



# PROGRAMME

## Welcome Note

We take great pleasure in welcoming you to the 10<sup>th</sup> Drama for Life Conference and Festival.

Our conference and festival, **Transforming Arts | Transforming Lives**, brings together the Drama for Life community of staff, students, alumnae, colleagues and friends from across the globe. It is a celebration of community, a meeting of affirmation, a dialogue of critical concern, and a circle of healing.

This year's conference and festival gives us the privilege to witness, listen to and engage with one another, critically and empathically, about critical issues that we face as we attempt to address the pressing challenges of our local, regional and global interrelated lives. Our focus on transformation is intentional. It is a call to reflect, to relate, and to revise. It is a challenge to act, to change, and to connect. What is it about transformation that we have become so complacent about? Why is transformation such a necessary, urgent personal and collective value-based task for us all to address as global citizens? What will it take for us to foster cultures of deep democracy embedded in a human rights and social justice practice? What role can the arts play in engendering meaningful, sustainable change in the 21<sup>st</sup> century, and what is it about our arts that can either stultify, or metaphorize our lives?

We invite you to journey with us into critical questions about Transforming Arts | Transforming Lives, a comprehensive ten days, a rite of passage, a transitory pathway, a glimpse into a progressive, wholehearted future education.

It will not leave you unchanged.

Last, but not least, we are deeply grateful for the sustained, meaningful support you and all our partners have given to Drama for Life over the years. We are acutely aware that we would not be here, ten years later, without your integral support.



**Warren Nebe**

**Drama for Life Director and Conference & Festival Curator**

The Conference & Festival is supported by South African Tourism, Embassy of Sweden, Business and Arts South Africa, Rand Merchant Bank, Embassy of Brazil, AIDS Healthcare Foundation South Africa, Charlize Theron Africa Outreach Project, Wits University, Wits School of the Arts, Wits Theatre and Flow Communications.

## Acknowledgements

**Drama for Life Patrons** Dr John Kani  
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Dr Sibongile Khumalo  
Dr Pieter Dirk Uys  
Professor Tawana Kupe

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**Conference & Festival Co-Curator and Coordinator** Caryn Green  
**Conference & Festival Co-ordination Assistant** Zanele Bhengu  
**Conference & Festival Production Managers** Janneke Xulu and Benjamin Bell

**Conference & Festival Advisory Committee** Professor Hazel Barnes  
Professor Vivien Marcow Speiser  
Professor Christopher Odhiambo  
DFL Steering Committee

### With thanks to the Drama for Life Team

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**Wednesday 28 November**

***DAY 1: Dlala Borwa: Transforming Communities through Playback Theatre***

08h00-10h00

**Conference Registration**

10h00-11h00

**Dlala Borwa Welcome and Workshop/Panel Sign Up**

*Wits Theatre*

DFL Playback Theatre

11h00-13h00

**Back to Play Workshops**

**Telling Stories that Matter: A playback theatre experience**

*Downstairs Theatre*

Oluwadamilola O Abdulai-Apotieri (Playback Nigeria Theatre Company)

This performance workshop will introduce participants to Playback Theatre. Participants will be introduced to some elements and theories of Playback Theatre as well as have the privilege to learn and practice basic Playback Theatre forms. This workshop is best suited for beginners with no previous playback experience required.

**Embodied Practice: building our non-verbal stagecraft**

*eMakhaya Theatre*

Siphumeze Khundayi (Drama for Life Playback Theatre)

How often do we pay attention to the movement we have at our disposal in our everyday lives as inspiration for our performance practice? This workshop explores tapping into the knowledge of ordinary everyday activities, like travelling between home and work, the moments of being in-between, moments of waiting or taking a break, moments you may interpret as nothing special going on. This workshop explores the poetics of human movement, with no previous playback experience required.

**Clowning and Playback Theatre**

*Main Theatre*

Karina and Yakov Gisler (Playback-Theater Zürich)

Doing Playback Theatre means to juggle a lot. Here is where the Clown-Energy can support us in being open and confident, playful, having fun and a good time with the fellow actors. In this workshop we will explore and experience the Clown-Energy. In a second step we will find ways to incorporate it in our work as Playback Theatre actors. Previous playback experience required.

**Knowledge Refresh**

*Amphi Theatre*

Rethabile Mthobi and Bongile Gorata-Zulu (Drama for Life Playback theatre)

This two hour refresher workshop will focus on some of our favourite playback theatre forms. Come ready to play games, share stories and to play back. Previous playback experience required.

**Playback and Diversity: The collective narrative**

*UC1501*

Tarryn Lee and Cheraé Halley (Drama for Life Playback Theatre)

Playback theatre is a valuable tool that enables an understanding and expression of social contexts. In a

Johannesburg and South African context, it is important to build knowledge and awareness of diversity as emergent in personal and collective narratives. This workshop invites participants to explore and connect with an introduction to diversity through playback practice. Suitable for participants with or without previous playback experience.

13h00-14h00

## **Exhibition**

**Playback Theatre Map of Africa**

*Foyer Main Theatre*

13h00-14h00

## **Lunch**

**Wits Main Res Dining Hall**

*Matrix, East Campus*

14h15-15h15

## **Panel 1**

**Playback Theatre in Research**

*Downstairs Theatre*

**Using Playback Theatre as a Research Data Collection Tool**

Busisiwe Radebe (Drama for Life Playback Theatre)

How can the Playback Theatre ritual be used to capture the memory of historical origins in a community with 'blurred borders of belongings'? Using a theoretical framework of ritual theory, this presentation assesses the use of Playback Theatre as a suitable method of data collection in the context of Hammanskraal and research.

**Using Playback Theatre to Evaluate Applied Drama and Theatre in Community Contexts**

Caryn Green (Drama for Life Monitoring, Evaluation and Research Officer)

This presentation focuses on Drama for Life's approach to developing practice-led monitoring and evaluation; reflections on Playback Theatre as a method and measure of practice and participation for social change; and key considerations on the affordances and limitations of practice-led monitoring and evaluation, empirical and ethnographic research, social value indicators, and impact measurement.

**Playback Theatre and the enactment of memory in Post-Apartheid South Africa**

Kathy Barolsky (PhD candidate at the University of Science and Technology in Trondheim, Norway)

This presentation will explore a PhD project investigating how a Playback Theatre ensemble may negotiate memory amongst university students in post-Apartheid South Africa. Situating Playback Theatre in praxis as an arts based research methodology.

## **Panel 2**

**Playback Theatre on the Margins**

*Amphi Theatre*

**Playback Theatre with Elders**

Sue Hall (Drama for Life Playback Theatre)

The presentation describes an intervention at Frederic Place, Home for the Aged in Johannesburg that allowed for group exploration of Fluid Sculptures, Pairs and V-Narratives. Small adjustments were sometimes made to the forms in order to accommodate elderly participants. This case study provides insight on new discoveries and adaptations of the practice.

### **What's in a name: the journey of Bonfire to GroundSpring**

Paula Kingwill (GroundSpring Playback Theatre Company)

This presentation explores a journey of a troupe playing on the margins. Our evolution, engagement, transformation and rebirth. As told by one of the founding members.

### **Building community in silent spaces**

Cheraé Halley (Drama for Life Playback Theatre)

What is required when inviting stories that may have never been shared with friends before? This presentation will make reference to a current, ongoing project: *Stories of Migration*, as part of the Migration and Health Project Southern Africa artist fellowship awarded by Wits University African Centre for Migration and Society.

15h45-16h45

## **A Global Call**

### **P(l)aying it Forward**

Main Theatre

DFL Playback Theatre with visiting Playback Theatre practitioners

A reflective performance of the day. In collaboration with playback performances around the world. Follow the Drama for Life Playback Theatre Facebook page to witness the sharing.

### **Playback Nigeria Theatre Company**

Based in Abuja Nigeria, Playback Nigeria Theatre Company is an artistic arm of Playback Nigeria organisation that uses art for social transformation and healing. Through our practice in Playback Theatre, we support people and communities to share stories from their lives and watch it being enacted as a way of promoting a culture of listening and empathy. We are a registered member of the International Playback Theatre Network, Centre for Playback Theatre and Applied Improvisation Network and a member by association of Drama for Life Africa Network. We know everyone has a STORY, and we recognize the healing power of stories and the art; Theatre, Drama, Process, storytelling. Playback Nigeria creates a safe space where art can be actively used for alternative therapy, engage communities, promote self-awareness and change and honour personal narratives.

[office@playbacknigeria.com](mailto:office@playbacknigeria.com) | <http://www.playbacknigeria.com>

### **Playback-Theater Zürich**

Playback Theater Zurich plays what the audience spontaneously tells. 100% improvisation for every occasion!

Karina Gisler lives in Zürich, Switzerland and is trained as an actress and clown. She is a professional Playback since 1990, running her own company in Switzerland for 27 years with over 1000 public and commissioned performances. She is engaged as a trainer and performer worldwide. She is an accredited Playback Trainer and currently a member of the Centre for Playback Theatre board. Yakov Gisler got his diploma from the Russian School of Playback-Theater. He was a member of Kibidka, the Playback – company in Donetsk, Ukraine. Working in a Centre for Children with special needs he is also an expert on the work with children. Yakov is an actor, conductor and musician. He is also a Clown and a photographer.

[karin.gisler@playback-theater.ch](mailto:karin.gisler@playback-theater.ch) | <http://www.playback-theater.ch>

### **Groundspring Theatre Company**

Based in Cape Town, South Africa, Groundspring Theatre is an improvisatory theatre show, where audience members' real life stories provide the material for the actors to instantly transform into a theatrical event South African stories are a powerful resource. They bring people together to create a healing dialogue, allowing us to deeply experience our common humanity. This is Ground Spring's commitment: to challenge familiar perspectives through our storytelling work, so that future possibilities can be imagined, and personal and social narratives can

start to transform. [Lesley@presenceinaction.co.za](mailto:Lesley@presenceinaction.co.za)

#### **Mmankokosana Playback Theatre**

Mmankokosana Playback Theatre is a professional theatre company, using the art of the story to enrich, and enlighten. Our performances capture a series of stories shared by the audience as a pretext for dialogue among community members. Using mime, sound and movement, the performance takes the audience on a narrative journey allowing them to share their stories and witness them acted out and played back in the moment.

