moved by the experience. Witnessing Msimanga’s experience as a collaborator. Witness collaboration. Highlighting the difficulty of looking. Looking at a difficult experience. Wanting to turn around. Wanting to walk away. Confronting the performance. Being confronted by the performance. Confronting self through witnessing the performance. Being purged. Purging. Asserting the visceral experience. Asserting that the piece voiced unspoken feelings. Expressing the unspoken. Expressing the unspeakable. Performing what many people are feeling.  Pampalone: Wanting to look away. Being done with it. Desiring for the work to be over. Being provoked. Being confronted. Desiring viscerally for it to end. Expressing that it was long enough. Realising. Stopping suddenly. Watching what was happening. Being affected by the experience. Crying. Being triggered the next day. Being flooded by passed memories. Recalling forgotten experiences. Thinking about things from years ago.  Msimanga: Walking away from the doffed dress. Hearing from the audience. Being empathised with by the audience. Being told the performance depicted an audience member’s daily life. Being told “this is what I go through every day”. Holding space for the audience. Receiving unknowable feedback. Reeling and holding space. Relating the meeting of eyes. Hearing an audience member’s reflection. Looking into the reflector’s eyes. Being held by the audience. Crying together. Asserting this as catharsis. Experiencing catharsis with the audience member. Experiencing a release with the audience member. Asserting this moment as not a holding. Referring to when we are quiet. Refusing to hold in the release. Releasing the release. Referring to becoming suppressed. Suppressing our voices versus releasing. Telling someone. Being alone. Referring to the end of the piece. Singing nkosi sikelela. Singing the original version of the national anthem. Singing the decolonised version of the national anthem. Being naked. Singing nude. Being naked in the street. Asserting the lack of feeling harm. Feeling safe while naked in public. Performing to create safety in public. Feeling stronger than ever. Asserting the strength of taking courage. Walking and singing naked in the rain. Being witnessed by a group of people. Being unaware of who is in the group. Risking literal safety. Being surrounded in public. Being vulnerable in public. Displaying defiance. Displaying strength. Confronting the streets of Maboneng. Staging a public critique. Staging a public protest. Staging artivism Staging decoloniality. Staging public intellectualism. Repeating a refrain. Repeating “nkosi sikelela”.  Asserting the affect of traumatic experience. Highlighting lack of dialogue about the effects. Being affected by the trauma every day. Highlighting the fear one feels. Walking out of the house with fear. Living daily with fear. Highlighting how hard one has to be. Performing bravado. Donning hardness to deflect any chancers. Being hard in public as a defence. Having to brave through. Braving through things that make one feel unsafe. Feeling unsafe. Expressing the difficulty of staying alive. Staying alive with the fear. Living without resolution. Living with wound-up fears. Knowing one is not alone. Asserting that there is hope. Expressing hope for not being alone. Connecting to others through struggle.  Hearing the audience respond.  Asserting that friend, sister and cousin are rape survivors. Having friends and family who are survivors. Being a rape survivor. Having friends who are rape survivors. Being a rape survivor.  Pampalone: Revealing the impact of the work. Asserting the different place she was in a month ago. Being moved by art. Being able to speak up because of art. Finding a voice through experiencing the art(ivism). Acknowledging the space for discussion fostered by the work. Being able to speak about sexual molestation in public. Asserting the inability to speak publicly prior to the experience. Being enabled by the art. Finding a voice through Msimanga and Nijenhuis’s work. Being allowed to stage the work. Staging the work as a gallery. Expressing gratitude for housing the project. Expressing gratitude for involvement in the work.  Nijenhuis: Expressing that she is a survivor of sexual abuse. Knowing many sexual abuse survivors. Knowing 3600 sexual abuse survivors. Highlighting the 3600 donators to the project.  Msimanga: Asserting “I am one in 3600”. Knowing there are thousands more. Highlighting that we live amongst survivors. Knowing survivors personally. Highlighting that some are not known. |

1. Interview with Nondumiso Msimanga (<https://youtu.be/GlFhLi-B0ic>)

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| --- | --- |
| Transcript | Codes |
| Intro  0:02  this month artists from around Africa  0:05  will reflect on issues affecting the  0:06  continent through live art for those of  0:10  us not quite in the know live art blurs  0:13  the fields of fine art dance theater  0:15  music and literature hosted by the  0:18  Institute for Creative Arts the first  0:20  ever live art network Africa will run  0:23  for four days in Cape Town to tell us  0:26  more we're joined in studio by artists  0:28  who are part of the program  0:29  Gabrielle Goliath and Nando me some some  0:32  anger good to have both of you welcome  0:33  to low life to be honest with you I  0:36  still don't understand a live art even  0:38  though I'm trying to explain to viewers  0:39  I can't do it so I'm going to leave it  0:41  up to you to describe it for me known to  0:42  me so live art what is it encompass yeah  0:44  so live art is one of those amazing  What is live art  0:48  creative opportunities when artists  0:51  really break the molds of everything  0:53  that we understand in terms of what is  0:55  theatre what is dance what is music what  0:57  is what is fine art and and we play in  1:00  between those spaces so it's an  1:02  interdisciplinary space we we move we  1:06  perform we have installations and it's  1:11  all really quite quite encompassing of a  1:14  space of protest in a way so it comes  1:16  from a history of performance art we  1:19  artists wanted to protest the ways that  1:22  people were understanding their world  1:23  and the ways that we were performing the  1:25  world and so we created different ways  1:27  to do that and it's quite provocative so  1:30  it really does push all the boundaries  1:33  it goes out into the public so it  1:35  doesn't necessarily just stay inside of  1:37  the galleries or inside of the theaters  1:39  which means that it's a it's a kind of  1:41  mode of experiencing arts that also  1:44  engages with its audience so you always  1:47  put in the hot seat when you engage in  1:49  with live arts which makes it really  1:51  exciting so so how do you draw a  1:53  difference because I mean obviously  1:54  performance art is something that I  1:56  think people are more familiar with but  1:57  live art so you say it's born out of  1:59  performance off but what is the  Performance vs live art  2:00  difference between the two I think  2:02  there's become there's a slight collapse  2:04  between the two I think performance are  2:06  traditionally is associated with a high  2:09  art with high art that occurred during  2:11  the  2:12  six teeth associated with women's rights  2:14  and civil rights movement and artists  2:16  turning to their their bodies and using  2:19  their bodies in art but I think that  2:22  quite significantly like Nunda Mesa says  2:25  what's quite important about breaking  2:27  those barriers and taking art art into  2:29  the public realm is that it's a  2:32  different way of people engaging with  2:34  art at x-static  2:36  art off the walls and it puts people in  2:39  the hot seat you you're suddenly having  2:41  to engage with bodies not photographs or  2:44  paintings on the wall but yeah I'll be  2:47  looking at pictures on air right now so  2:49  it's giving viewers a bit of a an  2:50  understanding you know with what it  2:53  encompasses but from what I understand  2:55  this is actually quite a growing sector  2:59  of art and particularly here in Africa  3:01  what is its impact in I mean its impact  3:04  is quite wide so with the live or  3:06  networked Africa that's happening in  3:09  Cape Town from the 17th to the 20th of  3:11  February we're going to see artists from  3:13  all across Africa so from 12 different  3:16  African countries which means that it's  3:19  something that Africans are finding  Why live art  3:20  quite pertinent and quite immediate it  3:23  has a sense of urgency and because we  3:26  are in the time when people are going  3:28  out into the streets and protesting and  3:30  marching about issues live art has this  3:33  this really strong connection to what is  3:35  going on in the moment and it's about  3:38  you being in the space right now with  3:41  somebody and something is happening  3:42  right now that couldn't happen without  3:44  you in that moment so it's really quite  3:48  quite exciting and I think a lot of  3:49  African artists and a lot of people and  3:52  audiences are finding it's something  3:54  that they can really engage with because  3:56  it speaks to where they are in that  3:59  moment and it's it's quite a mass  4:00  movement that's happening all across the  4:03  continent wonderful so let's talk about  4:05  now what's actually going to be  4:06  happening and obviously there's a  4:07  selection process you you're both  Selection process  4:10  artists correct yes so in order to  4:12  qualify and to be a part of this how did  4:14  it work well how does it how does that  4:15  sort of program come together well live  4:18  art network Africa which is hosted by  4:20  ICA Institute for Creative Arts which is  4:23  part of the humanities faculty at the  4:25  university of  4:26  they're trying to engage in this work  4:28  where they're trying to break down the  4:30  barriers between this you know that that  4:32  that better barrier between the  4:34  University and public life so how do we  4:37  bring the public in them they're slowly  4:39  trying to reach out to the man out there  4:42  on the street because this is what this  4:44  work is trying to tap into all these  4:46  hard difficult social and political  4:48  issues so this this it's a series of  4:51  talks a series of wonderful radical  4:54  performances that really push the  4:55  envelope like difficult at times but  4:57  very exciting very unique opportunity  5:00  because so often one doesn't get to see  5:02  the work of these artists or hear them  5:05  speak about their work and it's often  5:08  only occurring in the north so to  5:09  actually have this happen on the  5:11  continent in the city of Cape Town where  5:13  we're speaking directly to these issues  5:15  where it's so relevant where people  5:17  really do need to hear that so it's  5:18  relevant to their lives and their lived  5:20  experience that's what's important and  5:22  it's open to the public and the  5:24  Institute of Creative Arts is really  5:26  trying to do this work trying to shift  5:28  that and get public public to actually  5:31  interact with this in different ways  5:33  it's it's a fantastic art form and who  5:35  really really is and it's exciting gets  5:37  people to to get involved and to to  5:40  almost speak because we are going  5:41  through a lot of issues we really are as  5:43  a country as a continent there's a lot  5:44  to talk about and a lot to showcase so I  5:47  ask you each what is it that you're  5:48  doing and what what what will you be  5:50  performing yeah so also to come back to  5:52  your question just now  5:53  in terms of how we were selected so Jay  5:56  patter who's the director of the  5:58  Institute of the creative arts he with  6:00  his team curates the the festivals that  6:03  they host and so they go through a year  6:06  of selecting artists from all over the  6:09  world and really across this continent  6:12  where we don't often get to see each  6:15  other's work even though we follow each  6:16  other I follow quite a few of those  6:18  artists or be very excited right exactly  6:22  which is amazing so my work is  6:24  engendered studies and also enormous  6:27  studies but as a performer what's  6:29  amazing about being a performer in live  6:32  art is that I I perform and I embody the  6:35  kinds of issues that people deal with  6:36  every day  6:37  so I situate my body  6:39  inside of everyday spaces I perform on  6:41  the street I perform outside a perform  6:43  in shopping malls I perform wherever  6:46  people are and it's really about getting  6:48  people to engage with issues so the last  6:51  kind of major campaign that Iran was  6:54  called essays dirty laundry when my  6:55  burning we strung up installation of  6:59  3600 pieces of used underwear that  7:01  people had donated and I performed in a  7:04  wedding dress made of used panties and  7:06  stripped that underway off of my body  7:10  until I was naked on the streets to  7:12  bring awareness to the issues of rape in  7:14  our country Wow Wow there's powerful  7:16  goodness me  7:18  it got real for you you just look  7:21  similar me - I'm gonna great admirer of  7:23  nan de me sexy and I've written about  Interview  7:25  her work and spoken to her about her  7:27  work and I think it's what's important  7:30  is to think if we think about the meet  7:32  you campaign which has its problems but  7:35  I think it points to how normalize this  7:39  violence yeah it's so true and how it's  7:42  so every day and so deeply entrenched  7:44  within our culture and these voices  7:47  aren't silenced but why aren't we  7:49  hearing them and now we are here you  7:51  know and these stories are coming out  7:52  and this is what my practice deals with  7:55  and this is what Nunda me says practice  7:56  deals me I just have to ask you and I  7:58  think quite a pertinent question you're  7:59  taking us to Cape Town if maybe it's an  8:01  impression I'm not sure but Joburg seems  8:03  to be a little bit more accepting you  8:05  know if you run through the streets  8:06  naked in morning and you're doing  8:08  something like what you're doing I think  8:09  people really do look and think and talk  8:11  and say well yeah yeah actually Cape  8:13  time do you think it is as progressive  8:16  as that would they be as accepting I  8:18  mean Cape Town is nicknamed the colony  8:20  stole yeah and and it's something that  8:23  that I don't even take that lightly it's  8:26  it's an it's an issue to walk into the  8:28  streets of Kate on I myself as an artist  8:30  had a conversation with a fellow artist  8:32  yesterday about how difficult it is to  8:34  have to go and perform in catania  8:36  because immersively hala you feel your  8:38  race as you walk into to the space so so  8:41  it is quite difficult because because of  8:44  the nature of the the place and the  8:46  tensions that are they but I think it's  8:48  also why it's so important that maybe  8:50  now that we actually  8:52  take these things out into the streets  8:54  where people can't just sweep them aside  8:57  or go now I won't buy the ticket to that  8:58  show yeah you actually vote to buy a  9:00  ticket so it's here in front of you and  9:03  you are part of the performance so  9:05  you're watching me but you're also  9:06  watching the other person who's  9:08  responding to me and you get a sense to  9:10  of  9:11  you get a sense of seeing what actually  9:13  is happening inside of the everyday kind  9:16  of negotiations that people make inside  9:18  of the city which is amazing amazing you  9:20  ladies are so brave and I just I'm blown  9:23  away by both of you I am so happy to  9:25  have met you and I wish I was there  9:27  personally to watch this the dates just  9:30  sorry I got a rap but when is it  9:31  happening it's running from the 17th to  9:33  the 20th of February at the hidden  9:35  campus in Cape Town of the University of  9:38  Cape Town and everything is free artists  9:43  talking back to their work you can come  9:45  and ask us questions as well yeah all  9:47  three welcome please come and join us so  9:50  we can engage fantastic Gabrielle  9:53  Goliath and nan de Mistura manga thank  9:55  you both of you for being with us good  9:56  luck and I hope it goes well I really do  9:59  it's so fascinating I hope you've learnt  10:01  a lot I have I really have live arts  10:03  something that I've heard about but have  10:04  never really sort of had the opportunity  10:06  to engage in so this is open the door  10:08  for me as well it's take a break when we | Creating creative opportunities. Breaking the norms. Playing between different art spaces. Being in interdisciplinary spaces. Moving. Dancing. Singing. Acting. Performing. Protesting people's worldview. Performing the world. Engaging with the public. Experiencing art. Using body as art. Engaging artists across South Africa. Finding potency in art. Connecting to the moment. Being aware of government's responsibility. Observing people. Following other artists' work. Meeting artists regularly. Embodying issues that people deal with. Performing in everyday spaces. Being courageous. Performing where people are. Bringing awareness to people's issues. Conversing with artists. Performing with the public. Drawing from personal experience. Connecting with Self. Creating a network with the public. Expressing thoughts and emotions. Helping those in need. Exposing issues creatively. Framing questions. Exploring the questions in performance. Approaching questions based on experience. Using art to contribute to democracy. Bringing performance to the audience. Being independent. Raising awareness about issues. Reflecting the fregility of democracy in performance. Encouraging support of the arts through art. Being free to express creatively. Enforcing change. Monitoring and adapting constantly. |

1. Interview with Nondumiso Msimanga (<https://youtu.be/Jo3rF2pkVQM>)

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| Transcript | Codes |
| 0:00  in my work  0:02  try to create these performance events  0:05  where we listen together  0:09  [Music]  0:14  my work takes place in public and  0:18  private sites places where something has  0:21  happened something is happening  0:23  something could happen or something  0:25  should happen  0:35  so my name kind of carries the promise  0:39  of somebody who will bring praise with  0:41  the knowledge  0:48  so part of my performance practice part  0:52  of my interest in performance has in a  0:55  way becoming  0:58  a means of dealing with my peers  1:03  and so I make art  1:06  [Music] | Referring to own work. Creating performance events. Trying to create performance events where “we listen together”. Listening together. Listening. Listening with an audience. Listening to an audience. Listening through an audience. Locating work in public and private sites. Performing in places where something is happening. Performing where something has happened. Performing where something could happen. Performing where something should happen. Turning fear into passion. Being named with a promise to carry. Carrying the promise of one who brings praise. Bringing praise with knowledge. Defining interest in performance practise. Dealing with one’s fears through performance. Making art. Making art to deal with one’s fears. |

1. Nondumiso Video - <https://youtu.be/-BwksRtoxQU>

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| Transcript | Codes |
| 0:01  why did you tired of being a cotton of  0:15  having other confidence might be a  0:30  [Music]  0:31  six-pack living right in the eye  0:34  11-part women trying to be high but but  0:38  what he has only known the story of it's  0:41  torn all of a sudden is for young girls  0:44  to question why are they always wait we  0:49  have narratives with the gates are you  0:52  always trying to assassinate us with  0:55  your games awesome  0:57  [Music]  1:01  welcome to the morning of the meeting  1:05  when chapter come open  1:08  chata controls to the age where we have  1:12  accepted some place to begin from  1:17  everyday we are coming out of some  1:20  little place going into space is known  1:25  as everywhere at the front lines we tend  1:31  to linger up the candidate heads of men  1:34  and mounted like millions of women who  1:38  will ask you someone will ask you where  1:41  you receive your gifts and how do you  1:44  give them back someone will ask you the  1:48  droplets of your dreams suddenly pass  1:53  the got really like these words on the  1:57  other side of the mountain known as  2:00  language someone oh wait | Performing with raised hands. Performing in the nude. Performing to vocals. Performing to Koleka Putuma’s poetry. Listening to the poetry with the audience. Hearing Putuma. Being a coffin. Having coffins pushed down your throat. Finding people. Questioning why black womxn die. Asserting the body only knows the story of its trauma. Presenting a paper. Presenting alongside Prof Tiffany Willoughby-Herard. Performing alongside Koleka Putuma. Presenting alongside Bev Ditsie. Presenting alongside Gabrielle le Roux Theorising the body. Telling the body’s story. Questioning why men murder womxn with their gaze. Questioning why men assassinate womxn with their gaze. Being drawn. Being sketched. Being welcomed to the morning of new meaning. Making new meaning. Redefining body politics. Being hosted by Natalia Molebatsi. Opening new chapters. |
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1. Nondumiso Facebook Video (no transcript) - <https://www.facebook.com/1260020425/videos/350545183627065/>

