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| Codes | Categories |
| Achieving genuine laughter.  Acknowledging ACT’s contribution to artists.  Acknowledging adversity caused by the pandemic.  Acknowledging audience tastes.  Acknowledging audiences as heterogenous.  Acknowledging black public spheres.  Acknowledging blacks as the majority.  Acknowledging changes in times.  Acknowledging curiosity peaked by representation.  Acknowledging different audiences.  Acknowledging different publics.  Acknowledging doubts.  Acknowledging KASI RC.  Acknowledging Makukhanye Art room.  Acknowledging Mandisi Sindo.  Acknowledging Mxolisi Masilela.  Acknowledging paucity of representativity.  Acknowledging polarisation.  Acknowledging praise.  Acknowledging risk-taking.  Acknowledging self before accolades.  Acknowledging social media as a culture carrier.  Acknowledging spaces that closed down.  Acknowledging temporal differences.  Acknowledging that people are different now.  Acknowledging that poetry is a niche market in SA.  Acknowledging that time moves forward.  Acknowledging that times have changed.  Acknowledging that we are in a new time.  Acknowledging the added pressures of being a producing-artist.  Acknowledging the advancement provided.  Acknowledging the audience’s response/s.  Acknowledging the beneficial context.  Acknowledging the catalysing potential of social media.  Acknowledging the contributions of organisations.  Acknowledging the depth of potential content.  Acknowledging the difficulty from COVID.  Acknowledging the difficulty of being an artist.  Acknowledging the doubts of producing theatre.  Acknowledging the expanded public sphere.  Acknowledging the influence of social media.  Acknowledging the need for testing work.  Acknowledging the new generation of people.  Acknowledging the perceptions of flaccid poetry.  Acknowledging the presence of poets in the audiences.  Acknowledging the risks of producing theatre.  Acknowledging the role of social media in culture creation.  Acknowledging the success of existing work.  Acknowledging the voice of the audience.  Acknowledging the voice of the public.  Acknowledging tough days.  Acting.  Activating public intellectualism in theatre making.  Activating self-reflection in poets.  Activating thoughts about changing their approaches.  Adapting quickly to change.  Adapting.  Addressing a gap in formalised knowledge.  Addressing mental health.  Addressing the inclination to treat poetry as foreign.  Addressing the social impact of COVID isolation.  Addressing unlayered marketing approaches.  Admiring your competitors.  Admonishing Kumbaya poetry vibes.  Advising artists hit by hard times.  Advocating action.  Advocating adaptability as creatives.  Advocating big roles for young actors.  Advocating celebration of poets.  Advocating critical research.  Advocating for efficiency.  Advocating for institutions that benefit artists’ well-being.  Advocating for poetry in performance in SA.  Advocating high standards of craft.  Advocating new work for young actors.  Advocating sketch’ing.  Advocating such institutions.  Advocating taking action.  Advocating theatre as a living medium.  Affecting audiences.  Affecting the landscape using theatre.  Affirming poets who refuse to wait to be chosen.  Aligning award with residency at Kippies.  Aligning to public interests.  Alluding to being in a comfort zone.  Answering by testing the work.  Answering questions critically.  Anticipating future work.  Appealing to audiences at their level.  Appealing to audiences on SM.  Appearing only when the need arises.  Appreciating being among the alumni.  Appreciating congratulations.  Appreciating reduced busy-ness.  Approaching poetry as a profession.  Approaching the industry with a professional’s mindset.  Approaching the industry with a winning mindset.  Approaching theatre as a researcher.  Approaching theatre making as a business.  Approaching township theatres.  Approaching work with greater precision.  Archiving into the future.  Archiving the past.  Archiving the present.  Arguing for contemporaneous theatre.  Arguing for theatre made for publics.  Arguing that modern-day poets think in this way.  Ascertaining standards.  Ascertaining their satisfaction.  Asking about an amount named after a measure of distance.  Asking the meaning of kasi-based jargon.  Asking trick questions.  Asking what izuka is.  Asking what klippa means.  Asking what people don’t associate poetry with.  Asking what pinkies is.  Asserting “thina syahlekisa”.  Asserting “your next project is in their current response”.  Asserting a preference for introversion.  Asserting a stellar judging panel.  Asserting ACT is filling part of the void.  Asserting amazement at the actors’ bravery.  Asserting an abundance of flavour in black people.  Asserting that black cultures are heterogenous.  Asserting an epic war between Bhengu and Putuma.  Asserting appeal of the contest.  Asserting art as a catalyst.  Asserting art as a connector.  Asserting art as a form of self-expression.  Asserting art as crucial to human existence.  Asserting art shows us what we can become.  Asserting art shows us who we are.  Asserting Bhengu as a strong performer.  Asserting Bhengu as a strong slam poet.  Asserting Bhengu as a strong writer.  Asserting characters as opposites.  Asserting deep respect for how each approaches the profession.  Asserting definite enjoyment.  Asserting difference in representations of black identity.  Asserting difference in styles and dress senses.  Asserting difference.  Asserting doing the project for a long time.  Asserting experience.  Asserting generosity as central to inspiration.  Asserting grasshopper’s desires.  Asserting importance of ACT.  Asserting it as a lovely relationship.  Asserting lockdown presented a useful context.  Asserting lovely responses from the audiences.  Asserting meetings have turned to emails.  Asserting moments of private celebration in public as moments of theatre.  Asserting Putuma is a renowned poet.  Asserting Putuma is a renowned theatre practitioner.  Asserting Putuma is well known.  Asserting SA has some of the best world poets.  Asserting self as a theatre maker.  Asserting that black people have varied interests.  Asserting that both learn from each other.  Asserting that competition excited the public.  Asserting that concerts are a form of theatre.  Asserting that it has sustained itself.  Asserting that music shows are a form of theatre.  Asserting that one has to be a superior poet.  Asserting that one has to have made their mark.  Asserting that people will always gravitate to it.  Asserting that the audience are co-creators.  Asserting that the poets are selected for this slam.  Asserting that the winner gets ten points.  Asserting that this is the experience.  Asserting that writing requires solitude.  Asserting the challenge was in its second year.  Asserting the competition as a selling point.  Asserting the growth of poetry in performance as a genre.  Asserting the lack of association to money.  Asserting the lack of association with heightened performance.  Asserting the materialisation of the project as fulfilling.  Asserting the moment as opportune for such a play.  Asserting the necessity of community.  Asserting the need for the play.  Asserting the opening night was amazing.  Asserting the power of humour.  Asserting the presence of weirdos in black culture.  Asserting the quality of the line-up.  Asserting the rapid growth of poetry in performance in SA.  Asserting the requirement of proficiency.  Asserting the two are equally yoked.  Asserting theatre can be present everywhere.  Asserting these as testament to a mentality shift.  Asserting this as Ub’Dope’s focus.  Asserting validity of these feelings.  Assessing inner circle.  Assessing the audience’s fancies.  Attending less meetings.  