[www.mmankokosana.com](http://www.mmankokosana.com) | [leperer@gmail.com](mailto:leperer@gmail.com) | [tmammatli@yahoo.com](mailto:tmammatli@yahoo.com)

#### **Drama for Life Playback Theatre**

Drama for Life Playback Theatre is based in Johannesburg and founded in 2008 in association with the University of the Witwatersrand. It 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. It is in the recognition of the lived experiences of others and ourselves that we stimulate empathy and promote a sense of wellness and awareness to those who witness a Playback theatre performance. [Cherae.halley@wits.ac.za](mailto:Cherae.halley@wits.ac.za) | [Tarrynelee@gmail.com](mailto:Tarrynelee@gmail.com)

18h00 for 18h30

### **Official Opening**

**10<sup>th</sup> Drama for Life Conference & Festival: Transforming Arts | Transforming Lives**

*Main Theatre*

Opening: Warren Nebe

**Transforming Arts | Transforming Lives**

Chair: Associate Professor Zimitri Erasmus

Presentations: Sibongile Khumalo, Tossie van Tonder, Shelley Barry

Performances: Sibikwa Indigenous Ensemble, Wits Choir

Zimitri Erasmus is Associate Professor of Sociology at the University of the Witwatersrand. After completing her PhD at the University of Nijmegen, The Netherlands, she taught at the University of Cape Town where she became a Distinguished Teacher. Her scholarly work on creolisation and anti-racisms as decolonizing praxis informs her published critique of continued use of apartheid race categories and of racialised biomedicine and recreational genetics.

Sibongile Khumalo is the most celebrated member of a musical dynasty, marked by an extraordinary vocal gene-pool and passion for making music. She was born and grew up in Orlando West, Soweto, in a community actively involved in cultural upliftment, and an appreciation for South African music and culture. Sibongile has music degrees from the universities of Zululand and Wits, and has been conferred with honorary doctorates by Rhodes University (D. Mus-Honoris Causa,) the University of Zululand (D. Phil-Honoris Causa), and the University of South Africa (D. Musicology-Honoris Causa). Her singing talents range from opera to jazz, choral music and musical theatre, always grounded by the traditional and folk musics of South Africa. She has been lauded as one of the great singing talents of her time, and has inspired the creation of new music by South African composers, both in the classical art song, opera as well as jazz genres. She has performed at numerous prestigious venues abroad, including the Royal Festival Hall (London), the Ravinia Festival (Chicago), Het Musik Teater (Amsterdam), at every major theatre and jazz club in South Africa. She has appeared as a guest for all the major orchestras, as well as performed at all the major jazz festivals in South Africa. While her first love is the stage, and because of her love for teaching, this singer-songwriter-producer mentors young performers. She is an ardent proponent for Arts Education. Among her many accolades, including various awards for her stage and recorded work, Sibongile holds the Order of Ikhamanga in Silver (2008). This is one



of the highest acknowledgements South Africa has bestowed on her, in recognition of her contribution to the advancement within arts and culture. A consummate professional, Sibongile is not only a household name in South Africa, she is recognised wherever she goes, spreading vocal magic, warmth and passion to young and old alike.

**'Anytime we care to pay attention to it, there it is': Auto-ethnography as vital materialism. Self-interest as political guide.**

\*Sheets-Johnstone, Maxine. 'Movement and Mirror Neurons: A Challenging and Choice Conversation, *Phenomenology and the Cognitive Sciences*.11:3. p.6.

Tossie van Tonder

Tossie van Tonder aka Nobonke is a South African dance performer, clinical psychologist, independent scholar, international mentor, mother and writer of My African Heart. Her facilitation here and in African countries, in psycho-social and leadership development delves into an array of artistic, healing and transformative practices that aim to highlight the importance of the political psyche and discovering the self as resource for political liberation in the 21st century. Parallel to 25 years' investigations into the subjectivities of motherhood, also as political development, are her performances that act as personal thresholds and initiations. Nobonke is a public speaker who addresses matters personal that directly underlie our thoughts and actions that others don't wish to touch. As such she also writes and facilitates stories inspired by current South African political unfolding – the 'Once-upon-a-time-in-a-country-far-far-away-long-long-ago...' type of stories – in which archetypal forces are being lifted from complex events to simple understandings, and thus as devices for self-reflection, empowerment and agency. To supplement her own development now in her 64th year she undergoes continuous training and investigations through Journalling, Process Art, Sexuality Studies, Bio-dynamic farming, mountain hiking with groups of elderly citizens and singing lessons from her 80 year old, old-school singing teacher. The name Tossie comes from Tokoloshe, a film about an African mythological figure that showed in SA during her birth in 1955, and Nobonke is the name given to her by her Xhosa clan meaning 'we are all together now.' Van Tonder's website:

[www.theimageofyourperfection.co.za](http://www.theimageofyourperfection.co.za)

### **A camera on my Lap**

Shelley Barry

A queer filmmaker of colour, with a disability, reflects on how she uses a film camera to design her world, interpret it and explore a visual imagination of constructing images of people with disabilities by prising open space in a cinematic screen that is predominantly heteronormative, ableist, patriarchal and white.

Shelley Barry is a multi award- winning filmmaker. In 2018 she won a SAFTA for her contribution to the film industry. Her films span across genres and are largely experimental in style. She often shoots her own films, exploring the aesthetics of cinematography from the perspective of a wheelchair user. Screenings of her work have been held at major festivals and events around the world and been acquired by television, including MTV, DUTV and WYBE in the U.S and SABC and etv in South Africa. New York University is one of the international libraries that has purchased her work. Awards include Best film awards at international festivals in NYC, Canada, Moscow, San Francisco, Philadelphia and New Jersey for her first film, an experimental documentary titled Whole- A Trinity of Being. Shelley is the founder and director of twospinningwheels, a production company that aims to explore new languages in cinema and marginalised voices having access to the craft of filmmaking. She was selected to be on the SA film delegations to MIPCOM, France, The European Film Market, Berlin, The Rio Content Market, Brazil, Cannes, France and The Tribeca Film Festival, New York. Shelley is currently based at The University of Johannesburg where she teaches film.

21h00

### **Networking**

Artists Social

eMakhaya Theatre



Diana Penman and Francesca Matthys

This is an evening of repose amidst the hustle and bustle of conference and festival. It is an evening to interact, network and exchange with not only the artists engaged in the DFL Conference and Festival but also other artists inhabiting the Johannesburg space at this time. A time to meet on a purely human level all the while celebrating each other's work. In a briefly curated space, we will engage with potential works; music, theatre, poetry and fine art, get acquainted with one another and finally dance the night away, to build a sense of community with those present. It will be unlike anything experienced before, a night of true celebration and above all networking. A binding of all our efforts to honour what the festival and space is about.

Francesca Matthys is a theatre-maker, writer and facilitator, whose work is rooted in physical theatre and text. Francesca has just recently started the PerformingHEARTS Theatre Programme for Youth, based at the Roodepoort Theatre and is currently part of the Drama for Life Theatre Company. She is currently completing her Kundalini Yoga Teacher Training with the AKYTTSA Organization in Johannesburg.

Diana Penman is a theatre-maker, performer and arts facilitator. She studied Drama and has since been exploring the role of ritual in performance. She has been a member of Drama for Life's professional Theatre Company since March 2017. As a playwright she has also developed her own mix of poetry and ritualistic elements to further delve into the realm of where the divine resides within us and how these are elements that essentially drive our art.

**Thursday 29 November**

***DAY 2: Transforming the Body Politic through Arts Activism | Transforming Arts Activism through the Body Politic***

08h00-10h00

**Conference Registration**

08h00-09h30

**Wellness**

Tai-Chi

UC1501

Michelle Festus

**Reflection**

UC1503

Hayley Roberts

**Working Group**

Towards an African Playback Theatre Network

UC21

Cheraé Halley and Taryn Lee

10h00- 11h00

**Keynote Address**

**Performing #MeToo: The Practice of Protest**

Main Theatre

Nondumiso Msimanga

This address reflects on the ways that we protest rape, the ways we perform as a protest, and the ways performing protest can be a complex coping mechanism. "I wish I lost a limb. Rape is like death" (Fezekile Ntsukela Kuzwayo, in Khwezi). Fezekile Ntsukela Kuzwayo became known as Khwezi when she charged the man who would become president of RSA with rape. She was attacked in court, public, and at homewas and forced to flee her country for her safety. She died in October 2016. In August 2016, four young black womxn upstaged the president's speech at the IEC ceremony. They stood, silently with posters: "I am 1 in 3", "#", "10 years later", "Khanga" and "Remember Khwezi". They performed their protest using silence, a hashtag, a name, a symbol, and by putting their bodies on the line as a form of protest.

In 2016, I co-created a campaign called SA's Dirty Laundry. My partner hung 3600 pieces of underwear on a washing line across the streets in Johannesburg. I performed *On the Line* with the washing line as my backdrop wearing over 1000 used white panties on a wedding dress. It is because trauma holds your being captive in your own body that my body has become my main tool of protest. Having had my body and my being disrupted as a child, I use disruption to provoke people to stop and see what traumas are in our bodies. 1 in 3 is not just a number. It is me. My protest performance *uNokuthula* was a confrontation of the ways in which we lack mechanisms and rituals to help people cope with extreme trauma. I tried to kill myself as a child. I almost killed myself again in 2017. *uNokuthula* is about continuing to perform as a mechanism to cope: protest.

Nondumiso Lwazi Msimanga's work deals with trauma, politics, and publics. It is grounded by the vital question: "What does it mean to be human?" Her work centres the body, and its material living, in conversation with issues around race, gender, and sexuality. She is the cofounder of SA's Dirty Laundry; an ongoing artist-led anti-rape work. She engages with daily lived experience and the ways that bodies navigate through existence in communion with

other bodies in space. In 2018, Nondumiso has been artist in residence with the Forgotten Angle Theatre Collaborative and OPENLab2018.

