**Drama for Life**

**Data required for annual Faculty research report for 2017**

**Prizes, awards and honours**

Drama for Life was awarded by the Gauteng Province Department of Education for supporting youth and culture through its Drama for Life Mvuso Schools and Community Education Project.

Drama for Life’s Creative Research Hub hosted its first Young Artists in Residence Yana Seidl (UK) and Nyaniso Dzedze (SA) for the production ONE at SA Season, curated by Benjamin Bell. ONE was presented by Wits Theatre in partnership with Drama for Life, Tribe of Doris (UK) funded by the British Council Connect ZA.

In partnership with the Charlize Theron Africa Outreach Project, the Drama for Life Theatre Company produced and staged performances of *Mainane!* (directed by Warren Nebe), *Space Rocks* (written by Tamara Guhrs and directed Craig Morris) and *Insta-grammar* (directed by Hamish Neill), at festivals nationally, for children and young audiences.

The Drama for Life Creative Research Hub, in partnership with the National Arts Festival, premiered a variety of original, new performances for children, families and older youth, experiential workshops for artists and community-practitioners; and the highly competitive REMIX Laboratory programme for selected community-based theatre practitioners from across South Africa. The Hub also launched its Arts in Conversation series of critical conversations in partnership with THINK!FEST.

The *Sex Actually Festival* was hosted at the newly established Drama for Life Creative Research Hub located in the heart of Braamfontein at the iconic Wits University Corner Building. Under the theme of *The Body Politic: Beyond Headlines, Heartlines and Hashtags*, curated by Caryn Green, the festival challenged the symbolic interaction of ideology, value systems and principles embedded in tradition, education and popular culture through a series of curated events, including theatre performances, film screenings, workshops, exhibitions, and conversations.

Drama for Life’s *AfriQueer* presented a ground-breaking 10 iterations across Europe and Africa namely Amsterdam, Rotterdam, Mozambique, Botswana, South Africa and Ghana capturing the hearts of audiences across the globe with the site-specific performance. Created by Drama for Life AFRICA Project, written by Tlotlego Gaogakwe, directed by acclaimed director and collaborative theatre-maker Warren Nebe, *AfriQueer* is a dreamscape, a queer meditation on masculinities.

The Drama for Life *Blood Sugars* cast participated in the Culture, Health and Wellbeing International Conference in Bristol, presenting a three-year collaborative research project between Drama for Life and the Wits Health Communication Research Unit and the diabetes and endocrinology clinic at Chris Hani Baragwanath Academic Hospital (CHBAH), which resulted in a series of performances, using theatre and applied drama to enhance existing understanding of the unique challenges presented by the physiology, experience and treatment of diabetes – particularly in the context of South Africa.

Zanele Madiba, the DFL Media and Communications Officer in 2017, was elected as part of the African Forum of Theatre Critics and attended the International Conference for Young Theatre Critics in China.

Hamish Neill was granted the Ampersand Foundation Fellowship in Ney York City in December 2017.

**Conference presentations**

**Presenter Location Conference**

Caryn Green/Munyaradzi Chatikobo Johannesburg South African Cultural Observatory

Caryn Green/Hamish Neill Durban HEAIDS Conference

Faith Busika/Hamish Neill/Warren Nebe Durban SA AIDS Conference

Warren Nebe/Faith Busika/ Hamish Neill and MA Students Cape Town 3rd Space Symposium

Petro Janse Van Vuuren Stellenbosch IODA Flourish! Conference

Petro Janse Van Vuuren Johannesburg UJ|ACT #CreativeUprising

Petro Janse Van Vuuren Johannesburg Art Search Conference

Petro Janse Van Vuuren Los Angeles Applied Improvisation Network

World Conference

Munyaradzi Chatikobo/Zanele Madiba Cape Town Assitej World Congress and

Performing Arts Festival for

Children and Young People

Cherae Halley/Faith Busika/Jacqlyne Titus/Warren Nebe Cape Town Assitej Conference Symposia

Hamish Neill Amsterdam Afrovibes Symposium

Refiloe Lepere Germany Tubingen Spring School 2017:

Participatory Cultures and New

Ethical Paradigms in the Global

South

Refiloe Lepere Brussels New Stage Idioms: South African

Drama, Theatre and Performance

in the 21st Century

Refiloe Lepere Johannesburg Black Thought and Other

Delinquencies Symposium

**Creative research outputs**

**Name of Person**

**Making Submission Year Type Title**

Benjamin Bell 2016/2017 Performance Kasi Stories: A Story Not Often Told

Benjamin Bell 2017 Performance ONE

Caryn Green 2017 Festival Drama for Life Sex Actually Festival and

Conversations: Beyond Headlines, Heartlines and

Hashtags

Cherae Halley 2017 Performance Dear Mr Government Please May I have A Meeting

With You Even Though I Am Six Years Old?

Cherae Halley 2016/2017 Performance Scorched

Hamish Neill 2017 Theatre Intervention Insta-Grammar

Jacqlyne Titus 2017 Creative Conference Learner Manifesto ACT|UJ Creative Conference,

#CreativeUprising student experience powered by

Drama for Life

Leonie Ogle 2016/2017 Performance Poetry Festival Drama for Life Lover + Another Performance Poetry Petro Janse Van Vuuren 2017 Industrial Theatre Performance ‘Be the change’ Flash performance

Petro Janse Van Vuuren 2017 Curated Conversation Beauty and the Beast – the relationship between

Arts and Industry: A Drama for Life Arts in conversation series.

Petro Janse Van Vuuren 2017 Applied Performance Workshop "Solving South Africa’s problems in 3hrs flat OR

Solving the world’s problems in 90 minutes flat"

Sithembiso Khalishwayo 2013 - 2017 Radio Show Life Beats on Vowfm 88.1

Susan Hall 2017 Theatre Intervention Space Rocks

Warren Nebe 2017 Theatre Intervention Mainane

Warren Nebe 2016/2017 Site-Specific Ritual Performance AfriQueer Iteration 1.1 to 1.11:

How The Stars Were Made

Refiloe Lepere 2017 Theatre Performance Complexion

Refiloe Lepere 2017 Theatre Performance Between Sisters

**PG students completed**

**Academic Session: 2017**

**Programme Code: AC000**

**Programme Title: Master of Arts by Coursework and Research Report**

**Number of Students Completed: 9**

**Applied Drama: Theatre in Education, Communities and Social Contexts**

**Student Number Name Surname Start Date Complete Date**

0612843T Susie Maluleke 01/30/14 10/06/17

**Drama Therapy**

**Student Number Name Surname Start Date Complete Date**

1148562 Amari Annandale 01/29/16 06/06/17

482842 Yael Kersh 01/29/16 11/16/17

565568 Lindy Kremer 02/03/16 03/05/18

689186 Leane Meiring 02/05/15 11/02/17

768940 Albert Mkhoma 02/13/15 11/03/17

8804018N Vasintha Pather 01/29/16 08/28/17

0603063R Bandile Seleme 01/29/16 11/15/17

**Drama and Film**

**Student Number Name Surname Start Date Complete Date**

0317152K Tarryn Lee 02/05/15 08/15/17

**Academic Session: 2017**

**Programme Title: Honours**

**Number of Students Completed: 30**

**Academic Session: 2017**

**Programme Title: PGDA**

**Number of Students Completed: 18**

**PhD students registered**

**Stud No Surname, Name**

331011 Chatikobo¸ Munyaradzi

0209906D Lepere¸ Refiloe

577436 Bhebhe¸ Sibongile

402807 Ndlovu¸ Bhekilizwe

365986 Qhobela¸ Lireko

407599 Ndlovu, Clayton

694899 Preston, Carol

**Academic Staff**

|  |  |  |
| --- | --- | --- |
| **Academic Staff (Lecturers)** | **Research Supervisors** | **Support Staff (Projects and Admin)** |
| Caryn Green | Caryn Green | Benjamin Bell |
| Catherine Barolsky | Catherine Barolsky | Caryn Green |
| Cherae Halley (Permanent) | Cherae Halley | Faith Dube |
| Faith Busika (Permanent) | Christopher Odhiambo (Professor) | Hamish Neill |
| Hamish Neill | Ella Kotze | Jacqlyne Titus |
| Mammatli Thakuli-Nzuza | Hamish Neill | Kelly Eksteen |
| Munyaradzi Chatikobo (Permanent) | Hazel Barnes (Professor) | Khangwe Simeli |
| Nataly Woollett | Kennedy Chinyowa (Professor) | Leonie Ogle |
| Petro Janse Van Vuuren (PhD) | Munyaradzi Chatikobo | Natasha Mazonde |
| Rafaela Dennill | Petro Janse Van Vuuren (PhD) | Sue Hall |
| Refiloe Lepere | Refiloe Lepere | Zanele Madiba |
| Sibongile Bhebhe | Sibongile Bhebhe |  |
| Sue Hall | Susan Van Zyl (Professor) |  |
| Tamara Gordon-Roberts | Tamara Gordon-Roberts |  |
| Warren Nebe (Permanent) | Tamara Guhrs |  |
| Welma de Beer | Warren Nebe |  |
|  | Yvonne Reed (Professor) |  |

**Post-docs hosted**

Dr Petro Janse Van Vuuren

**International research collaborations**

|  |  |
| --- | --- |
| **Institution** | **Focus of Collaboration** |
| Univ of California in Los Angeles ( UCLA) | UCLA and Make Art Stop Aids forms part of the DFL programme, including staff exchanges with Warren Nebe teaching courses at UCLA and Robert Gordon teaching with Drama for Life. Currently working toward a three continent collaboration with UCLA (USA) and Centre of the Theatre of the Oppressed (Brazil) and Drama for Life (South Africa). |
| Norwegian University of Science and Technology | International Exchange Programme for Student Research and Staff Development |
| Eduardo Mondlane University, School of Arts, Drama Department | Drama for Life Research Projects, International Exchange Programme and Staff Development |
| Erasmus University, Institute for Social Studies | Drama for Life Research Projects, International Exchange Programme and Staff Development |
| Maasdam Performing Arts Centre, Rotterdam | Drama for Life Research Projects, International Exchange Programme and Staff Development |
| AFDA Botswana | Applied Drama and Theatre Placement for MA Teaching and Learning and Research; SADC DFL Project support |
| Maru a Pula School, Botswana | Applied Drama and Theatre Placement for MA Teaching and Learning and Research; SADC DFL Project support |
| Maitisong Cultural Centre, Botswana | Drama for Life Research Projects and Exchange Programme |
| Ditshwanelo – Human Rights | SADC DFL Project partner; consultative partner in research |
| Salzburg Global, inclusive of multiple global partnerships | Fellowships, moving toward regional partnership building, capacity development of young innovators and leaders; focus on conflict resolution, peace-building and violence reduction amongst youth; expertise crosses all disciplines. |
| Centre for the Theatre of the Oppressed, Brazil | Working toward a partnership, DFL staff to undergo training with centre |
| Lesley University, Boston, USA | Working toward formal partnership with Lesley University; sharing capacity development; supporting Drama for Life with Expressive Therapies and Movement Therapy. Past has included DFL Africa Research Conference 2013 and 2014; research support and evaluation. |
| New York University, USA | Working toward formal partnership with New York University; sharing capacity development; supporting Drama for Life in Drama Therapy. Past has included Wits Distinguished Scholar 2013 and Warren Nebe visited NYU 2013/2014; research support and collaborative course. |
| University of Hamburg, Germany | Working toward formal partnership with University of Hamburg; sharing capacity development; supporting Drama for Life in areas of Performance Studies and Applied Theatre. Past has included DFL Africa Research Conference 2012; research support and evaluation in 2014. |
| University of Central London, Institute of Education | Working toward a formal partnership; capacity development in research in therapy and education Past has included DFL Africa Research Conference 2008, 2013 and research support and evaluation. Research writing workshops, proposal writing. |
| University of Botswana, Botswana | Student exchange; sharing resources; working toward formal relationship with Drama Department |
| University of Zimbabwe, Drama Department, Zimbabwe | Drama for Life Africa Project partnership currently under construction |
| John Muafangejo Art Centre (JMAC), Windhoek, Namibia | Drama for Life Africa Project support |