Avoiding the business of busyness. | Acknowledging the realities of being a South African  Acknowledging the difficulties of living and working here  Acknowledging the voice of the audience  Acknowledging the voice of black publics  Acknowledging heterogeneity in black publics  Acknowledging influential space-makers/platform creators  Acknowledging the lack and need for spaces for black artists and publics  Acknowledging the state of the sector  Acknowledging sectoral attitudes and perceptions  Identifying sectoral vacuums, gaps and opportunities  Acknowledging the evolving social context  Acknowledging the financial and health risks inherent in being an artist  Activating thinking through art  Adapting to change  Addressing gaps in formalised knowledge  Addressing mental health  Addressing erroneous/misinformed thinking  Advocacy for poetry  Advocacy for opportunities for young artists,  Advocacy for taking action  Advocacy for reimagining theatre practice  Affecting the public through theatre  Aligning creative/cultural production with public interests  Appealing to new audiences  Appreciating opportunities  Approaching creative / cultural practice with a professional, analytical and imaginative mindset  Archiving through time  Arguing for desired sectorial action and change  Arguing for a focus on publics  Asking questions  Asking knowledge yielding questions  Asking context-based knowledge yielding questions  Asserting positions, beliefs, desires and plans  Advancing sectoral analyses  Asserting the proficiency of poets in SA  Praising the power of slam poetry  Marketing new works passionately  Asserting the validity of Black knowledges  Asserting insights about creative practice  Asserting beliefs about art  Asserting the need to reimagine conceptions of “theatre” – music, comedy, jazz and poetry  Asserting the collaborative potential of audiences [as rep. of publics]  Asserting the need to analyse audience needs and desires as theatre artists  Asserting the need for quality creative practice  Asserting the need for entrepreneurial projects  Asserting black heterogeneity  Assessing self and audience |
| Basing the competition on poetry.  Becoming better poets.  Becoming more engaged in the art of poetry.  Being a director.  Being a fashion designer.  Being a performer.  Being a poet.  Being a producing artist.  Being a reserved person.  Being a theatre maker of your time.  Being a writer.  Being able to call it a profession.  Being alone.  Being an achiever.  Being an artist in residence at Kippies.  Being an arts entrepreneur.  Being an entrepreneur.  Being an entrepreneurial artist.  Being answered 5 cents.  Being answered that it is R100.  Being answered that it’s a metre (R1 million).  Being answered that it’s R50.  Being asked about hopes for audience.  Being asked about reimagining the space.  Being asked about the focus of the work.  Being asked about what is to come.  Being asked if it is true.  Being asked to discuss UbDope’s practice.  Being asked whether theatre is a dying art.  Being attuned to audience interests.  Being blessed to be a storied nation.  Being called an experimenter.  Being called an innovator.  Being called an inspirer.  Being challenged by the pandemic restrictions.  Being challenged to continue producing work.  Being challenged to win more awards.  Being clear about one’s positioning.  Being cognizant of all victories.  Being cognizant of company kept.  Being cognizant of milestones.  Being cognizant of people in proximity.  Being commissioned at the National Arts Festival.  Being commissioned for the mainstream.  Being congratulated.  Being connected to different theatres.  Being consistent in training the body and voice for that period.  Being curious about people's lives.  Being curious.  Being different from the traditional.  Being economical.  Being efficient.  Being excited about the future.  Being explicit about engagement with your audience.  Being fragile as an artist.  Being from the Eastern Cape.  Being generous to people.  Being generous to stay inspired.  Being guided by audience excitement.  Being in private spaces for extended periods.  Being in the company of prolific previous winners.  Being in the company of Sisonke Xonti.  Being in tune with the careers of contemporaries.  Being inspired by black people.  Being interested in storytelling.  Being interested in.  **Being invested in theatre beyond plays.**  Being involved for poetry to win.  Being likened to Johnny Clegg.  Being likened to Kyle Shepard.  Being likened to Nduduzo Makhathini Being an award-winner.  Being likened to Sibongile Khumalo.  Being motivated by good SA poetry.  Being part of an illustrious alumni.  Being part of the NAF virtual festival.  Being perceptive.  Being pressured to work harder.  Being ready to take on daily challenges.  Being responsive to audience needs.  Being responsive to the market.  Being seen.  Being spurred forward by past wins.  Being stricter about presence.  Being stricter about time.  Being told of the need to rethink their practices.  Being told the work has caused inner shifts.  Being unable to travel to Makhanda due to lockdown.  Being visible.  Being welcomed.  Believing in the need for artists to be invested in.  Believing in your own ability.  Believing in yourself.  Believing that art is a great connecter of all.  Bending with the difference.  Betting on oneself.  Breaking down the show.  Breaking the limits of the ivory tower.  Bringing forth work based on findings.  Bringing poetry to the fore.  Bringing two worlds together.  Building community.  Building knowledge in the play.  Building resilience through a communal challenge. | Becoming better at creative practice  Being a creative practitioner  Being a multidisciplinary artist  Being a productive artist  Being a contextually responsive artist  Being able to professionalise creative practice  Being an entrepreneurial artist  Being responsive to questions about the sector and the practice  Being attuned to audience’s interests  Being part of a storied nation  Being challenged by government regulations amidst crises  Being clear about one’s positioning  Being cognizant of privileges and merits  Being cognizant of developing healthy relationships  Being commissioned by sectoral organisations  Being connected to different theatres  Being consistent about training in creative practice  Being curious about people’s lives  Being unique and different from the norms  Being economical and efficient in creative practice  Being excited about the future  Being explicit about engagements with publics  Being generous to stay inspired  Being guided by the excitement of the audience Being a SBYA award winner  Being part of SBYA award alumni  Being in tune with the careers of peers  Being inspired by storytelling and poetry  Being inspired by black publics  Being interested in theatre beyond play-making  Being involved in various creative sub-sectors  Being motivated by creative work  Being part of experimental initiatives and projects  Being ready to take on daily challenges  Being responsive to publics, audiences and markets  Bring inspired by past wins  Being strict about time-management  Being visible  Believing in the need to invest in artists  Believing in own abilities and talents  Believing art fosters connection  Bringing worlds together  Bringing creative forms to the fore  Building community  Building knowledge in theatre practice  Building communal resilience within the sector |