11h30-13h00

## Play

### Mind of Her

Amphi Theatre

Directed by Khutjo Green | Performed by Ofentse Leepile, Naledi Mfoloe, Lihle Msomi, Mhlali Adams and Pabala Mokhethi | Stage management by Unathi Mkhize

*Mind of Her* is a devised theatre piece which seeks to question the ideology that "A Woman is a Curse". From Eve to Lillith and Pandora. Inspired by the greek mythological tale of Pandora and the Box, the piece uses this narrative as a lens to uncover what happened and why it happened in the hopes of unpacking "The Blame" that has been bestowed on Her. With the unrelenting pandemic of Femicide the piece zooms into the very precarious and, often times, life threatening situations that young girls and women are subjected to, and the ways in which they have to negotiate these spaces. *Mind of Her* is about finding ways to reclaim and rewrite "Her" narrative.

A group of young female storytellers came together to reclaim their identity and heritage as women.

13h00-14h00

## Lunch

### Wits Main Res Dining Hall

Matrix, East Campus

14h00 -16h30

## Workshop 1

### Becoming Trauma Informed: An Embodied Response to Trauma

UC1401

Leslie Palmer and Paula Kingwill

This workshop will combine theoretical and experiential components. Informed by current research and personal experience in the field, the presenters will show how embodied processes (like dramatherapy and other arts therapies) are ideally positioned to respond effectively to the symptoms of trauma. It will explore the physiology of the trauma response, which will enable participants to recognise and respond appropriately to trauma-triggered behaviour both in ourselves and in our clients. Through simple, embodied processes participants will discover ways regulate the trauma response both for themselves and their clients and begin to integrate the experiences. This is the beginning of a "trauma informed" practice.

Lesley Palmer is a Drama and Movement Therapist (MA, UK), Family Constellations Therapist (SA) and Play Therapist (PGDip, UK). She is registered with the Health Professions Council of South Africa. Lesley's therapeutic work is with children, adolescents and adults, with a focus on childhood bereavement, children facing challenging transitions, and with adults in the development of capacity for Presence, Resilience, and Transformation, where her work integrates Creative Arts Therapy techniques, Constellations, active meditation and Inquiry methods. She is currently the Director of Ground Spring Playback Theatre Company in Cape Town and Intern Supervisor for qualifying Drama therapists at Drama for Life, University of the Witwatersrand (SA).

Paula Kingwill graduated in 2000 with a Masters in Drama therapy from the California Institute of Integral Studies, USA. She worked for 10 years with a range of client populations in and around Cape Town and was a founding member and director of The Bonfire Theatre Company until 2010. She was a facilitator with Zakheni Arts Therapy Foundation, has authored many articles and chapters, and has made two documentary films on the subject of Dramatherapy: *Tending the Saplings: Dramatherapy in South Africa* (2005) and *We don't Fly Kites Here* (2010).

14h30 -16h00

## Workshop 2

### The Objectified

UC1503

Courage Chinokwetu, Julia Yule and Themba Rwambiwa

The Objectified workshop uses art forms such as role-playing, storytelling, poetry and drawing to celebrate women, as well as to explore and advocate against the human-sexual rights violations they face. The workshop will adopt an applied drama and theatre approach to create dialogue with women around different forms of gender-based violence, sexual exploitation, sexism, rape and/or harassment. The use of arts would hopefully allow women to deal with their past and present realities and experiences of abuse by allowing them to distance themselves from these situations sensitivity using the 'dramatic elsewhere'. Through activities such as role-playing, storytelling, poetry, drawing, or acting, they can express their emotions and feelings which would otherwise be internalised in their everyday realities.

Courage Chinokwetu is a professionally trained applied arts practitioner. Her experience under the DFL programme enlightened her on the significance of drama interventionist strategies for educational purposes and development of communities. Currently, Courage is a lecturer at the University of Zimbabwe and one of Zimbabwe's country representatives for the DFL Africa project. Participating in the project has been thought provoking and experiential: it has molded her as a facilitator, through sharing and exchange with other applied arts facilitators and communities. She has also been an Applied Arts International trainer for Playback Nigeria, in Borno State working with internally displaced and vulnerable children caused by the Boko Haram insurgency.

## Panel

### Arts in contexts of conflict

*eMakhaya Theatre*

#### "All Wounds Speak" - Performing Trauma / Witnessing Trauma

Prof Anton Krueger

Patrick Duggan points out (with reference to PTSD) that no traumas are ever "post", since the condition describes the re-living and continual bringing to mind of an event which has fractured memory itself. Performances have been attempted as a means of allowing the traumatic event to be experienced, understood, narrativized and witnessed; yet, every production faces the paradoxical situation of trying to frame an experience which is unknown, and possibly unknowable. This paper touches on a few recent stage plays which deal with trauma as content. It works from a consideration of the genre of "trauma-tragedy" in discussing the appropriateness of performance forms to represent the unrepresentable experiences of trauma, bearing in mind Thomas Fuller's cautionary dictum: "Search not a wound too deep lest thou make a new one".

Anton Krueger is an Associate Professor at Rhodes University where he teaches Performance Studies and Creative Writing. He is an NRF rated researcher and has published two books on South African theatre as well as numerous articles and book chapters on subjects ranging from indigenous dance to Zef. Anton has also published in a wide range of other genres, including poetry, memoir, short fiction and drama. His latest scholarly interests include research into mindfulness and spirituality in performance. He helps to run a Samye Ling Dharma centre in Makhanda (Grahamstown) and is a facilitator with Mindfulness Africa, annually presenting their eight-week MBLC (Mindfulness Based Living Course).

#### Giving Birth to my Breath: an exploration of Self-Revelatory Performance in facilitating a process of confronting and transforming a negative self-concept of Afrikaner Identity.

Leané Meiring

This multi-lingual autobiographical PAR project critically analyses self-revelatory performance as a drama therapy method that can be used to effectively mitigate the lingering effects of a negative self-concept of Afrikaner identity brought on by the collective trauma of our past in South Africa. The research enquires and demonstrates in what ways the method of self-revelatory performance is effective in mitigating the effects of collective trauma on intra-psychic and interpersonal levels through the lived experience of the researcher, training drama therapist and client-performer. The research demonstrates the need for performative methods of drama therapy and methodology adaptation when working with collective trauma in our South African context. The role of the audience, and the conditions of collective witnessing that determine psychological safety and containment within our socio-cultural context need to be defined

Leané Meiring is a drama therapist registered with the Health Professions Council of South Africa (HPCSA) and a drama therapy lecturer and research supervisor at DFL. After completing a BA in Communication Studies and obtaining Honours in journalism from Stellenbosch University, Leané had a successful career in journalism before enrolling for Honours in drama therapy at Wits University. Leané completed her honours in drama therapy in 2014 and was awarded the South African Association of Drama Therapists (SAAD) research award. She completed her MA in drama therapy in 2016 and was awarded the SAAD research reward for her MA research. She is a Mandela Rhodes scholar and a passionate advocate for the continued development and use of drama therapy in the mental health care sector in African. Her research interests include therapeutic theatre and its value in treating collective and intergenerational trauma.

#### Joyful Activism

Dr Lucy Draper-Clarke

It is easy to get overwhelmed and feel that nothing can be done to shift the direction the world is apparently heading. Yet when enough ethically-motivated people come together around an issue, we reach a tipping point. The concept, *Joyful Activism*, combines elements of mindfulness, compassion and wisdom, in order to ensure that activists stay skilful and sustainable. It invites us to stay engaged from an ethic of care, rather than individualism, and to focus our energy on whatever is within our sphere of control and influence.

Lucy Draper-Clarke is an educator, writer and researcher-practitioner, with a doctorate in mindfulness and teacher education from the University of Witwatersrand. Guided by her commitment to both education and spiritual practice, Lucy has worked in the education sector for much of her professional life (in schools, universities, publishing, and consulting to the UN). Her current focus is Joyful Activism, where she shares with activists and educators the skills they need to change the world from the inside out. To this effect, she is lecturing at DFLand conducting research on critical contemplative pedagogies and practices. She runs Heart-Mind and leads courses and retreats around Southern Africa, most often at the Tara Rokpa Centre.

16h00-16h45

#### Poster Presentations and Life.Beats

DFL Radio

UC 21

*Drama for Life Life.Beats* Radio Dialogue Show and Radio Drama Training is a partnership with Voice of Wits (VOWfm). Every week *DFL Life.Beats* tackles issues of human rights and social justice, HIV/AIDS, transformation, diversity and gender using the arts as a lens of analysis. The show's unique style is theatre-based with an interactive format offering interviews and discussion around sociocultural issues affecting young South Africans. The lively and unpretentious *DFL Life.Beats*, showcases small radio dramas, witty reports and student polls from Wits campus getting a diversity of perspectives. Life.Beats is on air on VOW FM 88.1 FM every Thursday evening between 7pm and 8pm.

17h00-18h00

## Arts in Conversation in Partnership with the Ar(t)chive

### Body Politics: Fingerprinting SA Contemporary Dance

UC21

Adrienne Sichel and Jessica Denyschen

This conversation focuses on the Ar(t)chive's ground-breaking new publication: *Body Politics: Fingerprinting SA Contemporary Dance*, which was born out of the research and collecting being done there. This publication "is a blend of Sichel's journalistic writing and experience combined with a vast collection of research material on the evolution of contemporary dance in South Africa. This fingerprinting exercise connects some of the dots of how a very valuable, even unique, heritage, has taken shape" (Artsmart, 2018).

The Ar(t)chive is South Africa's award-winning theatre dance and physical performance archive.

18h30

## Play

### Mind of Her

Amphi Theatre

Directed by Khutjo Green | Performed by Ofentse Leepile, Naledi Mfoloe, Lihle Msomi, Mhlali Adams and Pabala Mokhethi | Stage management by Unathi Mkhize

*Mind of Her* is a devised theatre piece which seeks to question the ideology that "A Woman is Curse". From Eve to Lillith and Pandora. Inspired by the greek mythological tale of Pandora and the Box, the piece uses this narrative as a lens to uncover what happened and why it happened in the hopes of unpacking "The Blame" that has been bestowed on Her. With the unrelenting pandemic of Femicide the piece zooms into the very precarious and, often times, life threatening situations that young girls and women are subjected to, and the ways in which they have to negotiate these spaces. *Mind of Her* is about finding ways to reclaim and rewrite "Her" narrative.

