

Performing Democracy

THE FIRE • THE FIGHT • THE FICTION

Drama for Life (Wits University) in
partnership with the **Norwegian University
of Science and Technology** presents:



**Online Conference
and Festival**

16-19 AUGUST 2021



Welcome Note

To everyone coming to the conference and everyone contributing, participating, observing, popping in or just lurking on the fringes, our intention is that you will find breathing space with us.

When the pandemic and its impact impairs our capacity to take deep breaths and make us gasp for air, literally and metaphorically, we invite you to come breathe together with us.

When you feel increasingly invisible, ineffectual and silenced, bring your presence, your story, your voice. We want this conference to perform a democratic moment of making visible the invisible, making the silence roar with voices. You count, you matter.

The big question we are asking of this conference is: in the face of the post-democracy, how do we build collective courage and hope?

Sing with us our conference song:

Phefumula (*Breathe*)

Phefumula (*Breathe*)

Mina nawe (*Me & You*)

Mina nawe (*Me & You*)

Thol' amandla (*Find strength*)

Thol' amandla (*Find strength*)

Ukuze thina (*So that we*)

Siphumelele (*Can rise and succeed*)

Thola umoya (*Breathe in the air*)

Thola umoya (*Breathe in the air*)

Vuseleleka (*To revitalise yourself*)

Vuseleleka (*To revitalise yourself*)

Phefumula (*Breathe*)

Phefumula (*Breathe*)

Mina nawe (*Me & You*)

Masiphefumule!

By Siyabonga Mthethwa

Day 1 Monday 16 August 2021

08:30 – 09:00 | **Our HaPpy Place**

<https://wits-za.zoom.us/meeting/register/tJwscOCprjMuG9P39AdCTinrwyl82s1vPsL>

09:30 -10:30 | **Mr. President** by Bongani Nicholas Ngomane

<https://wits-za.zoom.us/meeting/register/tJYqfuigrTwtGtAKIIANW0IQRgG9Zhpjdjhaf>

10:30 -11:30 | **MBMS21: Inclusion beyond an Invitation** by FATC

https://wits-za.zoom.us/meeting/register/tJcocO2rqD0pHt2_CJN13OFaNggI0pXXsof

12:00 -13:00 | **Performance Project** by Drama for Life's PGDA Students

<https://wits-za.zoom.us/meeting/register/tJMof-murzorHNOKfXEVu14-nuh8yOlwLTnM>

13:30 -14:30 | **Academic Presentation**

- We Are Like a Giant Potjiekos by Sarah Saddler
- Alternative Histori[es]: A Place Where Something Happened by Eliot Moleba

<https://wits-za.zoom.us/meeting/register/tJAsc-6vrTkjGtOPT1vgVK8oObkRHuj04RRB>

13:30 - 14:00 | **Action – The Missing Link in Artistic Performances for Social Change-Puppetry Kenya** by Phylemon Oghiambo Okoth

https://wits-za.zoom.us/meeting/register/tJEtf-GpqTltEtZ7J_tHZFvrX85FcgsclwNA

14:30 -15:30 | **Book Series**

- Performing young adults' reflections on work, citizenship & democracy by Vigdis Aune
- Creating Democratic Spaces Through Theatre: The Case of Speak Out by Cletus Moyo

https://wits-za.zoom.us/meeting/register/tJYocO-hqT8qGdIC1-V6PWwzM8xcx2TSmA_L

14:30 -15:30 | **Redemptive theatre**

The reckoning of the Zulu, the Model C Cheeseboy, & the Colonizer by DFL MA students with Tshego Khutsoane, Petro Janse van Vuuren & Les Nkosi

<https://wits-za.zoom.us/meeting/register/tJApcO-oqz4tGNKxtX7gouVANQ520C2OIOR>

16:00 -18:30 | **Opening Ceremony**

- Book launch of: Theatre and Democracy - Building Democracy in Post-war and Post-Democratic Contexts
- Balms of Yarn (Stacy Rozen)

<https://wits-za.zoom.us/meeting/register/tJArd-qoqjovGNZUIr6IRHdPN4Tjmacxzsf>



08:30 – 09:00 | **Our HaPpy Place**

https://wits-za.zoom.us/join/joinMeeting/register/tJMkf-2qqjwrHdeDDjHGjs5PdLj_L_fBAEzD

09:30 -10:30 | **Expanding demos** by Tamara Schulz (Guhrs)

<https://wits-za.zoom.us/join/joinMeeting/register/tJUucu-urDluHNPORgflK2NZshbmDUDYB9ua>

10:30 -11:30 | **“Democracy What?”** by 5 Solo Performance (FATC)

<https://wits-za.zoom.us/join/joinMeeting/register/tJwsf-CurD8pGdf-AIBfmQjKgs1SCSjPRC7s>

12:00 -13:00 | **The Praxis of Gkiri** by e. Mwenda

https://wits-za.zoom.us/join/joinMeeting/register/tJcqde2sqzlvGNAW_aFsBnQqkAGgRip8Sns0

13:30 -14:30 | **How can theatre facilitate equality and contribute to effective democracy?** By Kai Crooks-Chissano

<https://wits-za.zoom.us/join/joinMeeting/register/tJ0vdOivqjstHdx8oDumlGJwKNzEoR7HA3ni>

13:30 -14:00 | **Ukufunda Nokubona** by Muvo Hlongwana & Sanelisiwe Dlamini

https://wits-za.zoom.us/join/joinMeeting/register/tJMtcuGvrT0sGdRNLsNPPQmY_pyy9N-fCd4n

14:30 -15:30 | **Book Series**

- Can 'play' be insinuated as a cultural and democratic value throughout organizational hierarchy of a school system aiming to pivot its educational philosophy on inclusion and wellness? by Muneeb -ur- Rehman
- Celebrating neighbourhood birds: Performing equality in avian-human performance by Heli Aaltonen

<https://wits-za.zoom.us/join/joinMeeting/register/tJEqduiqqTsjGdRaHMm1BQB2kYAAW8lW9beq>

16:00 -17:00 | **Keynote Speaker Address** by Nisha Sanjani

<https://wits-za.zoom.us/join/joinMeeting/register/tJUtde2srD0jGdVhixfvsoWBSO8xalilHhU>

18:00 -19:00 | **Museum Izindawo** by Baeletsi Tsatsi

https://wits-za.zoom.us/join/joinMeeting/register/tJwqcuqqrTlsGd3hRq2g84puJT_UrOVwkqr5

Day 2
Tuesday
17 August 2021



08:30 - 09:00 | **Our HaPpy Place**

https://wits-za.zoom.us/join/join/0odumurz4oHNH7_HjNBR24Xnh3ihObwC9h

09:30 -10:30 | **Expanding demos** by Tamara Schulz (Guhrs)

<https://wits-za.zoom.us/join/join/AtdOmpjgqEtzTG86KWYBu7koqEWMuZBQG>

10:30 -11:30 | **"MyBody MySpace in the palm of your hand"** by FATC

<https://wits-za.zoom.us/join/join/ckdOqpqTwtEtLKRf33z-f-rtVJgi0cqW9l>

12:00 -13:00 | **Taking Matters into our own hands.** by Drama for Life's Playback Theatre

<https://wits-za.zoom.us/join/join/cvcuGrrD8tE9QpgBzs4TzJQrV98h9XHUr>

13:30 -14:30 | **Academic Presentation**

- Coming Home with Her Clothes Soaked by Dr Carla Lever
- Swalakahla: Radical approaches to teaching and learning of invisible theatre through WhatsApp by Selloane Mokuku

<https://wits-za.zoom.us/join/join/wkcO2rrjwqG9VJ0GFA77vUTzBiCU5K7kRJ>

13:30 - 14:00 | **Catharsis or rebellion? Theatre, Nationalism and cultural revivalism of early post-colonial Ghana** by Solace Sefakor Anku

<https://wits-za.zoom.us/join/join/UqdOusrDwvE9AbF2ZlTtVg61ZB-R0sFt4K>

14:30 -15:30 | **Book Series**

- Playback Theatre: Liezel's Story #NotInMyName (Playback Theatre in post-apartheid South Africa) by Cherae Halley & Kathy Barolsky
- The Aesthetic Model of Disability by Nanna K. Edvardsen and Rikke Gørgens Gjørum

<https://wits-za.zoom.us/join/join/cvceqsqDsjGtyWbCtiAfeDnsH61PAgl-fy>

16:00 -17:00 | **Keynote Speaker Address** by Professor Tone Pernille Ostern

<https://wits-za.zoom.us/join/join/YvdeipqDstHtXvJ2U2Z3irnhsVW9SkJ9L>

18:00 -19:00 | **My Freedom is a Lie** by Ubuntu Dance Theatre Arts (Dzingayi Geza)

<https://wits-za.zoom.us/join/join/lpdO6trj0vE9ELn5fHPg0vejSLczkeAxS3>

Day 3
Wednesday
18 August 2021



08:30 – 09:00 | **Our HaPpy Place**

https://wits-za.zoom.us/join/9tEqcu-hqzWuGN1tOtzCfokql4pxdCX_0NBH

09:30 -10:30 | **Empatheatre** by Dr. Dylan McGarry, Dr Kira Erwin, Neil Coppen & Mpume Mthombeni.