| Calling beloved family members.  Calling close friends.  Calling it Mzans’Afrika.  Capitalising on afforded time.  Casting a light on multiple representations of blackness.  Casting actor-poets.  Casting Billy Langa and Mbali Malinga.  Casting one man, one woman.  Catalysing theatre for engagement with the poetry scene.  Catering for the audiences' taste.  Catering to the varied interests of black audiences.  Causing poets to question their practices.  Cautioning over expressing intentions.  Cautioning talking about work.  Celebrating comedy.  Celebrating poetry.  Centralising black poetry scenes.  Centralising crafted live performance in theatre.  Centralising the exchange between characters.  Centralising the public as creators.  Centring poetry in unusual ways.  Centring the audience’s experience.  Challenging maturity or age with youth and exuberance.  Challenging young actors.  Challenging your competitors.  Changing the minds of established poets.  Channelling multiple talents.  Circumventing the business of busyness.  Clarifying the rigorous environment of slam poetry.  Clarifying the speciality of this slam.  Co-authoring with black audiences.  Collaborating as organisations.  Collaborating on the vuka actor workout challenge.  Collaborating with the ensemble to make new work.  Collaborating with the Market’s resident company called Kwasha.  Combining two industries.  Commending ACT’s contributions.  Commending ACT’s gap filling.  Commending the project for self-sustaining.  Commending the spirit of relentless poets.  Commending their excellence.  Communicating with the audience.  Comparing this to social media.  Competing with facebook.  Competing with Instagram.  Completing mid-term goals in the short term.  Composing a full comedy programme.  Connecting despite separation.  Connecting independent theatre spaces.  Connecting specialists and generalised publics.  Connecting to other interview.  Connecting to van Graan.  Connecting to van Graan.  Connecting with actors across the country.  Connecting with people that understand you.  Consolidating multiple perspectives.  Consuming content differently on SM.  Contextualising ACT’s importance in SA.  Contextualising findings to theatre.  Contextualising lockdown as advancing productivity.  Contextualising the decision to merge poetry and theatre.  Continuing a comedic tradition in SA.  Continuing to train daily.  Contrasting adversity with possibilities of live performance.  Contrasting public feeling with personal feeling.  Contrasting social media antics with preference for solitude.  Contrasting the research process and the writing process.  Contrasting the sombre tone of the holiday.  Contrasting theatre and plays.  Conversing with audiences.  Conversing with other artists.  Conversing with peers.  Conversing with the audience after the show.  Conversing with the audience’s response.  Conversing with the public.  Conversing with the specialists.  Conversing.  Countering notions of black mediocrity.  Crafting events to get audiences excited.  Creating a fashion brand.  Creating a knowledge intensive experience.  Creating a learning context in the play.  Creating a moment of exploration.  Creating a simulated experience within the marketing.  Creating based on audience desires.  Creating competition in poetry.  Creating competition.  Creating excitement about performance poetry.  Creating hype and mystery.  Creating hype around the event.  Creating multiple public personalities.  Creating mystery about the event.  Creating own style of theatre.  Creating platforms for opportunity.  Creating poetry in performance.  Creating public conversations about poetry.  Creating quizzes about kasi knowledge.  Creating schedules.  Creating small nuggets of laughter.  Creating small pockets of laughter.  Creating space for artists.  Creating space for other artists.  Creating space for poets.  Creating the “Seen Pha” range.  Creating the characters Guru and Grasshopper.  Creating the NAF work at the Market Theatre.  Creating the next work based on response to the current work.  Creating the space for engagement with the public and the specialists.  Creating the space for public engagement.  Creating work for black audiences.  Creating work for black performers.  Creating work resonant with an audience.  Creating work with a pull.  Crediting the slowed pace for productivity.  Critiquing manifestations of capitalism.  Critiquing marginalisation of non-city-based communities.  Critiquing metropolitan life.  Critiquing notions of black homogeneity.  Critiquing self with the audience.  Critiquing the environment.  Critiquing the poetry landscape through theatre making.  Critiquing urban city life.  Curating a comedy programme. | Calling on friends and family  Casting reputable performers  Casting light on black heterogeneity  Casting multidisciplinary actors  Catering for varied black audiences  Cautioning speech without action  Celebrating successful forms of theatre  Centralising and centring  Centring black poetry  Centring black live performance  Centring black character writing  Centring black publics as creators  Centring audience’s experiences  Challenging young artists  Challenging peers  Clarifying specialty of creative forms  Collaborating with/as organisations  Collaborating with peers on metal health maintenance  Collaborating with performers to create new work  Commending organisations that support the sector  Commending organisations that fill and address sectoral gaps  Commending the spirit of relentless creatives amidst adversity  Competing with social media  Connecting amidst crisis moments  Connecting autonomous theatre spaces  Connecting specialists to publics  Connecting with creative practitioners across the country  Connecting with like-minded practitioners  Contextualising the importance of specific organisations to the sector  Contextualising crisis moments as opportune for creatives  Contextualising decisions taken in own practice  Contrasting normative thinking with innovative subversion  Contrasting the state of self with the state of the public  Contrasting different effects of crises on individuals  Contrasting different modes of cultural and creative production  Conversing with audiences and publics after shows  Conversing with other artists  Conversing with audience conversations and ideas  Creating a fashion brand rooted in poetry practice  Creating knowledge sharing experiences  Creating knowledge through playwriting  Creating simulated experiences as a form of marketing  Creating new works based on past audience responses to old work  Creating dialectic work  Creating space for professional competition  Creative excitement about creative practice  Creating multiple satirical characters  Creating own style of theatre making called Ske’ching  Creating public conversations about black poetry  Creating quizzes about kasi (township) general knowledge  Creating epistemic legitimacy for township knowledges  Creating opportunities for laughter  Creating space for other artists  Creative space for collaborative creative practice  Creating a clothing brand  Creating plays for black audiences  Creating plays for black performers  Creating work that resonates with and pulls in back audiences and publics  Critiquing marginalisation of the historically neglected  Critiquing urban-metropolitan-city life as exclusionary  Critiquing stereotypes of black homogeneity  Critiquing self with/and the audience  Critiquing the sector and the society  Critiquing the contemporary nature of creative forms and disciplines |