A group of young female storytellers came together to reclaim their identity and heritage as women.

20h00

## Physical Theatre and Q&A

### Pina

Main Theatre

Kwanele 'Finch' Thusi

*Pina*, an interdisciplinary new work by Drama for Life Artist in Residence Kwanele 'Finch' Thusi, is created in tribute to the late Pina Bausch. It is a reaction to her approach of making the unconscious conscious. The production is a direct response to issues that Pina failed to displace, which is the mis-use of black bodies and the dual representation of black ideology. The work reveals and magnifies the black individual by asserting positivist notions devoid from the stereotypical image of the black body. The title *Pina*, Sesotho for 'song', relates to Thusi's underlying song and relationship with his body and the body of land he calls home.

Kwanele 'Finch' Thusi is a Johannesburg-based contemporary dance practitioner and pedagogue. He lectures in Theatre and Movement Studies at the University of Witwatersrand and is also developing his first book on Dance Theory and Dance Composition. Finch graduated from the University of Kwa-Zulu Natal with a Bachelor's Degree in Performance and Media Studies. His extensive professional work in contemporary dance and pedagogy began when he was an intern at the Forgotten Angle Theatre Collaborative and later establishing weekly free dance classes in Kwa-Zulu Natal and Johannesburg at the University of Monash till this day still holds weekly free classes at the University of Wits. Within the last four years he has created an innovative and inspiring body of work and conducted workshops in numerous local and international festivals.



## Play

### Postcards: Bodily Preserves

UC7 (MAFA)

Directed by Refiloe Lepere | Performed by Nonkululeko Faith Busika and Mammatlithakuli-Nzuza | Set design and stage management by Nthabeleng Masudubele and Zinhle Gule

*Postcards* looks at how our bodies remember traumatic events. The play is a ritualistic turbulent exploration on how we store memories. We preserve records in our bodies because there is something in them that defies understanding but we want to grasp the conspicuous, and feverish. The focus is on the portrayal of power, how the choreography of the human body creates meanings - abstract or concrete. Drawing heavily from orality and storytelling, the performance examines how bodily behaviours are repeatable and embodied activities, and how these bodily encounters change due to context, space, gender or politics. The enactments are a meditation on the primal state of the body, which has no form but is capable of expressing all form. How we are trapped in, or free from, or in a temporal lapse.

Refiloe Lepere is an internationally acclaimed director, writer, dramaturge and educator. Her numerous theatre credits include *Between Sisters*, *Jozi Shorts*, *Talking Black*, *Songs for Khwezi* and *Bitesize Theatre*. Her international plays include; *Postcards: Bodily Preserves* (Germany), *Money for Shoes* (Botswana), *Heading Out; Disappearing Act* and *Black in the Box* (New York and Montréal Canada).

Faith Nonkululeko Busika is an award-winning actress; a director, a registered drama therapist and lecturer. She has worked locally and internationally. Her international directing credits include; *Blood Sugars*. Her acting credits include; *Egoli*, *Agnes of God*, *Through Positive Eyes* and many others.

Mammatlithakuli-Nzuza is a facilitator, trainer, lecturer, performer and storyteller. She is an accredited CCE (Community Capacity Enhancement) facilitator and trainer through the Nelson Mandela Foundation. She has facilitated community dialogues in Moutse East Village in Limpopo since 2011. She also trains teachers and artists in Applied Theatre and Drama methodologies in the DFL Mvuso School program.



**Friday 30 November**

**DAY 3: Transforming Gender and Gender Diversity in a Human Rights Culture**

08h00-10h00

**Conference Registration**

08h00-09h30

**Wellness**

**Cultivating Listening**

UC1501

Prof Anton Krueger

**Reflection**

UC1503

Elliot Kotze

**Working group**

**SAAD**

UC21

Rozanne Myburgh and Marlice Swanepoel

10h00-11h00

**Play**

**Isi[ini]**

Nunnery Theatre

Siphumeze Kundayi

I am a black queer woman. I used to know what that means to me, what it means for me. I'm not so sure anymore. From the time we are born we are assigned certain boxes we are meant to fit into. You are a girl or a boy, and you are to behave accordingly. As we grow older we begin to search for the boxes that give us freedom of expression. Ways of identifying, ways of being, ways of emancipating ourselves. We find safety in gay, lesbian, bisexual, agender, androsexual, a-romantic, asexual, cisgender, bigender, bicurious, butch, femme, pangender, feminist. But what happens when these same labels become your new prison? What happens when what once freed you begins slowly choking you? How do you begin to breathe? Isi[ini] meaning gender in Xhosa, is a performance piece about the freedom to truly be you, beyond everything. It is an attempt to find breath.

Siphumeze Kundayi is an art-maker interested in creative ways of bringing together dialogue and artistic practice in relation to African Queer identity. This links to the work she does as artistic director of HOLAAfrica! an online platform that raises awareness on issues of African women's sexuality. She has featured various solo and collaborative works within theatre spaces as well as in a number of festivals including Artscape Women's Festival, Sex Actually Festival, GIPCA Live Art, Cape Town Fringe, Infecting the City, and Abilities Festival. Siphumeze has a background in Playback Theatre and drama therapy being a part of DFL Playback Theatre and having worked with Zakheni Arts Therapy.

**Play**

**O Buraco (The Hole)**

Downstairs Theatre

Yuck Miranda

A voice. A forbidden sound. Sounds of pain. Of suffering. Of despair. Of sorrow. Echoes of pleasure. Laughter. Games. Moanings of happiness in a constant battle with screams of terror. How does it sound a woman who owns

and manipulates her own body, her place in the world? What is that silenced voice of a raped woman, genitally and politically and socially mutilated? Who is this body? Who is this voice? Does it have a gender?

Yuck Miranda, artistic name of Yuck da Silva Torres Miranda, is a performing actor, from Maputo, Mozambique. In his primary education he studied multiple artistic courses which include Theatre, Dance, Music, Ceramic, Cutting and Sewing, and Basketry. In his secondary education, Yuck was a winner of the prize for literature of Life and Work of Josina Machel. In 2010 he started to work with the biggest theatre companies in Mozambique, and in 2014 participated in the Bibu Festival in Sweden and in a Dramatist Formation. In 2017 he participated in the DFL *Afriqueeer* project. He is currently in his last year of a Theatre bachelors degree.

## Play

### The Pilgrimage

*Amphi Theatre*

Directed by Nash Makgobane | Written by Nash Makgobane and Hector Kunene | Choreographed by Sibusiso November | Performed by Nash Makgobane, Hector Kunene, Sellinah Dire, Sibusiso November and Ulemu Moyo | Stage management by Lungiswa Ndlangamandla

This theatre piece has fused monologues, dance and poetry pieces to speak to the day to day problems of South Africans. It questions some narratives of natives' lives, social, mental and economic issues and aims to create a dialogue regarding femicide, gender-based violence and the lack of urgency to deal with the aforesaid issues.

Lucky Nash Makgobane (Magubane) is a playwright, director, performer, film and television assistant director, theatre facilitator and mentor from Tembisa. He started performing arts in the year 2006 with Rutanang Community Theatre Projects, and has appeared in many plays under the above-mentioned organization. In 2009 played in "Thula Thula" directed by Mxolisi Masilela and worked at TX Theatre Productions as a performer and coordinator. Under TX Theatre Productions he performed in the Naledi Award nominated "Queen: The Chosen Ones" also directed by Mxolisi Masilela, researched by himself and facilitated by Warona Seane.

## Physical theatre

### Gravity & Intimate

*eMakhaya Theatre*

#### Gravity

Choreographed by Mlondi Ngubane | Music by Phumelela Nqelenga, Estas Tonne and Diaphane | Performed by Nandile Khumalo, Silindile Mthethwa, Amanda Nonjunga, Sanelisiwe Gumede, Sanelisiwe Mbona, Melinda Sibiya and Thabelo Dlamini

*Gravity* is a piece that acknowledges the marginalization of Black Woman in Society. The piece uses the idea that we as society place on clothes in the construction of women's identity to create a framing for woman. The piece is performed by 7 black females who consistently rebel against the social construction of their identity through clothes in the quest to explore new possibilities. The piece premiered in Jomba Fringe 2018.

Mlondi Ngubane is a Master of Arts student at the University of KwaZulu-Natal.

#### Intimate

Choreographed by JC Zondi | Cinematography by Simphiwe "Fiddy" Ngcobo | Music by Aaron Martin | Performed by Londeka Zondi, Mpilo Manzini, Vuyo Ndawonde, and JC Zondi.

*Intimate*, with the use of media visuals and physicality, explores perspectives on intimacy and intimate bodies. The work lets the audience explore relationships between dancers' bodies as they move through space and each other. We explore how the tiniest part in the performer's body plays a huge role in performance. The intimate relationships

between self and body, between two people, a group and the languages we ultimately create.

JC Zondi is a director, choreographer and writer currently based in Kwa-Zulu Natal.

11h30-12h30

## Keynote Address

*Main Theatre*

Michelle Festus

Michelle Festus' goal is to work towards justice, peace and healing; to contribute towards social justice and the emancipation of women and girls, in particular. She utilises her expertise, skills and experiences to contribute towards the development of women-centred organisations and movements and to strengthen organisational accountability and sustainability. Having been a practitioner for close to 20 years, she has worked in South African and abroad with people battling cancer, people living with anxiety and depression, and in the development and social justice sector with tai chi.

13h00

## Physical Theatre

**Gravity & Intimate**

*eMakhaya Theatre*

### Gravity

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## Workshop

**Forever Now - Dancing for Our Future - Dancing for Our Past**

*UC1501*

Dr Ava Avalos

This improvisational dance workshop will explore tenderness, courage and embodied wisdom as a source of creativity. Facing internal vulnerabilities to gain insight and healing, participants will be guided to experience the body as ally and protector. Using yoga, breath, rhythm, movement, relaxation and silence to expand internal

spaciousness, new narratives may become known, connecting us with our innate goodness and freedom. The workshop will also provide an opportunity to simply loosen up and fully enjoy the present moment.