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| Codes |
| Msimanga documents the struggles for existence of these four one-handers by interrogating how their creators have staged this longevity, and this video, albeit brief offers the public a glimpse into the process of “unlearn”(ing).  Langa: Lyricising. Performing Tswalo.  Matsunyane: Performing Unlearn.  Ngaba: Performing Swan Song.  Miyambo: Performing Kafka’s Ape. |

1. Nondumiso Facebook Video (no transcript) - <https://www.facebook.com/1260020425/videos/1434304140300782/>

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| Codes |
| Khoza: Being reminded of the meaning of a name. Being named “ibokwe”. Being named a sacrifice. Living up to one’s name. Responding to our names through artistic endeavour. Creating music. Fighting for the space to exist. Existing amidst suppression. Fighting to finish one’s studies. Warring with the university. Fighting for one’s place. Fighting with lecturers. Disagreeing with authority. Pushing the limits of convention. Question pedagogy. Critiquing epistemological frameworks in the university. Fighting multiple battles. Fighting to exist. Being an outsider. Fighting to complete one’s degree. Questioning knowledge in the university. Advocating decolonised approaches. Questioning focus on white aesthetics. Critiquing cognitive dissonance of the university. Dealing with the present. Pushing back against colonial education. Advocating change. Advocating contemporaneous representativity. Singing. Calling through song. Invoking spiritual practices through music. Developing ritual-based theatre. Questioning composition of syllabi. Surfacing overemphasis of white theories and practitioners. Relocating practice in indigeneity. Surfacing Dada Masilo. Surfacing practitioners offering alternative epistemes. Surfacing accessible ignored accessible practitioners. Surfacing and naming Gregory Maqoma. Healing through song. Highlighting the constancy of learning. Highlighting the importance of respect for humanity. Singing in (South) African languages. Creating new work. Devising theatre. Creating work as tribute. Attributing inspiration to one’s ancestors. Invoking breath as central. Centralizing umoya (spirit and breath).  Mahlangu: Talking about ingoma. Healing through sound. Expanding the meaning of sound. Connecting sound to spirit. Using performance to access spiritual concepts. Invoking ingoma in performance. Discussing work. Thinking through sound. Being through sound. Composing being through ingoma and umoya. Decolonising theatrical conventions. Decentralizing text. Embodying stories. Producing stories from embodied experiences. Drawing on storytelling legacies. Theorising umoya. Theorising ingoma. Centralising African spirituality. Collaborating with multiple voices. Singing as transcendence. Invoking song. Blurring the lines between ritual and performance. Harmonising through polyrhythms. Knowing that one wants to do music. Being unable to afford studies. Being accepted into three institutions. Being excluded through finance. Wanting to dance frustrations away. Acknowledging trauma in the body. Invoking embodied therapizing. Sweating and crying. Therapizing through dance. Expressing frustrations through the body. Being raised by troubled people. Being raised by frustrated people. Being raised by “abantu abahlukumezekile”. Being raised by traumatized people. Searching for healing through ingoma. Lighting candles. Extinguishing candles. |

1. Nondumiso Facebook Video (no transcript) - <https://www.facebook.com/1260020425/videos/360630762398790/>

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| Codes |
| Putuma: Projecting Brenda Fassie. Critiquing the role of media in making fame. Presenting Brenda Fassie as a case study. Connecting Brenda Fassie’s struggles to the contemporary. Writing and performing. Beginning with a black woman.  Msimanga: Asserting that Putuma employs backspaces in politics. Backtracking. Back-spacing. Deleting. Rewriting. Rewriting against erasure. Surfacing the erasure of black women’s voices. Surfacing the erasure of black queer voices. Highlighting black womens’ contributions to the arts. Highlighting black queers’ contributions to the arts. Asserting that Putuma fiddles with the fuckery of the archive. Fiddling with the fuckery of the archive. Archiving against erasure. Making as a restorative practice. Fiddling as a restorative practice.  Putuma: Keeping one’s spirit alive amidst world horrors. Working in spite of adversity. Surviving through impossible circumstances. Being a black queer woman in the arts. Being a black queer woman in South Africa. Archiving the contributions of black queer women in SA arts. Making work as a black South African queer woman. Coming to be a witness. Witnessing as performance. Witnessing as a practice. Witnessing as a collaborative venture. Bearing witness. Being present. Chatting about work. Reflecting on one’s practice. Asserting a mission as an artist. Identifying a cause as an artist. Thinking through knowledge gaps as an artist. Working as a researcher as an artist. Informing one’s practice through surfacing erasures. Being a voiced for the de-voiced. Voicing the suppressed sections of the archive. Archiving silences. |

1. Nondumiso Facebook Video (no transcript) - <https://www.facebook.com/1260020425/videos/471733687759595/>

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| Codes |
| Nyamza: Being accommodated. Fitting into a representative world. Responding to calls for resonant work. Having the opportunity to do desired work. Being capacitated by Msimanga. Creating a production. Producing your own work. Using projections on stage. Acknowledging difference in approach. Seeing opportunity to do different work. Being a live body. Performing through the body. Performing with the body. Performing as a body. Telling stories with the body. Embodying stories. Using projections. Projecting self in motion. Performing with projections. Being on stage. Refusing to define the performance. Cultivating mystique. Moving. Acknowledging Msimanga’s concept: performing andizi. Thinking through the body. Theorising through the body. Referring to discontent of mainstream audiences. Being sidelined due to non-conventionality. Embracing self-difference. Embracing marginality. Laughing. Seeing opportunity in the concept. Fitting into the concept of performing andizi. Contextualising a career. Looking back to the beginning. Acknowledging one’s journey. Referring to son. Referring to self. Incorporating self into the work. Acknowledging length of career. Sustaining a career. Sustaining a practice. Denoting changes in the body. Acknowledging the resistance of ageing. Ageing as a dancer. Ageing as an artist. Calibrating to inner changes. Acknowledging inner changes. Changing as a dancer.  Referring to performing andizi. Being conceptually accommodated. Fitting in with the right spaces. Being acknowledged. Acknowledging being middle-aged. Ageing self at 46. Being 46. Doing theatre work. Declaring interest in this stage of life. Looking forward to the work. Imagining this as a last work. Repeating this utterance. Foreshadowing the end. Desiring an end. Failing to end. Continuing beyond adversity. Continuing within adversity. Laughing. Casting the son. Collaborating with offspring in performance. Venturing beyond performance. Admiring the concept immensely. |

1. Nondumiso Facebook Video (no transcript) - <https://www.facebook.com/1260020425/videos/718959662751530/>

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| Codes |
| Calling on Thandazile.  Thandazile: Jokingly sharing the reluctance to appear. Invoking the action of “andizi”. Laughing. Joking. Thinking about the concept. Feeling acknowledged by the title. Acknowledging the title as accommodating. Being accommodated by Msimanga’s theorisation. Embracing Msimanga’s concept. Acknowledging the many desires of artists. Acknowledging the limitations facing artists. Referring to proposal writing. Listing challenges facing artists. Raising funds. Seeking funds from publicly funded institutions. Referring to gate-keeping. Referring to barriers to entry. Referring to barriers to access. Referring to NAC requirements. Listing social cohesion. Questioning prescriptivism from public funding institutions. Critiquing the government’s funding agenda. Raising questions about the artist’s agency. Surfacing freedom of expression. Connecting to van Graan. Surfacing the need for freedom of choice. Refusing prescriptive dictates of public funding. Questioning the exclusive nature of public funding. Wondering about the space for art for art’s sake. Bemoaning the lack of freedom in the funding. Lamenting the absence of funding for art. Surfacing the need for art for art’s sake. Suggesting Msimanga is creating this space. Bringing new creations to the fore. Talking about creations openly. Being uncensored. Being free to make from inspiration. Being freed from a funder’s agenda. Surfacing the need for inner conversations. Conversing with self. Conversing with fellow creatives. Having the space for self-reflection. Having space for collective reflection. Referring to the panelists. Seeing panelists as peer-collaborators. Seeing the audience as a conversant. Conversing with the audience. Noting the pleasure of involving audiences in conversations. Alluding to digital possibilities for audience involvement. Acknowledging positive aspects of digitalisation. Revealing the presence of such practice overseas. Being recognised for such work. Having people pay for online engagements. Problematising online performance. Questioning the role of money in digital art. Surfacing the need for artists to talk about their work. Praising Msimanga for creating the platform to reflect. Speaking about one’s work. Having the space to self-reflect. Reflecting about one’s work in public. Being a public intellectual as a theatre artist. Capturing the value of theatre arts. Intellectualising theatre practices. Revealing the lack for intellectual engagement in SA. Surfacing the need for artists to speak about their work publicly. Revealing Msimanga’s contribution. Being acknowledged as an intellectual. Highlighting the intellectualism in artistic endeavour. Acknowledging the room for engagements at festivals. Acknowledging performing andizi as not a festival. Requesting Msimanga’s phrasing.  Msimanga: Framing performing andizi as an event.  Thandazile: Agreeing with this framing. Referring to discoveries that arise from public reflection about work. Surfacing the value of intellectualising artists’ work. Reflecting about one’s practice in public. Positioning self. Highlighting own insecurities. Being insecure as a black creative. Being insecure as a mother. Acknowledging elusive nature of a definitive practice. Making through not- knowing. Creating in the dark sometimes. Asserting there’s no harm in talking openly. Talking openly. Surfacing artists’ insecurities. Interrogating one’s practice. Thanking Msimanga for creating space for artists to think aloud. Giving birth to the concept. Giving birth to the event. Referring to this event as necessary. Surfacing the need for reflective platforms. Revealing the presence of these spaces elsewhere. Listing visual artists as reflective. Listing inventors as reflective. Highlighting the need for reflection for dancers. Referring to dancers as movers. Surfacing the need for movers to reflect on their work. Acknowledging this event as a rare opportunity. Noting the concept as exciting and interesting. Expressing gratitude. Praising other panelists. Praising Lulu Mlangeni. Praising Mamela Nyamza. Describing Mamela as a pioneer. Suggesting Mamela has opened many doors. Acknowledging Mamela’s contribution to dance. Referring to shut doors. Expressing Mamela’s perseverance in opening shut doors. Acknowledging Mamela’s resilience. Laughing.  Mlangeni: Referring to Mamela as the creator of andizi as a concept.  Laughing in agreement.  Thandazile: Encouraging Msimanga to continue. Highlighting the existence of the ide of “andizi”. Connecting the event to a preceding urge. Highlighting solidarity in performance. Highlighting solidarity in communications. Officiating existing ideas into concepts.  Being responsive to the intra-sectoral landscape. Listening to seminal voices. Surfacing common threads. Identifying role players in theoretical movements. Framing thematic connections in practices. Seeing artists as knowledge creators. Publicising knowledge with the artists. Creating space as an intellectual. Making room for artists to speak. Reframing dancers as thinkers. Thinking through the body. Thinking with the body. Thinking in the body. Speaking about the embodied as dancers. Connecting head knowledge with embodied knowledge. Intellectualising embodied knowledge. Expressing gratitude. Expressing excitement. |

1. Nondumiso Msimanga Facebook Video (no transcript) - <https://www.facebook.com/1260020425/videos/512256283644203/>

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| Codes |
| Mlangeni: Framing Performing Andizi as freedom. Doing what I want to do. Asserting the need for freedom of expression. Centralising freedom of expression to an artist’s practice. Commending Msimanga for providing the space for freedom. Contrasting other instances that come with expectation. Being free to create what one wishes. Expressing freedom in having space to create freely. Centralising freedom in artistic practice. Referring to conversations with panelists. Acknowledging the challenge presented. Pressuring self to be truthful to possibility. Expressing dislike for ‘being on the mic’. Preferring movement over speech. Expressing dislike for speaking on stage. Expressing dislike for having text on stage. Being a mover. Asserting primacy of movement in her practice. Establishing self as a mover. Being known as a mover. Wanting to move less. Wanting to talk more. Framing Performing Andizi as an opportunity to explore. Challenging self. Shifting modalities as an artist. Creating with elements one dislikes. Moving beyond natural affinities. Centralising oppositional modes of making. Exploring what one dislikes. Investigating to find new forms of expression. Using Performing Andizi to explore alternative modes of communicating. Communicating in various was as an artist. Asserting expressive ability in movement. Being versatile in movement. Desiring vocal flexibility. Having the chance to explore a new way. Expanding one’s practice. |