| Dealing with a new audience.  Dealing with mentor and mentee.  Dealing with topics considered to be obscure for certain markets.  Decentralising plays from the concept of theatre.  Deciding to remove judging capabilities from audiences.  Declaring the need for proficiency.  Decolonising language.  Decolonising notions of blackness.  Decolonising poetry.  Decolonising the concept of heightened text.  Decolonising.  Defining testing work as integral.  Deglamourising theatre producing.  Delimiting the boundaries the art of theatre.  Delinking blackness from stereotype thinking.  Democratising engagement with knowledge.  Demonstrating the game show in the moment.  Describing circumstances leading to the play.  Describing Sketching as a quest.  Describing the challenge.  Describing the win as beautiful/wondrous.  Desiring excitability.  Desiring impressionability.  Desiring to affect people internally.  Desiring to be affective.  Desiring to celebrate the actual poets.  Desiring to create joyous work.  Desiring to demystify poetry.  Desiring to highlight the emergent elements of craft.  Desiring to impact this industry.  Desiring to instigate thought.  Desiring to shift the social consciousness.  Desiring to spread joy.  Desiring to witness convergence of diverse people.  Destigmatising notions of a single black target market.  Destigmatizing black interests.  Detailing the experience.  Developing a solution.  Developing boundaries with oneself.  Developing new projects.  Developing skills of poets.  Dialoguing with audiences.  Diminishing cultural association.  Diminishing inter-cultural curiosity.  Directing.  Discussing adjudication.  Discussing adjudicators and adjudication.  Discussing characters’ journeys.  Discussing how the winner will be chosen.  Discussing poetry’s strides.  Discussing the best compliment received.  Discussing the black experience.  Discussing the decision to marry these two worlds.  Discussing the desire to pit Putuma against Bhengu.  Discussing the format of the slam.  Discussing the highlights of the project.  Discussing the importance of art to human life.  Discussing the importance of exploring this realm.  Discussing the importance of exploring this underbelly.  Discussing the opening night.  Discussing the relationship between the characters.  Discussing the same question with a friend.  Discussing the selection criteria.  Discussing what is most missed in lockdown.  Discussion selection protocols.  Dislocating notions of general knowledge.  Dismissing notions of passive poetry performance.  Disrupting notions of black people liking certain things.  Disseminating knowledge about the poetry landscape through theatre.  Disseminating knowledge in the play.  Disseminating knowledge.  Distinguishing poetry from theatre.  Distinguishing theatre from sketch’ing.  Diversifying revenue streams.  Diversifying revenue streams.  Diversifying theatrical possibilities.  Documenting the black experience.  Doing poetry workshops.  Doubting self.  Drawing inspiration from collaboration.  Drawing inspiration from people-watching. | Dealing with sectoral concerns and participants  Dealing with non-mainstream ideas  Decolonising language in South African performance  Decolonising blackness in South Africa  Decolonising ideas and concepts through creative practice – by doing  Decolonising by doing  Describing the inner workings of creative practice  Describing own ideas and concepts  Desiring to affect and be affected by publics  Desiring to celebrate excellence and beauty  Desiring to create creative products that produce social joy  Desiring to demystify misunderstood creative practices within SA context  Desiring to instigate thinking, conversation and debate – very Boalian  Desiring to witness the convergence of diverse peoples  Destigmatizing black personhood  Developing solutions to issues of concern  Developing internal and external boundaries  Developing skills of practitioners  Discussing creative projects’ processes  Discussing inner workings of creative practice  Discussing the development of creative forms in SA  Discussing the black experience  Discussing new creative formats for the theatre  Discussing the importance of art to human life.  Discussing curiosities with peers  Disseminating knowledge through creative practice  Distinguishing the nature of related creative forms  Diversifying revenue streams and creative possibilities  Drawing inspiration from peers and publics |
| Elevating the value of poetry to the public.  Eliminating audiences as judges.  Embarking on a journey with Ub’Dope.  Embracing change.  Embracing competitiveness.  Embracing difference.  Embracing innovation.  Embracing the challenge in Xhosa.  Embracing township theatres.  Employing entrepreneurial principles.  Employing everyday experience to create theatre.  Employing theatre as a thinking tool.  Empowering professional practitioners as judges.  Encountering downtrodden people.  Encountering unmotivated people.  Encouraging artists to embrace balanced thinking.  Encouraging discipline.  Encouraging theatre makers to make for contemporary audiences.  Encouraging theatre makers to target audiences.  Enjoying creating for black people.  Enlivening an old art form.  Ensuring the well-being of artists.  Entertaining people on the margin of humour.  Establishing Ubdope Shishini through the residency.  Evaluating achievements.  Evidencing the existence of successful heightened performance poets.  Evidencing the possibility of successful poets.  Evoking a context-based response from poets.  Evoking thought in poets.  Exchanging knowledge.  Exciting the public.  Expanding the poetry community.  Expanding the reach of poetry in the public.  Expanding the reach through SM.  Expecting more audiences.  Experiencing diminished benefits.  Experiencing theatre in daily life.  Experiencing theatre.  Experimenting for the digital realm as a theatre maker.  Exploring a new medium.  Exploring how people live.  Exploring intergenerational exchanges.  Exploring the dynamics of knowledge exchanges.  Exploring the question of greatness through the play.  Exploring the underbelly of art-house circles.  Expressing appreciation for being an artist.  Expressing awe at Bhengu and Putuma’s talents.  Expressing awe at witnessing the audience.  Expressing confidence in being funny.  Expressing enjoyment in the process.  Expressing gratitude in Xhosa.  Expressing gratitude to the hosts.  Expressing gratitude.  Expressing gratitude.  Expressing happiness to work in the sector.  Expressing humility at being a professional artist.  Expressing interest from two companies.  Expressing interest in black people's well-being.  Expressing interest in exploration.  Expressing joy in Xhosa.  Expressing joy.  Expressing notions and ideas.  Expressing the desire to move beyond celebrating institutions.  Expressing the desire to see people live. | Embracing change, competition and innovation  Embracing township theatres  Employing entrepreneurial principles  Employing theatre as a thinking and expression tool  Encountering downtrodden people  Encouraging theatre artists to embrace and engage publics  Evidencing the existence of success for creative practitioners  Evoking thinking within the sector and society  Expanding sectoral communities  Expanding the reach of creative practice by embracing multiple media  Experiencing theatre  Exploring different media and creative practices  Exploring the nature of society  Exploring the dynamics of epistemic spaces  Exploring questions, curiosities and concerns within creative practice  Expressing emotions of awe and gratitude at participating in the sector  Expressing what is enjoyable based on sectoral observation  Expressing interest in black people's well-being  Expressing emotive sentiments in mother tongue  Expressing desires for the post-crisis future |
| Facing the challenge of diminishing cultural association.  Feeling inadequate.  Feeling the audience is perfect target market.  Finding a good circle of people.  Finding a new heightened text for black performers/audiences.  Finding answers with your audience.  Finding interest in every challenge.  Finding more clarity.  Finding out inspirations.  Finding ways to connect.  Finding ways to connect.  Focusing deeper.  Focusing on a relationship between two poets.  Focusing on independent poets.  Focusing on the craft beyond entertainment value.  Focusing on theatre.  Focusing on Theatres.  Following the impulse to speak back to (the) poetry (landscape).  Formalising kasi knowledge.  Founding and owning a live arts production house.  Framing ACT as a crucial hub for our outputs.  Framing lockdown as useful.  Framing lockdown differently.  Framing the grasshopper as eager.  Framing the Guru as precise.  Framing the inspiration for the event.  Framing the story around their ambitions to be poets.  Fusing poetry, fashion and theatricality. | Finding good collaborators  Finding new dimensions of existing creative practices  Finding new creative forms for black publics  Finding inspiration, interest, answers and clarity within creative practice  Finding ways to connect with audiences and peers  Focusing on sectoral relationships  Focusing on craft beyond entertainment value  Focusing on theatres  Framing organisations and crises in a useful light  Framing characters within own work in their own contexts  Framing the reasons behind practice  Framing playwrighting as a mode of questioning, creating, thinking and building |