<https://wits-za.zoom.us/join/tJMrf-mvrzovG9BpiGswlGOh4cADBqoF88M>

09:30-10:30 | **Taking matters into our own hands Workshop** by Drama for Life's Playback Theatre

<https://wits-za.zoom.us/join/tJUlc-quqDIqHdceH2fy4GEKDCXnYezXYmZ>

10:30-11:30 | **Democracy & collaboration: A Benevolent Dictatorship** by Tshego Khutsoane (FATC)

<https://wits-za.zoom.us/join/tJEcuqtrD4qGNKydwDvTdVlaJGuUjb9PwUV>

12:00 - 13:00 | **Zita** by Yuck Miranda

https://wits-za.zoom.us/join/tJ0kcuyupjIqGdR6gK9LigsNaaK_Q54LMjM6

13:30 -14:30 | **Academic Presentation**

- "The Tree Song" by Kristina Johnstone
- Drama Therapy and Trauma Healing of the Past by Chibvongodze Herbert

<https://wits-za.zoom.us/join/tJwvc-mgrDMvH9eP2DowWeOlahmieel-4d5K>

13:30 - 14:00 | **Enact Memory Archive** by Marcia Peschke

https://wits-za.zoom.us/join/tJApfuCsqT4tHd3nNermPR_8YuoQOuYrUWq3

14:30-15:30| **Book Series**

- Uniting Theory and Practice: A look into the nature of democracy within Applied Drama praxis by Courtney Helen Grile
- Watch Out! Theatre is anywhere – redistributing the ethics of Applied Theatre and drama education by Bjørn Rasmussen

<https://wits-za.zoom.us/join/tJwscOiopz0pH9FG4zfpcs7YcJ00yoKYzHol>

14:30 -15:30 | **Redemptive Theatre**

Flirt, Crazy girlfriend and not Black Enough by DFL MA students with Tshego Khutsoane, Petro Janse van Vuuren & Les Nkosi

https://wits-za.zoom.us/join/tJcqdoQyvrTwtGNQMU_HVAMcFn2Ub_0eyNG9V

16:00 -17:30 | **Closing Ceremony**

https://wits-za.zoom.us/join/tJAsc--ppj8uGtXO-KrrfoHEnG1vp9_2zoUU

18:00 – 19:00 | **Kwaito in a Slaghuys** by Paul Noko and Hannah van Tonde

<https://wits-za.zoom.us/join/tJYvfuGhrTsuH9z4U5jhVKa6ig8g9xsCTyKc>

Day 4
Thursday
19 August 2021





Bjørn Rasmussen

- Bjørn Rasmussen is professor in Drama/theatre at NTNU and is an instigator and co-leader of the project "Building democracy through theatre". Through his teaching, supervision and research within applied theatre and drama education, he has contributed internationally for nearly 30 years. His interest in theatre and cultural democracy is evident in his late publications: Applied theatre in times of terror: Accepting aesthetic diversity and going beyond dilemma. Applied Theatre Research 2017 ;Volum 5.(3) p. 169-183, and Arts Education and Cultural Democracy: The Competing Discourses. In: International Journal of Education and the Arts 2017 ;Volum 18.(8) p. 1-17.



Petro Janse van Vuuren

- Petro Janse van Vuuren is the Head of Department of Drama for Life at the University of the Witwatersrand School of Arts, Johannesburg, where she lectures, researches, supervises and practises in the field of Applied Drama and Theatre. She is co-leader of the teaching and research exchange project "Building democracy through theatre." . Her research interests include the value of, and adaptation needed for, doing embodiment processes online; the characteristics and challenges of creative research practices – specifically engaging in applied theatre and drama as research enquiry; and the effectiveness of strategic narrative embodiment (SNE) for designing sustainable social change interventions in organisational settings. Petro is a winner of the Wits university Faculty of Humanities and Vice Chancellor's awards for teaching and learning.

Key Note Speakers



Nisha Sanjani

- Dr. Nisha Sanjani is the Director of the Program in Drama Therapy and Theatre & Health Lab at New York University, Editor of Drama Therapy Review, Co-founder of the World Alliance of Drama Therapy, Chair of the NYU Creative Arts Therapies Consortium and International Research Alliance, and collaborator with the World Health Organization Arts & Health Program. Her books include Trauma-Informed Drama Therapy (with David R. Johnson, 2014/2022), and Intercultural Dramatherapy: Imaginings at the Intersections of Otherness (with Ditty Dokter, forthcoming from Routledge, 2022). She has also produced several films documenting applied theatre practice including Fostering Democracy Through Theatre (2005), and Drama Therapy as Performance (2020), a series on major approaches in drama therapy.



Tone Pernille Østern

- Tone Pernille Østern, with a Dr. of Arts in Dance from the University of the Arts Helsinki, Theatre Academy, is a Professor in Arts Education with a focus on Dance at NTNU Norwegian University of Science and Technology. She also holds a position as Visiting Professor in Dance Education in Contemporary Contexts at Stockholm University of the Arts. She is active as Artist/Researcher/Teacher, with a special interest in socially engaged art, dance in dialogue with contemporary contexts, choreographic processes, performative research, inclusive and critical pedagogies, and bodily learning. Practice-led research and ARTography have been important approaches in her research. She supervises master and PhD students in Norway and abroad. She has extensive leadership experience as Head of Arts, Media and Physical Education (NTNU, 2010-2016), Head of Arts, Physical Education and Sports (NTNU, 2017-2021), and as creative co-leader in the artist collective Inclusive Dance Company since 2001 (ongoing). She is active in the research group Choreographic folding, research partner in the Research Council Norway funded project pARTicipED: Empowering student teachers for cross-sectorial collaborations, and international research partner in the KONE foundation funded research project ELLA (Embodied language learning through the arts). A recent publication is the coauthored chapter (Hovde, Smzy Maulidi, & Østern, 2021) 'Towards just dance research: An uMunthu participatory and performative inquiry into Malawian-Norwegian entanglements' in Arts-Based Methods for Decolonising Participatory Research



Meet the Presenters...



Athena Mazarakis

- Athena Mazarakis is a South African choreographer, performer, somatic arts educator, arts manager, researcher and embodied mindfulness practitioner. She holds a Masters in Dramatic Arts from Wits University and has worked as an arts educator across formal and informal learning spaces. She held a lecturing position at Wits University (2004 – 2007) and played a leading role in the establishment of The Ebhudlweni Arts Centre, in rural Mpumalanga, where she served as the Development Manager from 2016 to 2019. Athena currently fulfils the role of 'Momenteur' at the Centre of the Less Good Idea's SO Academy. Pic by Zivanai Matangi



Ayanda Khala

- Mandela-Rhodes Scholar Ayanda Khala is a Performance Studies lecturer and doctoral researcher at the University of KwaZulu-Natal (UKZN) where she also serves as Golden Key International Honours Society chapter co-Advisor and executive member of the university staff union. Historically, Khala's experience in theatre education includes teaching at Wits University, the University of Pretoria, Waterford Kamhlaba UWC of Southern Africa and Maru-a-Pula School in Gaborone, Botswana. She has also served as Programme Director at theatre-based NPO, Themba Interactive. Her contribution includes festival curation and participation in programmes focused on performance studies, human rights and social justice advocacy.



Baeletso Tstatsi

- Baeletso is a storyteller, writer and facilitator. She studied at the Market Laboratory, the International School of Storytelling and the Center for Biographical Storytelling. She won the J.J Renaux Emerging Storyteller Grant Award in 2018. Her stories are distributed by FunDza, Cover2Cover and Book Dash. In 2020 she was a storyteller in residence at Play Africa's African Storytelling Project, happening in collaboration with ASSITEJ SA. Her work can be seen on the ASSITEJ SA/Play Africa Isitimela Sendaba online storytelling library. Her latest writing can be found in Anxious Joburg - The Inner Lives of a Global South City.





Cletus Moyo

- Cletus Moyo is a Drama Lecturer at Lupane State University in Lupane, Zimbabwe. He has worked at Amakhosi Cultural Centre and Department of Theatre Arts of the University of Zimbabwe. His research interests are in applied theatre. Moyo has been involved in many applied theatre projects in Zimbabwe and South Africa. Moyo is a holder of a Master of Arts (Drama) degree from the University of the Witwatersrand, South Africa and Canon Collins Scholar and currently studying for a PhD (Drama and Performance Studies) at the University of KwaZulu-Natal (South Africa). In 2014 Moyo completed a Train – the – Trainer Course in Arts and Cultural Management at the African Arts Institute (AAI) in Cape Town, South Africa. Mr Moyo has published a number of peer reviewed book chapters and journals in the area of applied theatre.



Courtney Helen Grile

- Courtney Helen Grile is a theatre artist and PhD Candidate in the Department of Drama, as well as an Early Career Researcher in the Trinity Long Room Hub. Her research looks at the intersection of applied drama and democracy, with a focus on deliberative democratic practices. She holds a BFA in Media & Performing Arts from the Savannah College of Art & Design, an MFA in Theatre (emphasis in Theatre for Young Audiences) from the University of Central Florida. She has worked in the United States and Ireland as an administrator, adjunct instructor, teaching artist, performer, facilitator, and director. Her passion is for using applied theatre and drama techniques to work in community settings. To learn more about her work you can visit www.courtneyhelengrile.com.