1. Jefferson Video 1 - <https://youtu.be/j3dm1EDucpc>

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| Transcript | Codes |
| 0:03  SABC Reporter: Now, previous winners include musicians and anthropologist Johnny Clegg world celebrated singer, Sibongile Khumalo, the progressive pianist composer and bandleader Kyle Shepard and award-winning jazz musician and producer Nduduzo Makhathini.  Now the list alone should give you an indication of the caliber of the creatives that bagged these awards. Well we are referring to the Standard Bank Young Artist Awards and the winners for 2020 were announced earlier this week.  Now the jazz award went to saxophonist, composer and bandleader Sisonke Xonti while a writer-director, performer and the founder and owner of the live arts production house Kiri pink knob arts, Jefferson begged the theatre award  And he joins me now in studio to tell us more about it. Jefferson A very good morning and a warm welcome.  Jefferson Tshabalala: thank you so much  SABC Reporter: and I take it congratulations are in order?  Jefferson Tshabalala: I appreciate it thank you so much  SABC Reporter: I mean what does it mean to you to for you to be named the standard Bank young artist of the year?  Jefferson Tshabalala: Kuhle kakhulu bhuti, and I mean as you heard it yourself when you were mentioning those names to now join that cannon is absolutely amazing  so ndiyavuya kakhulu to be part of that illustrious alumni  SABC Reporter: And no prizes for guessing that this is exerted enormous pressure on you to start working even harder I mean I'm sure you're eyeing for next year's award aren't you?  Jefferson Tshabalala: Kakhulu! I mean what what comes with is a commissioned work for the main festival at next year's Makhanda Festival the National Arts Festival  and I'm just really looking forward to-to advance in the work I've already been doing  because this award comes after a long time of umsebenzi wakho ubonwa  So, I'm really excited about what more can be done and what this platform can produce  Reporter: You know, Jeff what is it about storytelling that appeals to you and is closest to your heart cool?  Jefferson Tshabalala: Kuhle apha eMzans’ Afrika and we are we are blessed with so many amazing and visceral stories and  and one of the things that works for me and one of the things that I realized is a privilege for me is that we get to share our story with other South Africans  And we get to share our story with the rest of the world  So, ndiyavuya kakhulu mna to be working in the realm of live performance in South Africa  Because it's one of the most one of the most cultivated regions in terms of content and Ndiyayvuyela kakhuku into leyo  Reporter: Yeah and speaking of content have you started toying around the idea of what you'll be delivering for next year's national-  Jefferson Tshabalala: Absolutely, absolutely so thina we won the award for theater but thina s’dume nge sketch  Into esiyenzayo is called Sketching hard and  and that kind of work is the kind of work for instance we have in this in this book, Khongolose  The work we're doing is really about finding a new heightened text for black performers and black audiences and  and I'm already thinking about taking the kind of work that will resonate not only with the global audiences but abantu base Makhanda and the people that like look like me people who sound like me the people who actually make up the large majority of this country.  And we want to say in the theatre your voice is as valid and as relevant  Reporter: mm-hmm. You know, Jeff have you ever thought or has it ever occurred to you at some point that you're feeling inadequate and you're feeling that you're not doing hard enough you know and pushing yourself to the limit?  Jefferson Tshabalala: If you are working in the realm of independent theatre producing there's always going to be doubts  there's always going to be tough days and particularly if you are a producing artist who's not only looking to be employed.  If you're running a business, if you're an entrepreneur, there's always going to be moments uzive nawe ngathi ay’man ayisebenzi le-way endiyenzayo  Kodwa, you also have to be cognizant of the milestones  you also have to be cognizant of all the victories and the company you keep and the people that are around you  and then that's the work that will spur you on forward  by the time the accolades come you must have already acknowledged yourself  Reporter: yeah why was it important for  3:51  you to create your own style of theatre  3:54  pretty much different from the  3:56  traditional way of telling stories  3:58  because we are different now we're  4:00  dealing with the new generation of  4:02  people with their their ordinary most  4:04  often these days like we are the pots  4:06  there's a there's a new kind of  4:08  literature that people are making  4:10  there's a you go on social media we  4:12  consume in content differently and I  4:15  feel as though the theatre we make must  4:17  be up to date with the people that it's  4:19  making the theatre for so we cannot  4:21  always rely on the archaic methods  4:23  Yanzhi legged when I was born about we  4:25  are in a new time and we're dealing with  4:27  a new  4:27  audience you're competing with their  4:29  Instagram competing with their Facebook  4:30  so how are you incorporating the things  4:32  that they know now into the data that  4:34  they're coming to see now and as a  4:36  theatre maker of this time  4:38  how are you utilizing as inter that you  4:40  think you're competing with to make sure  4:42  that you penetrate that current audience  4:44  and how do you appeal to that particular  4:45  audience I mean you mentioned the new  4:47  generation audience who are mostly on  4:49  Instagram or on any other social media  4:51  platforms it's about giving them the  4:53  content that they care about it's about  4:54  listening to your audience and not just  4:57  dictating the content you want to push  4:58  forth  4:59  it's about absolute research about  5:02  namami Lando and me happy what are your  5:04  times to this theater times work for you  5:07  what do these rates work for you does  5:09  giving you this version work for you do  5:11  you want the small bite-size one are you  5:13  still interested in the full-length what  5:15  is black heightened text so you have to  5:17  answer all those questions critically so  5:20  that you can then bring forth something  5:22  that the audience can go actually i  5:24  resonate with that oh I'm not too sure  5:26  man into an onions I button am  5:28  definitely boy I know I'm curious about  5:30  it and you must appeal to those people  5:32  at their level I mean how do you answer  5:34  those questions that have just told in  5:36  the context of a theater and in an era  5:38  where you know outs a people's cultural  5:42  association is diminishing the Bhanumati  5:46  bluntly we answer it strictly by testing  5:49  the work so we can talk about produce  5:51  you can talk about right but like the  5:54  most important thing is to actually go  5:56  to other people are and test the work  5:58  you can form it in the townships perform  6:01  it in the halls go to the TX Theatre in  6:03  10 visa or to makinia go to caste are  6:06  see what all the township theaters and  6:09  say is this material working and then  6:12  take the resin this is that you take to  6:14  keep ease go to pop art go everywhere  6:16  and test the work over and over the  6:18  audience will tell you if it's not  6:20  landing the audience will tell you and I  6:22  guess that's the basis of my challenge  6:24  that I'm throwing to you don't worry go  6:26  out there and I want to see you right  6:29  here next year having begged yet another  6:31  word oh yeah when I go myself  6:34  tartar quite us as bully Elega cool all  6:36  right go for it man thank you so much  6:38  for attacking us so much appreciate it  6:39  well  6:40  twas a Jefferson Shabalala well he just  6:43  spoke to us about you know being the  6:45  winner of the standard Bank a young  6:47  artist of the Year award  6:49  well this is that morning life we'll be  6:51  right back | Being in the company of prolific previous winners. Being likened to Johnny Clegg. Being likened to Sibongile Khumalo. Being likened to Kyle Shepard. Being likened to Nduduzo Makhathini Being an award-winner. Being an achiever. Winning the SBYA. Appreciating being among the alumni. Recognising the privileges of the award. Being in the company of Sisonke Xonti. Being a writer. Being a director. Being a performer. Founding and owning a live arts production house. Running an entrepreneurial business in the arts. Being an arts entrepreneur. Running Kiri Pink Knob. Running a company as an artist. Being congratulated. Appreciating congratulations. Responding to English in Xhosa. Switching language codes to express gratitude. Describing the win as beautiful/wondrous. Recognising the honour. Joining a canon of previous winners. Acknowledging the advancement provided. Being part of an illustrious alumni. Being pressured to work harder. Being commissioned for the mainstream. Being commissioned at the National Arts Festival. Looking forward to advancing existing work. Resisting the temptation to let success dictate change. Acknowledging the success of existing work. Mentioning the reach of the work before winning the award. Working as an artist for a long time. Publicising work. Traveling with work (theatre). Being seen. Being visible. Receiving recognition. Being excited about the future. Anticipating future work. Using platform to produce ideas.  Being interested in storytelling. Praising South African stories. Calling it Mzans’Afrika. Praising the beauty of Mzans’ Afrika. Decolonising language. Recognising the privileges of living with stories. Living through stories. Being blessed to be a storied nation. Having visceral stories. Having the privilege to observe. Sharing stories with other South Africans. Sharing stories with the world. Expressing joy in Xhosa. Expressing happiness to work in the sector. Working in live performance. Acknowledging the depth of potential content. Praising South Africa’s depth of stories. Praising live performance as a developed domain. Recognising the potential for content.  Thinking about the performance. Planning in advance. Parodying theatre. Advocating sketch’ing. Distinguishing theatre from sketch’ing. Naming practice as Sketch’ing Hard. Invoking improvisational practice. Continuing a comedic tradition in SA. Highlighting the book in hand. Publishing own plays. Selling books. Diversifying revenue streams. Describing Sketching as a quest. Searching for a new heightened text. Decolonising the concept of heightened text. Infusing poetry into dramatic text. Creating work for black performers. Creating work for black audiences. Finding a new heightened text for black performers/audiences. Unseating Shakespeare. Unseating western hegemony. Reframing heightened text. Imagining alternative futures. Thinking about local reach. Thinking about global reach. Making work that resonates with Makhanda audiences. Targeting different audiences. Targeting different markets. Acknowledging audiences as heterogenous. Acknowledging audience tastes. Acknowledging temporal differences. Acknowledging different publics. Acknowledging different audiences. Thinking entrepreneurially. Thinking communally. Resonating glocally. Surfacing representation. Acknowledging paucity of representativity. Surfacing black subjectivity. Rooting motives in black ideals. Decolonising. Acknowledging blacks as the majority. Realising the problematic landscape of theatre. Critiquing the environment. Validating the marginalised voice. Representing rural voices. Representing township voices. Representing black voices. Lifting every voice.  Feeling inadequate. Doubting self. Being fragile as an artist. Pushing self to the limit. Stating the facts about independent theatre producing. Deglamourising theatre producing. Acknowledging the doubts of producing theatre. Acknowledging the risks of producing theatre. Acknowledging tough days. Acknowledging the added pressures of being a producing-artist. Being a producing artist. Looking to be employed as a producing artist. Running a business as a producing artist. Being an entrepreneur. Switching language to express consternation. Acknowledging doubts. Acknowledging risk-taking. Being cognizant of milestones. Recognising own achievements. Being cognizant of all victories. Encouraging artists to embrace balanced thinking. Being cognizant of company kept. Being cognizant of people in proximity. Identifying victories to move forward. Being spurred forward by past wins. Acknowledging self before accolades.  Creating own style of theatre. Making a new style of theatre. Being different from the traditional. Acknowledging that times have changed. Acknowledging that people are different now. Acknowledging that time moves forward. Embracing change. Embracing innovation. Embracing difference. Recognising the need for change. Recognising the problem. Developing a solution. Thinking like an entrepreneur. Solving the problem of dwindling audiences. Acknowledging the new generation of people. Being a fashion designer. Wearing his brand. Running the brand Seen Pha. Wearing a Seen Pha t-shirt. Using fashion to sell poetry. Quoting poem on t-shirt. Quoting: “Re dese. Re on’o. Re mo stofong.” Acknowledging the shift in public culture. Targeting new markets. Bending with the difference. Quoting “We are the pots.” Writing responsively to contemporary culture. Surfacing a new kind of literature. Centralising the public as creators. Acknowledging the expanded public sphere. Acknowledging black public spheres. Acknowledging the influence of social media. Acknowledging the catalysing potential of social media. Acknowledging social media as a culture carrier. Acknowledging the role of social media in culture creation. Consuming content differently on SM. Arguing for contemporaneous theatre. Arguing for theatre made for publics. Encouraging theatre makers to target audiences. Making theatre for the people. Lamenting reliance on archaic methods. Switching language to express vigour. Acknowledging that we are in a new time. Dealing with a new audience. Competing with Instagram. Competing with facebook. Reaching audiences. Acknowledging changes in times. Refusing stagnation. Advocating adaptability as creatives. Questioning how theatre makers respond to current realities. Refuting theatre as an archaic form. Advocating theatre as a living medium. Recognising the business of theatre making. Incorporating the current story into theatre work. Reflecting contemporary stories. Being a theatre maker of your time. Encouraging theatre makers to make for contemporary audiences. Using SM to your advantage. Leveraging the reach of SM. Penetrating new markets through SM.  Appealing to audiences on SM. Expanding the reach through SM. Marketing on social media. Reaching audiences on SM. Reaching new generation. Giving audiences content they care about. Researching the market. Being an entrepreneurial artist. Being responsive to the market. Listening to your audience. Humbling yourself as an artist. Being attuned to audience interests. Warning against dictating to an audience. Acknowledging the voice of the audience. Acknowledging the voice of the public. Researching what audiences like. Noticing audience interests. Noticing audience fads. Noticing audience desires. Noticing audience trends. Tracking audience movements. Knowing your audience. Knowing how to reach your audience. Researching your audience. Knowing your audience’s times. Conversing with audiences. Being responsive to audience needs. Surveying audience. Questioning audiences. Interviewing audiences. Dialoguing with audiences. Researching after experiences. Questioning prices with the audience. Critiquing self with the audience. Communicating with the audience. Questioning the levels of investment. Ascertaining their satisfaction. Finding answers with your audience. Being explicit about engagement with your audience. Advocating critical research. Answering questions critically. Seeking answers earnestly. Bringing forth work based on findings. Approaching theatre as a researcher. Creating work resonant with an audience. Creating based on audience desires. Switching language to make examples. Acknowledging curiosity peaked by representation. Creating work with a pull. Appealing to audiences at their level.  Contextualising findings to theatre. Facing the challenge of diminishing cultural association. Diminishing cultural association. Diminishing inter-cultural curiosity. Acknowledging polarisation. Answering by testing the work. Switching language to clarify a point. Cautioning talking about work. Cautioning over expressing intentions. Advocating action. Defining testing work as integral. Advocating taking action. Performing in the townships. Performing in community halls. Performing in township theatres. Naming the TX Theatre. Praising the TX Theatre. Praising independent unfunded spaces. Acknowledging the need for testing work. Acknowledging Makukhanye Art room. Praising Makukhanye Art room. Acknowledging Mxolisi Masilela. Acknowledging Mandisi Sindo. Acknowledging KASI RC. Connecting independent theatre spaces. Embracing township theatres. Reaching people through these spaces. Approaching township theatres. Testing material in township theatres. Working with lowered stakes. Working despite minimal resources. Taking the work to Kippies. Taking the work to POP Art. Acknowledging spaces that closed down. Testing work repeatedly. Paying attention to audience response to the work. Catering for the audiences' taste.  Being challenged to win more awards. Being challenged to continue producing work. Expressing gratitude in Xhosa. Embracing the challenge in Xhosa. Using Xhosa to express emotive language/notions. Expressing gratitude. Winning the SBYA 2020. |

1. Jefferson Video 2 - <https://youtu.be/P0KV4MjHJaI>

|  |  |
| --- | --- |
| Transcript | Codes |
| 0:25  welcome to training essay it's thursday  0:27  6 p.m right here on sabc3 we are quoted  0:30  to the weekend hot entertainment  0:32  has been locked and loaded dishing out  0:34  the juice  0:35  see i'm back i'm back did you not the  0:38  juice with me tonight  0:40  is a visitor who never left like  0:42  literally his name  0:44  is visitor and he visited this show and  0:47  never left  0:48  it's more flavor everybody wants to open  0:50  up the door for this visitor  0:53  no i'm going to stay oh you better have  0:56  a bouncer we also have the quebec  0:59  born and bred she calls herself king  1:02  loot but  1:03  she's a little princess paul hale  1:06  my little princess little when i'm  1:09  taller than you  1:10  oh my goodness  1:14  [Laughter]  1:22  is exceptional i mean he is a creative  1:24  he's an innovator  1:25  he's the recipient of the standard bank  1:27  young artist award for 2020.  1:29  jefferson shabalala is a writer director  1:31  performer  1:32  teacher owner of the kiri pink knob art  1:35  which is a black-owned  1:36  and black managed art emporium jay bobs  1:39  is a mover and shaker  1:40  in the space and uh he speaks a lot  1:43  about the black experience in the  1:44  country  1:44  welcome jefferson to trending essays  1:48  thank you so much for having me i mean  1:50  you look at the theater space  1:52  yeah you're an innovator you experiment  1:54  a lot  1:55  you try and change the game where you  1:56  can what inspires that  1:58  where does that inspiration come from  2:00  black people man  2:03  um there's like so much flavor in a band  2:06  and when they consume work they  2:09  co-author it  2:10  so your next project is in their current  2:12  response that is such a brilliant point  2:14  right and we see a lot of that even just  2:16  in the way we interact on social media  2:18  for example  2:19  right sure so uh i i  2:22  i no no no are you shaking yourself  2:25  because i thought you were zulu i really  2:27  we were arguing about it and then you  2:28  were like  2:29  i was like okay all right so you are  2:31  currently embarking on the journey with  2:33  ubdo nan  2:34  center start starting on the 27th of  2:36  april yes on freedom day so we've got a  2:39  fantastic program that's called the  2:40  comedy yes it's comedy sketches  2:44  comedy skits stand-up comedy comedy  2:47  hip-hop  2:47  so it's like a full comedy program  2:49  you're hiring me  2:51  i'm available  2:54  we are neighboring provinces  3:01  at my jokes all the time don't act like  3:03  you know  3:05  but you'll be competing with some top  3:07  eggs so you better bring it  3:09  we've got more you've got pop-pops is  3:11  there mm-hmm  3:13  is there yeah yeah yeah yeah yeah yeah  3:15  yeah  3:16  it's gonna  3:17  [Laughter]  3:30  the view is expressed by him oh yes you  3:33  are disengaging  3:34  completely so tell us what are you  3:36  hoping the audience will take away um  3:38  from from the show on the 9th of may  3:40  it's the 9th of may is like our mother's  3:43  day special  3:45  and we've got an all-female lineup  3:48  of uh lovely female comedians and  3:51  we're hoping that people are gonna feel  3:55  the opportunity to laugh it's been such  3:58  a tough time for many people and  4:00  humor is the one thing that can really  4:02  turn us up  4:03  and we want people to come and take away  4:05  just like joy  4:06  and and find like the small nuggets and  4:09  pockets of laughter  4:10  during this time i mean let's actually  4:12  get deeper into that how you  4:14  set up and break down the show uber dope  4:21  i mean crossover i mean break it down  4:24  for us you know  4:25  um in terms of how you've set it up and  4:27  and just the overall experience  4:31  like uh and and we entertain people  4:34  who are on the margin of humor right so  4:37  if i say to you location location look i  4:39  see i would quiz you about township game  4:41  shows right  4:42  and i say to you if i say to you clipper  4:44  what does that mean  4:45  don't don't ask her shane i know i know  4:47  it's a hundred bucks and then i would  4:48  say that  4:49  guy gets ten points yeah and then i say  4:51  zuga uzuga was five cents and then he  4:53  gets the points where are you  4:56  [Applause]  5:08  oh yes and then this one is the  5:11  measurement of distance what is it  5:14  meat there you go that's more in your  5:16  body no  5:17  i'm sorry and then the people do that  5:22  is one of those girls in the burbs that  5:24  didn't date a taxi driver otherwise  5:25  shouldn't know these  5:26  things  5:31  i had a bus ticket okay let's talk about  5:34  this black experience i mean you've  5:36  alluded to it but i mean yeah  5:37  theater is obviously the canvas that you  5:39  are sort of using to do that what what  5:41  is it that you  5:43  are looking at in in that when you talk  5:45  about this  5:46  you know documentation of the black  5:48  experience that that's  5:49  we have weirdos in black culture that we  5:52  have  5:52  people who love reading in black culture  5:54  that there's not there's not a  5:56  monolithic way to be black  5:58  right yeah you know we're not all  5:59  listening to the same music yes  6:01  we're not all dressing the same we're  6:03  not all one subculture we're like oh  6:05  okay we had an lsm  6:07  feed them this we've got like some  6:09  quirky things we've got game shows we've  6:11  got stand up we've got improvisation  6:13  and we're dealing with topics that like  6:15  would be considered obscure for that  6:17  market but abandoned  6:18  hundreds because we've got varied  6:21  interests  6:22  and what we do in our performances is  6:24  cater to those varied interests  6:26  i want to ask you because i already  6:27  think you are doing this right right  6:29  so there's this notion that theater is a  6:31  dying art form  6:32  and i want to ask you one is it true  6:35  number two the second question if it is  6:37  true  6:37  how can we re-imagine the space i i  6:40  guess when  6:41  some people use the term theater and  6:44  plays interchangeably  6:45  yeah um but like when you go to a  6:48  concert you're experiencing theater  6:50  when you go to a music show you're  6:51  experiencing theater right wherever  6:53  you're in  6:54  experiencing like crafted performance  6:56  you are engaging with theater if you're  6:58  going to a club  6:59  you're born again  7:01  [Laughter]  7:08  it's a big version of theater you know  7:10  and and that's what we do  7:12  we we tap into that club scene  7:16  we tap into the comedy scene and we say  7:18  even in the theater  7:19  you can be in an environment that looks  7:21  like you sounds like you and vibes with  7:23  the things that you vibe with  7:24  so i would say definitely in terms of  7:28  restrictions of people attending  7:30  productions and  7:31  restrictions in terms of houses yes we  7:33  are in a tough time but that's just  7:35  because there's a global pandemic  7:36  but in terms of live performance people  7:38  are always going to gravitate to that so  7:40  beyond double dope  7:41  what else can we look forward to this  7:42  year from you um  7:44  so we're producing this range  7:47  uh scene power range uh we do the pot  7:50  t-shirts  7:51  me i am the pots i make me to be done  7:54  okay so we  7:55  do subverted poles because i'm always  7:57  getting dragged for looking like that  7:58  girl  8:01  then you're our ambassador yeah we we do  8:05  like subverted poems on merchandise we  8:07  do  8:07  gear and then we do some films comedy  8:10  skits for online purposes  8:12  so that's that's the kind of stuff that  8:14  we're going to be giving amazing  8:16  brilliant this is great and i love the  8:17  fact that you're exploring so many  8:19  different themes and layers of  8:20  who we're about as as black people which  8:22  is awesome thank you so much | Being welcomed.  Expressing gratitude to the hosts.  Focusing on theatre. Being called an innovator. Being called an inspirer. Being called an experimenter.  Locating inspiration. Being inspired by black people. Expressing joy. Enjoying creating for black people. Asserting an abundance of flavour in black people. Revealing consumption patterns of black audiences. Asserting that the audience are co-creators. Creating the next work based on response to the current work. Being perceptive. Listening with the audience. Listening to the audience. Being guided by audience excitement. Co-authoring with black audiences. Asserting “your next project is in their current response”.  Comparing this to social media. Surfacing “user generated content” for theatre. Employing entrepreneurial principles. Approaching theatre making as a business. Mistaking Tshabalala for a Zulu person. Realizing the Xhosa utterance “ewe”. Joking. Surfacing diversity in black cultures. Embarking on a journey with Ub’Dope. Marketing a show for Freedom Day.  Expressing interest in black people's well-being. Curating a comedy programme. Staging the production on Freedom Day. Contrasting the sombre tone of the holiday. Injecting laughter into the public sphere. Promoting Ubdope Comedy show. Promoting Sibikwa Arts Centre. Marketing Ub’Dope Comedy eSibikwa. Celebrating comedy. Producing comedy. Producing comedy sketches. Producing comedy skits. Producing stand-up comedy. Producing comedy hip hop. Producing a full comedy production. Producing a comedy show in the kasi. Composing a full comedy programme. Programming influential comics. Joking with the hosts. Jesting. Asserting the quality of the line-up. Naming Mpho Popps Madikoane. Naming Tsitsi Chiumya. Naming Thabiso Mhlongo. Naming J Bhobhoza. Performing as J Bhobhoza. Parodying hip hop through characters. Creating multiple public personalities. Channelling multiple talents. Producing. Acting. Marketing. Directing. Writing.  Being asked about hopes for audience.  Referring to the 9th of May. Producing a Mother’s Day special. Aligning to public interests. Producing an all-female comedy line-up. Creating space for artists. Hoping to create opportunities to laugh. Desiring to create joyous work. Referring to the difficulties of the time. Desiring to shift the social consciousness. Infusing laughter into a polluted landscape. Addressing mental health. Asserting the power of humour. Trusting the power of humour. Stating that humour can turn us up. Desiring to spread joy. Creating small nuggets of laughter. Creating small pockets of laughter. Addressing the social impact of COVID isolation.  Going deeper into the work. Setting up the show. Breaking down the show. Being asked to discuss UbDope’s practice.  Detailing the experience. Asserting “thina syahlekisa”. Expressing confidence in being funny. Making people laugh. Targeting humour as a business. Entertaining people on the margin of humour. Invoking UbDope’s gameshow. Inventing gameshows. Referencing Location Lekeyshini Lokasie. Quizzing audiences about township knowledge. Creating a moment of exploration. Incorporating the hosts in the example. Quizzing the hosts. Asking the meaning of kasi-based jargon. Creating quizzes about kasi knowledge. Asking what klippa means. Being answered that it is R100. Asserting that the winner gets ten points. Asking what izuka is. Being answered 5 cents. Asking what pinkies is. Being answered that it’s R50. Asking trick questions. Asking about an amount named after a measure of distance. Being answered that it’s a metre (R1 million). Demonstrating the game show in the moment. Achieving genuine laughter. Asserting that this is the experience. Creating a simulated experience within the marketing. Dislocating notions of general knowledge. Critiquing marginalisation of non-city-based communities. Magnifying the black experience. Addressing a gap in formalised knowledge. Formalising kasi knowledge. Incorporating kasi knowledge into game shows. Reimagining theatre. Reimagining liveness.  Discussing the black experience. Using theatre as a canvas to explore black experience. Being asked about the focus of the work.  Documenting the black experience. Surfacing black sub-culturesAsserting that black cultures are heterogenous. Asserting the presence of weirdos in black culture. Representing black weirdos. Representing black people who love reading. Casting a light on multiple representations of blackness. Refuting monolithic blackness. Decolonising notions of blackness. Highlighting the differences among black people. Asserting difference. Highlighting differing tastes. Highlighting different musical interests. Asserting difference in representations of black identity. Asserting difference in styles and dress senses. Refuting notions that blacks are a single sub-culture. Refuting notions that blacks are all a single LSM. Destigmatising notions of a single black target market. Surfacing black subjectivity. Surfacing black inter-subjectivity. Critiquing notions of black homogeneity. Refuting notions of black people liking the same things. Addressing unlayered marketing approaches. Highlighting quirkiness. Highlighting black games and game shows. Highlighting black stand-up. Highlighting black improvisation. Dealing with topics considered to be obscure for certain markets. Destigmatizing black interests. Disrupting notions of black people liking certain things. Delinking blackness from stereotype thinking. Asserting that black people have varied interests. Positioning own practice in this context. Catering to the varied interests of black audiences. Being clear about one’s positioning. Knowing the complexity of dealing with different target markets. Refusing to take black people for granted. Countering notions of black mediocrity.  Being asked whether theatre is a dying art. Being asked if it is true. Being asked about reimagining the space.  Problematising the word “theatre”. Contrasting theatre and plays. Reminding the public that theatre is beyond plays. Asserting that concerts are a form of theatre. Asserting that music shows are a form of theatre. **Being invested in theatre beyond plays.** Experiencing theatre. Reminding the public that theatre is about liveness. Centralising crafted live performance in theatre. Delimiting the boundaries the art of theatre. Decentralising plays from the concept of theatre. Invoking Brooke’s definition of theatre. Locating theatricality in lived experience. Asserting moments of private celebration in public as moments of theatre. Taking theatre out of the Theatre. Asserting this as Ub’Dope’s focus. Tapping into the club scene. Tapping into the comedy scene. Diversifying theatrical possibilities. Highlighting theatre’s malleability. Asserting theatre can be present everywhere. Experiencing theatre in daily life. Focusing on Theatres. Acknowledging the difficulty from COVID. Referencing lockdown restrictions. Acknowledging adversity caused by the pandemic. Contrasting adversity with possibilities of live performance. Recognising the potential for creative inspiration everywhere. Employing everyday experience to create theatre. Stating that people love live performance. Asserting that people will always gravitate to it.  Being asked about what is to come.  Producing fashion. Creating a fashion brand. Creating the “Seen Pha” range. Producing the “Pots” t-shirts. Incorporating subversive poetry into fashion. Reimagining poetry and fashion. Fusing poetry, fashion and theatricality. Writing subversive poems on t-shirts. Laughing. Publishing subverted poems on merchandise. Diversifying revenue streams. Seeking alternatives to live performance. Infusing theatricality into all aspects of business. Targeting different markets. Producing films for online purposes. Producing comedy skits for online purposes. |