| Gambling on yourself.  Getting people excited by the prospect.  Giving audiences content they care about.  Giving away attractive information.  Giving counsel.  Giving to others.  Going deeper into the work.  Grappling creatively.  Grappling emotionally.  Grappling existentially.  Grappling logically.  Grappling professionally.  Grappling with this question daily.  Guarding against elitism. | Giving publics what they care about  Giving counsel to others  Grappling with creativity  Grappling with personal emotions and thoughts  Grappling with theories and concepts  Grappling with the creative practice and the sector |
| Having a reach beyond “a show”.  Having a sustained career as a poet.  Having inspirations close by.  Having the privilege to observe.  Having the space to think.  Having them compete for R20 000.  Having them in competition.  Having to present an alternative.  Having visceral stories.  Having work produced by Soweto Theatre.  Hearing poets express the desire for self-reflection.  Hesitating.  Highlighting a large array of independent practitioners.  Highlighting black games and game shows.  Highlighting black improvisation.  Highlighting black stand-up.  Highlighting differences in contexts.  Highlighting different musical interests.  Highlighting differing tastes.  Highlighting multiple conversations.  Highlighting Putuma’s multiple awards.  Highlighting quirkiness.  Highlighting Team Poetry.  Highlighting the aspirations of both characters.  Highlighting the book in hand.  Highlighting the business of busy-ness.  Highlighting the differences among black people.  Highlighting the existence of excellent poetry in SA.  Highlighting the focus of the relationship.  Highlighting the grueling nature of slam poetry.  Highlighting the lack of celebrating SA’s poets.  Highlighting the lack of reading SA poets.  Highlighting the lack of staging SA poetry work.  Highlighting the need for community amidst social alienation.  Highlighting the need for equality in competition.  Highlighting the perception of poetry as non-lucrative.  Highlighting the prevalence of poetry performances.  Highlighting the role of contextualising experience.  Highlighting the source of many stories.  Highlighting the super objectives.  Highlighting theatre’s malleability.  Highlighting writing as the majority work.  Highlighting Zewande BK Bhengu’s profile.  Hiring poetry professionals as judges.  Honing in.  Honouring established voices.  Honouring legendary voices.  Honouring SA’s archive.  Honouring SA’s legacy.  Honouring the emergent.  Honouring the greats.  Hoping to create opportunities to laugh.  Hosting poetry sessions.  Hosting poetry slams.  Humbling yourself as an artist. | Having a reach beyond creative work  Having a sustainable career as a creative practitioner  Having inspirations at hand  Having the privilege and space to observe and think about society  Having competitions that create excitement about creative practice  Having viscerally charged creative work  Highlighting independent practitioners  Highlighting black cultural influences  Highlighting black TV shows of the past  Highlighting beloved creative formats for black audiences  Highlighting black games, poetry and comedy  Highlighting sources of joy for black publics  Highlighting differences in the tastes of black publics  Highlighting important debates and conversations  Highlighting the excellence of influential practitioners  Highlighting non-normative aspects of black publics  Highlighting published plays  Highlighting the nature of SA creative forms  Highlighting the lack of reading cultures in SA  Highlighting the need for community amidst social crises  Highlighting the misconception of poetry as non-lucrative  Highlighting theatre’s malleability  Highlighting writing as creative practice  Honouring established sector practitioners  Honouring SA’s cultural archive  Honouring emerging cultural phenomena  Hosting creative and cultural event |
| Identifying as an observer.  Identifying forerunners in African poetry.  Identifying selling points.  Identifying sources of strength in your life.  Identifying the demand for exercise during lockdown.  Identifying various poetry organisations.  Identifying victories to move forward.  Imagining alternative futures.  Immersing oneself deeply in the challenge.  Impacting poets at a fundamental level.  Impacting poets in the moment.  Incorporating entertainment and craft.  Incorporating kasi knowledge into game shows.  Incorporating subversive poetry into fashion.  Incorporating the current story into theatre work.  Incorporating the hosts in the example.  Informing of origins in the Eastern Cape.  Infusing laughter into a polluted landscape.  Infusing poetry into dramatic text.  Infusing theatricality into all aspects of business.  Injecting laughter into the public sphere.  Instigating thought.  Interrogating “Poetry in Performance”.  Interrogating intergenerational transfers.  Interrogating polarising issues.  Interrogating the poetry landscape through the play.  Interrogating what people go through.  Interviewing audiences.  Introducing self.  Inventing gameshows.  Inventing.  Investing in passions.  Inviting new audiences into the poetry landscape.  Inviting the public to a specialised work.  Invoking archetypal characters.  Invoking Brooke’s definition of theatre.  Invoking game theory.  Invoking improvisational practice.  Invoking UbDope’s gameshow. | Identifying as a sectoral and societal observer  Identifying forerunners in creative practice  Identifying marketable aspects of creative practice  Identifying sources of strength in one’s life  Identifying various creative oriented organisations  Identifying wins  Impacting creative practitioners at a fundamental level  Incorporating entertainment value and craft  Incorporating othered knowledges in creative practice  Incorporating poetry into fashion design  Incorporating current affairs into creative practice  Infusing joy into a traumatised context  Infusing different creative forms  Infusing theatre elements into entrepreneurship  Interrogating notions, opinions, conceptions and ideas  Interrogating the nature of the sector and its participants  Interrogating the nature of society and its citizens  Interrogating polarising matters of concern  Interrogating the social experience  Inventing innovative creative forms  Inviting new audiences into existing creative landscapes  Inviting new publics into the sector  Invoking archetypal characters in creative practice  Invoking existing definitions of creative practice  Invoking theories into creative practice  Invoking examples of innovative creative formats |
| Jesting.  Joining a canon of previous winners.  Joking with the hosts.  Joking.  Judging based on corporate appeal.  Judging based on performance.  Judging based on voice and body.  Judging based on writing.  Juxtaposing the lonely writing with the people public. | Joking around  Judging and adjudicating creative projects |
| Keeping poetry contemporaneous.  Keeping the panel a secret.  Knowing how to reach your audience.  Knowing the complexity of dealing with different target markets.  Knowing the existing talent in SA.  Knowing what to share when.  Knowing your audience.  Knowing your audience’s times. | Keeping creative forms alive  Keeping mystery of art alive  Knowing how to reach audiences  Knowing how to deal with different target markets  Knowing the existing talent landscape  Knowing what to share and when  Knowing your audiences/publics |