Eliot Moleba

- Eliot Moleba is a researcher, theatremaker, and activist. He is one of the founding members of PlayRiot, a collective of playwrights committed to telling bold, contemporary South African stories. His work explores socio-political issues and how they (re)shape young people's lives. A resident dramaturg at The South African State Theatre, he is currently a Research Fellow at The Oslo National Academy of the Arts whilst serving as an Editorial Committee member of VIS – The Nordic Journal for Artistic Research. He was one of the contributing authors to I Want to go Home forever, collection of short stories by people who have been affected by xenophobic violence in Johannesburg. His story in the book became the subject of an investigative project and a 6-part podcast series called One Night In Snake Park.



Bongani Nicholas Ngomane

- Bongani Nicholas Ngomane is a founder and director of Stage Wizard (Live-Edutainment-Shows), theatre maker and public ethnographic practitioner-researcher (academic, activist and artist). He is a master of arts graduate in Applied Drama: Theatre in Education, Communities and Social Context at The University of Witwatersrand, Johannesburg (Wits). He studied Research Theory and Practice-Based Methods in Drama and Theatre (2019 autumn) at the Norwegian University of Science and Technology. When he was enrolled for his baccalaureus degree and diploma in Drama at Tshwane University of Technology, his focus was Arts Administration, Educational Theatre, Physical Theatre, Acting, and Research Methodology. As a professional he has more than fifteen years of experience in the creative and cultural industries both in main stream and community theatre.



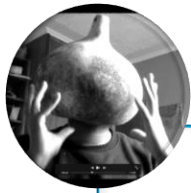
Carla Lever

- Dr Carla Lever is a Research Fellow at the Nelson Mandela School of Public Governance, University of Cape Town. She holds a PhD in Performance Studies from the University of Sydney, where she explored the connection between performance, embodied anxiety and South African national identity. At the Mandela School, her research focusses on protest and creative activism, with her monologue, "Performing South African Protest. Contemporary Activism from the Street to the Stage," being published open access by Amsterdam University Press in 2022. An advocate of accessible and responsive research, Dr Lever's academic outputs are informed by her experience as a journalist and creative writer.



Christo Doherty

- Christo Doherty is a performance photographer and arts researcher/educator. As a photographer his work has been exhibited and published widely, including I Praise the Dance: Celebrating Contemporary Dance in South Africa (2014) He was the founder of the Digital Arts Department in the Wits School of Arts at the University of the Witwatersrand where he has been responsible for launching ground-breaking programmes in Digital Animation; Interactive Media; and Game Design. He was also the co-founder and first director of the Fak'ugesi African Digital Innovation Festival which runs annually in Johannesburg. He is currently Deputy Head of the Wits School of Arts, responsible for Arts Research.



Eric Mwenda Gitonga

• e. Mwenda, a.k.a Eric Mwenda Gitonga (BA. Hons) is a performance researcher and practitioner. He was born in 1995 in Nairobi, Kenya. His formative and early schooling was in Nairobi where he developed a passion for the performing arts. When he joined Rhodes University's Drama Department this passion was expanded to appreciate the contaminant relationship of artistic research and artistic practice. His training encompassed choreography, set design, costume, playwriting for stage, acting for stage, and physical theatre. He is currently a final year Master's in Drama (Interdisciplinary Performance Praxis) Candidate, and on track to complete his practical thesis project by the end of 2021. In his student career he achieved excellence in both practice of performing and academic, most notably, the 2017 Standard Bank National Arts Festival Ovation Award for Best Cast in Bayephi and In 2019, he was awarded as a scholar of the Allan Gray Centre for Leadership Ethics.



Heli Aaltonen

• Heli Aaltonen is Associate Professor of Drama and Theatre Studies at Norwegian University of Science and Technology. In her Ph.D. thesis from 2006 she studied meaning making in intercultural drama work with young people in the context of EDERED-practice. Aaltonen comes from Turku, Finland, and has practical background in animation theatre, child theatre, drama education and festival work. She is as well theatre researcher, performing storyteller and theatre/drama educator with a specialization in applied theatre practices, performance-based research methods, and encounters between ecology and performative art forms. She is interested in using applied theatre and storytelling practices to explore relations and find interconnections between non-humans and humans. Aaltonen has written book chapters in different anthologies, and articles in research journals. She has edited three theme numbers of Nordic Drama Educational Journal: Drama: Performative Identities and Young People in 2009, Green Drama in 2015, and Drama and Sustainability in 2020. She has started a new research project called Performing Arts and Sustainability in 2020.



Herbert Chibvongodze

• Born in Harare in 1989 Herbert Chibvongodze and moved to Kadoma completed a Bachelor of Creative Arts (Honours) in 2014 at Chinhoyi University of Technology and went on to work in a community based art trust as a programs/projects director where he has worked on different stories that affected communities and that need attention by using different art forms. Herbert has exhibited and attended conferences and residents consistently for the past 5 years both nationally and internationally one of them was the leadership residents in Tanzania 2019 the southern Africa's art interpretation and analysis at University of Johannesburg 2021, DCDC conference on libraries, archiving and Heritage management', was part of the UBUNTU digital lab. He has worked on other projects on human rights based approach, using Photography and film with AAZ. He is also an art historian he writes on emerging and contemporary artist in the visual and performing arts sector.



Kai Crooks-Chissano

- Kai is a PhD student with 20+ years' experience designing and leading creative projects, researching and writing. She holds Master's degree in Education from Columbia University, USA, and her passion is creative conversations. She helped the Department of Basic Education launch the first spelling bee in South Africa, in 2015, and her work with learners across the country led to her research topic. Her topic is: The role of drama and storytelling to support the English spelling of Grade 6 learners with African linguistic repertoires. As a side hustle, Kai gets to use drama and storytelling when she works with corporates, such as African Rainbow Life and Safrican Insurance companies to build their customer engagement. Kai wants to use this conference as an exchange of ideas on approaches to work with Grade 6 learners



Cherae Halley

- Cherae is an actor, theatre-maker, lecturer and an Applied theatre practitioner. She is one of the co-directors of Drama for Life Playback Theatre. She is a playback theatre leadership graduate and a Drama for Life alumni. Halley has worked in various spaces as an applied drama practitioner, she specialises in training around HIV/AIDS, diversity and education and experienced in working with LGBTI and Deaf communities. Cherae has held a number of scholarships from MACAIDS foundation, CORDAID, CREA in which her learning of Gender, Sexuality, Human Rights, Feminism, Peace and Security and HIV/AIDS has further been developed. Halley has served nine years in higher education where she has shaped the MA courses in Applied Drama and Theatre and is committed to research on the applied theatre presence in higher education. Cherae is one of two accredited playback theatre trainers based in Africa and is a serving board member for the International Playback Theatre Network.



Kathy Barolsky

- Kathy is a Drama and Movement therapist (MA RCCSD) and Applied Theatre practitioner (MA Drama for Life, Wits) and Playback Theatre Leadership graduate (2013). Currently she is a PhD candidate as part of the Building Democracy through Theatre project at NTNU, in Trondheim Norway. Kathy founded Drama for Life Playback Theatre in 2008 where she was the artistic with Cherae Halley until 2017. Kathy's Applied Theatre, therapy and research career is shaped by a concern with the challenges of diversity, transformation, and emotional wellbeing. She designs interdisciplinary trainings and runs groups across diverse contexts drawing on experience in the fields of Playback Theatre and Drama and Movement Therapy



Marcia Peschke

• Marcia Peschke is a writer, educator, and movement artist whose work interacts with themes including identity, forms of representation, and womxnhood. Her creative practice allows for collaborative exchange, and is multidisciplinary, dabbling in poetry, aerial arts, and dance. Marcia holds a Master's degree in Drama and Performance Studies from the University of KwaZulu-Natal. She previously lectured in Drama and Production Studies for the Durban University of Technology. Marcia spent five years living in Asia, working closely with artists and collaborative groups including Project C: Collaborative Happening Art for Creative Society. Marcia's poetry has appeared in publications by the Los Angeles Poet Society Press, and Chasing Dreams Publishing. She has written and conceptualized performances focused on community engagement and embodied movement. She has performed in and created work for the Red Eye Arts Festival, Project C Art Party at Rebel, and Rebel Live Action: Eco Art Festival.



Muneeb - ur - Rehman

• Muneeb ur Rehman is an applied drama practitioner, actor, voice over artist and improviser working to establish drama-in-education and community drama as a formalized discipline in South Asia. He received introductory training in TO and Forum Theatre from DramaBox, Singapore. With ten years of acting experience, he has employed theatre for myriad contexts in varying social milieu- from employees' training and schools in Pakistan to drama-teaching for Tibetan refugees in Nepal. His interest in enabling drama as a fluid means of exploration and expression for all has led to partnerships with schools, psychologists, youth programs and children's theatre. He has presented his work at international forums like Performing the World in New York, SDEA in Singapore and Play, Perform, Learn & Grow in Greece. Most recently, during COVID lockdown, he wrote and directed children's theatre, Wishy Washing, performed in an outdoor space in Karachi.