1. Jefferson Video 3 - [*https://youtu.be/8kQ7mKTIOq0*](https://youtu.be/8kQ7mKTIOq0)

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| --- | --- |
| Transcript | Codes |
| 0:00  one is a master Spitfire who has  0:04  decimated a former foes by executing her  0:07  original slam poetry in the most  0:09  decisive manner while the other is a son  0:11  of the Eastern Cape soul who has emerged  0:14  from the dust of a number of Poetry Slam  0:16  contests we are referring to multiple  0:19  spoken word champion say Wanda BKB who  0:22  will square off against award-winning  0:24  poetry and theatre practitioner  0:26  colleague Apatow Mirinda  0:28  much-anticipated  0:29  two of one-on-one slam event that's  0:32  taking place at the University of  0:34  Johannesburg z-- Art Center in Oakland  0:36  Park today what we are joined by one of  0:40  the pair that's supposed to be here  0:42  today  0:43  Jefferson Ciavarella or be the man  0:45  speaking to us about what will be  0:47  happening Jefferson it's so great to  0:48  have you on the show welcome thank you  0:50  so much thank you so much for having me  0:51  bring us into the inspiration for the  0:53  event what propelled you guys to put  0:55  this together well I mean we're very  0:57  interested in the Katy pink mob and  0:59  current state of poetry organization in  1:02  bringing poetry to the fore in a way  1:04  that people don't access it usually so  1:07  when we thought about what are the main  1:09  things that people don't associate  1:10  poetry with people don't associate it  1:12  with a lot of money loaded that  1:14  associated with high performance and the  1:17  wonder PK Peru and koala Kapoor tumor at  1:19  the complete opposite of that and to  1:22  have them in competition for a grand  1:24  prize of 20,000 Ren really got people  1:27  excited around that so that's what we  1:29  wanted to do to make people excited  1:30  about performance poetry again so talk  1:33  to us about the format of the slam how  1:36  does it happen how do people in tell the  1:38  judges how people selected to selected  1:45  specifically okay selection based on you  1:50  you have to be proficient in your  1:51  profession you have to be like a  1:53  superior superior poet and you have had  1:55  to have made your mark over the years so  1:58  cola kappa tumor a very well-known  2:01  renowned poet renowned theatres theatre  2:03  petitioner multiple awards behind her  2:06  name the one day pick a point whose  2:08  strong slam poet strong writer strong  2:10  performer who's toured the world as well  2:13  so they are equally yoked in terms of  2:16  competition many people don't know who's  2:18  going to win so there's already been  2:19  factions around team Penghu or timppa  2:22  tumour and some of us are team poetry  2:24  because we're really going to the event  2:26  for poetry celebration yeah but one  2:28  almost can't help but want to put them  2:31  again absolutely yeah absolutely it's  2:33  grueling I mean when people think about  2:35  poetry you know that's it's very quick  2:37  for us to think oh it's like a kumbaya  2:40  Fernandez table saw and K up on jihad oh  2:44  these guys have been at an epic war for  2:47  the longest time there's some history  2:49  between them the sum of grudge between  2:51  them but also there's a deep respect and  2:54  admiration for each other's work and  2:56  each other's ways of approaching the  2:59  profession which was which is what makes  3:01  this contest quite appealing all right  3:03  tell us more about the adjudicators and  3:05  the adjudication process what will be be  3:07  looking for in these two G's wordsmiths  3:12  vs women so we've got a stellar judging  3:16  panel which is our little well-kept  3:18  secret but what I can give away is that  3:21  the South African poet laureate will be  3:23  the head judge for writing and then  3:26  we've got a judge for performance so  3:28  they're being judged on performance  3:29  they're being judged on corporate appeal  3:32  they're being judged on voice and body  3:34  and then they're being judged on writing  3:36  which are which are the things were in  3:39  the modern poetry industry as it were  3:42  are not looked at that closely and we  3:44  have decided that we're removing the  3:46  judging capabilities away from audience  3:48  members which is what normal Slams do  3:50  and we're putting it in the hands of  3:53  professionals who are practitioners so  3:55  that we can highlight the elements of  3:57  craft that are coming out of it poetry  3:58  has come a long way from it just having  4:02  been something that you write for your  4:04  teacher includes annual meeting it marks  4:06  to being something that gets performed  4:08  across various world stages in the South  4:12  African or African context who would you  4:14  say have been at the forefront of  4:15  changing the face of poetry  4:17  I think there's various organizations  4:20  that are contributing to that ilk but  4:22  more so than celebrating the  4:24  institution's I won  4:26  to put much celebration towards the  4:28  actual poets themselves it's poets who  4:30  have been self-publishing by Apollo its  4:33  poets who are spending their money on  4:35  traveling to festivals and poets what  4:38  making one person shows so the there's a  4:41  large array of practitioners who have  4:43  decided in durban Asselin della cucina  4:45  Goku's thousand sailed into a year two  4:47  and that's really commendable  4:48  particularly in a sphere that's not  4:50  looked at as a financial sphere so I  4:53  mean including this show that t warp  4:55  which is the elite wing of poetry slam  4:58  these poets have put up half of the  5:01  prize money alright so we as a  5:04  production producing company put up  5:06  10,000 rent they respectively put 5 5  5:09  and the winner takes all of it so to be  5:12  gambling on yourself to be believing in  5:15  yourself in that way is testament to  5:17  what the New Age of poets thinks about  5:19  this industry and how they can impact it  5:22  and I'm just in all of these guys as  5:24  talents all right if isn't that's we  5:26  will leave it on all of this for the  5:27  event thank you so much you think to the  5:29  arts Jefferson Shabalala is the founder  5:32  of what that a t-bob one-on-one slam  5:36  event which is taking place at the  5:38  University of Johannesburg Art Center in  5:40  Oakland Park today so make sure you get  5:43  yourself | Creating competition in poetry. Expanding the poetry community. Marketing the event.  Framing the inspiration for the event. Expressing interest from two companies. Representing Kiri Pink Nob. Representing the Current State of Poetry. Organising the TEWOP slam. Collaborating as organisations. Leveraging individuals’ public profiles. Bringing poetry to the fore. Centring poetry in unusual ways. Elevating the value of poetry to the public. Thinking about main disassociations. Asking what people don’t associate poetry with. Asserting the lack of association to money. Asserting the lack of association with heightened performance. Naming Zewande BK Bhengu. Naming Koleka Putuma. Revealing these as opposites to usual associations. Surfacing alternative success stories. Having them in competition. Having them compete for R20 000. Basing the competition on poetry. Asserting that competition excited the public. Exciting the public. Centring the audience’s experience. Creating excitement about performance poetry.  Discussing the format of the slam. Discussion selection protocols. Discussing adjudication.  Clarifying the speciality of this slam. Negating entrance requirements. Asserting that the poets are selected for this slam. Seeking proven excellence. Seeking sustained excellence. Proving the case. Evidencing the possibility of successful poets. Evidencing the existence of successful heightened performance poets.  Discussing the selection criteria.  Asserting the requirement of proficiency. Stating the need for excellence. Declaring the need for proficiency. Asserting that one has to be a superior poet. Advocating high standards of craft. Asserting that one has to have made their mark. Having a sustained career as a poet. Sustaining a successful career in the arts. Referencing the profile of Koleka Putuma. Asserting Putuma is well known. Asserting Putuma is a renowned poet. Asserting Putuma is a renowned theatre practitioner. Highlighting Putuma’s multiple awards. Highlighting Zewande BK Bhengu’s profile. Asserting Bhengu as a strong slam poet. Asserting Bhengu as a strong writer. Asserting Bhengu as a strong performer. Referencing Bhengu’s touring overseas. Asserting the two are equally yoked. Highlighting the need for equality in competition. Revealing the inability to declare a prospective winner. Getting people excited by the prospect. Being in tune with the careers of contemporaries. Creating hype around the event. Revealing how factions have formed in the public. Referring to Team Bhengu and Team Putuma. Highlighting Team Poetry. Being involved for poetry to win. Supporting the event for poetry’s sake. Enlivening an old art form. Rebranding a beloved art form. Keeping poetry contemporaneous. Celebrating poetry.  Discussing the desire to pit Putuma against Bhengu.  Asserting the competition as a selling point. Identifying selling points.Thinking entrepreneurially. Assessing the audience’s fancies. Crafting events to get audiences excited. Polarizing audiences to create buy in. Leveraging the audiences for established professionals. Highlighting the grueling nature of slam poetry. Acknowledging the perceptions of flaccid poetry. Reinvigorating perspectives through slam poetry. Surfacing the sparring aspect of poetry. Embracing competitiveness. Invoking game theory. Dismissing notions of passive poetry performance. Admonishing Kumbaya poetry vibes. Clarifying the rigorous environment of slam poetry. Raising the stakes of a poem. Asserting an epic war between Bhengu and Putuma. Referencing history between the two. Leveraging “beefs”. Referencing an existing grudge between the two. Surfacing the depth of admiration shared. Respecting your competitors. Admiring your competitors. Challenging your competitors. Revealing deep admiration shared for each other(‘s work). Asserting deep respect for how each approaches the profession. Approaching poetry as a profession. Asserting appeal of the contest. Referencing shared history as valuable for the slam.  Discussing adjudicators and adjudication. Discussing how the winner will be chosen.  Asserting a stellar judging panel. Keeping the panel a secret. Creating mystery about the event. Creating hype and mystery. Giving away attractive information. Knowing what to share when. Thinking entrepreneurially. Revealing that the SA poet laureate will judge writing. Revealing that there will be a judge for performance. Revealing the criteria for judging. Judging based on performance. Judging based on corporate appeal. Judging based on voice and body. Judging based on writing. Surfacing this criteria as lacking from modern poetry scene. Deciding to remove judging capabilities from audiences. Eliminating audiences as judges. Hiring poetry professionals as judges. Empowering professional practitioners as judges. Desiring to highlight the emergent elements of craft. Focusing on the craft beyond entertainment value. Incorporating entertainment and craft.  Discussing poetry’s strides. Seeing poetry performed across various stages. Identifying forerunners in African poetry.  Identifying various poetry organisations. Revealing that organisations are doing this work. Expressing the desire to move beyond celebrating institutions. Desiring to celebrate the actual poets. Advocating celebration of poets. Acknowledging the contributions of organisations. Referencing self-publishing poets. Focusing on independent poets. Referencing poets spending money to travel to festivals. Referencing poets committed to growing the craft. Referencing one person shows. Highlighting a large array of independent practitioners. Referring to the self-initiating poets. Referencing poets who do it for themselves. Affirming poets who refuse to wait to be chosen. Commending the spirit of relentless poets. Commending their excellence. Highlighting the perception of poetry as non-lucrative. Surfacing alternate narratives. Naming TEWOP. Revealing that the poets put up half the prize money. Betting on oneself. Raising the stakes of competition. Putting something on the line. Standing to lose something valuable. Motivating self to win. Putting up the other half as producers. Revealing that it is winner takes all. Laying money on the line. Gambling on yourself. Believing in yourself. Believing in your own ability. Asserting these as testament to a mentality shift. Arguing that modern-day poets think in this way. Revealing how young poets approach the industry. Approaching the industry with a winning mindset. Approaching the industry with a professional’s mindset. Desiring to impact this industry. Thinking about how to impact the industry as a poet. Expressing awe at Bhengu and Putuma’s talents. Profiling other artists. Creating space for other artists. |