| Lamenting reliance on archaic methods.  Laughing.  Laying money on the line.  Learning about.  Learning how poets received the work.  Learning.  Leveraging “beefs”.  Leveraging individuals’ public profiles.  Leveraging multiple opportunities.  Leveraging the audiences for established professionals.  Leveraging the reach of SM.  Lifting every voice.  Listening to the audience.  Listening to your audience.  Listening with the audience.  Listing changes in business functions.  Living and working in Johannesburg.  Living through stories.  Locating inspiration.  Locating poetry in performance as a genre.  Locating theatricality in lived experience.  Longing to witness people.  Longing to witness the public.  Looking after bodies.  Looking after diets.  Looking after voices.  Looking forward to advancing existing work.  Looking to be employed as a producing artist. | Learning about how creative practitioners understand their work and the work of others  Leveraging public profiles of influential artists  Leveraging the audiences of popular creatives  Leveraging opportunities  Leveraging the reach of different media  Listening to your audience  Living through one’s creative practice  Locating sources of inspiration  Locating different kinds of performance genres  Locating theatrical elements in daily life  Longing to be connected to the public  Looking after selves as creative practitioners  Looking forward to advancing and developing existing work  Looking for employment as an artist |
| Magnifying the black experience.  Making a new style of theatre.  Making a poetry in performance play.  Making examples.  Making people laugh.  Making poetry more accessible.  Making theatre about poetry.  Making theatre for the people.  Making time for one’s desires.  Making work for black audiences.  Making work that resonates with Makhanda audiences.  Managing to push on through adversity.  Marketing a show for Freedom Day.  Marketing on social media.  Marketing Poet-O-Type on SABC news.  Marketing te play.  Marketing the event.  Marketing Ub’Dope Comedy eSibikwa.  Marketing.  Marking the benefits of COVID restrictions.  Meeting fewer deadlines.  Mentioning Billy Langa.  Mentioning jokingly.  Mentioning Mbali Malinga.  Mentioning the dynamics of the relationship.  Mentioning the reach of the work before winning the award.  Mentoring poets.  Merging two sub-sectors.  Migrating between provinces.  Missing out on observation due to lockdown.  Missing out on the energies of people.  Missing the convergence.  Missing the space to see and be with people.  Missing watching eclectic groups of people.  Missing witnessing.  Mistaking Tshabalala for a Zulu person.  Motivating self to win. | Making new styles of creative forms  Making work that challenges normative conventions |
| Naming J Bhobhoza.  Naming Koleka Putuma.  Naming Mpho Popps Madikoane.  Naming practice as Sketch’ing Hard.  Naming TEWOP.  Naming Thabiso Mhlongo.  Naming the Guru and the Grasshopper.  Naming the TX Theatre.  Naming Tsitsi Chiumya.  Naming Zewande BK Bhengu.  Negating entrance requirements.  Noticing audience desires.  Noticing audience fads.  Noticing audience interests.  Noticing audience trends.  Noticing points of status.  Noticing tensions between the famous and the literary.  Noticing the opportunity to write.  Noticing the performance poets.  Nurturing emerging voices. | Naming own characters  Naming collaborator creatives  Naming poets and comedians  Naming own practice  Naming initiatives and intellectual property  Naming influential theatre venues  Noticing the desires, interests and trends audiences enjoy  Noticing tensions between elite and pop art  Noticing the opportunities for creative practice  Noticing various creative practices |
| Observing the audience.  Observing the modern society.  Observing the poetry landscape.  Opening poetry up to the public.  Organising the TEWOP slam. | Observing audiences  Observing the society  Observing the sector  Organising projects and events |
| Parodying hip hop through characters.  Parodying theatre.  Partaking the Vuka Actor Challenge.  Paying attention to audience response to the work.  Paying attention to the impact in the moment.  Penetrating new markets through SM.  Performing as J Bhobhoza.  Performing for two weeks.  Performing in community halls.  Performing in the townships.  Performing in township theatres.  Pitting an older purist against an eager youth.  Pitting youth versus experience.  Planning in advance.  Polarising audiences.  Polarising characters.  Polarizing audiences to create buy in.  Positing an alternative.  Positioning ACT as a crucial hub.  Positioning own practice in this context.  Practising intellectualism.  Praising acting team.  Praising independent unfunded spaces.  Praising live performance as a developed domain.  Praising Makukhanye Art room.  Praising South Africa’s depth of stories.  Praising South African stories.  Praising talents of actors.  Praising the beauty of Mzans’ Afrika.  Praising the TX Theatre.  Praising their phenomenal work.  Presenting an alternative narrative about SA poetry.  Priming community as major need due to COVID.  Prizing affect over praise.  Prizing responses that trigger insights into self.  Probing a public’s conscience.  Probing SA’s art-house circles.  Probing the landscape of poetry in performance.  Problematising the word “theatre”.  Producing a comedy show in the kasi.  Producing a full comedy production.  Producing a Mother’s Day special.  Producing an all-female comedy line-up.  Producing comedy hip hop.  Producing comedy sketches.  Producing comedy skits for online purposes.  Producing comedy skits.  Producing comedy.  Producing fashion.  Producing films for online purposes.  Producing stand-up comedy.  Producing the “Pots” t-shirts.  Producing.  Profiling other artists.  Programming influential comics.  Promoting Sibikwa Arts Centre.  Promoting Ubdope Comedy show.  Providing a brief synopsis.  Providing a platform for the transfer of ideas.  Providing space for specialists and non-specialists to interact.  Proving the case.  Publicising work.  Publishing own plays.  Publishing subverted poems on merchandise.  Pulling people in.  Pursuing a compelling question.  Pushing self to the limit.  Putting something on the line.  Putting up the other half as producers. | Parodying different forms  Paying attention to how audiences respond in the moment  Performing as a character  Performing in various spaces  Performing in township spaces  Pitting characters against each other  Polarizing audiences  Polarizing characters in a play  Positioning creative practice, artists and organizations  Praising creatives  Praising autonomous theatre spaces  Praising the quality of theatre and talents of artists  Praising work done by influential township based theatres  Prizing affects that trigger introspection  Probing the sector’s nature  Producing cultural and creative products  Producing comedy shows  Producing holiday-based theatre events  Producing fashion  Producing poetry through fashion design  Promoting creative projects  Promoting theatre spaces/venues/platforms  Providing details about creative products  Providing platforms for idea-sharing  Providing non-exclusionary spaces for knowledge sharing  Publishing own plays  Publishing poetry on clothing  Putting own resources into projects and products |
| Questioning audiences.  Questioning how learning occurs.  Questioning how theatre makers respond to current realities.  Questioning prices with the audience.  Questioning the levels of investment.  Questioning who is teaching who what.  Quizzing audiences about township knowledge.  Quizzing the hosts.  Quoting “We are the pots.” Writing responsively to contemporary culture.  Quoting poem on t-shirt.  Quoting: “Re dese. | Questioning the inner workings of theories, concepts and methods  Questioning philosophies of learning  Questioning how artists use theatre  Questioning audiences  Quizzing audiences  Quizzing as a creative format  Quoting own writing  Quoting fashion poems |