Rikke Gørgens Gjørø

• Professor of Applied Theatre, leader of Arctic Centre for Welfare and Disability research, Faculty of Health Sciences. Professor of Drama and Theatre studies, Faculty of Technology, Art & Design, Oslo Metropolitan University. Research areas: Applied theatre, Disability Theatre, Inclusive Art, Educational drama, Marginalization and Arts & health.



Nanna K. Edvardsen

- Nanna K. Edvardsen, PhD-student, Arctic Center for Welfare and Disability Research, Faculty of Health Sciences, The Arctic University of Norway. Research and practice areas are applied theater, art and disability and Inclusive Arts. Professor of Applied Theatre, leader of Arctic Centre for Welfare and Disability research, Faculty of Health Sciences. Professor of Drama and Theatre studies, Faculty of Technology, Art & Design, Oslo Metropolitan University. Research areas: Applied theatre, Disability Theatre, Inclusive Art, Educational drama, Marginalization and Arts & health.



Neil Coppen

- Neil Coppen is one of South Africa's most renowned and prolific storytellers working across mediums and disciplines including those of theatre, film, dance and journalism. Neil has won several major awards for his writing, design and direction work including Naledi's, Fiesta and Kanna Awards, the Standard Bank Young Artist Award for Drama 2011 and the 2019 Olive Schreiner Prize for Drama. He is one of the six South African playwright's to have been granted a staged reading of his work at The Royal Court Theatre. .



Phylemon Oghiambo Okoth

- Phylemon Odhiambo Okoth is a puppeteer and a community education specialist skilled in Communication, Training, IEC material development and production, Puppetry, Folk Media and Theatre. I have over 20 years of experience in training of community development leaders, community resource persons, Puppeteers and folk media specialists.



PJ Sabbagha

- PJ Sabbagha is a South African choreographer whose name has become synonymous with issue-based dance theatre. Sabbagha is a founding member and Artistic Director of The Forgotten Angle Theatre Collaborative, Managing Director of the Ebhudlweni Arts Center and Artistic Director of the Annual My Body My Space Rural Public Arts Festival. Sabbagha was the recipient of the 2005 Standard Bank Young Artist Award for Dance and the 2006 FNB Dance Umbrella (Gauteng MEC for Arts and Culture) award for Best Choreography for his work, Still Here. He was also awarded the 2005 and 2009 awards for Most Outstanding presentation of a new work for The Double Room and Macbeth respectively. Sabbagha has received extensive nominations and awards in recognition of his contribution to the sector.



Sanelisiwe Dlamini

- Sanelisiwe Dlamini, is an actor, director, singer, presenter, voiceover artist, scriptwriter and Masters Drama Therapy student at Drama For Life (Wits). She directed IN TOON at the National Arts Festival, in the Fringe Festival. Her onscreen work includes Ring of Lies and YOTVland and Showmax Ode to Joy. She has worked on some of the following industrial theatre campaigns, SAB: You Decide, Milo, Engen and Johannesburg Water. Her voice over work includes the SABC 2 Summer campaign and Soul City. She is also the winner of the Extreme Elements Dance Competition under the best female krump category and the winner for best play at the Ishashalazi Women's Festival. Her Applied Drama and Theatre interests are Storytelling, Playback Theatre and Drama Therapy.



Sarah Sadler

- Sarah is a performance scholar and applied drama practitioner with experience facilitating drama interventions in business, educational, and community settings in the United States and globally. Her teaching interests include applied theater, arts management, and theatre history, and her writing can be seen in The Journal of Applied Theatre and Performance, AGITATE!, TDR/The Drama Review, and Alternative Careers in the Arts (forthcoming). Sarah joined the Fine and Performing Arts Department at Baruch College, City University of New York, as an Assistant Professor of Theatre in 2020. Previously, Sarah was an Andrew W. Mellon Postdoctoral Fellow in the Center for Arts and Humanities at the American University of Beirut. Sarah is currently based in Cape Town, South Africa, advancing a project on industrial theatre while working in residency with the Centre for Humanities Research at the University of the Western Cape. Website: sarahsaddler.com



Selloane Mokuku

- Selloane Mokuku is an Applied Theatre Practitioner, she facilitates learning at Rhodes University's drama department, focusing of theatre for social change as well as theatre making for young audiences. Her research interests are Translanguaging and arts methodologies for learning across the curriculum as well as theatrical transgressions and performance. She recently self-published I Simply Cunt, a book on gender kindness as well as QANQANA SENQA a bi-lingual story book for tweens. The play Dipalo which she co-wrote with Ginni Manning won the 2019 ASSITEJ Africa Playwriting Completion. She is the chairperson of ASSITEJ South Africa and Executive Committee member of ASSITEJ International. She is the recipient of Mellon Turning the Tide: Early Career Scholars in the Humanities.r.



Solace Sefakor Anku

- Solace Sefakor Anku holds a PhD in Literature from the University of Oslo. Her research interests are reception studies, Ibsen studies, feminism in African literature/theatre and diversity studies. Prior to her PhD studies, Anku worked in research positions at the Kwame Nkrumah Institute of African Studies, University of Ghana and briefly as an assistant lecturer at the University of Cape Coast, Ghana



Tamara Schulz (Guhrs)

- Tamara Schulz (Guhrs) is a generalist: she desires that all of her writing, thinking, teaching, cooking, dreaming, planting and art-making might serve to destabilize the way we think about our belonging to and within earth systems and more-than human families. She has worked for over 20 years in participatory performance practices, with an emphasis on environmental theatre. She has an MA in Creative Writing from Wits University (2020) and an MA in Dramatic Arts by dissertation from Rhodes University (2000). She is a long-time friend of Drama for Life, a founding member of Flying House and a pollinator of ideas through creative practice.



Tshego Khutsoane

- Tshego Khutsoane is a creative practitioner and consultant drawn to work of ARTivist/ARTivism orientation and sensibility; exploring complex human and social issues. As Facilitator, Tshego has over 12 years' experience holding process with target groups and communities. Tshego is director-team member of Drama for Life's 10 yr old Mvuso Schools and Community Education Project, Development Manager with The Forgotten Angle Theatre Collaborative and part-time tutor of performance studies with the Market Theatre Laboratory..



Vigdis Aune

- Vigdis Aune is professor emerita in Theatre Studies at Norwegian University of Science and Technology (NTNU). Her topics of teaching and supervising are applied theatre, devised- and site-specific theatre, youth theatre, documentary theatre and research theory with particular emphasis on arts-based designs and research methods. Since 2011 her overall research question has been how theatre can be a critical arena for questioning democracy. Research interests are theatre as cultural and aesthetic practice, group-based production platforms and documentary theatre. The research designs combine arts-based methods and interpretive ethnography, and academic writing as well as performances.



Yuck Miranda

- Yuck Miranda is a performing actor and a dedicated professional with 10 year of theatre experience that has enabled him to work in many fields such as music and vocal work, movement and dance. Yuck does not regard himself as a performer in a boarder sense. He has been working on using his body to create works that focus on advocacy for children, LGBTQ+ and gender equality.



Lesley Nkosi

- Lesley Nkosi is founder and Managing Director of Les Nkosi Holdings Rehumanising (PTY) Ltd, in Johannesburg. He is a Community Capacity Enhancement (CCE) & Applied Drama and Theatre Practitioner and Social Change Agent in community dialogue. He is alumnus of Drama For Life, University of Witwatersrand School of Arts, in Johannesburg where he acquired his Masters of Arts degree in Applied Drama and Theatre. His dissertation was awarded the Marshal Kander Award for most outstanding research in HIV/Aids for two years running...



Kira Erwin

- Dr Kira Erwin is an urban sociologist, and Senior Researcher, at the Urban Futures Centre at the Durban University of Technology in Durban, South Africa. She focuses largely on race, racialisation, racism and anti-racism work within the urban context. Her projects explore narratives of home and belonging within the city. She is currently working on two environmental justice projects with a collective of researchers, activists, civil society organisations, artists and informal workers on inclusive ocean governance, and zero-waste in the city. She make use of creative participatory methods, and collaborates with colleagues in various creative fields to produce forms of public storytelling that extend research beyond the walls of academia.



Tarryn Lee

- Tarryn Lee recently completed the diploma, Playback Leadership, in Brazil through the Centre of Playback Theatre based in New York. She is a founding member of the Drama for Life Playback Theatre Company and is the company's co-director. Lee has developed an interest in the practice of Playback and the innovative medium of theatre as a tool for social change and human connection. Lee completed her Masters by Research degree at the University of the Witwatersrand, focusing on the cross-disciplinary exploration of theatre-making and public health through performance as research. Lee is an educator and desires to shape drama and the role it plays in adolescent education. Lee is one of two accredited playback theatre trainers based in Africa and serves as the African regional representative for the International Playback Theatre Network.

Meet the Performers...



FATC Learners

- This session features work by The Forgotten Angle Theatre Collaborative Learners: Sandile Masina, Mothusi Motseko, Phethile Mhlanga, Tankiso Pheko & Selina Mohlala.