1. Jefferson Video 4 - [*https://youtu.be/PsDHCzefjpY*](https://youtu.be/PsDHCzefjpY)

|  |  |
| --- | --- |
| Transcript | Codes |
| 0:00  for that insert now it pros the  0:02  thrilling landscape that is poetry and  0:05  performance  0:05  rams which exists in the underbelly of  0:08  South Africa's on how circles there's  0:10  the soy to theaters latest production  0:12  titled  0:12  Porto type which opened on Thursday  0:14  night in July name is written and  0:17  directed by Jay Bob Savile Allah it  0:19  centers around the relationship between  0:20  two poets of the Guru and the  0:22  grasshopper now tell us more were joined  0:24  by Jay above Shabalala  0:26  he wrote and directed the production  0:28  good morning welcome to morning live  0:30  alright I test a little bit on what the  0:33  poet ro type is apart but give us brief  0:35  synopsis of what it is and it's a  0:44  production about them and their  0:46  aspirations towards being poets and how  0:49  they can become better poets and how  0:50  they can become more engaged in let's  0:54  talk about the relationship between the  0:56  guru and the grasshopper what is this  0:58  really what relationship is a lovely  1:00  relationship because we're dealing with  1:01  the mentor and his mentee the  1:04  relationship is looking at who is  1:06  teaching who what and how is that thing  1:08  being lent so the grasshopper has  1:10  learning from the Guru and the Guru's  1:13  giving counsel but also that learning  1:15  when you're giving information it also  1:17  happens the other way around  1:18  what is the GU learning from the  1:20  crosswalk where as well so it's not  1:21  exchanged between the two of them as  1:23  they aspire to be ports and for you what  1:28  it was been the highlight of being part  1:30  of this production writing in turn  1:31  directing it I think to see it  1:33  materialize has been so amazing because  1:35  I mean it's a project that has been  1:37  doing for quite a long time and to see  1:39  how long it has sustained itself and  1:41  finally to be coming to the soyita  1:43  theater closer to the people that are  1:44  probably most likely the target market  1:47  for it has been really amazing for us  1:48  we've got a really really lovely team a  1:50  talented team of actors Billy Lang and  1:52  ballet Malinga who are doing a  1:53  phenomenal job and it's amazing to see  1:56  young actors giving of themselves like  1:58  this to new work so that's very exciting  2:00  what makes the journeys of these two  2:03  characters so complex and so interesting  2:05  and I think it's because they're dealing  2:07  with polar ends of how they view the  2:09  world so  2:10  that one is a purist the others very  2:13  eager they what they want to be  2:15  excitable they want to be impressionable  2:16  and the other ones focusing more on the  2:18  detail of precision of how things get  2:20  done so to see how maturity and age can  2:24  compete with like youth and exuberance  2:26  that's quite interesting for us to see  2:28  what space were you in when you wrote  2:31  Porter Tech I've worked in the poet  2:34  respir for a long time so doing poetry  2:37  workshops hosting poetry slams doing  2:39  sessions and I think I started seeing  2:42  differences in all the characters you  2:45  see the famous poets who are not so  2:47  highly regarded by the more literary  2:49  poets if you will and you see the  2:50  performance poets who are not per se too  2:54  bothered by how to perform yeah and you  2:56  try to figure out how do you consolidate  2:58  being a great poet what does that even  3:00  mean and when I started writing this  3:02  play it was towards an an avenue of  3:04  exploring that and also because poetry  3:07  is a niche market in this country it's  3:09  nice to have a project that opens it up  3:12  to people who would not otherwise know  3:13  what's going on in the poet around and  3:16  that's what Porter type does and what  3:17  why for you was it important for us to  3:19  explore this realm  3:21  you know this underbelly of South  3:23  African poetry I think because when we  3:26  speak poetry in this country we always  3:29  take it as a foreign concept we never  3:31  celebrate our own writers we never read  3:34  the works of our own writers we seldom  3:36  stage if at all the works of our own  3:38  writers and also to understand that it  3:41  exists here and we have some of the  3:42  greatest poets in this country who have  3:44  written amazing canon works that I  3:46  celebrated the world over and to know  3:49  that they started somewhere in some way  3:51  that some way is here and you know why  3:54  the decision to marry these two worlds  3:56  years they both take place on stage yeah  4:00  theatres there and it's almost like this  4:03  world come together but they so worlds  4:06  apart do not I mean yeah yeah and I  4:08  think I think that's why also this play  4:10  couldn't have come at a better time  4:11  because mostly now when people hear  4:14  about poetry they're hearing about a  4:16  poetry performance so the the genre of  4:19  poetry and performance is growing and  4:20  it's growing rapidly  4:22  in this country and there isn't a more  4:23  opportune time to make a poetry in  4:25  performance play and this is the time  4:27  for that so give us details before I let  4:31  you go details short times ticket prices  4:32  um so we've opened on Thursday so from  4:36  the third until the 16th so we're at the  4:38  theater until the 16th of September at  4:40  say Durant but it's also a 50 rent for  4:42  people who are coming in groups and for  4:44  Iran's for students is amazing as me  4:48  it's also amazing to see how people are  4:50  responding to the work and people have  4:52  got that thing of poetry must be there  4:53  at the atomic yeah  4:54  and when they see it together it's  4:56  amazing how they're receiving it  4:57  so we're having really lovely responses  4:59  from the audiences and we expecting more  5:01  people to come and enjoy with us what  5:02  what has been the best compliment that  5:05  you've received about Porto types of I  5:08  think what has been amazing is the poets  5:10  that have come to see the work and them  5:12  saying that they need to relook at what  5:15  they're doing when they watch the show  5:17  and they don't feel like they need to  5:18  compliment us where they feel like it's  5:20  speaking to them and they you need to  5:22  deal with themselves because it's  5:23  amazing to people for people say our  5:25  great job well done and all of that but  5:27  it's much more rewarding for us if  5:29  someone is saying actually it's giving  5:31  me an insight into myself and to where I  5:33  want to frame myself so the fact that is  5:35  had a reach beyond just a show that has  5:38  been amazing for us alright Jay Bob  5:40  travel ah thank you so much he's the  5:42  writer and I write up a prototype  5:44  speaking to us about the production it  5:46  opened at the sorta theater on Thursday  5:49  night and then runs until the 13th the  5:51  play proves a thrilling landscape that  5:53  is the poetry in performance realm which  5:55  exists in the underbelly of South  5:58  Africa's arthouse circus at least over  6:00  to theater opened on Thursday until the  6:02  13th of September let's take an hour  6:04  break stay with us | Having work produced by Soweto Theatre. Staging Poet-O-Type. Writing and directing own work. Focusing on a relationship between two poets. Probing SA’s art-house circles. Exploring the underbelly of art-house circles. Interrogating “Poetry in Performance”. Interrogating the poetry landscape through the play. Creating the characters Guru and Grasshopper. Invoking archetypal characters. Marketing te play. Providing a brief synopsis.  Writing a two person show. Staging a two hander. Casting one man, one woman. Casting Billy Langa and Mbali Malinga. Casting actor-poets. Framing the story around their ambitions to be poets. Writing about the poetry scene. Telling an alternative black story. Highlighting the super objectives. Becoming better poets. Becoming more engaged in the art of poetry.  Discussing the relationship between the characters.  Naming the Guru and the Grasshopper. Asserting it as a lovely relationship. Dealing with mentor and mentee. Unpacking the relationship between the two. Highlighting the focus of the relationship. Teaching each other. Questioning who is teaching who what. Interrogating intergenerational transfers. Asserting that both learn from each other. Questioning how learning occurs. Creating a learning context in the play. Teaching the audience about poetry. Using theatre to expand imagination. Centralising black poetry scenes. Learning. Giving counsel. Mentioning the dynamics of the relationship. Surfacing the exchange of knowledge. Disseminating knowledge in the play. Building knowledge in the play. Creating a knowledge intensive experience. Exploring the dynamics of knowledge exchanges. Exploring intergenerational exchanges. Highlighting the aspirations of both characters. Centralising the exchange between characters.  Discussing the highlights of the project. Writing and directing the work.  Seeing the work materialise. Asserting the materialisation of the project as fulfilling. Surfacing the possibility of failure. Surfacing the possibility of stalling. Surfacing the possibility of project collapse. Revealing the project’s existence over several years. Asserting doing the project for a long time. Asserting that it has sustained itself. Commending the project for self-sustaining. Sustaining theatre projects in the arts. Connecting to van Graan. Staging at the Soweto Theatre. Feeling the audience is perfect target market. Staging for black audiences. Connecting to other interview. Making work for black audiences. Praising acting team. Praising talents of actors. Mentioning Billy Langa. Mentioning Mbali Malinga. Praising their phenomenal work. Asserting amazement at the actors’ bravery. Surfacing their youth. Advocating big roles for young actors. Challenging young actors. Advocating new work for young actors. Writing into the archive. Writing new work.  Discussing characters’ journeys.  Asserting characters as opposites. Polarising characters. Surfacing polarisation as a method. Pitting an older purist against an eager youth. Pitting youth versus experience. Framing the grasshopper as eager. Asserting grasshopper’s desires. Desiring excitability. Desiring impressionability. Framing the Guru as precise. Creating competition. Challenging maturity or age with youth and exuberance. Expressing interest in exploration. Pursuing a compelling question.  Describing circumstances leading to the play.  Asserting experience. Working in the poetry sphere for a long time. Being a poet. Writing about poetry. Writing plays about poetry. Writing poetry in plays. Creating poetry in performance. Doing poetry workshops. Teaching poetry. Mentoring poets. Developing skills of poets. Hosting poetry slams. Creating platforms for opportunity. Creating space for poets. Hosting poetry sessions. Observing the poetry landscape. Recognising recurrent characters in the landscape. Seeing the different characters. Noticing the opportunity to write. Following the impulse to speak back to (the) poetry (landscape). Noticing points of status. Noticing tensions between the famous and the literary. Noticing the performance poets. Realising their lack of focus on performance. Trying to understand greatness in this context. Consolidating multiple perspectives. Researching a compelling question. Ascertaining standards. Understanding what composes a great poet. Seeking for an answer to a question. Writing as response. Writing as a search. Exploring the question of greatness through the play. Acknowledging that poetry is a niche market in SA. Making poetry more accessible. Opening poetry up to the public. Inviting new audiences into the poetry landscape. Using plays to expand poetry’s reach. Revealing the inner workings of the poetry realm.  Discussing the importance of exploring this realm. Discussing the importance of exploring this underbelly.  Desiring to demystify poetry. Revealing poetry’s place in SA society. Addressing the inclination to treat poetry as foreign. Decolonising poetry. Highlighting the lack of celebrating SA’s poets. Being motivated by good SA poetry. Highlighting the lack of reading SA poets. Highlighting the lack of staging SA poetry work. Surfacing poetry’s existence in SA. Understanding the potential impact of SA poetry. Highlighting the existence of excellent poetry in SA. Asserting SA has some of the best world poets. Surfacing the celebration of SA poets elsewhere. Referencing world famous SA poets. Spotlighting SA poets. Knowing the existing talent in SA. Presenting an alternative narrative about SA poetry.  Discussing the decision to marry these two worlds. Distinguishing poetry from theatre. Contextualising the decision to merge poetry and theatre. Bringing two worlds together. Combining two industries. Merging two sub-sectors.  Asserting the need for the play. Acknowledging the beneficial context. Highlighting the prevalence of poetry performances. Asserting the growth of poetry in performance as a genre. Locating poetry in performance as a genre. Asserting the rapid growth of poetry in performance in SA. Advocating for poetry in performance in SA. Asserting the moment as opportune for such a play. Surveying the landscape. Affecting the landscape using theatre. Activating public intellectualism in theatre making. Making theatre about poetry. Critiquing the poetry landscape through theatre making. Disseminating knowledge about the poetry landscape through theatre. Catalysing theatre for engagement with the poetry scene. Surfacing theatre’s potentiality to think through broad ideas. Employing theatre as a thinking tool. Making a poetry in performance play. Performing for two weeks. Sharing pricing information.  Discussing the opening night.  Asserting the opening night was amazing. Surfacing people’s response to the work. Treasuring the audience’s response to the work. Observing the audience. Acknowledging the audience’s response/s. Surfacing polarised arguments. Polarising audiences. Interrogating polarising issues. Expressing awe at witnessing the audience. Witnessing polarised audiences engage the work. Creating the space for public engagement. Paying attention to the impact in the moment. Conversing with the audience’s response. Conversing with the audience after the show. Asserting lovely responses from the audiences. Expecting more audiences. Asserting definite enjoyment.  Discussing the best compliment received.  Acknowledging the presence of poets in the audiences. Changing the minds of established poets. Receiving responses from poets after the shows. Being told the work has caused inner shits. Being told of the need to rethink their practices. Evoking a context-based response from poets. Evoking thought in poets. Activating thoughts about changing their approaches. Impacting poets in the moment. Realising the intellectual potential of the work. Receiving feedback from industry professionals. Creating the space for engagement with the public and the specialists. Conversing with the specialists. Conversing with the public. Providing space for specialists and non-specialists to interact. Democratising engagement with knowledge. Receiving critique from poets. Receiving critical feedback from poets. Receiving personal responses from poets. Revealing that some poets revealed the need for inner work. Receiving responses beyond the work. Impacting poets at a fundamental level. Causing poets to question their practices. Receiving feedback of success. Learning how poets received the work. Hearing poets express the desire for self-reflection. Activating self-reflection in poets. Acknowledging praise. Prizing responses that trigger insights into self. Desiring to affect people internally. Affecting audiences. Prizing affect over praise. Having a reach beyond “a show”. Desiring to be affective. Desiring to instigate thought. Instigating thought. Probing a public’s conscience. Expressing gratitude.  Probing the landscape of poetry in performance. Marketing Poet-O-Type on SABC news. Reaching out to new audiences. Inviting the public to a specialised work. Breaking the limits of the ivory tower. Expanding the reach of poetry in the public. Creating public conversations about poetry. Connecting specialists and generalised publics. |

1. Jefferson Video 5 - <https://www.youtube.com/watch?v=71b-LeGhCMY>

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| --- | --- |
| Transcript | Codes |
| 0:00  [Music]  0:00  my name is Jay Bob Stovall Allah I am a  0:04  Fiat America living and working in  0:06  Johannesburg and I'm originally from the  0:09  Eastern Cape in Port Elizabeth Duren  Lockdown  0:11  lock down one of the things that has  0:13  really kept me active and engaged and  0:16  ready to take on the challenges of each  0:19  day has been a thing that is called the  0:21  booba act challenge now in a second year  0:24  a series of actors across the country  0:26  pick 30 days wearing we just train and  0:30  look after our diets and cockt our  0:32  bodies look after our voices and when  0:34  the first lockdown was announced finance  0:37  also proposed a 21 day challenge to go  0:40  with the 21 days of lockdown and people  0:43  have been training ever since so much so  0:45  that snez platform which started when  0:48  the first lockdown went is now on close  0:51  to 70 something days and people continue  0:53  to Train daily I am currently the  0:55  standard pentium artist of the year for  0:57  2020 and due to the pandemic I'm not  1:02  traveling to makanda to the National  1:05  hospice table but I am part of Virtua of  1:08  the virtual death Festival and this is  1:12  in line with my residency for adoption  1:15  which is happening at the kippy's venue  1:17  so we're creating this work at the  1:19  Market Theatre with the market theatres  1:22  resident company called washa and they  1:25  are the ensemble with whom I am doing  1:27  this this new work and seeing what it's  1:30  going to be like to create work for the  1:32  digital realm that was originally  1:34  intended for the live space so that is a  1:36  challenge that I am deeply immersing  1:38  myself in and  1:39  enjoying it a lot contrary to my social  Watching people live  1:43  media antics and my chosen field I'm not  1:48  a very out-there kind of guy actually  1:52  very contained reserved person and the  1:57  majority of the work that I do is as a  1:59  writer and that really requires a lot of  2:02  self isolation and like being in in  2:05  private spaces for external amounts of  2:07  time so lock down and this time is  2:10  looking like a huge culture shock to me  2:12  but as a as an observer and as it as  2:17  someone was keenly curious in in  2:19  people's lives I have missed witnessing  2:23  people live because one of my chief  2:25  inspirations is collaboration and people  2:29  watching and to have not seen people to  2:33  or not have taken the energies from  2:35  people has been something that I have  2:37  truly truly missed so so I I have missed  2:41  watching an eclectic collection of  2:44  people converging in different spaces  2:46  with all their many stories I I missed  2:49  it this is a question that I grapple  Creativity  2:54  with every day of my life professionally  3:00  creatively it's essentially logically  3:05  emotionally but I really think art is  3:10  the great connector of all I think it's  3:14  really one of the most amazing ways to  3:18  learn about and to be interested in and  3:21  to be curious around what people go  3:24  through how people live and one of the  3:26  best ways to express notions ideas and  3:31  and to be able to call it a profession  3:36  really gives me so much like I'm very  3:40  humble too  3:41  wouldn't say I work as an artist and  3:45  without being without being in any way  3:53  elitist I think it is crucial to human  3:59  existence because it shows us who we are  4:00  and what we can become  4:02  I was having a discussion of the friend  Work  4:05  of mine recently and I mentioned  4:07  jokingly that because of not being able  4:10  to leave at the beginning of knock down  4:13  I was able to achieve in two weeks  4:15  things that would have taken me two  4:17  months and this is due to the slowing  4:24  down of things when when there were less  4:27  meetings to attend when they were less  4:29  deadlines to be pressing there was a lot  4:32  more clarity and a lot more precision  4:35  around approaching work there is  4:37  particularly in the Metropolitan's the  4:40  business of busyness and I have  4:43  appreciated the reduction in busyness so  4:48  many meetings that could have been  4:50  emails approving themselves to be  4:52  exactly that so many thing that could  4:54  have been a phone call approving  4:55  themselves to be exactly that so even  4:59  post this I'm thinking about being very  5:02  sacred about my time and only making  5:05  engagements that require me to be there  5:08  so that I don't get caught up in the  5:10  business of busyness I think an  Importance of ACT  5:13  organization like act is absolutely  5:16  important in a  5:17  like the arts sector is one of the most  5:23  neglected sectors and to have  5:27  institutions that ensure that they are  5:30  constantly looking out for the benefit  5:33  of artists for the development of new  5:35  projects for the nurturing of emerging  5:37  voices for the honouring of already  5:40  established and legendary voices to have  5:43  that institution that honors our archive  5:46  honors our legacy honors the greats and  5:48  honors our emergent greats is really  5:51  such a crucial hub that we have so that  5:54  in case we ever wonder what our output  5:58  is there is a place that we can go that  6:00  we can look at it I have had many  6:02  conversations and plenty encounters with  6:06  people who have been really feeling down  6:08  and unmotivated in this time and for  6:11  many varied reasons and contexts do  6:13  indeed vary however what I have found  6:16  works for me and for people who have  6:19  managed to somehow push on has been  6:23  finding out the things that inspire you  6:27  and ignite you and having those things  6:31  close to you so you might find that you  6:34  miss particular members of family and  6:36  you can't be with them but finding ways  6:38  to connect with them is amazing projects  6:41  that you had begun and had put away  6:43  because of logistics this is a time to  6:46  revisit them persons who are in your  6:49  life will you draw strength from this  6:52  might be a time to set up a regular way  6:54  of checking in with them I think more  6:57  that now more than ever the necessity of  6:59  community is so pronounced and having a  7:03  good circle of people that are  7:05  continuously being positive and  7:07  continuously being generous is the best  7:10  way to really keep not  7:12  and inspire | Introducing self. Informing of origins in the Eastern Cape. Asserting self as a theatre maker. Living and working in Johannesburg. Being from the Eastern Cape. Migrating between provinces. Revealing what was inspiring during lockdown. Staying active and engaged. Being ready to take on daily challenges. Building resilience through a communal challenge. Partaking the Vuka Actor Challenge. Stating the vuka actor workout challenge kept him inspired during lockdown. Asserting the challenge was in its second year. Describing the challenge. Connecting with actors across the country. Selecting a thirty day period. Being consistent in training the body and voice for that period. Encouraging discipline. Taking accountability for free time. Training the body and voice. Looking after diets. Looking after bodies. Looking after voices. Referencing the first lockdown (21 days). Revealing Faniswa Yisa’s 21-day challenge. Revealing that people have stayed consistent ever since. Revealing how Sne Dladla’s platform has grown. Revealing how some actors went beyond 30 days. Continuing to train daily. Recognising the importance of actors taking care of their instruments (body and voice). Identifying the demand for exercise during lockdown. Inventing. Adapting. Collaborating on the vuka actor workout challenge.  Referring to being the SBYA for theatre in 2020. Winning a theatre award amidst lockdowns. Experiencing diminished benefits. Revealing the loss. Being unable to travel to Makhanda due to lockdown. Being part of the NAF virtual festival. Aligning award with residency at Kippies. Being an artist in residence at Kippies. Establishing Ubdope Shishini through the residency. Creating the NAF work at the Market Theatre. Surfacing the need for space. Being connected to different theatres. Leveraging multiple opportunities. Collaborating with the Market’s resident company called Kwasha. Collaborating with the ensemble to make new work. Experimenting for the digital realm as a theatre maker. Exploring a new medium. Adapting quickly to change. Having to present an alternative. Reimagining work made for live engagement. Recreating the work. Rethinking the method of approach. Being challenged by the pandemic restrictions. Thinking on one’s toes. Immersing oneself deeply in the challenge. Expressing enjoyment in the process. Finding interest in every challenge.  Discussing what is most missed in lockdown.  Contrasting public feeling with personal feeling. Contrasting social media antics with preference for solitude. Asserting a preference for introversion. Revealing being a contained person. Being a reserved person. Highlighting writing as the majority work. Asserting that writing requires solitude. Being in private spaces for extended periods. Framing lockdown as useful. Alluding to being in a comfort zone. Identifying as an observer. Being curious about people's lives. Missing witnessing. Longing to witness people. Longing to witness the public. Expressing the desire to see people live. Watching people live as research. Researching the human condition by observation. Missing out on observation due to lockdown. Surfacing the effects of isolation. Revealing the writer’s need for community. Juxtaposing the lonely writing with the people public. Contrasting the research process and the writing process. Surfacing a writer’s needs. Witnessing. Being alone. Drawing inspiration from collaboration. Drawing inspiration from people-watching. Revealing the cost of not being among people. Missing out on the energies of people. Missing the space to see and be with people. Surfacing connection. Missing watching eclectic groups of people. Desiring to witness convergence of diverse people. Highlighting the source of many stories. Missing the convergence.  Discussing the importance of art to human life.  Grappling with this question daily. Grappling professionally. Grappling creatively. Grappling existentially. Grappling logically. Grappling emotionally. Believing that art is a great connecter of all. Asserting art as a connector. Asserting art as a catalyst. Learning about. Being interested in. Being curious around. Interrogating what people go through. Exploring how people live. Expressing notions and ideas. Disseminating knowledge. Exchanging knowledge. Providing a platform for the transfer of ideas. Practising intellectualism. Being able to call it a profession. Expressing humility at being a professional artist. Recognising that art is a gateway to learn and understand people's experiences. Asserting art as a form of self-expression. Expressing appreciation for being an artist. Acknowledging the difficulty of being an artist. Working as an artist. Hesitating. Guarding against elitism. Asserting art as crucial to human existence. Asserting art shows us who we are. Asserting art shows us what we can become.  Responding to question. Recounting the benefits of lockdown.  Discussing the same question with a friend. Mentioning jokingly. Recalling prior conversation. Recounting the restrictions of lockdown. Referring to the beginning of lockdown. Evaluating achievements. Recording increased productivity. Asserting lockdown presented a useful context. Contextualising lockdown as advancing productivity. Reducing time spent on certain tasks. Completing mid-term goals in the short term. Framing lockdown differently. Crediting the slowed pace for productivity. Slowing down. Realising the benefits of the different context. Capitalising on afforded time. Attending less meetings. Meeting fewer deadlines. Finding more clarity. Having the space to think. Approaching work with greater precision. Honing in. Focusing deeper. Referencing the metropolitan areas. Highlighting the business of busy-ness. Surfacing activity for activity’s sake. Critiquing urban city life. Appreciating reduced busy-ness. Critiquing metropolitan life. Critiquing manifestations of capitalism. Observing the modern society. Advocating for efficiency. Asserting meetings have turned to emails. Seeking efficient methods of practice. Being efficient. Being economical. Listing changes in business functions. Marking the benefits of COVID restrictions. Surfacing the acceleration of 4IR. Realising a need. Treating time as sacred. Using time deliberately. Being stricter about time. Being stricter about presence. Appearing only when the need arises. Avoiding the business of busyness. Developing boundaries with oneself. Taking care of mental health. Creating schedules. Making time for one’s desires. Circumventing the business of busyness.  Responding to a question of ACT’s relevance.  Asserting importance of ACT. Contextualising ACT’s importance in SA. Surfacing neglect of SA arts sector. Asserting ACT is filling part of the void. Surfacing the need for such institutions. Surfacing lack of access to funds for SA arts. Connecting to van Graan. Advocating for institutions that benefit artists’ well-being. Believing in the need for artists to be invested in. Acknowledging ACT’s contribution to artists. Surfacing ACT’s contributions. Developing new projects. Nurturing emerging voices. Honouring established voices. Honouring legendary voices. Advocating such institutions. Honouring SA’s archive. Honouring SA’s legacy. Honouring the greats. Honouring the emergent. Positioning ACT as a crucial hub. Commending ACT’s contributions. Ensuring the well-being of artists. Framing ACT as a crucial hub for our outputs. Surfacing the need for archiving. Archiving the past. Archiving the present. Archiving into the future. Commending ACT’s gap filling.  Advising artists hit by hard times.  Highlighting multiple conversations. Conversing with peers. Conversing with other artists. Conversing. Encountering downtrodden people. Encountering unmotivated people. Asserting validity of these feelings. Highlighting differences in contexts. Highlighting the role of contextualising experience. Understanding varying contexts. Positing an alternative. Surfacing own methods. Surfacing examples of others with useful methods. Managing to push on through adversity. Finding out inspirations. Seeking out what inspires you. Seeking what ignites you. Having inspirations close by. Investing in passions. Making examples. Referring to impact of family calls. Calling beloved family members. Calling close friends. Finding ways to connect. Referring to stalled projects. Using the time to revisit old projects. Restarting unfinished projects. Revisiting old projects. Assessing inner circle. Identifying sources of strength in your life. Connecting with people that understand you. Setting up regular check-ins. Asserting the necessity of community. Priming community as major need due to COVID. Highlighting the need for community amidst social alienation. Finding ways to connect. Connecting despite separation. Finding a good circle of people. Seeking out positive connections. Pulling people in. Being generous to people. Reciprocating humanity. Asserting generosity as central to inspiration. Being generous to stay inspired. Sharing with others. Giving to others. Receiving from others. Building community. Surfacing the need for community. |