| Raising the stakes of a poem.  Raising the stakes of competition.  Re mo stofong.” Acknowledging the shift in public culture.  Re on’o.  Reaching audiences on SM.  Reaching audiences.  Reaching new generation.  Reaching out to new audiences.  Reaching people through these spaces.  Realising a need.  Realising the benefits of the different context.  Realising the intellectual potential of the work.  Realising the problematic landscape of theatre.  Realising their lack of focus on performance.  Realizing the Xhosa utterance “ewe”.  Rebranding a beloved art form.  Recalling prior conversation.  Receiving critical feedback from poets.  Receiving critique from poets.  Receiving feedback from industry professionals.  Receiving feedback of success.  Receiving from others.  Receiving personal responses from poets.  Receiving recognition.  Receiving responses beyond the work.  Receiving responses from poets after the shows.  Reciprocating humanity.  Recognising own achievements.  Recognising recurrent characters in the landscape.  Recognising that art is a gateway to learn and understand people's experiences.  Recognising the business of theatre making.  Recognising the honour.  Recognising the importance of actors taking care of their instruments (body and voice).  Recognising the need for change.  Recognising the potential for content.  Recognising the potential for creative inspiration everywhere.  Recognising the privileges of living with stories.  Recognising the privileges of the award.  Recognising the problem.  Recording increased productivity.  Recounting the benefits of lockdown.  Recounting the restrictions of lockdown.  Recreating the work.  Reducing time spent on certain tasks.  Referencing an existing grudge between the two.  Referencing Bhengu’s touring overseas.  Referencing history between the two.  Referencing Location Lekeyshini Lokasie.  Referencing lockdown restrictions.  Referencing one person shows.  Referencing poets committed to growing the craft.  Referencing poets spending money to travel to festivals.  Referencing poets who do it for themselves.  Referencing self-publishing poets.  Referencing shared history as valuable for the slam.  Referencing the first lockdown (21 days).  Referencing the metropolitan areas.  Referencing the profile of Koleka Putuma.  Referencing world famous SA poets.  Referring to being the SBYA for theatre in 2020.  Referring to impact of family calls.  Referring to stalled projects.  Referring to Team Bhengu and Team Putuma.  Referring to the 9th of May.  Referring to the beginning of lockdown.  Referring to the difficulties of the time.  Referring to the self-initiating poets.  Reflecting contemporary stories.  Reframing heightened text.  Refusing stagnation.  Refusing to take black people for granted.  Refuting monolithic blackness.  Refuting notions of black people liking the same things.  Refuting notions that blacks are a single sub-culture.  Refuting notions that blacks are all a single LSM.  Refuting theatre as an archaic form.  Reimagining liveness.  Reimagining poetry and fashion.  Reimagining theatre.  Reimagining work made for live engagement.  Reinvigorating perspectives through slam poetry.  Reminding the public that theatre is about liveness.  Reminding the public that theatre is beyond plays.  Representing black people who love reading.  Representing black voices.  Representing black weirdos.  Representing Kiri Pink Nob.  Representing rural voices.  Representing the Current State of Poetry.  Representing township voices.  Researching a compelling question.  Researching after experiences.  Researching the human condition by observation.  Researching the market.  Researching what audiences like.  Researching your audience.  Resisting the temptation to let success dictate change.  Resonating glocally.  Respecting your competitors.  Responding to a question of ACT’s relevance.  Responding to English in Xhosa.  Responding to question.  Restarting unfinished projects.  Rethinking the method of approach.  Revealing being a contained person.  Revealing consumption patterns of black audiences.  Revealing deep admiration shared for each other(‘s work).  Revealing Faniswa Yisa’s 21-day challenge.  Revealing how factions have formed in the public.  Revealing how Sne Dladla’s platform has grown.  Revealing how some actors went beyond 30 days.  Revealing how young poets approach the industry.  Revealing poetry’s place in SA society.  Revealing that it is winner takes all.  Revealing that organisations are doing this work.  Revealing that people have stayed consistent ever since.  Revealing that some poets revealed the need for inner work.  Revealing that the poets put up half the prize money.  Revealing that the SA poet laureate will judge writing.  Revealing that there will be a judge for performance.  Revealing the cost of not being among people.  Revealing the criteria for judging.  Revealing the inability to declare a prospective winner.  Revealing the inner workings of the poetry realm.  Revealing the loss.  Revealing the project’s existence over several years.  Revealing the writer’s need for community.  Revealing these as opposites to usual associations.  Revealing what was inspiring during lockdown.  Revisiting old projects.  Rooting motives in black ideals.  Running a business as a producing artist.  Running a company as an artist.  Running an entrepreneurial business in the arts.  Running Kiri Pink Knob.  Running the brand Seen Pha. | Raising the stakes in creative practice  Reaching out to new audiences  Reaching out to audiences across platforms  Realizing needs, opportunities and problems in creative practice  Receiving critical feedback  Receiving feedback from audiences and artists  Receiving responses about creative work  Recognizing the prevailing contextual conditions  Recognizing the needs of the sector  Recognizing the need for entrepreneurial imagination  Recognizing the potential for inspiration everywhere  Recognising the potential of creative practice  Recognizing own achievements  Recounting and reflecting on recent events  Referencing the power of competition  Acknowledging the prolific work of other artists  Making space for other artists to practice  Referencing the innovations in the poetry landscape  Referring to the conditions of the lockdown (recent events)  Referencing the profiles of other artists  Referring to impact of recent crisis moments  Referring to the impact of COVID  Referring to merits of creative projects  Referring to impacts of crises on the sector and individuals  Refusing mediocrity  Refuting notions of black homogeneity - interests, cultures, economics  Refuting claims of theatre as archaic  Reimagining art and creative practice  Reminding public of misconceptions about art  Representing blackness as heterogenous  Representing own companies/organization/practice  Representing marginalized voices  Researching the human condition  Researching markets and audiences  Researching as process  Research as part of creative practice  Responding to questions authentically  Revealing how other artists inspire  Revealing how a community of artists relate outside practice  Revealing how other artists maintain mental health  Revealing beliefs, questions and opinions about the sector  Revealing the value of art in society  Revealing the patterns of target audiences/markets  Revealing the collaborative nature of poetry circles in SA  Revealing the inner workings and thinking behind creative projects  Revealing the rigour behind creative process  Revealing the intensity of competition in slam poetry  Revealing artists’ need for community  Running businesses in the creative sector  Running businesses as an artist  Creating multiple businesses/brands in the sector |