**Conferences, symposia, public lectures/talks/seminars and visiting speakers**

Drama for Life in partnership with the Wits School of School Arts and Wits Adler Museum of Medicine hosted the *Perspective on Stigma: Performance, Arts and Therapies Symposium*. It presented Drama for Life’s methods and models as catalysts for engagement and dialogue around the role and relationship of performance, art and therapies in transforming perspectives on stigma. Curated by drama therapist, lecturer and theatre-maker Refiloe Lepere, the symposium was located in Drama for Life’s collaborative approach to interdisciplinary pedagogy and practice, valuing multiple narratives, contexts and indigenous knowledge systems; and comprised performances, seminar presentations and workshops to elicit conversations on stigma, and promoting dialogue around cross-disciplinary practice as research. Facilitating a panel discussion on how the work presented links to broader teaching, learning and research in the field, the symposium engaged delegates, in conversation with presenters, on applied arts approaches to Perspectives on Stigma. Dr Elelwani Ramugondo presented the key note address.

Drama for Life partnered with the International Association of Theatre for Children and Young People (ASSITEJ) South Africa to co-host the *19th ASSITEJ Cradle of Creativity Congress, International Conference and Theatre Festival for Children and Young People*, from 17 to 27 May 2017 in Cape Town, South Africa. The 19th ASSITEJ Conference was a unique opportunity in Africa for all artists, therapists, teachers, activists and development practitioners and academics to speak to their work in the field of Theatre for and by young people. It addressed the dehumanization of the youth across the globe and explore ways in which their humanity can be restored. It also interrogated the internal and external borders that are imposed through history and systems within society in order to address the possibility of collapsing them and bringing about social cohesion. The conference was a place to dialogue, interrogate and share the exceptional work that is being done all over the continent towards inspiring leadership and citizenship amongst the youth.

Drama for Life hosted four focus days within the conference’s symposia. These days were made up of a variety of themed workshops and presentations that will actively engage in praxis, the intersection between theory and practice. The four focus days showcased the work that Drama for Life has developed over the past eight years as it was curated and facilitated by Drama for Life graduates who have done extensive research and field work within the topics that they presented. More so, it was an opportunity to share and engage with topics that speak to critical issues with participants from across the world. The 19th ASSITEJ Conference was an opportunity to contribute to the aims within youth development and to be exposed to the work being done around the world that can only further Drama for Life’s forge towards the development of South Africa’s society.

Drama for Life powered the student experience of the *ACT|UJ #CreativeUprising Conference* in July 2017, which was a two-day arts based workshop where learners would be engaging with indigenous storytelling, different forms of art making and engage in discussions around democracy, access, privilege and agency as youth. The *2017 UJ|ACT Creative Conference #CreativeUprising* had the focus on continuing the conversation around decolonising arts education in South Africa. The conference introduced this parallel Student Experience to bring together High School learners from various schools into one space where they have shared experience for the two-day period.

**Ongoing seminar series**

**Drama for Life Town Hall** is a public dialogue space that takes place every week on a Thursday from 12:15 pm. It forms part of class time for all Drama for Life scholars from 2nd year to Masters. The Drama for Life Town Hall is an important forum for dialogue, reflection and learning about the fields of Applied Drama and Theatre, Drama Education and Drama Therapy. It is here that scholars will meet and learn from outstanding artists, academics, researchers and leaders.

The **Drama for Life Arts in Conversation Series** is a professional and public space that extends the philosophy of effective dialogue to share and build knowledge of the arts in an innovative, integrated, celebratory, experiential and responsive way. The series aims to create intersectional and intergenerational exchange for the activation of the arts and its application beyond the limitations of current perceptions; highlighting the imperative contribution of artists to the evolution of our industry and its socio-political relevance. It focuses on the historical themes related to the arts and social engagement and development, but disrupts the neo-colonialist systems and structures surrounding them, which inhibit movement toward significant and meaningful shifts in the arts and society. Through liberating models of conversation, the Drama for Life Arts in Conversation Series intends to reignite the arts and the importance of its role in the transformation of society through inclusion, innovation, accessibility, and collaboration. These curated conversations draw together emerging thought leaders and artists with established leaders in the field and related disciplines to grapple with complex questions about re-imagining the South African arts and culture landscape.