Ava Avalos is a dancer and HIV/TB specialist physician living and working in Botswana for the past 17 years. She has extensive clinical, research, policy, and programmatic experience, serving as a clinical advisor to the Botswana Ministry of Health and Wellness. She is a Research Associate of the Botswana Harvard AIDS Institute, and serves on the board of the International Treatment Preparedness Coalition (ITPC). She directs her own medical practice in Gaborone, *Careena Centre for Health*. As a Dharma Teacher in the tradition of Thich Nhat Hanh, she leads Zen practice at Tshedisa Sangha in Gaborone.

13h00-14h00

## Lunch

Wits Main Res Dining Hall

Matrix, East Campus

14h30-16h00

## Workshop 1

### Retelling Man

UC1501

Hamish Neill

What would men today say about the experience of being 'man'? What might come from giving them the chance and responsibility to tell their own story and witness each other's stories, of the experience of being 'man' in today's society? Using an auto-ethnographic lens to address and collaboratively process the question at hand, this applied-drama based workshop invites participants to explore what it could mean to create a series of contemporary "medicine stories" (as theorised by Aurora Levin-Morales, 1998) for the social construct of man.

Hamish Mabala Neill is a theatre-maker, Applied Theatre practitioner, performer, creative researcher and leader of the DFL Theatre Company. Having completed a BA (Hons.) and MA in Dramatic Arts and Applied Drama, respectively, Hamish has applied his skill as a creative and critical force in theatre, community and lecture spaces alike. Hamish has developed a unique skill for creating and enlivening performance spaces. A large part of Hamish's artistic scope is to craft performances that challenge notions of 'normative, masculinity', and is located around the aim to destabilize the assumed performances of hetero-normativity through embodied performance.

## Workshop 2

### Memories of a Boy Child

UC1401

Boitumelo Mokolopeng

This workshop will use the medium of installation to depict the world of a boy child in order to engage the audience through interactive response. The exhibition will be followed by a reflective dialogue. This 60 minute innovative process aims to represent memories of every boy child, whose innocence and childhood pleasure have been robbed by people who are supposed to love and protect him. It further aims to raise awareness that speaks against the negligence of a boy child and explores concerns and issues experienced by a boy child in relation to social factors, family system, cultural binaries and gender stereotypes.

Boitumelo Mokolopeng has recently completed his Masters degree in Drama therapy with DFL. His research project was centred on the exploration of a dramatic ritual to facilitate self-reflexivity among male adolescents who are incarcerated. It was during this research project that he discovered limited knowledge to address the empowerment of the abused and neglected boy child. His work with juvenile delinquents; as a drama facilitator and motivational speaker have further convinced him that the narratives of a boy child are not explored enough and given the attention they deserve.

17h00-18h00

## Arts in Conversation in partnership with Bare Stories

Art as the subversive medium for South Africa's Queer Community

UC21

Wellcome Lishivha and Kgosi Motsoane

Bare Stories presents a conversation with Joburg-based multimedia artist Tiger Maramela and queer rapper Gyre on the representation of queer bodies in the art space. Tiger and Gyre will reflect on how their queer lived experiences inform their work, how they have navigated their respective art mediums to assert themselves in a predominantly hetero-patriarchal world. We will have a conversation about art as the new voice of the South African queer experience in a society where heteronormative dominance tries to erase queer bodies. We will explore how queer artists are at the frontier of cultural transformation; by shaping and asserting an experience that has rebounded against the the spectrum of oppression and are creating platforms for commemoration, consolation and the celebration of queer lives throughout time.

17h00-19h00

## Poetry

Drama for Life Lover + Another Poetry Slam featuring Art Twenty Four

Main Theatre

*Drama for Life Lover + Another National Poetry Slam* is a performance-poetry intervention in partnership with AIDS Health Foundation (AHF), South Africa. This performance-poetry project challenges and addresses issues of stigma, testing, advocacy for access to treatment and inspires communities to take responsibility for HIV and AIDS by building partnerships across communities and organisations.

Art Twenty Four was founded in 2010. It consists of members of the youth of Protea Glen in Soweto and other surrounding neighbourhoods. It consists of youth that want to form part of the movements of social change through Arts and Craft. This is a fusion of Clap n Tap music, poetry, accapella and rap. We sing music that provokes the mind of our listeners and the hope that we can dialogue and speak of some of the issues.

20h00

## Physical Theatre

Pina

Main Theatre

Kwanele 'Finch' Thusi

*Pina*, an interdisciplinary new work by Drama for Life Artist in Residence Kwanele 'Finch' Thusi, is created in tribute to the late Pina Bausch. It is a reaction to her approach of making the unconscious conscious. The production is a direct response to issues that Pina failed to displace, which is the mis-use of black bodies and the dual representation of black ideology. The work reveals and magnifies the black individual by asserting positivist notions devoid from the stereotypical image of the black body. The title *Pina*, Sesotho for 'song', relates to Thusi's underlying song and relationship with his body and the body of land he calls home.

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## Play

### Postcards: Bodily Preserves

UC7 (MAFA)

Directed by Refiloe Lepere | Performed by Nonkululeko Faith Busika and Mammatti Thakuli-Nzuza | Set design and stage management by Nthabeleng Masudubele and Zinhle Gule

*Postcards* looks at how our bodies remember traumatic events. The play is a ritualistic turbulent exploration on how we store memories-we preserve records in our bodies because there is something in them that defies understanding but we want to grasp the conspicuous, and feverish. The focus is on the portrayal of power, how the choreography of the human body creates meanings - abstract or concrete. Drawing heavily from orality and storytelling, the performance examines how bodily behaviours are repeatable and embodied activities, and how these bodily encounters change due to context, space, gender or politics. The enactments are a meditation on the primal state of the body, which has no form but is capable of expressing all form. How we are trapped in, or free from, or in a temporal lapse.

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Faith Nonkululeko Busika is an award-winning actress; a director, a registered drama therapist and lecturer. She has worked locally and internationally. Her international directing credits include; *Blood Sugars*. Her acting credits include; *Egoli*, *Agnes of God*, *Through Positive Eyes* and many others.

Mammatti Thakuli-Nzuza is a facilitator, trainer, lecturer, performer and storyteller. She is an accredited CCE (Community Capacity Enhancement) facilitator and trainer through the Nelson Mandela Foundation. She has facilitated community dialogues in Moutse East Village in Limpopo since 2011. She also trains teachers and artists in Applied Theatre and Drama methodologies in the DFL Mvuso School program.

## Play

### Rites of Passage: A question of black masculinity

eMakhaya Theatre

Choreographed and performed by Jermain Johnson | Lighting and sound by Estee Claasen

The black masculinity of urban youth in social contexts (i.e. academy and public spaces) has somewhat become understood as that of toxic, in the way gender roles or sexual identity is performed. This creative research project seeks to understand some of the underlying issues or ideas associated with black masculinity and investigates whether performance, if used as a tool or seen as a rite of passage, holds the potential to better articulate or understand black masculinity. This project is still in development and would potentially be used as another inquiry to add to the research paper.

Jermain Johnson is a MA Drama Therapy student with a performance background in contemporary and Afro-fusion dance techniques.

## Play

### What Was Is No More

Nunnery Theatre

Directed by Mahlbandile Nontlanga | Written by Mangaliso Ntekiso | Performed by Lunga Khuhlane, Masiza Mbali and Dimakatso Motholo.

*What Was Is No More* explores the relationship between the living and the dead. Dizamahlebo (Mthwazi's grandfather) and Nqaba (Mthwazi's father) both love Mthwazi but believe in protecting and saving her in different ways. After 12 years, Mthwazi returns home seeking answers that can relieve her from the burden she carries.

Determined to find her truth, Mthwakazi fails to see the pain she causes to her father, opening old wounds for Nqaba. The Madiba's are forced to live in that thin line that keeps the living and the dead connected. Will the love this family have for each other, be what breaks them?

Mahlubandile Nontlanga is an actor, theatre administrator, writer and director, who attained his Diploma in theatre and performance at the University of Cape Town, specialising in theatre making. He attained his NQF Level 5 certificate in performing arts at the New Africa Theatre Academy. He has featured in theatre productions at Arts Cape, the Baxter theatre, the Grahamstown National Arts Festival and Joseph Stone auditorium, to mention about a few, with plays like *Bendingazi*, *Finally it rains in the desert*, *Thabo Mbeki and other nightmares*, *Canvas*, *Indonga ziwelene*, *Only love can mend a broken heart* just to mention about a few. Mahlubandile is a founder and artistic director of Mntam Mbhem Theatre Company. Hlubi Nontlanga is currently signed and represented by Gaenor Artists Management.



**Saturday 1 December**

**DAY 4: World Aids Day & Drama for Life 10th Anniversary Celebration**

08h00-10h00

**Conference Registration**

08h00-09h30

**Wellness**

Kundalini and Hatha Vinyasa Yoga

UC1501

Francesca Matthys and Diana Penman

**Reflection**

UC1503

Boitumelo Mokolopeng

**Working Group**

DFL Alumni Network

UC21

**World Aids Day curated by Drama for Life in partnership with Dr Ava Avalos, Careena Centre for Health, Botswana and in partnership with AIDS Healthcare Foundation, South Africa**

10h00-10h30

**Keynote Address**

*Downstairs Theatre*

Justice Edwin Cameron, Drama for Life Patron

Edwin Cameron is a judge on the Constitutional Court of South Africa. He is well known for his HIV/AIDS and gay-rights activism and was hailed by Nelson Mandela as "one of South Africa's new heroes".

10h30-12h30

**Panel**

**World Aids Day 2018: Reflections and Realities**

*Downstairs Theatre*

Dr Ava Avalos

World AIDS Day allows the global community to reflect on our successes and current challenges in the struggle against the HIV pandemic. With human rights, social justice and activism at its centre - the Global and South African HIV Response requires that communities remain informed and engaged. World AIDS Day activities will include a key note address by celebrated South African HIV Advocate Justice Edward Cameron, followed by presentations from local and global HIV activists, who together will focus talks and discussions on the urgent need within South African Region for communities to revitalise their commitment to preventing the spread of HIV, improving health care systems and expanding access to life saving antiretroviral medications.