| Searching for a new heightened text.  Seeing poetry performed across various stages.  Seeing the different characters.  Seeing the work materialise.  Seeking alternatives to live performance.  Seeking answers earnestly.  Seeking efficient methods of practice.  Seeking for an answer to a question.  Seeking out positive connections.  Seeking out what inspires you.  Seeking proven excellence.  Seeking sustained excellence.  Seeking what ignites you.  Selecting a thirty day period.  Selling books.  Setting up regular check-ins.  Setting up the show.  Sharing pricing information.  Sharing stories with other South Africans.  Sharing stories with the world.  Sharing with others.  Slowing down.  Solving the problem of dwindling audiences.  Spotlighting SA poets.  Staging a two hander.  Staging at the Soweto Theatre.  Staging for black audiences.  Staging Poet-O-Type.  Staging the production on Freedom Day.  Standing to lose something valuable.  Stating that humour can turn us up.  Stating that people love live performance.  Stating the facts about independent theatre producing.  Stating the need for excellence.  Stating the vuka actor workout challenge kept him inspired during lockdown.  Staying active and engaged.  Supporting the event for poetry’s sake.  Surfacing “user generated content” for theatre.  Surfacing a new kind of literature.  Surfacing a writer’s needs.  Surfacing ACT’s contributions.  Surfacing activity for activity’s sake.  Surfacing alternate narratives.  Surfacing alternative success stories.  Surfacing black inter-subjectivity.  Surfacing black sub-cultures.  Surfacing black subjectivity.  Surfacing black subjectivity.  Surfacing connection.  Surfacing diversity in black cultures.  Surfacing examples of others with useful methods.  Surfacing lack of access to funds for SA arts.  Surfacing neglect of SA arts sector.  Surfacing own methods.  Surfacing people’s response to the work.  Surfacing poetry’s existence in SA.  Surfacing polarisation as a method.  Surfacing polarised arguments.  Surfacing representation.  Surfacing the acceleration of 4IR.  Surfacing the celebration of SA poets elsewhere.  Surfacing the depth of admiration shared.  Surfacing the effects of isolation.  Surfacing the exchange of knowledge.  Surfacing the need for archiving.  Surfacing the need for community.  Surfacing the need for space.  Surfacing the need for such institutions.  Surfacing the possibility of failure.  Surfacing the possibility of project collapse.  Surfacing the possibility of stalling.  Surfacing the sparring aspect of poetry.  Surfacing theatre’s potentiality to think through broad ideas.  Surfacing the youth.  Surfacing this criteria as lacking from modern poetry scene.  Surveying audience.  Surveying the landscape.  Sustaining a successful career in the arts.  Sustaining theatre projects in the arts.  Switching language codes to express gratitude.  Switching language to clarify a point.  Switching language to express consternation.  Switching language to express vigour.  Switching language to make examples. | Seeing creative work materialize  Seeking efficient methods of practice  Seeking new answers to processual questions  Seeking out inspiration  Seeking out excellence  Sharing stories  Sharing South African stories with the world  Advertising as sharing  Staging various theatre productions  Staging at various theatres  Staging work for black audiences  Stating opinions, thoughts, beliefs and positions  Stating analytics insights  Stating the facts about being an artist in SA  Stating/Sharing useful experiences  Surfacing new ideas  Surfacing innovations in creative practice  Surfacing the impact of organizations and individuals in the sector  Surfacing problematic tendencies and ideas held by the sector  Surfacing the needs of those marginalized within and by the sector  Surfacing alternative narratives  Surfacing black heterogeneity, diversity and subjectivity  Surfacing multiple methods and modes of practice  Surfacing lacks, deficits and neglected areas in the sector  Surfacing polarising arguments’  Surfacing representation in the sector  Surfacing the merits of SA poetry  Surfacing the disconnect in global versus local perceptions of SA poets and artists  Surfacing local blindness to some internationally acclaimed artists  Surfacing adaptability to changing context  Surfacing knowledge exchange, archiving, community and space  Surfacing the need for failure  Surfacing the realities of failure  Surfacing potentiality in the youth  Surfacing the merits of creative competition  Surveying the landscape  Sustaining a career over various projects  Switching languages to express heightened emotion  Translanguaging for authentic expression |
| Taking accountability for free time.  Taking care of mental health.  Taking the work to Kippies.  Taking the work to POP Art.  Taking theatre out of the Theatre.  Tapping into the club scene.  Tapping into the comedy scene.  Targeting different audiences.  Targeting different markets.  Targeting different markets.  Targeting humour as a business.  Targeting new markets.  Teaching each other.  Teaching poetry.  Teaching the audience about poetry.  Telling an alternative black story.  Testing material in township theatres.  Testing work repeatedly.  Thinking about global reach.  Thinking about how to impact the industry as a poet.  Thinking about local reach.  Thinking about main disassociations.  Thinking about the performance.  Thinking communally.  Thinking entrepreneurially.  Thinking entrepreneurially.  Thinking like an entrepreneur.  Thinking on one’s toes.  Tracking audience movements.  Training the body and voice.  Traveling with work (theatre).  Treasuring the audience’s response to the work.  Treating time as sacred.  Trusting the power of humour.  Trying to understand greatness in this context. | Taking work to various theatres  Taking theatre out of the Theatre  Taking care of the self  Tapping into different performance genre scenes  Targeting diverse audiences, publics and markets  Teaching about poetry  Testing work with different audiences  Thinking about reach – globally and locally  Thinking about community  Thinking about entrepreneurship  Thinking imaginatively  Thinking about impact |
| Understanding the potential impact of SA poetry.  Understanding varying contexts.  Understanding what composes a great poet.  Unpacking the relationship between the two.  Unseating Shakespeare.  Unseating western hegemony.  Using fashion to sell poetry.  Using platform to produce ideas.  Using plays to expand poetry’s reach.  Using SM to your advantage.  Using the time to revisit old projects.  Using theatre as a canvas to explore black experience.  Using theatre to expand imagination.  Using time deliberately.  Using Xhosa to express emotive language/notions. | Understanding various modes / contexts of cultural production  Unseating global north hegemony  Using different platforms for knowledge production  Using down-time to invest in creativity  Using theatre to explore black imagination |
| Validating the marginalised voice. | Validating marginalized voices |
| Warning against dictating to an audience.  Watching people live as research.  Wearing a Seen Pha t-shirt.  Wearing his brand.  Winning a theatre award amidst lockdowns.  Winning the SBYA 2020.  Winning the SBYA.  Witnessing polarised audiences engage the work.  Witnessing.  Working as an artist for a long time.  Working as an artist.  Working despite minimal resources.  Working in live performance.  Working in the poetry sphere for a long time.  Working with lowered stakes.  Writing a two person show.  Writing about poetry.  Writing about the poetry scene.  Writing and directing own work.  Writing and directing the work.  Writing as a search.  Writing as response.  Writing into the archive.  Writing new work.  Writing plays about poetry.  Writing poetry in plays.  Writing subversive poems on t-shirts.  Writing. | Wearing own brand  Winning awards  Witnessing as a theatre artist  Working over a long period whilst facing challenges and limitations  Writing  Writing plays and poetry  Writing about poetry  Writing new creative work into an archive  Writing as fashion design |