**Grants and fellowships received**

|  |  |
| --- | --- |
| CAT2017-Cathsseta Internship 2017 | 210000 |
| CATHB01-Cathsseta Bursaries 2017 | 1288000 |
| CTAO017-Knowledge Unzipped | 2040765.53 |
| DFAMP01-Ampersand Foundation | 110000 |
| DFLG000-DfL Goethe | 90000 |
| DFLLA00-Lover And Another (AIDS Healthcare Foundation) | 257226.08 |
| DFLR000-Drama For Life - Research | 40425.4 |
| DFLS000-DfL Scholarship Fund | 446900 |
| HESA015-Higher Education SA | 172500 |
| HWS2017-Hwseta Internship | 267000 |
| MAVU015-Mavuso Project | 400000 |
| NACB001-National Arts Council Burs17 | 147211.15 |
| SADC015-Swiss Agency For Dev. & Coop. | 800000 |

**Research thrusts**

In 2017 Drama for Life’s research focused on exploring the relationship between embodied arts-based practice and the health and well-being of citizens who encounter a range of problems that are specific to Southern Africa. Such problems include serious challenges with regard to legacies of access, poverty, stigma inherent in cultural, spiritual and political discourse and daily practices, fear and mistrust. This focus reflected our commitment to understanding what it means to be resilient caregivers, creators and leaders, who embody and execute ethical practice, who understand, harness and implement collaborative, systemic arts interventions for effective, affective and sustainable education, development and health. Our research, based on relational psychology theory, thus used arts methods, therapies and supervision in a responsible, ethical and reflective way, in order to:

• Provide platforms for applied drama, drama therapy, arts education, research and practice on the African continent to create an inter-continental and international dialogue about the significant role applied drama and theatre can play in social transformation

• Expand knowledge and understanding of the arts as a vehicle for development, healing and social transformation

• Deepen understandings of the role that indigenous cultural practices, performances and rituals play in development

To achieve this, our education, community engagement and research processes were designed to be experiential and responsive to current social realities and to contribute to developing leadership, citizenship, sustainable development, conflict resolution, and diversity, human rights and social justice. Drama for Life actively engages in the intersection between theory and practice, exploring new developments in relation to research, theory and practice in arts, transformation, education, therapy, rights. Incorporating reflection, process and participation, in an interdisciplinary and integrated approach, our research focuses on the following fields of study:

• Drama Therapy, including Psychodrama and Expressive Movement Therapy

• Applied Drama and Theatre, including Theatre in Education, Drama in Education, and Community-based Theatre

• Theatre-Making, Theatre for Social Transformation, Theatre for Youth, Youth Theatre

• Arts Education, including Drama in Education, Curriculum Drama, Arts in Education, Integrated Arts, Interdisciplinary Arts Education Methods

• Performance as Research, Performance Ethnography, Documentary Performance, Playback Theatre, Autobiography Performance, Auto-ethnography Performance

• Arts and Global Health, Arts and Global Rights, Performing Sexual Health, Performing Human Rights, Arts Activism

• Applied Arts and Corporate Interventions, Creative Industries, Creative leadership and management, Cultural leadership and sustainability in arts, Applied Drama and Diversity Training

**Steps taken to develop the next generation of scholars**

Drama for Life is developing a new generation of academics and practitioners in Applied Drama and Theatre, Drama Therapy and Arts Education through:

* The development of a comprehensive Short Course and Internship Programmes
* The Scholarship Programme and Strategic Office
* The development of Academic, Research and Community Projects
* Strengthening the international DFL alumni network
* The creation dialogue and interest around discipline-specific information across sectors and on multiple platforms, such as social media, to provide access to those internal and external to academic institutions/structures of higher learning
* The use of invested followership built on social media through the demonstration of a broader critical social consciousness and commitment