Ava Avalos is an HIV/TB specialist physician who has been living and working in Botswana for the past 17 years. She has extensive clinical, research, policy, and programmatic experience, serving as a clinical advisor to the Department of HIV/AIDS Prevention and Care in the Botswana Ministry of Health and Wellness, since 2006. Her area of clinical research and technical expertise focus on ART treatment failure, HIV drug resistance, programmatic implementation

and health economics. She currently serves on the University of Botswana Institutional Review Board and is a member of the Health Research and Development Committee (Ethics Committee) at the Ministry of Health and Wellness. She is a member of the HIV & TB Clinical Care Guidelines Committee, a Research Associate of the Botswana Harvard AIDS Institute Initiative, and serves on the board of the International Treatment Preparedness Coalition (ITPC), as Vice-Chair. She directs her own medical practice and consultancy business in Gaborone, Careena Centre for Health. She loves dogs, dance, yoga and Zen.

All day

## Installation

### Through Positive Eyes

Downstairs Theatre Foyer

*Through Positive Eyes* is a collection of stories, testimonies and reflections of 12 individuals facing the challenges everyday life. These stories were woven together in a beautiful documentary performance, offering some insight into the worlds of some truly remarkable people; who all happen to be HIV positive. The installation is an exhibition of the activists and actors who portrayed their stories on stage.

## Theatre for Youth Showcase @ eMakhaya Theatre

09h00

## Introduction

Puleng Plessie and Jacqlyne Titus

The *Theatre for Youth Showcase* aims to provide a focused platform for artists to showcase their work in a way that is meaningful and engaging. It will give three artists the opportunity to showcase their works alongside each other and to engage and dialogue with audiences after the performances. We are interested in creating work that is new, contemporary and tells rich South African stories.

09h10

## Play

### Kedibone

Directed by Gabriel Masenya | Performed by Katlego Mathabatha, Palesa Olifant, Tshiamo Moabi, Variety Oageng, Prince Nkuna and Solomon Mashaba

A 17-year-old hustler lives with his ZCC mother, little sister and abusive father. The father, Phuti, beats the mother constantly and has children in Mamelodi. Kedibone plays dice every day so that he can buy things that his mother and sister need. One day Kedibone meets a married bisexual guy called Bra Pieta who offers him money to sleep with him regularly. Kedibone agrees and ends up being a booty call for the bisexual guy. Bra Pieta is married to a feminist lady Mary who recently gave birth. After giving birth Mary goes to Limpopo. One day while at Bra Pieta's house, having sex, Mary comes back and catches them in the act. She becomes furious and asks for a divorce. Kedibone finds his mother dead. She died because she found Phuti sleeping with her best friend Matlakala. Kedibone decides to avenge his mother's death. He kills the father and girl, is arrested and jailed. A visit from Mary reveals that they are siblings.

Gabriel Masenya is currently a student at the University of Pretoria completing his postgraduate degree in higher education. He studied drama at the University of Pretoria and holds a Bachelor of Commerce Degree in Bcom Statistics. Gabriel began his artist training in 2015 and has studied under the guidance of notable choreographers. He is trained in Lessac Body and Voice Kinesensics. He has worked with the theatre director Naledi Chirwa in the play *Shiwelele* from 2016 till now. Both in 2016 and 2017, he was chosen to be part of Wits Drama for Life remix programme and did a one man show about sexuality in Makhanda (Grahamstown) with Warren Nebe as the facilitator. He has an undying passion for leadership, scriptwriting and working with young people. He is currently

working as a theatre director at Nellmapius Secondary School.

10h10

### Discussion

Issues of domestic abuse, hustle, gender and relationships.

Puleng Plessie and Jacqlyne Titus

10h30

### Play

#### Inkomo Yami

Produced and performed by Mbali Palesa Sibiya

The female anatomy is for pleasure, reproduction and most recently a war zone. This performance piece explores the complex relationship that women and society have with the vulva. The vulva is part of the female anatomy, but women are handed very little power in deciding when to have sex, why they should have sex, with whom to have sex and how it must look and smell, to mention a few. Through this ritualistic and intimate performance, the audience is taken through the uncomfortable realities that are faced by women on a daily basis and then offers a cleansing ceremony of hope.

Mbali Palesa Sibiya is a Johannesburg based multidimensional storyteller; her oeuvre incorporates but is not limited to performance art, film, traditional oral storytelling, poetry and photography. Currently, she is completing her postgraduate diploma in Applied Drama at DFL. She holds a diploma in Media studies from Boston Media House and a Vega certificate in Brand communication. In 2018 she was amongst the 18 participants selected to participate in the bi-annual site-specific art Open Lab residency in Richmond (SA). In 2016, under her organization Sanalwami, she co-produced and performed in *Awundazi*, a two day public intervention performance in Cape Town CBD and Khayelitsha.

10h45

### Discussion

Issues from previous conversations but bringing it into the female body, sex and depression.

Puleng Plessie and Jacqlyne Titus

11h00

### Play

#### SPEAK

Written, produced and directed by Yolanda Kamanisi | Performed by Tebogo Jobo, Kgomosto Mabale, Phumeza Jofile and Khoniwe Simina

The stage play is about 3 young individuals who face different forms of depression. They all want to kill themselves for particular reasons. They all speak of their problems to give a clear picture of how they feel and why they want to end their lives. They give the audience a touch of what they feel inside. This stage play aims to educate and entertain at the same time. It provides a clear view of depressed young people and raises awareness that depression is real and all we have to do is SPEAK.

11h30

### Closing

Puleng Plessie and Jacqlyne Titus

12h15

### Physical Theatre

#### Sights of Interest

*Downstairs Theatre*

Directed by Lihle Nene | Performed by Thato Mazwi and Lihle Nene

*Sights of Interest* is a physical theatre production that looks at the absurdity of daily expectations that consciously or unconsciously influence our sights or perspectives by zooming into pressure that exists through the conventions. A person is told to marry or be married, employ or be employed. Men follow the given circumstances but all that is never enough. We keep on searching for more. Whose interests are we serving if ours never get to be fulfilled? What is our future? How do people know if they have reached the future? What do we do after achievement? What is the next achievement to strive for or do we strive to sustain the future? Are we free and enjoying it to the fullest extent if we are now hardly concerned about sustainability?

Lihle Nene is a young theatre practitioner who started being involved in artistic creations at Thandukwazi Senior Primary School in KwaMashu. He commenced through musical compositions to theatrical creations at Ekhasya Multi Art Centre. In 2009 Lihle Nene directed a theatrical production called "Zithibe" which won the best production in the provincial Language Festival held in Opongola in KZN. In 2012 he enrolled with Durban University of Technology for a National Diploma in Drama and registered with Tshwane University of Technology to do his B Tech studies in Drama in 2015. During the course he was hired by The South African State Theatre to work as field worker on their annual Mzansi Fella Programme where he directed and choreographed a production that won best concept in 2016. He is the co-founder of 4Play Theatre Productions.

13h00

## Physical Theatre

**Pina**

*Main Theatre*

Kwanele 'Finch' Thusi

*Pina*, an interdisciplinary new work by Drama for Life Artist in Residence Kwanele 'Finch' Thusi, is created in tribute to the late Pina Bausch. It is a reaction to her approach of making the unconscious conscious. The production is a direct response to issues that Pina failed to displace, which is the mis-use of black bodies and the dual representation of black ideology. The work reveals and magnifies the black individual by asserting positivist notions devoid from the stereotypical image of the black body. The title *Pina*, Sesotho for 'song', relates to Thusi's underlying song and relationship with his body and the body of land he calls home.

Kwanele 'Finch' Thusi is a Johannesburg-based contemporary dance practitioner and pedagogue. He lectures in Theatre and Movement Studies at the University of Witwatersrand and is also developing his first book on Dance Theory and Dance Composition. Finch graduated from the University of Kwa-Zulu Natal with a Bachelor's Degree in Performance and Media Studies. His extensive professional work in contemporary dance and pedagogy began when he was an intern at the Forgotten Angle Theatre Collaborative and later establishing weekly free dance classes in Kwa-Zulu Natal and Johannesburg at the University of Monash till this day still holds weekly free classes at the University of Wits. Within the last four years he has created an innovative and inspiring body of work and conducted workshops in numerous local and international festivals.

13h00-14h00

## Lunch

**Wits Main Res Dining Hall**

*Matrix, East Campus*

14h30-16h30

## Play

**Ubunzima Bendoda**

*eMakhaya Theatre*

Directed by Awande Dube | Performed by Unathi Mkhize | Stage management by Kamogelo Theledi | Lights and sound operation by Snethemba Mathe | Front of House by Yondi Kumalo

The play is set in a country filled with myths, assumptions, cultural and religious rules and society's view on what defines a man and how one becomes a man through how behaviour, looks, speech and success. It exposes and interrogates these multiple truths, exploring notions of men having their own identity, body, spirit and right to define their own manhood. The play follows the journey through the rites of passage of a young man born in the current South Africa. This metamorphosis comes with a great deal of social expectations. Each man is on their journey, each asking questions and each on the path of self-discovery, beginning to find answers.

Awande Dube is a black African storyteller, pursuing her passion in the arts. An observer, a performer, an all-rounder. She is moved by compassion to tell stories that are truthful, unapologetic and uplifting. Unathi Mkhize is an all-rounder, who uses inspiration to inspire others. She is a black African storyteller who believes in the power of telling stories that are authentic - a doer for the sake of the art.

## Play

### Ngutata Wakho

*eMakhaya Theatre*

Produced by Sibusiso Fihlani | Performed by Lunga Khulani | Vocals by Palisa Mokwena and Mantho Temeke | Instrumentals by Moeketsi Kgotle

The story is about a man who questions the role of a man in the modern society, is a performance as research project that seeks to make awareness of masculinity man as care givers. It is a plot between a musical concert and a taxi scenario. We are taken through a journey between a father and a daughter's relationship in a trip from Maftown to Jozi.