1. Mandisi Sindo - <https://www.youtube.com/watch?v=IqN9FJeT2E8&t=4s>

|  |  |
| --- | --- |
| Transcript | Codes |
| 0:00  Host So, when you mix a passion for theater, performance and youth development you certainly get Mandisi Sindo. He joins us along with Yolanda Qaziyana to chat about teaching and theatre. […] Welcome to the show  Mandisi Sindo: Thank you  Host: I really feel it's so important to celebrate the work that you do because I studied at an art school so I know the benefit of having the joy. So, please tell us a little bit about Kasi  RC  Mandisi Sindo: Cool. My name is Mandisi Sindo  I am a theatre maker by profession  I did my studies at the University of Cape Town  So, I started to be involved in the arts in 1998 and I was based in Khayelitsha  and Khayelitsha is one of the biggest townships in South Africa where there's no theatre, no art centre, no entrepreneurial spaces for young people.  So, when I graduated from UC T I told myself that I want to build theatres in the townships  for marginalised artists and young  people who are coming from the townships  and Kasi RC Khayelitsha art school and  rehabilitation centre is my second innovation  So, I graduated from UCT in 2011  and we are training more than 80 young people on a daily basis  So, from 9 o'clock until 3 o'clock we're training unemployed youth  We try to find jobs, internships for them and job shadowing  and then in the afternoon we get about 80 kids who are coming from school who are getting training in theatre, music, poetry, visual arts and dance  and it has been an exciting journey.  Host: This must be so good for like the people during the day and of course the kids in the afternoon, to boost their confidence and to instil a sense of value. Tell us a little bit about the syllabus and some of the things that you cover like what do your courses contain?  Mandisi Sindo: So, one of the things that we are really proud of is education  Yes, in a way, we teach them English and also we do their homework at the same time.  Because at 3 o'clock until 5 o'clock we help them with their homework  and Yolanda is assisting in terms of them understanding English  because most of productions and films that they get into are in English  and also we do all the artistic disciplines  your theatre, your music, your poetry,  and we get different people from different industries. Some they come from different institutions to teach these young people  because we really really really wanted those people and for them to get that exposure  at the same time uya understanda? As I said, that theatre is- it's not something that you see on a daily basis  especially in the townships and they are really enjoying it. And at school they are passing because we are taking care of them  and we are teaching them so many things that are different  Host: Well, because it includes so many different things. I mean you're connecting to yourself  Mandisi Sindo: Yes  Host: You're being physical when you're moving around. You're learning to read. You’re learning language. It really does encompass all parts of learning it's amazing.  yeah you learned a  2:51  true cultural explosion is what we're  2:53  seeing here how did your passion for  2:54  teaching come along and where did you  2:56  meet some Indies I'll meet him at one of  2:59  his events so I went there to to watch  3:03  his shirt and then he was they emceeing  3:05  so and then he he asked me questions and  3:08  I answered and then he told me about the  3:09  work that he does and then he also  3:12  talked about the amazing women are two  3:14  things it's one of his events so he told  3:16  me that he's teaching women how to  3:18  direct plays productions and all of  3:20  those stuff so that's how it became  3:22  interested because like he is teaching  3:24  women to take up space but others that  3:32  are coming after you in the community at  3:34  large now we've asked a couple of  3:36  questions on social media anyone wants  3:37  to be Alton hear from you and we've got  3:39  booked it so here who asked how do you  3:42  find the balance between Kylie to art  3:44  school and the Rehabilitation Center  3:47  do you have any partnerships that help  3:49  you financially not really the theatre  3:51  itself we we've been running it for like  3:54  eight years nine years now and it's  3:56  self-funded so me and my wife we are in  3:59  the industry as freelancers I direct  4:02  music videos I act and direct  4:04  productions so that's how I make money  4:06  for the theatre itself and release so  4:08  he's a musician with my wife she's a  4:10  musician so she gets booking and that's  4:12  how we make money as well for the space  4:14  but now we are starting to apply for  4:16  funding because we've got so many kids  4:18  that needs money that needs us to take  4:21  care of them like half  4:23  school we need to feed them because most  4:25  of them they come back from school and  4:26  there's nothing to eat at home it's  4:28  always difficult for us to teach that  4:31  hungry child at the same time but we've  4:34  got people who are really helping from  4:35  the tourism sector who are booking us  4:37  for experiences Cape Town tourism  4:40  tundra si so those people are helping us  4:42  to build to bring guests were coming  4:44  from all different parts US Embassy came  4:46  to visit EVs yes yes day before  4:49  yesterday we had the US Embassy and now  4:51  they are screening this interview live  4:55  [Laughter]  4:58  where I spent like six weeks touring all  5:01  the four cities Washington DC or hi or  5:04  Miami Los Angeles where I was talking  5:06  about the good work that I'm doing in  5:08  the townships and so we are hoping that  5:10  you're gonna get a lot of people are  5:11  going to say you know what I can smell  5:12  ya dollars today wherever I go I always  5:20  represent Khayelitsha so I got to a  5:23  Kiley child 1992 so this performance  5:26  it's like a big drop of a Khayelitsha  5:30  it's named entitled Khayelitsha so we're  5:33  gonna be showing you some snippets of  5:34  how Khayelitsha looks like or what Kyle  5:37  it is absolutely standing now here to  5:39  perform a song filled with pride these  5:41  are the bright young stars from icrc  5:44  take it away guys  5:56  [Music]  5:59  [Applause]  6:16  [Music]  6:30  [Music]  6:39  [Music]  6:50  [Music]  6:57  [Music]  7:14  [Music]  7:25  Anita and I welcome you on Atlanta as  7:30  well that we are stop  7:34  [Music]  7:45  [Applause]  8:01  [Applause]  8:06  [Music]  8:08  [Applause]  8:12  [Music]  8:33  [Music]  8:42  [Music]  8:49  [Applause]  English (auto-generated) | Being dynamic; Being passionate about youth, theatre and performance; Being multifaceted; Teaching; Developing youth; Developing knowledge; Reaching multiple audiences; Engaging TV audiences; Engaging social media publics; Engaging his own networks; Engaging the networks of others; Being valued in public; Making an impact; Exemplifying the benefits of theatre education; Modelling positive roles; Being clear about positioning; Positioning yourself effectively; Making connections; Identifying yourself in the world; Studying at a tertiary level (UCT); Studying in Cape Town; Graduating from UCT; Transgressing the norm; Working from Khayelitsha; Distinguishing theatre as a profession; Existing in multiple worlds/contexts; Traversing urban and township contexts; Positioning Khayelitsha; Informing the public about Khayelitsha; Leading Khayelitsha; Representing Khayelitsha; Presenting Khayelitsha; Highlighting Khayelitsha’s social status; Presenting the issues facing Khayelitsha’s publics; Exposing socio-political inadequacies; Exposing failures of democracy; Exposing failure of policy implementation; Exposing shortcomings of local, provincial and national governance in relation to Khayelitsha; Informing the public; Educating at every opportunity; Signalling a need for change; Speaking truth to power; Surfacing public concerns; Being articulate; Being articulate about your vision of self; Being articulate about your vision for the world; Practising over two decades; Reflecting on self; Motivating self; Positioning Self; Inspiring self; Advancing an ideal; Identifying own potential; Taking responsibility; Acting out a purpose; Recognizing your own power; Being self-dependant; Resisting dependence on the system; Expressing clear desires; Being a visionary; Taking up leadership; Innovating to fill a need (entrepreneurial spirit); Creating avenues for others; Creating employment opportunities; Creating upskilling opportunities; Connecting the public; Connecting to the public; Building Theatre in Townships; Being the change you want to see; Finding new ways to address your problems; Imagining alternatives to what exists; Moving the centre to the margin; redreaming his world; reimaging possibilities; expanding possibilities; exemplifying change; instigating change; expressing the need for change; being determined; persevering; **resisting erasure**; perceiving social ills; making connections underlying social ills; addressing social ills; developing strategies to address the social ills; Focusing on marginalised artists; focusing on young people from townships; focusing on the future of the nation; focusing on the future of art; developing talents; empowering youth; empowering marginalised artists; training young artists as a practice; daily interventions in public life; Imparting skills learned through university education; moving the centre to the margin; taking theatre back to the people; utilising social responsibility; uplifting communities; modelling alternative futures; harnessing latent potential; constructing a new narrative; redreaming the world; practising a philosophy of artivism; creating performance spaces; creating Shack Theatres; training unemployed youth; structuring unstructured lives; channelling unused potential; creating free education; making quality education available; making education accessible; making education usable; creating employment opportunities; finding employment opportunities for youth; introducing youth to professional opportunities; introducing youth to further education opportunities; seeking employment opportunities for youth; providing multi-disciplinary arts training to communities; providing extra-curricular activities for youth in townships; providing recreational spaces; encouraging productive behaviour; disrupting the rise of social ills; disrupting gangsterism; disrupting youth drug abuse; disrupting patterns of destructive behaviour; Counting your blessings; recognizing your privilege; recognizing your influence; boosting youth confidence; instilling a sense of value in the youth; celebrating education; providing homework assistance; alleviating parental pressures; stepping in for unassisted youth; feeding youth in need; affecting positive change in the community; caring for the youth; teaching youth English; teaching the youth; **providing employment opportunities for youth**; teaching different artistic disciplines; connecting industry to the public; connecting youth to their role models; bridging gaps between industry and communities; getting youth cast in films; preparing the youth for the industry; collaborating with others; adding value; adding value to the public; adding value to youth; adding to the community; exposing the public to quality education; exposing the youth to quality education; connecting academics with the public; connecting practitioners with the public; transgressing the ivory tower; pulling intellectuals beyond the academy; affiliating with different institutions; investing in the youth; highlighting the impact of theatre; highlighting the need for theatre; exposing the lack of theatre in the townships; creating opportunities for theatre in the townships; using theatre to improve the lives of students; connecting theatre to academic performance; valuing theatre as a transformative tool; changing dominant township narratives; breaking the norm; instigating change; taking care of youth; teaching youth otherwise inaccessible knowledge; making knowledge accessible; helping youth connect to themselves; helping youth find their true passions; providing artistic platforms for youth; providing a conducive space for creativity; highlighting the need for space; implementing a vision; desiring the success of the youth; acting on constructive desires; teaching reading and comprehension; teaching languages; providing all-encompassing learning; hosting events; **collaborating with others**; MC-ing events; practising as an artist; freelancing; walking the walk; seeking potential in people; being curious; asking questions; perceiving the value in others; being open; listening; recognizing opportunities; sharing the spotlight; opening up space; holding space; seeking young intellectuals; employing young artists; employing young professionals; searching for talent everywhere; noticing possibility; taking pride in shared value; informing others about the work; recruiting others to the work; creating AWAE (Amazing Women Arts Event); functioning in multiple capacities at once; being aware; teaching women theatre skills; developing women and youth; collaborating with women; staging productions by women; creating opportunities for women artists; centering the marginalised; elevating erased narratives; resisting erasure; producing new knowledge; letting the speak; growing talents; providing space for free expression; encouraging freedom of speech; empowering women; teaching women to take up space; moving out of the way; taking up space; creating space for conversation; introducing new intellectuals to the public; introducing new artists to the public; encouraging discourse; encouraging self reflection; encouraging self-expression; balancing multiple responsibilities; running a theatre independently for 10 years; self-funding theatre; working without resources; working with limited resources; leveraging relationships; brokering partnerships; working with spouse; **freelancing**; raising capital; directing music videos; acting; directing; producing; funding the theatre with you paycheck; working for the community; channelling your income to public benefit; raising a family; being an artist in South Africa; being a father in SA; being in SA; being black and all this in SA; funding your passions despite adversity; **resisting erasure**; collaborating with the spouse; channelling income to the space; sacrificing income for the organizations; applying for funding; reaching more people; confronting the needs of the public; going beyond reasonable responsibility; exceeding the limits of personal responsibility; taking on social ills; **being the change**; taking care of the youth; feeding the youth; parenting the youth; providing relief; perceiving the needs of the youth/public; addressing poverty; addressing hunger; addressing malnutrition; addressing starvation; **collaborating with others**; collaborating with the tourism sector; collaborating with Cape Town tourism; bringing guests from different parts of the world; exposing youth to different international connections; connecting international professionals to SA youth; collaborating with the US Embassy; screening the interview live; engaging innovation; leveraging partnerships to access resources; travelling abroad; spreading the vision internationally; speaking publicly about the work; exposing the work to a broader audience; exporting the value of the work; representing a new narrative; **taking Khayelitsha to the world**; **making international connections**; using personal connections for public benefit; Representing Khayelitsha constantly and consistently; retaining your roots; exporting Khayelitsha; reshaping public perception about Khayelitsha; **being the change**; narrating the story of Khayelitsha; **centering marginalised narratives**; flying the banner for Khayelitsha; presenting Khayelitsha; representing Khayelitsha; using theatre as an archival tool; storytelling; training young practitioners; archiving Khayelitsha’s story; making the youth custodians of the story; portraying the versatility of his programs; displaying the utility of his programs; proving the method; being authentic; illustrating impact; making dreams come true; exposing youth to opportunities; directing young people in the theatre; **collaborating** with the youth; utilising the strengths of the youth in performance; instilling confidence in the youth; directing multidisciplinary performances; directing African theatre; synchronising performance practices; presenting multiple disciplines onstage; exposing youth to different artforms; encouraging play; encouraging performance; transforming the lives of youth; encouraging youth to take ownership of their story; encouraging agency in the youth; instilling a sense of self-worth; instilling pride; trusting the youth with responsibility; providing space for others; **moving out of the way**; using young performers of different ages in the same space; creating ensembles; encouraging inter-generational exchanges; surfacing talent; creating group performances; empowering young women; empowering young performers; empowering young, black people; empowering township youth; **empowering others**. |