"The Tree Song"

- Kristina Johnstone holds an MMus (Dance) degree from the University of Cape Town. She has lectured part-time at the University of Cape Town School of Dance and the Makerere University Department of Performing Arts and Film in Kampala, Uganda. Kristina is currently completing an artistic PhD project at the University of the Witwatersrand and teaches Movement and Physical Theatre at the University of Pretoria, School of the Arts: Drama. Her research centres on embodied practice and performance. Marth Munro, PhD, currently serves as a Professor Extraordinaire in the School of the Arts: Drama, University of Pretoria. Her primary focus is on embodied performance pedagogies, specialising in bodymind and voice in behaviour and performance. She is certified as a Laban/Bartenieff Movement Analyst™ and a Lessac Master Teacher®, amongst others. Marth is committed to facilitating human flourishing through play, adhering to an ethics of care. The Tree Song is generously supported by the Arts and Culture Trust and Nedbank Arts Affinity.



Kwaito in Slaghuis

- Kwaito in Slaghuis, an Autoethnographic Researched play, written by Paul Noko and directed by Hannah van Tonder Assitant director Nokuthula Mabuza. Staring Nhlakanipho Mkongi, Thembi Ngwenya & Songezo Mbele Songezo Khumalo.





Playback Theatre

- Drama for Life Playback Theatre, founded in 2010, makes personal stories come alive. Nothing is scripted, we facilitate stories shared by an audience; and our actors and musician spontaneously perform these stories. In doing so, we open up pockets of dialogue that create moments for reflection and the possibility for transformation. Through listening and being open to stories of all kinds, we break down the walls that divide us.



Redemptive Theatre

- In this paper we outline a theatrical form that we are tentatively calling 'redemptive theatre' - theatre that tells stories of people struggling with a mistake, a burden of guilt or an experience of being wronged. We created this form in the context of privileged South Africans navigating the landscape of systemic injustice and unconscious bias. Since the first performance, we now look to evolve the process to encompass wider stories that deal with intersectionality, systemic discrimination and the unintended consequences of the digital economy. We have performed the first version of redemptive theatre three times and, through a participatory action research process documented the form and its principles as outline here. The Redemptive Theatre model is part of a research project conducted by Petro Janse van Vuuren along with Tshego Khutsoane and Les Nkosi to discover ways for South Africans to find connection where prejudice, pain and, especially silence, works against our redemption along with the Drama for Life Masters' students.



Ubuntu Arts

- Ubuntu dance theatre arts is an award winning arts initiative Zabalaza theatre festival Best Production [2016/2017] and Cape Town fringe's role of honor 2016 recipient based in Cape Town, Mitchell plain ,founded by Bruce Geza , Pamela Mary Anthony and Robert January with the aim to educate and equip young people by using performing arts as a tool for integration and social change.

ONLINE CONFERENCE

Drama for Life (University of Witwatersrand) in partnership with in partnership with
Norwegian University of Science and Technology presents:

Day 1 - Monday 16th August 2021

08:30-09:00

Morning Check-in

· **OUR HAPpy Place**

- Our HAPpy Place is a warm, gentle, and regular check-in moment of the conference. It aims to support us to focus, attune, regulate and balance together through healing arts elements. A HAPpy way to start each day!

09:30-10:30

Performance

· **Mr President by Bongani Nicholas Ngomane**

- Mr. President is the public ethnographic museum of illustration in the mind of the poor that serves to protest. It is a composition that exhibits still and moving images to illustrate the conditions that suppress the mindset of abantu base kas'lam. Through the pictures, embodiment, and the voice, a collage is used to create an abstract image of the mindset that bases the reality of abantu base kas'lam. The aim was achieved through puzzling together the reality of the people from Ivory Park - to create a museum to explore public ethnography as a form of protest in an arts-based methodology to disclose the 'invisible faith in democracy' towards abantu base kas'lam.

10:30-11:30

Presentation

· **"MBMS21: Inclusion beyond an Invitation" - PJ Sabbagha (FATC)**

- The presentation will outline the 2020 necessitated transition of FATC's flagship My Body My Space Public Arts Festival. Undertaking a journey to transition a Live, Rural, Public arts festival online, while upholding the organisation's commitment to democratising the performance landscape, and addressing the inequalities of the Covid-19 digital reality by enabling ACCESS and INCLUSION. The presentation will highlight FATC's key decisions made to preserve and defend its core values, continue its drive to deliver high quality arts-based offerings within significant limitations, by offering the My Body Me Space public arts festival in the most public, integrated and accessible way possible through WhatsApp.

12:00-13:00

Performance

· **Drama for Life: PGDA Performance Project - "Speaking truth to Society"**

- The PGDA Performance Project is a DFL post-graduate research course using performance and storytelling to speak truth back to society. In this session, we explore some of the work that performers created in 2020 as well as those that are still in process in 2021. Here, five PGDA students past and present share their work. All the 2021 PGDA students will then talk back to their research processes and resulting performances. The session will be joined by the Forgotten Angle Theatre Company interns so that a shared dialogue can be experienced.



13:30-14:30

Academic Presentations

· **'We are like a giant potjiekos' - Industrial Theatre and the Paradox of Corporate Democracy by Sarah Saddler**

- The rise of global capitalism has witnessed the dissemination and intensification of theatre and performance skills, languages, and ideologies throughout transnational business culture. Today, a billion-dollar management ecosystem composed of consulting firms, training programs, and corporate strategy initiatives are harnessing the tools and insights of applied drama to leverage what are now deemed “essential” 21st century business aptitudes of creativity, innovation, and leadership. In recent decades, theatre-based workplace training has become a trendy management learning device globally—from Shakespeare’s insights on leadership to the dissemination of Augusto Boal’s *Theatre of the Oppressed* in “soft skills” development, a primary objective of these workshops is to facilitate the global transfer of “best” practices and cultural norms that promise to accelerate multinationals’ efforts to excel in business and incentivize employees to achieve higher aspirations of job performance potential. This paper considers how theatre and performance have become platforms of “corporate democracy” through the lens of South African industrial theatre, a form of applied drama rooted in political workerist theatres of the 1970s and 1980s.

· **Alternative Histori(ies): A Place Where Something Happened by Eliot Moleba**

- This presentation will discuss an ongoing artistic PhD research project, which is collecting stories of lived experiences of Norwegians with ‘immigration or multicultural backgrounds’. The stories will be used to produce monuments that will take over the public spaces and infuse them with gripping personal narratives to shift how we read and interact with those places and (re)negotiate their past/meaning, generating a ‘capital’ that will propose a ‘new’ way of relating to, and/or understanding each place, its people and history.

13:30-14:00

Academic Presentation

· **Enhancing Political Participation Through Puppetry/Folk Media by Phylemon Oghiambo Okoth**

- The project titled Enhancing Political Participation through Puppetry/Folk Media aims at promoting and enhancing community participation in the devolved leadership and democratic governance system in Kenya. It uses interactive puppetry performances to initiate forum based discussions and action in addressing root causes of bad governance and leadership in Kenya. In the process, the communities are empowered to question the authority and leadership on bad governance and leadership, demand to be involved and to participate in decision making processes on matters leadership, governance and development issues that relates to them. Take action and demand for action on matters related to community development and leadership.

14:30-15:30

Book Series

· **Performing young adults’ reflections on work, citizenship and democracy by Vigdis Aune**

- The topic of this article is how theatre can be a significant arena for critical and entertaining reflections on work as essential part of life for youth and young adults. The arts-based project was completed in co-operation with a culture center and participants aged 15-30 years over a period of seven months. An overall perspective is an ethos of equality and the concept of dissensus inspired by Jacques Rancière.

· **Creating Democratic Spaces Through Theatre: The Case of Speak Out! by Cletus Moyo**

- To explore ways of speaking about the Gukurahundi issue and aiding grieving for the second generation sufferers of the Gukurahundi, I worked with a group of young people to devise and stage theatre on this emotive subject. This paper reports and reflects on the processes that were followed in devising and staging Speak Out! phase one and two plays. It also identifies and discusses challenges and opportunities that lie in using theatre to create democratic spaces within silencing and oppressive structures.



14:30-15:30

Interactive Session

• Redemptive Theatre The reckoning of the Zulu, the Model C Cheeseboy, and the Colonizer with Drama for Life Masters' Students, Namatshego (Tshego) Khutsoane, Petro Janse van Vuuren & Lesley Nkosi

- In this interactive session we outline a theatrical form that we are tentatively calling 'redemptive theatre' - theatre that tells stories of people struggling with a mistake, a burden of guilt or an experience of being wronged. We created this form in the context of privileged South Africans navigating the landscape of systemic injustice and unconscious bias. Since the first performance, we now look to evolve the process to encompass wider stories that deal with intersectionality, systemic discrimination and the unintended consequences of the digital economy. We have performed the first version of redemptive theatre three times and, through a participatory action research process documented the form and its principles as outline here. The process has shown itself to consist of three distinct phases: 1. Identification of the story; 2. Developing the script; 3. The performance. After the initial identification process, it was performed and reworked three times to produce the current structural design. We present this design to encourage performances that can dominant and habitual narratives, disrupts boundaries, challenges stereotypes and hopes to redeem us to ourselves and to each other. The form of redemptive theatre aligns with Jacques Rancière's idea of an aesthetic regime and the concept of democracy as a redistribution of what can be seen, heard and experienced. By framing stories that are politically unpopular, we bring stories to the fore that are silenced (unseen and unheard) by essentialist notions of e.g. race, gender and age.