Sibusiso Fihlani matriculated at Mandisa Shiceka high school in Kagiso. In 2010 Completed Initial actors' educator training course at Themba Interactive. In 2015 he participated in the DFL Mvuso School and Community Education Project with Wits Drama for Life. He is currently completing his Masters in Drama Therapy with DFL, University of the Witwatersrand. He is an actor, director, sound technician and stage and project manager, who has been awarded the Dr John Kani award for outstanding theatre performance, direction and community based drama for social change under the Wits School of Art, and the Justice Edwin Cameron award for outstanding research in Applied Drama for Human Rights, under DFL.

## Play

### Isi[ini]

*Nunnery Theatre*

Siphumeze Kundayi

I am a black queer woman. I used to know what that means to me, what it means for me. I'm not so sure anymore. From the time we are born we are assigned certain boxes we are meant to fit into. You are a girl or a boy, and you are to behave accordingly. As we grow older we begin to search for the boxes that give us freedom of expression. Ways of identifying, ways of being, ways of emancipating ourselves. We find safety in gay, lesbian, bisexual, agender, androsexual, a-romantic, asexual, cisgender, bigender, bicurious, butch, femme, pangender, feminist. But what happens when these same labels become your new prison? What happens when what once freed you begins slowly choking the life out of you? How do you begin to breathe? Isi[ini] meaning gender in xhosa, but also plays on the questioning identity, is a performance piece about the freedom to truly be you, beyond everything. It is an attempt to find breath.

Siphumeze Kundayi is an art-maker interested in creative ways of bringing together dialogue and artistic practice in relation to African Queer identity. This links to the work she does as artistic director of HOLAAfrica! an online platform that raises awareness on issues of African women sexuality. She has featured various solo and collaborative works within theatre spaces as well as in a number of festivals including Artscape Women's Festival, Sex Actually

festival, GIPCA Live Art, Cape Town Fringe, Infecting the City, and Abilities Festival. Siphumeze has a background in playback theatre and drama therapy being a part of Drama for Life Playback Theatre and having worked with Zakheni Arts Therapy.

## Play

### **O Buraco (The Hole)**

*Downstairs Theatre*

Yuck Miranda

A voice. A forbidden sound. Sounds of pain. Of suffering. Of despair. Of sorrow. Echoes of pleasure. Laughter. Games. Moanings of happiness in a constant battle with screams of terror. How does it sound a woman who owns and manipulates her own body, her place in the world? What is that silenced voice of a raped woman, genitally and politically and socially mutilated? Who is this body? Who is this voice? Does it have a gender?

Yuck Miranda, artistic name of Yuck da Silva Torres Miranda, is a performing actor, from Maputo, Mozambique. In his primary education he studied multiple artistic courses which include Theatre, Dance, Music, Ceramic, Cutting and Sewing, and Basketry. In his secondary education, Yuck was a winner of the prize for literature of Life and Work of Josina Machel. In 2010 he started to work with the biggest theatre companies in Mozambique, and in 2014 participated in the Bibu Festival in Sweden and in a Dramatist Formation. In 2017 he participated in the DFL *Afriqueeer* project. He is currently in his last year of a Theatre bachelors degree.

16h30

## Play

### **Ihaya (Shame) By CENTRO DE RECRIAÇÃO ARTÍSTICA**

*UC17*

Directed by Gigliola Zacara | Performed by Buanamade Amade, Fernando Macamo and Gigliola Zacara

IHAYA is a contemporary piece inspired by the everyday life of a modern society, where people constantly question themselves about themselves, and for fear of judgments they isolate themselves from the world in search of answers. The plot of the play is around the life of a woman, a conservative cradle, educated to be a mother and wife, threatened by a society that does not understand her for not following the conventions, when she seeks to question herself, her being woman, her being strange and all the transformations that in themselves are unknown. It emits signs that in the eyes of the world are disgusting and boring. How to live with your enemies and survive the constant abuse without ever breaking the silence.

Gigliola Zacara, born in Maputo, Mozambique, has from an early age, been a multifaceted person - graduating in Statistics and Information Management, an actress, director, dancer, choreographer, dance teacher, photographic model and event producer. She has studied theater, film and television in Mozambique, Brazil and Angola since 2005. In 2009 she founded the Artistic Recreation Center Association where she works as General Coordinator and Artist. From the same association it has given opportunity to new artists and has established partnerships with several institutions.

17h30

## **DFL 10<sup>th</sup> Anniversary Celebration**

A celebratory toast featuring the Wits Choir

*Wits Theatre*

19h30

## **Physical Theatre**

**Pina**

*Main Theatre*

Kwanele 'Finch' Thusi



*Pina*, an interdisciplinary new work by Drama for Life Artist in Residence Kwanele 'Finch' Thusi, is created in tribute to the late Pina Bausch. It is a reaction to her approach of making the unconscious conscious. The production is a direct response to issues that Pina failed to displace, which is the mis-use of black bodies and the dual representation of black ideology. The work reveals and magnifies the black individual by asserting positivist notions devoid from the stereotypical image of the black body. The title *Pina*, Sesotho for 'song', relates to Thusi's underlying song and relationship with his body and the body of land he calls home.

Kwanele 'Finch' Thusi is a Johannesburg-based contemporary dance practitioner and pedagogue. He lectures in Theatre and Movement Studies at the University of Witwatersrand and is also developing his first book on Dance Theory and Dance Composition. Finch graduated from the University of Kwa-Zulu Natal with a Bachelor's Degree in Performance and Media Studies. His extensive professional work in contemporary dance and pedagogy began when he was an intern at the Forgotten Angle Theatre Collaborative and later establishing weekly free dance classes in Kwa-Zulu Natal and Johannesburg at the University of Monash till this day still holds weekly free classes at the University of Wits. Within the last four years he has created an innovative and inspiring body of work and conducted workshops in numerous local and international festivals.

## Play

### The Pilgrimage

*Amphi Theatre*

Directed by Nash Makgobane | Written by Nash Makgobane and Hector Kunene | Choreographed by Sibusiso November | Performed by Nash Makgobane, Hector Kunene, Sellinah Dire, Sibusiso November and Ulemu Moyo | Stage management by Lungiswa Ndlangamandla

A theatre piece that has fused the following monologues, dance and poetry pieces to speak to the day to day problems of South Africans and try to question some narratives of natives lives, social, mental and economic issues and aims to create a dialogue regarding femicide, gender-based violence and the lack of urgency to deal with the aforesaid issues.

Lucky Nash Makgobane (Magubane) is a playwright, director, performer, film and television assistant director, theatre facilitator and mentor from Tembisa. He started performing arts in the year 2006 with Rutanang Community Theatre Projects, and has appeared in many plays under the above-mentioned organization. In 2009 played in "Thula Thula" directed by Mxolisi Masilela and worked at TX Theatre Productions as a performer and coordinator. Under TX Theatre Productions he performed in the Naledi Award nominated "Queen: The Chosen Ones" also directed by Mxolisi Masilela, researched by himself and facilitated by Warona Seane.

## Play

### What Was Is No More

*Nunnery Theatre*

Directed by Mahlubandile Nontlanga | Written by Mangaliso Ntekiso | Performed by Lunga Khuhlane, Masiza Mbali and Dimakatso Motholo.

*What Was Is No More* explores the relationship between the living and the dead. Dizamahlebo (Mthwazi's grandfather) and Nqaba (Mthwazi's father) both love Mthwakazi but believe in protecting and saving her in different ways. After 12 years, Mthwakazi returns home seeking answers that can relieve her from the burden she carries. Determined to find her truth, Mthwakazi fails to see the pain she causes to her father, opening old wounds for Nqaba. The Madiba's are forced to live in that thin line that keeps the living and the dead connected. Will the love this family have for each other, be what breaks them?

Mahlubandile Nontlanga is an actor, theatre administrator, writer and director, who attained his Diploma in theatre and performance at the University of Cape Town, specialising in theatre making. He attained his NQF Level 5



certificate in performing arts at the New Africa Theatre Academy. He has featured in theatre productions at Arts Cape, the Baxter theatre, the Grahamstown National Arts Festival and Joseph Stone auditorium, to mention about a few, with plays like *Bendingazi*, *Finally it rains in the desert*, *Thabo Mbeki and other nightmares*, *Canvas*, *Indonga ziwelene*, *Only love can mend a broken heart* just to mention about a few. Mahlubandille is a founder and artistic director of Mntam Mbhem Theatre Company. Hlubi Nontlanga is currently signed and represented by Gaenor Artists Management.

## Physical theatre

### Gravity & Intimate

eMakhaya Theatre

#### Gravity

Choreographed by Mlondi Ngubane | Music by Phumelela Nqelenga, Estas Tonne and Diaphane | Performed by Nandile Khumalo, Silindile Mthethwa, Amanda Nonjingu, Sanelisiwe Gumede, Sanelisiwe Mbona, Melinda Sibiyi and Thabelo Dlamini

*Gravity* is a piece that acknowledges the marginalization of Black Woman in Society. The piece uses the idea that we as society place on clothes in the construction of women's identity to create a framing for woman. The piece is performed by 7 black females who consistently rebel against the social construction of their identity through clothes in the quest to explore new possibilities. The piece premiered in Jomba Fringe 2018.

Mlondi Ngubani is a Master of Arts student in the University of KwaZulu-Natal.

#### Intimate

Choreographed by JC Zondi | Cinematography by Simphiwe "Fiddy" Ngcobo | Music by Aaron Martin | Performed by Londeka Zondi, Mpilo Manzini, Vuyo Ndawonde, and JC Zondi.

*Intimate*, with the use of media visuals and physicality, explores perspectives on intimacy and intimate bodies. The work lets the audience explore relationships between dancers' bodies as they move through space and each other. We explore how the tiniest part in the performer's body plays a huge role in performance. The intimate relationships between self and body, between two people, a group and the languages we ultimately create.

JC Zondi is a director, choreographer and writer currently based in Kwa-Zulu Natal.