1. Mandisi Sindo - <https://youtu.be/9MpF6ONqHB8>

The transcript is auto-generated in Dutch, and so coding by ear was necessary for this video.

|  |  |
| --- | --- |
| Transcript | Codes |
| 0:00  twee handen geven shakti ph moet mijn  0:03  dvd zien' door de iphone hij liet je een  0:06  niet hier het huis erop met more by his  0:07  bezetten de community werd begin in  0:09  meneer putin welcome to handicap die  0:19  appel en dan ook cool omdat ze kijkt  0:20  denk je veel muis  0:21  nou met je ik heel iets hebt u speaker  0:24  maakt wordt je dwingt voor de cabines  0:25  een crimineel het genoom wat je hart af  0:28  koelen nu vast aan  0:30  intriges mijzelf mijn naam is man die  0:32  sophie door arbeid professie naar mijn  0:35  act aan met die werkten aan de voice of  0:37  waar te staan married to present a  0:40  aan met i verhaal zoya magical flow  0:43  great en dha bereik prefer to be known  0:45  en ze natuurlijk niet van mozes waking  0:46  in de communiteit and licking and  0:48  fighting for all black ah dus mensen  0:51  zijn blij people het black beauty's met  0:53  een show dat mika producing a space lab  0:57  maar we gaan je aanroep specie sluit hij  0:59  liet haar schoen and rehabilitation  1:00  centre  1:02  en hij stelde de justitie ja ja ja en  1:06  dan from ga je lieten zoal aan sp scoort  1:09  hij niet had schoenen en rehabilitatie  1:11  en centra zoals ben training is prins  1:13  korenmaat omgaan je hart rommeltjes de  1:15  ornish weer time 1 tl werd hij is hoe  1:17  een oud woord st louis invloed ik heb al  1:19  woord spijs meegaan woord leert is een  1:22  woord zo we dat space alleen dusver in  1:25  de space for life and death of my life  1:27  met oud in de familie of rapport van k  1:29  verminderde sweetie en dan af te eruit  1:31  te zijn er toe moesten wennen dat space  1:33  en dat space nou masker want bij de  1:35  communie tee of eff action sola en b's  1:38  diens weet niet ja hij wij introduceren  1:40  in 10 wist dat ik to implement this  1:42  place dat is kort cassatie  1:44  hou het eens te bieden om niesje kats  1:46  cooling dow en wie  1:50  planning and hoping that in de next  1:53  indiaas orbit reaching a vietnam muziek  1:56  poetry wie zo laat en or later tkf onze  1:59  artistiek tussen blind en moet hij al  2:02  best to get the pad met een free to  2:03  action is wel toe attribuut de school  2:06  kennis en so that people  2:08  liefde go to use the key to staat in  2:10  feta bar-b-que instellen via ingave lisa  2:13  zo ja dat de business van am hoping that  2:16  is going to be thumping dat is vrij  2:17  scannen scannen in detail shirt en  2:19  thumping dat is nieuwe en santing dat is  2:21  het is vrij goed samen running with  2:22  fully zo symbolisch my wife and end  2:24  fototas muziek en zo the teaching muziek  2:27  het was auto en ik ging op een muzikale  2:29  nu normaal eten  2:30  ja zo nab young people is wel wat get  2:33  some people were doing comfy saladbar  2:36  doing  2:37  politely wat doing them to comment iets  2:39  aan de young people  2:40  dennis en soja dat zwart via doe je kan  2:43  je niet en wij die je fine de artsen  2:45  schepen van je ook een zul je nog  2:48  speciale in de townships de zoom in de  2:51  artiest wie het out in the opportunities  2:54  jennifer na d-day concrète op uw kunnen  2:56  kies de breakthrough  2:57  zo de so via het is 2a looking for such  3:01  platforms  3:02  hij wordt zo is hij spijt detail stellen  3:03  to be in vormt in de uit en mijn team en  3:06  tyene zolang u en rapporteert en arno en  3:09  lof ja accu for my generation en de jan  3:12  data-analyse netwerk those who really  3:14  made this platform soldaat is van kennis  3:16  of van populaire toen janda drive een  3:19  ding juist zijn en roze lint johannes  3:21  bijgewoond to come and to the finish is  3:23  dat we een afbeelding  3:25  en u kunt ook al enkele ruik naar wfm  3:27  artiest kam informatief lindhout shows  3:29  noordtoren kainieten en auto weer van  3:31  artiest of this comment rond  3:33  johannesburg communiceer habitacion  3:35  moest everyday juist een ketting lening  3:37  en onze kiva gracie's in slaap of mening  3:41  is wel al je spieren de sint haar zoon  3:43  via  3:45  artiest out day while looking for this  3:46  can do for beauty  3:48  marie vinck mn in ash-shaam vlaktes in  3:50  to important for kabinet is netjes ik  3:53  elizabeth piano en hebben  3:56  sent on just across all 5 aftrokken  4:00  bouwt de niet of  4:03  tennet uw arts pc's in de marginalized  4:05  community's koningshuis one of the  4:07  biggest and chips in zuid-afrika is de  4:09  secundaire starship  4:10  en dna uitzendhuis hd en nog vier god en  4:14  galeries en de nos journaal space is met  4:17  jouw people can kh jennifer en trok  4:19  aparte negativiteit dat is er in ik in  4:21  per liter inhoud en beijing sluit into  4:23  positieve 3  4:24  zo fijn stof voor discussie variëren in  4:26  idee ja dat zijn er dat er is in line  4:28  with zei mijn speeldoos pc smeerbaar  4:31  ervan uit elkaar zodat ik een show hmk  4:34  van mijn en of salade pipo juist een  4:36  avond de perfecte dat bij uit de is een  4:38  ieder steeds precies zo gelopen dorpje  4:40  wordt ook aan en berend jan windows pc's  4:43  en ons al in voor de aard sinds haar  4:45  adres always been dat web en dat was  4:47  juist aan toe toen die baret pipo de jas  4:51  en people from outside the boost van  4:53  amerika van europa naar de kantiaanse  4:55  parts of the world is dat ik to know  4:57  about a party to go and music of meer  5:00  gemak hema  5:01  terug de muziek of yuma sakina jezus'  5:03  dood is verf in de en wendy cellen te  5:05  kwetsen onszelf net een nieuwe ik zeggen  5:06  dat links aan colbert in zuid-afrika we  5:09  hebben zo uit als olies bildad web horn  5:12  nettoverlies nieuwste bios ja een van de  5:14  trucs gaan nemen aan dat ding mijn naam  5:16  is peter tripoli de we met het idee hoe  5:18  ze dat decor over de wind die was da  5:21  actief caravan en de nasa in tsjetsjenië  5:24  zo wat is always been dat we born that  5:26  contribute to be stumping 13 nemen tot  5:28  to be live and white liggen video en te  5:31  lief voor een commotie ook hij niet aan  5:35  want to see and free  5:38  kom je niet kunnen vinden  5:42  er communitie ooit angelique wel eens  5:44  voel of opportunities  5:46  ja ze zijn echt hoop dat is voelen  5:48  verhaal ja dat ben naar dennis voelen of  5:50  unit jij bevriend waren zo by bringing  5:53  the space is dat wat we het fijn tot nu  5:54  toe trein toen kwadraat is too big to  5:56  get a en bio die tijd het is een taak zo  5:59  de net lazen daar een want to see a  6:00  monkey  6:01  right now voor ons dance deze chefjet  6:04  waarbij de zodra die binnen peilt in aan  6:06  een krant een moet je was opened and  6:08  they haven't of ook uit 2010  6:11  h paar ik mijn voor vsa ja zenden wij  6:13  serveren dat is bent beeld in  6:15  johannesburg paar je miste maar aan deze  6:18  vierde dat is beeld investeringen oren  6:20  inspuit bij hrm maar hoe kan je zo darcy  6:23  lizzie hij nooit lang toen liep het  6:24  lekker vindt hij niet zo maar want de  6:26  liefde het leven in zuid-afrika in de  6:28  buitenplaats  6:29  en spieren for tank is een mijn spullen  6:31  in kwestie van je timeframe oudste zoon  6:33  cor plezier  6:38  [Muziek] | Discussing community initiatives.  Starting by way of introduction. Introducing self. Introducing self as Mandisi Sindo. Framing self as a professional artist. Being an actor. Being a director. Being a voice over artist. Being a radio presenter. Being a television presenter. Multitasking as an artist. Being a multifaceted artist. Participating in the arts sector. Being a jack of all trades. Preferring to be known as an artivist. Defining an artivist as one who works in communities. Working in communities as an artivist. Fighting for black artists as an artivist. Fighting for black people. Fighting for black communities. Ensuring the creation of spaces for black people. Creating spaces in townships. Referencing Makukhanye Art Room. Referencing Khayelitsha Art School and Rehabilitation Centre. Founding organisations. Running organisations. Running township-based organisations. Running a rehabilitation centre. Being positioned in the township. Creating opportunities for township publics. Providing solutions to social ills. Dealing with drug addiction in townships. Providing alternative spaces for township youth. Providing cultural stimulation for township publics. Creating platforms for township artists. Producing stimulating spaces in townships. Referring to studies. Studying at University of Cape Town. Being from Khayelitsha. Surfacing KASI RC. Running KASI RC. Running Makukhanye Art Room. Praising Makukhanye Art Room as the only shack theatre in the world. Profiling Makukhanye Art Room. Mentioning Makukhanye Art Room’s awards. Referencing Fleur du Cap awards. Referencing Spice Mega awards. Referencing Lead SA awards. Referring to period of running the space. Running the space for seven years. Highlighting that there was no funding made available. Working without funding. Working without financial support. Working with barely any resources. Highlighting lack of government support. Highlighting lack of city support. Deciding to move to another space. Leaving Makukhanye Art Room. Desiring to create a space to be community run. Creating community run spaces. Being based in Zwelitsha. Referring to 2017. Beginning to create KASI RC. Aiming to build the only shack art school in the world. Reimagining shacks. Working without resources. Working with what little exists. Creating value from the unvalued. Planning to teach theatre at KASI RC. Planning to teach poetry. Planning to teach music. Planning to teach visual arts. Planning to teach all artistic disciplines. Planning ten years in advance. Trying to work with government. Inviting the department of education. Seeking accreditation for KASI RC. Attaining accreditation to give township youth options. Creating alternative opportunities for township. Creating accessible education possibilities for township youth. Addressing economic impoverishment. Creating opportunities for township youth to study theatre nearby. Studying theatre in Khayelitsha. Providing access to education within Khayelitsha. Asserting this as a business model. Developing fresh ideas. Affecting the environment. Providing opportunities for advancement. Providing new opportunities for township publics. Running organisations with and in townships. Running organisations with Liso Sindo (wife). Working with his spouse. Surfacing Liso’s career as a musician. Asserting Liso will teach music at KASI RC. Acknowledging own limitations. Collaborating with professionals to create opportunities. Asserting knowledge about theatre. Knowing about theatre. Teaching theatre. Knowing in order to teach. Seeking young professionals to teach different disciplines. Seeking young teachers. Focusing on empowering youth. Employing young professionals to teach. Providing young learners opportunities to learn from professionals. Creating knowledge ecosystems in townships. Seeking young poetry professionals. Seeking young visual arts professionals. Seeking young dance professionals. Seeking young professional to teach the youth. Asserting these activities as the work they do.  Finding artists. Discussing where he finds artists to attend lessons.  Surfacing many township artists. Referencing many artists without opportunities. Highlighting the prevalence of a surplus of township artists. Surfacing the lack of work for artists. Highlighting how few ever break through into the mainstream. Asserting many artists are seeking such platforms. Referring to starting in the arts in 1998. Being involved in the arts for two decades. Working with multiple artists along the way. Referencing peer artists. Referencing artists from younger generations. Creating platforms for those in need. Identifying the needs of neglected artists. Capacitating under-resourced artists. Providing alternative opportunities for disillusioned artists. Mentioning artists from Khayelitsha. Mentioning artists from Gugulethu. Mentioning artists from Nyanga. Referencing artists from Kraaifontein. Referencing artists in Johannesburg. Attracting interests from across the country. Fielding interests from other provinces. Asserting desires from outside artists to get involved. Providing spaces for artists to teach. Providing space for traditional intellectualism. Being a change-maker. Being an organic intellectual. Asserting the presence of artists from outside Khayelitsha. Referencing one artist from Johannesburg. Receiving students from multiple townships. Providing learning and instruction to these students. Connecting with artists from different provinces. Sharing different learning methods. Sharing experiences of learning. Exchanging and sharing skills. Asserting the existence of artists seeking such opportunities.  Discussing importance of such initiative in townships.  Surfacing the need for alternative art spaces. Surfacing the needs of marginalised communities. Living in marginalised communities. Working in marginalised communities. Changing marginalised communities. Highlighting Khayelitsha as one of SA’s biggest townships. Informing that Khayelitsha is the second biggest township. Highlighting the absence of art centres in Khayelitsha. Highlighting the absence of theatres in Khayelitsha. Highlighting the absence of galleries in Khayelitsha. Highlighting the absence of generative entrepreneurial spaces for the youth. Highlighting absence of gathering spaces for young people. Highlighting absence of gathering spaces for Khayelitsha publics. Surfacing the need for gathering spaces. Addressing community issues. Discussing solutions to negativity in townships. Changing negatives into positives. Advocating for discursive spaces in townships. Highlighting the need for such spaces. Advocating alternative art spaces. Basing action on filling this need. Filling the need by building spaces. Building such spaces to address the need. Thinking socio-entrepreneurially. Using the available resources. Building in shacks. Doing government’s job. Addressing community ills. Taking responsibility for social change in the community. Proving the need to government. Proving the need to the corporate sector. Seeking government involvement in such initiatives. Seeking corporate sector involvement in such spaces. Seeking to invite influential stakeholders. Capturing the value proposition for potential funders. Acting without waiting for the support. Lobbying government to collaborate once in motion. Lobbying corporates to contribute. Lobbying private and public institutions to build such spaces. Advocating art as a weapon. Using art as a weapon to liberate people. Advocating the use of art as a liberation tool for townships. Referencing visits from interested parties. Receiving visitors from Gauteng. Receiving visitors from the USA. Receiving visitors from Europe. Receiving visitors from other countries across the world. Realising the growth of the organisations’ reach. Raising the public profiles of both spaces. Creating public interest in the work. Reaching global audiences. Referencing the impact of anti-apartheid artivists. Surfacing the music of Miriam Makeba. Surfacing the music of Hugh Masekela. Surfacing the reach of Sarafina. Highlighting the exportation of South African ideas through art. Highlighting the use of art as a vehicle for carrying messages. Highlighting the use of art as an educative tool. Referencing the use of art as a means create global awareness about apartheid. Continuing in the legacy of anti-apartheid activists. Asserting that art has always been that weapon. Weaponising art for social transformation. Advocating the use of art to channel other things. Referencing the reach of other artists rise. Referencing DJ Sbu’s risen profile. Surfacing DJ Sbu’s success as an artist. Highlighting DJ Sbu’s success as an entrepreneur. Referencing DJ Sbu’s growth as a result of the arts. Asserting art’s ability to remake a person’s being. Allowing art to shape one’s humanity. Suggesting that art can change lives.  Discussing legacy.  Desiring to see a free community. Desiring to see an opportunity filled township. Desiring to see a love-filled township. Desiring to see a unity-filled township. Being driven by the desire to change the immediate community. Bringing spaces to present alternative trajectories. Trying to organise artists. Fostering unity amongst artists. Aiming to leave such a legacy. Bringing attention to current projects. Surfacing a shack theatre built in Kraaifontein. Informing its opening on 11 August 2018. Mentioning Kraai4Theatre. Referencing a theatre built in Johannesburg by Mr Mahlangu. Referencing a theatre being built in the Free State. Asserting these as being inspired by own initiatives. Suggesting the legacy is living itself out. Desiring to expand the reach of the work. Desiring to leave the legacy in the country and in the world. Popularising shack theatres in marginalised communities. Expressing gratitude for the interview. |