16:00-18:30

Opening Ceremony

• Book launch of: Theatre and Democracy - Building Democracy in Post-war and Post-democratic Contexts

- Theatre and Democracy: Building Democracy in Post-war and Post-democratic Contexts is the outcome of a longstanding collaboration between two centers of applied theatre education and research in South-Africa and Norway, respectively (2017-2022). It presents knowledge, critical conversations and artistic work related to issues of democracy, both historical and contemporary. Within the global framework of our current (post)democracies, thirteen chapters contain stories and analyses from artists and researchers who all study, understand and facilitate theatre as a political-performative medium in dealing with community-specific democratic issues. The reader encounters studies and reports from specific cases of applied theatre, community culture development and performance activism in countries such as South-Africa, Pakistan, Zimbabwe and Norway. There is a common interest in theatre as a platform for active citizenry, as well as several attempts to explore theatre as a platform for "political subjectivation" (Rancière)

• 'Yarn Balms' by Stacey Rozen

- The stage is set... a pandemic of corruption laced with greed. Tricksters spin a yarn while playing a double-dealing game of revelry. The fabric of our creative community rips at its seams. Stray threads desperately dangle from frayed edges. Snipped heartstrings tangle into mangled heaps. Creators are tossed aside like tail ends. Our yarn stash is left famished. This is the unravelling of us... anguish, loss and grief. Mending the rips, frays and knots while rethreading a broken system requires more than a darning needle stitching sutures. A wholehearted craftivism revolution is needed to weave mindful tapestries of reparation. This is the heartistry our hearts crave. We the people rise to heal the artistry of our souls. So/sew... balms of yarns offer gentle recovery. Embodied craftivism activates self-healing through the slow stitching needlework process.

End of Day 1

ONLINE CONFERENCE

Drama for Life (University of Witwatersrand) in partnership with in partnership with
Norwegian University of Science and Technology presents:

Day 2 - Tuesday 17th August 2021

08:30-09:00

Morning Check-in

· **OUR HAPpy Place**

- Our HAPpy Place is a warm, gentle, and regular check-in moment of the conference. It aims to support us to focus, attune, regulate and balance together through healing arts elements. A HAPpy way to start each day!

09:30-10:30

Interactive Session

· **Expanding “demos” or Meditations in mycelium community by Tamara Schulz (Guhrs) Part 1**

- What is mycelic practice? What lessons do mycelium studies have for theatre practitioners rethinking what democracy means in the Anthropocene? Isn't it time we replaced democratic structures and systems with gaia-cratic ones? If theatre's great tool is empathy, then how do we begin to empathise with microbes, viruses, tree-roots, fungi and the soul of soil? This performance-lecture intends to provoke radical re-storying of what it means to have agency, belonging and community in a world that can no longer be promised to unborn and future citizens. It takes up the invitation from thinkers, poets and makers who are looking to bio-systems for patterns and structures to guide, reassure or recreate us. Drawing on Deep Ecology, mycelium theory and ideas such as the photobiont, we sample from a tapas menu of writers, thinkers and practitioners who are concerned with exploring more-than-human ways of belonging. This is a word and sound-based journey and best experienced with headphones, though there is also a visual component

10:30-11:30

Presentation

· **“Democracy What?” The Forgotten Angle Theatre Collaborative (FATC) Learners**

- Audience will be given a step by step guide to locate and view the solo works on the line in the first 20 minutes of the session. Following the viewing period, the audience will be invited into a 'talk back' session with the FATC students in reflective exchange with DFL's PGDip Performance students. In the discussion audience are invited to comment on their experiences of the works, while the FATC and PGDip students connect on their experiences of developing their performance works using classic, heightened and contemporary prompts' in relative isolation.

12:00-13:00

Performance

· **The praxis of Gikiri: Kenya by Eric Mwenda Gitonga**

- The Praxis of Gikiri is a performative inquiry for a transgressive form of practice and thinking that is inspired by the African museum. The symbolic object of a gikiri, a bottle gourd (Leganaria Scenaria) is privileged as microcosm of the Nairobi National Museum, Kenya. The gikiri is a traditional domestic utensil used to preserve food, however I have repurposed the gikiri to become a gikiri-speaker, in a quest to find my voice as an artiste and researcher



13:30-14:00

Academic Presentations

• How can theatre facilitate equality and contribute to effective democracy? Multiliteracies as a democratic process for learning in Grade 6 learners with African Linguistic Repertoires by Kai Crooks - Chissano

- This presentation will highlight research on the use of multiliteracies to support Grade 6 learners, whose mother tongue is an African language, to better learn English spelling. Heathcoat's Mantle of the Expert (MoE) is the dramatic framework, which recognises the usefulness of the "semiotic system in operating in the theatre" and its application in the education sector (Bowell and Heap, 2001). This presentation will invite participants to take on the mantle of an educator in an active-learning and problem-solving process to curate ideas for educational activities that can further widen the space for democracy in education.

13:30-14:00

Performance

• Ukufunda Nokubona – Sanelisiwe Dlamini. Choreography by Muvo Hlongwana and Sanelisiwe Dlamini

- To learn and to see. This performance is about the struggles of attaining an education in a country where those in power look without seeing. It highlights some of the blind spots of our society, express through hip hop, contemporary and dance. Like the internal conflict of students during the #Asinamali protests and the recent unrests that have taken place in South Africa. There is restlessness in the air and restlessness within that can no longer be pacified with empty promises and quailed by pretending it doesn't exist. What inheritance does this country have for the youth when whatever has been stored up can simply disappear and the hope of improving one's self-through education seems unsteady at best? Siyafunda kodwa asiboni ukuthi sibhekephi, sidinga ukufunda nokubona. (We're learning but we cannot see where we are headed, we deserve to learn and to see).

14:30-15:30

Book Series

• Can 'play' be insinuated as a cultural and democratic value throughout organizational hierarchy of a school system aiming to pivot its educational philosophy on inclusion and wellness? By Muneeb ur Rehman

- This presentation is a reflective meditation on the ethos of 'play' in a primary school growing with each year in Karachi, Pakistan. The guiding question in the approach and implementation of 'play' is: can 'play' be insinuated as a cultural and democratic value throughout organizational hierarchy of a school system aiming to pivot its educational philosophy on inclusion and wellness? Exploring and reflecting on the generative pedagogical journey of the school post-Covid, the presentation critically reviews play-based interventions organically and reflexively introduced at all touch points of the school community, including students, teachers, management, parents and domestic staff. Of particular note is receptivity and resistance to play at every functional role, and the integrative form adapted by 'play' to enable adaptability and innate humanity within and beyond job-specific performances in organizational structure of the school.

• Celebrating neighbourhood birds: Performing equality in avian-human performance by Heli Aaltonen

- The co-operation project Building democracy through theatre with NTNU and Drama for Life is publishing an anthology with the same name during the conference. I have written Chapter 11 Celebrating neighbourhood birds: performing equality in avian-human performance in the anthology. This online presentation will present my ongoing work with avian-human performance practice and political emancipation for eco-social justice. I pose the following question: how may avian-human performance practice materialize and distribute agency?

16:00-17:00

Keynote

· **Dr. Nisha Sanjani**

- Dr. Nisha Sanjani is the Director of the Program in Drama Therapy and Theatre & Health Lab at New York University, Editor of Drama Therapy Review, Co-founder of the World Alliance of Drama Therapy, Chair of the NYU Creative Arts Therapies Consortium and International Research Alliance, and collaborator with the World Health Organization Arts & Health Program. Her books include Trauma-Informed Drama Therapy (with David R. Johnson, 2014/2022), and Intercultural Dramatherapy: Imaginings at the Intersections of Otherness (with Ditty Dokter, forthcoming from Routledge, 2022). She has also produced several films documenting applied theatre practice including Fostering Democracy Through Theatre (2005), and Drama Therapy as Performance (2020), a series on major approaches in drama therapy.

18:00

Performance

· **Museum Izindawo by Baeletso Tstatsi**

- A born free receive a message to find a good story. With her belongings on her person, she goes from town, to village to city in search of a good story. What she hears are four events that sum up life before freedom, a life before being born free.

End of Day 2



ONLINE CONFERENCE

Drama for Life (University of Witwatersrand) in partnership with in partnership with
Norwegian University of Science and Technology presents:

Day 3 - Wednesday 18th August 2021

08:30-09:00

Morning Check-in

· OUR HAPpy Place

- Our HAPpy Place is a warm, gentle, and regular check-in moment of the conference. It aims to support us to focus, attune, regulate and balance together through healing arts elements. A HAPpy way to start each day!

09:30-10:30

Interactive Session

· Ecosystems thinking, what does it offer us for rethinking performance-based project design? By Tamara Schulz (Guhrs) Part 2

- Using the Pecha-Kucha format I present findings and reflections that draw on ecosystem principles to refresh ideas about “grassroots” performance and “bottom-up” project design and methods. Using this lens, I reflect on some of the projects I have been involved with in the past and offer a different set of indices for measuring project “success”, based on ecosystems thinking.