1. Mandisi Sindo - <https://youtu.be/kOTN9RMeg60>

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| Transcript | Codes |
| 0:02  [Music]  0:09  [Music]  0:09  [Applause]  0:24  my name is Mandy cinder I'm an actor I'm  0:28  a director summer conceptualize and I  0:31  mean artistic director of mob you can  0:33  add room and theater for change as  0:35  project an organization that is all  0:37  about creating alternative art spaces in  0:39  the marginalized communities mom can add  0:41  room is one of the spaces that we have  0:45  managed to build in the townships the  0:48  Anderson there was no theatre so I want  0:51  you to do to make it go there it becomes  0:54  a something you're performing well  0:56  rating it when I was at UC teeth I saw  0:58  how easy it was to to change the space  1:01  into a theater space there's audience  1:03  there's a space and there's an actor I'm  1:06  like no this thing is we can create this  1:08  thing with whatever that we've got and  1:09  someone who grew up in a shake for like  1:11  25 years of his life then I was like ah  1:14  this is something that it's gonna be  1:15  easy to be done if you're going down  1:34  [Applause]  1:42  people must go to kinda China's a nice  1:45  second-biggest township in the country  1:46  but there's no theatre there is no ad  1:48  centre but still we understand a young  1:50  people are thriving and striving for  1:53  success because I think we are the  1:54  generation that people have been waiting  1:56  for we still able as theatre makers to  2:22  tell inclusive and diverse stories  2:24  stories of our background stories of our  2:26  communities of where we are coming from  2:28  we have moved from telling stories like  2:30  adapting stories of Shakespeare but now  2:33  we started to tell stories that comes  2:35  from our hearts and our souls  2:41  we are still on a phase where we  2:44  developing audience an asana for theater  2:46  when I was still at UC T my lecturers  2:49  about SSC who used to ask us what do you  2:52  where do you see yourself in ten years  2:53  to come in this theater Fair and I would  2:56  say I see myself owning my own theater I  2:59  graduated in 2011 it's almost now 10  3:03  years  3:03  Anderson and I'm running a theater space  3:06  which is making impact in the townships  3:09  which is exactly what I wanted to do and  3:11  it's a very inclusive space we love the  3:14  people we work with the people and we  3:15  work for the people if I do not miss it  3:18  because that's not money this thing no  3:20  it's for the people money is gonna die  3:22  that thing must go on for the people in  3:25  Anderson so that's why I'm always saying  3:27  there to go to it makes it different  3:29  yeah elephant it's not somebody's thing  3:32  but it's for the people these are South  3:38  African heroes | Singing in a circle. Harmonising collaboratively. Directing actors. Creating a theatre scene. Requesting actors to develop images of an environment. Making theatre. Meeting people in the community. Meeting with children on the streets of Khayelitsha. Introducing self as Mandisi Sindo. Framing self as an artist. Being an actor. Being a director. Being a conceptualiser. Being artistic director of Makukhanye Art Room. Being artistic director of Theatre4Change. Explaining the function of Theatre4Change. Creating alternative performance spaces in marginalised communities. Referring to Makukhanye Art Room as one such space. Referencing Makukhanye Art Room as an example of T4C’s work. Building alternative performance spaces in the townships. Highlighting the absence of performance spaces prior. Asserting that there were no theatres before. Intervening to affect the environment. Choreographing actors’ movements. Guiding actors through scene work. Explaining a directorial vision. Making theatre. Recalling UCT studies. Recalling the transformation of mind. Realising the ease of changing spaces into performance venues. Utilising knowledge learned at university. Using effective strategies to directly impact communities. Breaking down the elements of theatre. Referring to the audience. Referring to the space. Referring to the actors. Realising how easy it is to create a performance space. Expressing confidence in own ability to solve problems. Referring to upbringing. Growing up in a shack. Living in a shack for 25 years. Becoming innovative by necessity. Realising the opportunity to catalyse available resources. Taking initiative. Motivating actors in exercise. Training actors for performance. Warming up the body and voice. Raising the stakes. Demonstrating the need for actors to stay physically prepared. Making the achievement of dreams a reality. Assisting performers to visualise their success. Shifting the mindsets of youth in marginalised communities. Creating alternative trajectories. Affirming the aspirations of youth in marginalised communities. Supporting performers in training. Helping a struggling performer complete the work out. Working out to prepare for performance. Repeating exercises. Motivating youth out of complacency. Walking the journey with them. Expressing joy at the performer’s success. Supporting young performers’ aspirations. Taking on the dreams of the community. Making youth believe in their abilities. Celebrating with trainees when a tough hurdle is overcome. Overcoming hurdles in rehearsal. Preparing for life’s challenges. Simulating challenges for trainees. Applauding the effort of trainees. Leading the youth.  Inviting the public to Khayelitsha. Highlighting Khayelitsha’s status as second biggest township in SA. Living in Khayelitsha. Working in Khayelitsha. Changing Khayelitsha’s story. Bemoaning the absence of cultural spaces and resources. Asserting passions despite lack of support from government. Surfacing the needs of Khayelitsha and other townships. Advocating for the rights of people in marginalised communities. Centring marginalised communities. Asserting that youth are striving for success. Prizing the importance of the current generation of youth. Asserting we are the awaited generation. Returning to the rehearsal room. Guiding trainees through imagination exercises. Teaching performance. Instructing performers. Creating a scenario. Instructing trainees to collaborate. Giving instructions of the requirements of the scene. Giving trainees creative responsibilities. Guiding the germination of new ideas. Creating a space for ideation. Activating the trainees’ capacity for creation. Encouraging creativity. Creating environments for play with ideas. Providing platforms for embodied knowledge to emerge. Validating imaginations. Creating platforms for freedom of expression. Opening the doors of culture and learning. Requesting monologues from duos. Critiquing presentations. Advising trainees on possible improvements. Suggesting alternative directions. Asking probing questions. Encouraging critical thinking through performance. Questioning choices of performers. Getting trainees to think about their actions. Giving trainees a platform. Creating spaces for self-development. Assisting youth to self-actualise. Watching performances. Advocating diverse and inclusive theatre stories. Asserting ability of theatre makers to tell important stories. Storytelling. Telling stories about backgrounds. Telling stories about communities. Telling stories about origins. Moving from imported stories to telling own stories. Surfacing the dominance of Shakespeare. Highlighting the shift towards telling new stories. Asserting the need for new stories from us. Advocating home-grown stories. Telling stories from the heart. Telling stories with our souls. Realising that we are storytellers. Instructing trainees. Teaching trainees about letting go. Highlighting the sanctity of the performance moment. Surfacing the need to let go. Asserting the current phase being led by audience development. Developing audiences. Locating audiences. Creating value for audiences. Recalling advice from a UCT lecturer. Mentioning Sabata Sesiu. Recalling questions about ambitions for the future. Being asked where he sees himself in ten years. Visualising the future. Visualising success. Responding by asserting ownership of a theatre. Seeing self as a future theatre owner during varsity. Mentioning graduating in 2011. Acknowledging the near-decade of running the space. Running a theatre without financial support. Working with own resources. Highlighting that Makukhanye is making an impact in Khayelitsha. Making an impact in the township. Impacting black lives positively. Asserting fulfilment of prior objective. Highlighting the space’s inclusivity. Expressing love for the people. Working with the people. Expressing pride for the people. Working for the people. Surfacing the need to listen to the people. Representing unheard voices. Representing marginalised voices. Representing suppressed voices. Identifying self as responsive to the community’s needs. Highlighting the importance of publics in achieving change. Acknowledging mortality. Desiring for the work to live on. Building institutions that last. Sustaining cultural institutions. Surfacing the need for institutions to survive. Creating lasting spaces. Asserting the difference of this space. Seeking the longevity of spaces for the community. Being motivated by one’s own community. Turning towards own community’s struggles. Freeing self by freeing others. Making work for the people of Khayelitsha. |

1. Mandisi Sindo - <https://www.youtube.com/watch?v=8JXlhFiW5Do>

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| Transcript | Codes |
| 0:00  if you think about it the performing  0:01  odds really are the voice of our society  0:03  allowing us to broach social ills issues  0:06  in a very powerful and emotive way and I  0:08  suppose they then taking that a step  0:10  further can become an amazing tool to  0:12  serve those underserved and  0:14  disenfranchised communities here in  0:16  South Africa well our Mandela Monday  0:18  here Omar Cindy sindelle is using that  0:20  exact tool to empower a community here  0:22  in the mother city the joy that I find  0:27  when I share theater with my communities  0:30  the fact that I'm able to give a lot of  0:33  people my skills and also children to be  0:37  able to go and watch some theatre I make  0:40  theater accessible to the communities I  0:42  make sure that people also they get  0:45  employment through theater so it's by  0:47  creating employment and then creating  0:49  change within our communities Mondesi  0:52  cinder has a successful career and  0:54  performing arts and he's been on stage  0:56  internationally but he wanted to make it  0:58  different and started the theater for  1:00  change project in Khayelitsha what  1:02  motivated me to start a cater for  1:04  changes the fact that I saw that a lot  1:07  of organizations in in Cape Town they  1:11  are not getting into a professional  1:14  level and in theater for change we are  1:16  five UCT graduates who are professional  1:20  we wanted to give that to the community  1:22  especial to the artist and make sure  1:24  that those artists are able to to  1:26  express themselves through theatre and  1:29  that's the reason why we started to  1:31  build the Matakana add room the only  1:33  shock theater in South Africa  1:35  the stories that we tell are the stories  1:39  that that comes from the heart and the  1:42  soul the stories that are happening in  1:44  our communities and also we are  1:46  projecting social ills and social issues  1:48  that are happening in different  1:50  communities not only in black  1:51  communities colored communities and  1:53  white community and also we are talking  1:55  about issues that we face as young  1:57  people in those communities and the  1:59  issues that we are facing now in South  2:01  Africa through the project mondesi  2:04  provides a platform for artists from the  2:06  community it's also I mean the skills  2:08  transfer and igniting a passion for the  2:10  Arts the most thing that I enjoy by  2:13  theatre is our because it's where you  2:15  tell stories at the same time is where  2:17  you tell societies around the community  2:19  here it is so healing if I can put it  2:24  that way at the most thing arise over at  2:26  the youth hem can keep together by doing  2:30  theater because theater gives them a  2:33  space to say whatever that they want to  2:36  say if they want to say a message maybe  2:40  to the government they can always do  2:42  that through the attack and it makes  2:44  them better people  2:45  it changes you the entire history of you  2:48  take London helps a lot  2:50  you have such as directing when you're  2:52  doing something wrong it helps you so I  2:54  can say the hero to everyone at  2:56  Randall's as a universe is very handsome  2:58  the SHAC theater community project is  3:01  well supported by the local residents  3:03  and it had a positive ripple effect even  3:05  on those not directly involved in  3:07  theatre the response from the community  3:09  is always amazing and even when we've  3:11  got the events we get people from the  3:14  community who are selling some stuff in  3:15  our events some day selling primate some  3:19  day selling a pools machines and stuff  3:22  so that's the community I want to create  3:24  with the space that we have created  3:26  which is mobile can you add room I want  3:27  a space where the community and the  3:29  artists are working together to better  3:31  the future of young people  3:33  because we are not doing this thing for  3:34  ourselves but we're doing this for the  3:36  next generation to have something to  3:38  inherit from us something positive so  3:41  from now we are in a process of  3:42  rebuilding the space into a propagator  3:45  but we don't have fun so we're looking  3:48  for anyone out there who's able or who  3:50  wants to find this kind of a project now  3:53  we have a shake ourself one and our this  3:55  yet from the Flutie camp award therefore  3:57  so it means that there is something  3:59  positive that is happening within the  4:01  space so we want the space to be filled  4:04  so that the young people can have a  4:05  place that they can call their home and  4:07  when this is passion and what is  4:09  achieved is invigorating and inspiring  4:11  reshaping the storytellers of the future  4:14  and proving that PSF really is for  4:16  everyone  4:17  [Music]  English (auto-generated) | Introducing art as society’s voice. Asserting that art allows us to broach social ills. Addressing issues in an emotive way. Asserting art as a powerful tool to serve the disenfranchised. Being misnamed Masindi Sindo.  Expressing joy at making theatre with the community. Identifying sharing of skills as valuable. Introducing children to theatre. Making theatre accessible to communities. Ensuring employment opportunities in theatre. Seeking employment opportunities for trainees. Creating change within communities. Creating employment within communities. Having a successful career in the arts. Performing on international stages. Wanting to make a difference. Starting the Theatre4Change project in Khayelitsha. Being motivated to start Theatre4Change. Noticing lack of professionalisation of Cape Town organisations. Professionalising organisations. Revealing that Theatre4Change is run by 5 UCT graduates. Collaborating as UCT graduates. Collaborating to breed positive change in communities. Desiring to give back to their communities. Focusing on the artists in marginalised communities. Ensuring that artists are able to express themselves. Building the Makukhanye Art Room. Intervening in society. Affecting change as university graduates. Surfacing Makukhanye as South Africa’s first shack theatre. Asserting a focus of storytelling. Telling stories from the heart. Telling stories from the soul. Telling stories of happenings in communities. Using theatre to address social ills. Projecting social ills onstage. Probing the community’s conscience. Reaching out to different communities. Affecting positive change in all communities. Reach black communities. Reaching white communities. Reaching coloured communities. Addressing issues affecting youth in Khayelitsha. Addressing South Africa’s social ills through theatre. Taking responsibility for changing the landscape.  Providing platforms for community artists. Creating environments for skills transfers. Igniting passions of Khayelitsha’s youth. Telling stories through theatre. Healing through theatre. Uniting the youth through theatre. Giving the public a language of expression. Helping young artists. Training young artists. Imparting tertiary education to Khayelitsha publics. Providing alternative environments for Khayelitsha youth. Facilitating cathartic experiences for Khayelitsha youth. Receiving support from community members. Having a positive ripple effect in the community. Reaching beyond the theatre walls. Affecting the community. Illustrating theatre’s potential reach.  Expressing amazement at audience responses. Referencing community events. Highlighting the presence of Khayelitsha entrepreneurs. Creating marketplaces for entrepreneurship and community upliftment. Hosting events. Referring to braai meat vendors. Referring to fruit vendors. Referring to confectionary stalls. Creating space for Khayelitsha entrepreneurs. Being supported by local residents. Asserting the kind of community he wants to create. Visualising ideal communalism. Illustrating visions of community at Makukhanye. Creating spaces for communities and artists to collaborate. Collaborating to improve young peoples’ futures. Asserting the purpose of the work. Doing the work for the community. Working for the youth. Working for the next generations. Creating legacy projects. Capacitating future artists in Khayelitsha. Dreaming of a better world. Creating an inheritance for future Khayelitshans. Creating a positive impact. Being in the process of rebuilding. Rebuilding Makukhanye Art Room into a proper theatre. Building a theatre without funds. Working without funds. Seeking sponsors and sponsorships. Making a public call for donors. Requesting sponsors to connect with Makukhanye. Seeking funders. Highlighting the presence of the shack. Expressing gratitude for gradual progress. Winning an award as Makukhanye Art Room. Running an award-winning shack theatre. Winning a Fleur du Cap award. Asserting that there must be something positive happening. Associating Khayelitsha with the space. Wanting the theatre to be built. Creating a space for young people. Making spaces that young people can run and own. Creating recreational spaces for township youth. Creating a home for youth in townships.  Being passionate. Shaping the storytellers of the future. Being inspiring. Being invigorating. |

1. Mandisi Sindo - <https://www.youtube.com/watch?v=HkHb87XhJ34>

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| --- | --- |
| Transcript | Codes |
| 0:01  oh hi my name is Mandy sinned oh I'm an  0:04  actor I'm a theatre maker and also I'm  0:07  an innovator of the only shock theater  0:09  in the entire world which is called my  0:11  bikini ad room which I am a previous  0:13  winner of the fruity camp Awards what I  0:16  can say about the award is that it is a  0:18  great platform for up-and-coming artists  0:21  and also professional artists who have  0:23  been working in the industry and I can  0:25  say they must keep on doing the amazing  0:27  work that they are doing and keep on  0:30  recognizing the talent that is booming  0:32  not only in the township but in South  0:34  Africa at large but still I think they  0:36  still need to go more into the townships  0:38  and get the talent that is seen in the  0:41  townships and recognize that talent  0:43  because now you have children's theatre  0:46  incorporated into the awards opera  0:48  incorporated in their awards but I  0:50  believe also community theatre needs the  0:52  incorporation as well so that we get a  0:53  lot of young people from the townships  0:55  who are benefiting from the hours and  0:57  for our being a recipient and were  0:59  appreciated of their work that they are  1:01  doing as a previous winner I would say  1:03  this is a great platform and it gives me  1:06  an attention wherever I go when I say I  1:09  am a recipient or the winner of the  1:11  flutie kept award and I get the support  1:13  that I deserve so what I can say to the  1:15  fruity camps is that a Monza keep on  1:17  doing the amazing work that you are  1:19  doing particular one time we will do the  1:22  best one day thank you  English (auto-generated) | Introducing self as Mandisi Sindo. Asserting self as an actor. Asserting self as a theatre maker. Innovating the only shack theatre in the world. Owning the title of only shack theatre in the world. Mentioning Makukhanye Art Room. Winning the Fleur du Cap award previously. Highlighting the impact of the awards. Describing the awards as a great platform. Asserting the platform is beneficial for established and young artists. Praising the awards. Encouraging the awards to continue the work. Suggesting they keep an eye on blooming talents. Identifying townships and South African society as talent sources. Surfacing the need for more engagement in townships. Advocating for the awards to see the talent in the townships. Scouting talent. Recognising talent. Capacitating talent. Suggesting Fleur du Cap should focus on township talents. Highlighting the incorporation of children’s theatre in the awards. Highlighting that opera has been incorporated in the awards. Advocating for communities to also be incorporated. Arguing for the involvement of townships in the awards. Suggesting that community theatre be incorporated in the awards. Believing that township youths will be represented in the awards. Suggesting future recipients will benefit from the awards. Advocating the appreciation of township-based talents.  Mentioning the previous win. Asserting that the awards are a great platform. Highlighting the risen profile as a result of winning the award. Being recognised for winning the award. Receiving attention. Receiving accolades. Receiving support. Encouraging Fleur du Cap to continue working. Praising God. |

1. Return of the Ancestors (which I was a part of) and Some Mother’s Sons. [↑](#footnote-ref-1)
2. An organisation I chair – The Writers’ Lab was also subjected to these cuts. Funding was cut down from the awarded R300 000.00 to the revised R50 000.00 (one sixth of the originally applied for and awarded funds). [↑](#footnote-ref-2)
3. This footnote serves to acknowledge that the similarity is in how we understand and frame these experiences as molestation or rape, whilst acknowledging that it would be presumptuous to assert similarity in two people’s experiences of said traumatic experience. [↑](#footnote-ref-3)