10:30-11:30

MBMS21 Research Presentation

· "MyBody MySpace in the palm of your hand: The implications of translating a live public arts festival onto the WhatsApp platform." By Christo Doherty and Athena Mazarakis

- This conference presentation by Professor Christo Doherty and Athena Mazarakis, considers, through a combination of ethnographic intervention and video analysis, the implications for performers and audience, of the process of translating live embodied performances into the enclosed virtual space of the WhatsApp messages used on the MyBody MySpace 2021 online festival platform. The presentation argues that this process, in the South African context, raises important challenges for the conceptualisation of both "liveness" and "mediatized" as currently understood in Performance Studies.

12:00-13:00

Performance

· Taking matters into our own hands (A playback theatre performance) by Tarryn Lee and Cherae Halley

- “The world is your oyster”, these words play a dual role in placing man at the centre of the universe and also at the centre of its demise. In a time when climate change and social change is at the hands of every human being, this playback performance seeks to remind the audience that change is in the palm of their hands, that the world is both in danger and dangerous because of those who have a strong grip on society, and that one’s commitment to change starts with where we leave our handprints. This performance will further explore the use of hands as an expressive tool for online playback theatre aesthetics, an opportunity for the creative team to experiment with online aesthetics further.



13:30-14:30

Academic Presentations

· **Coming Home with her Clothes Soaked by Dr Carla Lever**

• Hannah Arendt considered the 'Space of Appearance' – a mutable setting where speech and action combined – as being central to active citizenship and political action. Yet, during the pandemic constrained conditions of 2020/21, opportunities for acting together were curtailed. Whether by state decree or social convention, occupation of public space was no longer framed as operating in the public good. Similarly, COVID-19 conditions have offered very particular performances of State care. South African State media messaging has delivered meticulous and theatrical displays of hand sanitisation, deliberate mask application and measured social distancing: an optics of care that performs consideration for the other above all. However, when official cameras are not rolling and when plexiglass shields are donned by riot police instead of politicians, the potential for different acts ensues: a protest playbook painfully familiar to South Africans of colour. This paper considers State responses to two key events of dissent in January and February 2021: a defiantly staged an-lockdown protest on Muizenberg Beach, Cape Town and a commissioned poem delivered by protest poet Siphokazi Jonas at the State of the Nation presidential address. Using Richard Schechner's notion of 'as' and 'is' performance, the paper considers the acute affective contrast of /and effective response to white leisure and black pain. It suggests that the South African State response to protest under pandemic conditions selectively performs an optics of care while strategically occluding criticism.

· **Swalakahla: Radical approaches to teaching and learning of invisible theatre through WhatsApp by Selloane Mokuku**

• Covid 19 pandemic has drastically changed the teaching and learning of embodied disciplines such as theatre. This is particularly unquestionable in institutions of Higher Education (HE) whose primary mode of teaching is physical contact. Toward this end, responsive approaches to teaching had to be reimagined. Inspired by Theatre of the Oppressed practitioner Bárbara Santos' argument of cognisance to one's reality and not to fix Augusto Boal; who systematized Theatre of The Oppressed, in a place (Campbell, 2019), this paper draws from an experience of teaching invisible theatre through WhatsApp. It critically assesses how the theatre form can be an opportunity or a constrain in addressing oppression in the context of emergency remote teaching (ERT). Reference is made to the drama class digital experience of "invisible theatre".

13:30-14:00

Academic Presentation

· **Catharsis or rebellion? Theatre, Nationalism and cultural revivalism of early post-colonial Ghana by Solace Sefakor Anku**

• During the early phase of the post-colonial period, literary endeavours in many sub-Saharan African countries were received as cathartic and contestations of colonial experiences. These key receptive assumptions of the texts and performances deceptively presented uniform nationalist and cultural revivalist ideologies, thus ignoring instances of liberal ideological stances that might contrasted these thoughts. Solace Sefakor Anku presents portraits of some key members of the Ghana National Theatre Movement of the 1960s and examines the interplay of ideologies, contradictions, and tensions.

14:30 - 15:30

Book Series

· **Playback Theatre: Liezel's Story #NotInMyName (Playback Theatre in post-apartheid South Africa)**

- This presentation by Kathy Barolsky and Cherae Halley is based on their chapter from the Building Democracy through Theatre project anthology. The paper explores a stop moment in light of a story told during a Playback Theatre performance (PT) in South Africa. The stop moment is examined to reveal how the distribution of the sensible has impact on women's lives in post-apartheid South Africa, through the eyes of two Drama for Life Playback Theatre members: Kathy as conductor and Cherae who was one of the actors. It argues that for PT performers to redistribute the distribution of the sensible and to stage dissensus requires a recognition and understanding of power on multiple levels.

· **The Aesthetic Model of Disability Nanna K. Edvardsen and Rikke Grgens Grrum**

- How and why are certain behaviors perceived as expressions of a disability and not as expressions of art? What role can art play when it comes to constructing and (re)framing disability as a phenomenon? And how can applied art practices contribute to cultural democracy by identifying an opportunity for people with disabilities? These are the questions explored by Nanna Kathrine Edvardsen and Rikke Grgens Grrum as they present The Aesthetic Model of Disability.

16:00 - 17:00

Keynote

· **Professor Tone Pernille Ostern (Norway)**

- Tone Pernille Østern, with a Dr. of Arts in Dance from the University of the Arts Helsinki, Theatre Academy, is a Professor in Arts Education with a focus on Dance at NTNU Norwegian University of Science and Technology. She also holds a position as Visiting Professor in Dance Education in Contemporary Contexts at Stockholm University of the Arts. She is active as Artist/Researcher/Teacher, with a special interest in socially engaged art, dance in dialogue with contemporary contexts, choreographic processes, performative research, inclusive and critical pedagogies, and bodily learning. Practice-led research, ARTography and Educational Design Research have been important approaches in her research. Since year 2000 she is part of Inclusive Dance Company, which she co-funded with Arnhild Staal Pettersen and Luis Della Mea. She supervises master and PhD students in Norway and abroad. She has extensive leadership experience as Head of Arts, Media and Physical Education in 2010-2016 and Head of Arts, Physical Education and Sports in 2017-2021 at Department for Teacher Education, NTNU Norwegian University of Science and Technology, and as Creative Leader for Inclusive Dance Company since 2001 (ongoing).

18:00 - 19:00

Performance

· **My freedom is a Lie. Directed and choreographed by: Dzingayi geza. Presented by: Ubuntu dance theatre arts**

- My freedom is a lie a physical dance theatre piece which focuses on socio, economic and political issues which are bedevilling most countries in Africa mainly Zimbabwe and Uganda. Through the eyes of young people, we see the persecution, how critical voices are being silenced, we experience brutal stories of how activists and activists who are fighting against human rights abuses being perpetrated by governments on a daily basis. The play critically and intentionally lays bare stubborn facts. One cannot rule out religious, cultural, traditional and rituals which are used in invoking and appeasing ancestor's in the mentioned parts of Africa. The multi elements fused in this contemporary production, merge to bring out a unique Afrocentric artistic work. This collage of multi artistic elements will also challenge the artist, to bring out a unique work of art, thus elevating his inner and outer creative voices. The various stories in the production are well researched and are real life experiences. This production seeks to instigate dialogue, discussions and debate amongst audiences.

End of Day 3

ONLINE CONFERENCE

Drama for Life (University of Witwatersrand) in partnership with in partnership with
Norwegian University of Science and Technology presents:

Day 4 - Thursday 19th August 2021

08:30-09:00

Morning Check-in

· OUR HAPpy Place

- Our HAPpy Place is a warm, gentle, and regular check-in moment of the conference. It aims to support us to focus, attune, regulate and balance together through healing arts elements. A HAPpy way to start each day!

09:30-10:30

Panel Discussion

· Empatheatre: Possibilities for an emancipatory, response-able storytelling

- Empatheatre is a methodology developed in South Africa that encourages the social sculpting of empathy and creation of dynamic new social spaces. These spaces support generative story-telling, but also public story-listening. Empatheatre acknowledges that complex problems in unequal societies require careful, yet rigorous explorations of different ways of knowing, being and doing. When popular and political debates are polarised and filled with judgements, entangled livelihoods and marginalised voices are often ignored. We believe that creative, iterative and contemplative public storytelling can facilitate multiple forms of empathetic listening to and sharing knowledge across diverse publics in accessible and responsive ways. In this panel discussion, the founders of Empatheatre reflect on how this performative storytelling methodology, emerging from theatre and sociology praxis, demonstrates enormous potential for developing situated solidarity and building of 'knowledge action networks'. This methodology demands a recognition of past and present inequalities and injustices entangled in race, class and gender, as well as an honest conversation about what may be possible if we forged new forms of solidarity to actively respond to the wicked problems we face; including climate change, drug use and social exclusion, prejudice towards migrants and refugees, and pushing out the poor in our cities in pursuit of a fantasy of gentrification.

9:30-10:30

Interactive Workshop

· Taking matters into our own hands (A Playback Theatre workshop)

- Join co-directors of DFL Playback Theatre, Tarryn Lee and Cherae Halley, in exploring the power of the hand as an aesthetic choice for carrying and telling story. This workshop will explore the use of hands as an expressive tool for online creativity but will also explore the themes of individual and collective agency in building and sustaining democracy.



10:30-11:30

Interactive Workshop

· **Democracy and collaboration: a benevolent dictatorship by Tshego Khutsoane**

- Democracy. We all have a story of what it is; the be all end all of structures. The ideal, utopia. The Freed... Do democratic arts processes work? Veto versus Majority: who dictates depending on the arts producing circumstances? Systems, Processes, Institutions, Roles and Responsibilities. The espoused: practices, craft, skill, aesthetics. The dynamics of power – Employer | Employee, Educator | Learner, Director, Funder, etc. What are the implications for creative processes and collaboration? Is benevolent dictatorship our only way through in these circumstances? Inviting thought and fresh perspectives on what does / should settle us.

12:00-13:00

Performance

· **ZITA by Miranda Yuck**

- Zita is the first performance resulting from the research phase of Yuck Miranda's lifelong Project: Non Identified Identities. The Project aims to reveal the narratives and life journeys of members of the LGBTQ+ community through performances, and is currently on the research phase that entails interviews of a group of people that have been systematically discriminated, marginalized and excluded when it comes to the exercise of their human rights due to the lack of recognition of their identity. Zita is a narrative told in first hand by LGBTQ+ people and raising the issue of how individual perceptions and attitudes as well as institutional practice neglect, discriminate, exclude and prevents them from exercising their fundamental rights as Mozambican citizens.

13:30-14:30

Academic Presentation

· **"The Tree Song – Decentring performance by imagining an aesthetic for early years dance and theatre in South Africa" by Kristina Johnstone and Marth Munro**

- The Tree Song is a physical theatre work that was originally created by Nicola Elliott and Kristina Johnstone for children aged between 1 and 4 years old at Carel du Toit Centre, a public school in Cape Town that serves children who are deaf and use various hearing technologies to develop listening and spoken language. The Tree Song was re-imagined at the University of Pretoria in 2021, drawing from developmental progressions (in movement and voice) and the affordance of play. We reflect on how these principles and the imagining of an immersive performance space, offers an opportunity to rethink conceptions of inclusion and democratic action through performance and play. The presentation blends a paper presentation with the screening of footage from the digital version of the work as well as filmed interviews with performers and facilitators. The Tree Song is generously supported by the Arts and Culture Trust and Nedbank Arts Affinity.

· **Drama Therapy and Trauma Healing of the Past by Herbert Chibvongodze**

- This paper provides literature on the role of drama therapy and Trauma healing of the past. One of the most exciting parts about this process is how drama have shaped society like Rwanda in there healing process, the Festival of Pan African which focused on dance and theatre offered the audience time to engage with their past and also merging it with the present, which have led to an influence for Rwanda to develop its own theatre and film industry. Drama creates a platform for society to tell their stories in their own way and engage. Each and every community have the capacity and ability to tell their own stories and Drama it's one of the most flexible ways for sharing ,raising emotions and awareness of the community needs.

13:30-14:00

Academic Presentation

• **“Enact Memory Archive”: A Movement Exploration of Gendered Bodies and Violence Against Womxn in South Africa by Marcia Peschke**

• This movement project examines the role of victim and perpetrator narratives in coding violence against womxn in South Africa. It recently completed its run in the National Arts Festival 2021 Virtual Fringe program. The performance engages specifically with gender constructs in social and cultural perceptions of violence. In post-democratic South Africa, violent crimes and discriminatory practices against womxn prevail. Performers in this project worked with the premise that body movements and expressions are connected to memories, perceptions, and behaviours. While in rehearsal, the performers used movement activities, observations, and reflection to access behaviours that thrive in gendered spaces. Movement, as a medium, is significant for the purposes of this project because it makes visible the normalisation of violent behaviours towards womxn. The presenter (one of the two performers) will speak to the experience of creating a performance as an intervention in addressing violence against womxn in South Africa.

14:30-15:30

Book Series

• **Uniting Theory and Practice: A look into the nature of democracy within applied drama praxis by Courtney Helen Grile**

• This presentation will share the data collected through a survey of applied drama/theatre practitioners conducted from December 2020 – March 2021. The survey was designed to measure the quality of democracy and deliberation within the practice of the respondents. With over fifty-five respondents representing fourteen countries around the world, the data collected gives unique insight into the praxis and its potential to aid in democratisation.

• **“Watch Out! Theatre is anywhere – redistributing the ethics of applied theatre and drama education” by Bjorn Rasmussen**

• A sound cultural democracy implies not only theatre as entertainment and compensatory culture but also participation in building the democracy by staging and voicing the bodies and voices of people who feel marginalized, unseen, unheard, oppressed. Applied theatre that aims to be part of the political society needs to a) know the conditions of the current post-democracies and how they affect us and b) reconsider its predetermined form of “only” fiction and reconfigure its ethics. Two cases of performance that blur art and social activism and raises dilemmas of ethics will act as examples

14:30-15:30

Interactive Session

• **Redemptive Theatre: Flirt, Crazy Girlfriend and Not Black Enough Drama for Life Masters’ Students with Namatshego (Tshego) Khutsoane Petro Janse Van Vuuren and Lesley Nkosi**

• In this interactive session we outline a theatrical form that we are tentatively calling ‘redemptive theatre’ - theatre that tells stories of people struggling with a mistake, a burden of guilt or an experience of being wronged. We created this form in the context of privileged South Africans navigating the landscape of systemic injustice and unconscious bias. Since the first performance, we now look to evolve the process to encompass wider stories that deal with intersectionality, systemic discrimination and the unintended consequences of the digital economy. We have performed the first version of redemptive theatre three times and, through a participatory action research process documented the form and its principles as outline here. The process has shown itself to consist of three distinct phases: 1. Identification of the story; 2. Developing the script; 3. The performance. After the initial identification process, it was performed and reworked three times to produce the current structural design. We present this design to encourage performances that can dominant and habitual narratives, disrupts boundaries, challenges stereotypes and hopes to redeem us to ourselves and to each other. The form of redemptive theatre aligns with Jacques Ranciere’s idea of an aesthetic regime and the concept of democracy as a redistribution of what can be seen, heard and experienced. By framing stories that are politically unpopular, we bring stories to the fore that are silenced (unseen and unheard) by essentialist notions of e.g. race, gender and age.

16:00 - 17:30

Closing Ceremony

· A final coming together

- This closing ceremony is a facilitated coming together of our community, in courage, in order to breath together, share and reflect on the journey which was the 2021 Conference and festival. It is also a moment to acknowledge and celebrate our partnerships, most notably the collaboration with NTNU and the three year long exchange and project which is the cornerstone of our Conference: The Theatre and Democracy project.

18:00

Performance

· Kwaito in Slaghuis- Kwaito in Slaghuis, An Autoethnographic Researched play, written by Paul Noko and directed by Hannah van Tonder, Assitant director Nokuthula Mabuza. Starring: Nhlakanipho Mkongi, Thembi Ngwenya, Songezo Mbele Songezo Khumalo

- It's a story about culture and heritage, what happens when corruption and greed become a disease? fully immersive experience, from the onset as five young women dressed to kill in their spots and All Stars. They tell their story about their environment in – Soweto, the township a historical background of the culture of Kwaito. They deliver this information in the form of rhymes, storytelling, dance as one would witness in cypher – beatboxing included of course. Tone Pernille Østern, with a Dr. of Arts in Dance from the University of the Arts Helsinki, Theatre Academy, is a Professor in Arts Education with a focus on Dance at NTNU Norwegian University of Science and Technology. She also holds a position as Visiting Professor in Dance Education in Contemporary Contexts at Stockholm University of the Arts. She is active as Artist/Researcher/Teacher, with a special interest in socially engaged art, dance in dialogue with contemporary contexts, choreographic processes, performative research, inclusive and critical pedagogies, and bodily learning. Practice-led research, ARTography and Educational Design Research have been important approaches in her research. Since year 2000 she is part of Inclusive Dance Company, which she co-funded with Arnhild Staal Pettersen and Luis Della Mea. She supervises master and PhD students in Norway and abroad. She has extensive leadership experience as Head of Arts, Media and Physical Education in 2010-2016 and Head of Arts, Physical Education and Sports in 2017-2021 at Department for Teacher Education, NTNU Norwegian University of Science and Technology, and as Creative Leader for Inclusive Dance Company since 2001 (ongoing).

End of Conference



Thank You

Drama for Life would like to express our deepest gratitude to the **Direktoratet for Internasjonalisering og Kvalitetsutvikling i Høyere Utdanning (DIKU)** for their sponsorship towards the Building Democracy through Theatre Project as well as for making this 13th Annual Drama for Life Conference and Festival possible. Your support is appreciated and we acknowledge the invaluable contribution you have made,

Honorable mentions to:

WITS School of Arts (WSOA)
Arts Research Africa (ARA)
Forgotten Angel Theatre Collaboration (FATC)
Buz Publicity (Buz PR)
WITS School of Arts Theatre Complex (Wits Theatre)
FLOW Communications (Flow)
University of Witwatersrand – Johannesburg (WITS University)