## Monday 3 December

### DAY 5: Transforming Children's Theatre for a Child-Centred Society

08h00-10h00

#### Conference Registration

08h00-09h30

#### Wellness

**Dancing for our Future**

UC1501

Dr Ava Avalos

#### Reflection

UC1503

Hamish Neill

#### Working Group

**Drama as a Way into Consent: Everyday Learning for Adults and Children**

UC21

Rosa Brandt and Avri Spilka

This workshop will use drama-based techniques and role playing as a way to prompt learning around how we engage with consent in our everyday lives, with particular reference to how we teach consent to children and those around us through our behaviour and choices. It will focus on prompting discussion on bodily autonomy and consent, and related issues as well as engaging in better practice rehearsal.

Rosa Brandt is a DFL Masters student focusing on anti-bullying intervention training for teachers. She is also passionate about Feminism and LGBTQI based issues, particularly in relation to bodily autonomy, identity and childhood perspectives.

Avri Spilka is a counselling psychologist and psychosexual consult who works at the intersection of sexuality and mental health. She works with LGBTQI+ people particularly, and has run several workshops educating around sexuality.

#### Play

**My True Selves B**

eMakhaya Theatre

Directed by Gustav Deino | Written by Erik Uddenberg | Performed by Unga Klara and DFL Theatre Company

A critically acclaimed and interactive performance about identity, playing with the idea that we do not only have one core but may. The play is the starting point of an in-depth conversation about identity and norm-criticism. Interaction with the audience is woven into the play; this provides unique opportunities for a genuine encounter and exchange between the actors and the audience both on an individual and group level.

Unga Klara is the national stage for children's and youth theatre in Sweden, which aims to provide all children and adults theater of high quality, and drive the artistic development of theater with children's perspective both nationally and internationally. With the eyes set on the children of the future, Unga Klara conducts its business, constantly in dialogue with society and audience in the artistic process.

The Drama for Life Theatre Company is a professional Applied Theatre/Drama intervention company, based and trained at Drama for Life, at the University of the Witwatersrand, Johannesburg, South Africa. The Drama for Life

Theatre Company is committed to creating Applied Drama and Theatre programmes, encompassing stylised performances and workshops that endeavour to assist youth to: find their voice, process social challenges they faced, learn about a human rights and social justice discourse, and vision a new way forward.

## Play

### Space Rocks

*Amphi Theatre*

Written by Tamara Schulz, directed by Craig Morris, and performed by the DFL Theatre Company

A play combining science, technology and mythology to create an innovative and playful theatrical experience about early childhood development and emotional growth. Each planet has a gift and a lesson to help them defeat Void and Vortex, who lurk on the edges of the galaxy. Will JoJo overcome his fear of the dark? Will his big sister let him take the controls? With a blend of mythology and science, this play is about how children learn through play, and find hidden strength within as they take their first steps towards independence.

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## Installation

### Inner Child Can We Play?

*Amphi Theatre Foyer*

Yael Lillian

Personal transformations starts the moment the child is born, it transforms as it plays, it plays as it transforms and if it stops playing it will stop transforming. The audience is invited to enter in a room of paper imagery and activity, and engage. This installation functions as an open exhibition-type play space where participants can play and create while engaging with the imagery presented.

Yael Lillian is currently completing her Drama Therapy internship at Sparrow Foundation School in Melville, Johannesburg. Her work encourages her to use play and various forms of artistic expression to support and assist learners through multiple socio-economic and emotional challenges, providing a platform for self expression, comfort and growth. Yael believes that each person has an individual relationship with play, a personal understanding of what play means, and accessing that part of the self and engaging in playful interactions are powerful methods for personal and collective transformation, reflection and growth. This, her passion and what her Masters thesis and this installation explores.

10h00-11h00

## Play

### Rumbles with Bugaku

*Nunnery Theatre*

Emma Ribbing

The tablet is not working! A groove is lost! In a bedroom the imaginative Bugaku meets the careful fish, the roaring lion and the fugitive bird only to realise that the groove is all in herself, in her body, her drawings and her magical tablet...The performance suggests how movement, music and rhythm can be creative tools for language development, putting sounds on movement and movement on sounds. A unique dialogue is created between the performer and the audience.

Emma Ribbing has worked professionally for 19 years in performing art, based in London until 2002, Switzerland

until 2009 and Malmö Sweden. She has toured across Europe, Asia, Australia and North America in everything from avant-garde theatre to operas and pop concerts. Today she is the artistic director of in-discourse creative. Studios in Malmö, where she works choreographically with a focus on young audience. She is also employed in the Creative learning centre, for the city of Malmö, Sweden. Alongside dance Emma has worked with photography and video. Her visual art studies strongly influenced her choreographic approach. She is passionate about nonverbal communication, using movement, games and choreographic tasks to tell a story.

## Play

### Night Light

WSOA006

Created and Performed by Danieyella Rodin | Music by David Cornwell | Directed by Tamara Shulz

Nina has just woken up from a bad dream. Or was it a dream? Either way, she can't fall back asleep in case it comes back. But it is bedtime now and the dark is making her feel strange too...Night Light uses live music, video projection, shadows, light-play and live performance to explore a night in the life of Nina.

Danieyella Rodin is a performer and theatre-maker, who graduated first from Rhodes, and then UCT, with an Honours in Performance. In 2013 she was nominated for Best Newcomer at the Naledi Awards for her role in The Chaeli Campaign's 'In The Wings'. It is through her work with The Chaeli Campaign, in partnership with Assitej South Africa, that she developed a taste for creating beautiful, playful and innovative work for young audiences.

David Cornwell is an expressive multi-instrumentalist with a literary aesthetic, he has an MA in Creative writing from UCT after all. His playful live soundscape for Night/Light is the perfect aural expression of both the seduction and eeriness of the dark, and the light. He has been performing live in Cape Town since 2010 and his debut novel, 'Like it Matters', hit the shelves in April 2016.

When Tamara was 11 years old she wanted to be a child psychologist. Many decades later, she has found joy and satisfaction in making theatre for young audiences. The journey from the child dreamer to the adult play-maker has involved getting a couple of drama degrees at Rhodes University and working as a theatre designer, facilitator, director and waitress over the years. She has written drama textbooks, taught Applied Theatre at Wits Drama for Life, and even been a high school drama teacher.

## Workshop

### M(art)emathics

UC1501

Selloane Mokuku

The song Head and Shoulders, is a popular children's rhyme that is interactive fun and educational. While amongst other things, it builds learners' motor skills and vocabulary, it also introduces them to body parts. In this workshop, as learners sing the lyrics, numbers are integrated, in many ways debunking a long held myth that separates the arts and mathematics, with one being considered a left brain rational thinking and the latter a right brain affective and emotional activity. This workshop highlights how the integration of the two subjects may play an invaluable role in enhancing the quality of education in South African schools.

Selloane Mokuku is an experienced theatre maker and a story teller. She currently facilitates teaching and learning at Rhodes University, specialising in Applied Drama and Theatre. She is also a D Tech student at Tshwane University of Technology, South Africa, a Drama For Life Alumni and ASSITEJ South Africa board member. Her research area applied drama and theatre as well as theatre for social change. Her contributions in the area are covered in publications such as PHAKAMA making Participatory Performance by Caoimbe McAvinchey, Lucy Richardson and Fabios Santos (2108) as well as Grassroots Leadership and the ARTS FOR SOCIAL CHANGE by Susan J. Erenrich and Jon F. Wergin (2017). Mokuku is the co-editor of AERIAL 2018 publication, as well as a co-editor (with Dr Dylan McGarry) of an upcoming book UTHEKWANE: Transgressive and Transformative Theatre in Africa.

11h30-13h00

## Play

### **My True Selves A**

*eMakhaya Theatre*

Directed by Gustav Deinoff | Written by Erik Uddenberg | Performed by Unga Klara and DFL Theatre Company

A critically acclaimed and interactive performance about identity, playing with the idea that we do not only have one core but may. The play is the starting point of an in-depth conversation about identity and norm-criticism. Interaction with the audience is woven into the play; this provides unique opportunities for a genuine encounter and exchange between the actors and the audience both on an individual and group level.

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## Play

### **King of Ghosts**

*Amphi Theatre*

Directed by Siphosaba | Written and performed by Modisana Mabale

A play about Ubuntu, a king of the Bantu people whose advisor is Isintu. The king is facing too many challenges that threaten his kingdom and is now called to accept his fate and save his kingdom.

Modisana Mabale is a well-known theatre activist who has always engaged burning issues in our country. He has worked with a number of renowned artists and is running an entertainment company called Street Art Government. Currently an actor of King of Ghosts and mentoring a number of productions including The 2nd Coming by Siphosaba.

13h00-14h00

## Play

### **Rumbles with Bugaku**

*Nunnery Theatre*

Emma Ribbing

The tablet is not working! A groove is lost! In a bedroom the imaginative Bugaku meets the careful fish, the roaring lion and the fugitive bird only to realise that the groove is all in herself, in her body, her drawings and her magical tablet...The performance suggests how movement, music and rhythm can be creative tools for language development, putting sounds on movement and movement on sounds. A unique dialogue is created between the performer and the audience.

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visual art studies strongly influenced her choreographic approach. She is passionate about nonverbal communication, using movement, games and choreographic tasks to tell a story.

13h00 – 14h00

## Lunch

**Wits Main Res Dining Hall**

*Matrix, East Campus*

14h30-15h30

## Keynote Address

**Magnet Theatre: The Body and Making Theatre for the Early Years**

*Amphi Theatre*

Jennie Reznick

This keynote will introduce the work and training of Magnet Theatre and its focus on the body as the primary source of meaning in the theatre. Our work is concerned with the body as the site where violence makes its mark. If this is so then it could also be possible to offset this marking with creation (Scarry). It will unpack Magnet's creative focus over the last 5 years: creating original South African work for 6-week -old babies to seven- year- old children within the context of Magnet Theatre's Full time Training and Job Creation Programme and the Magnet Early Years Theatre company.

Jennie Reznick is the Artistic Director and Trustee of Magnet Theatre. She is a graduate of University of Cape Town Drama school and studied in Paris with Jacques Lecoq for two years (1984 -1986). She is a director of Magnet Theatre and has lectured in movement at University of Cape Town. She has worked as an aerialist and clown in the circus; a movement director and choreographer; a puppeteer with Handspring Puppet Company and is responsible for the bulk of the creative and teaching programs of the company.

16h00-17h00

## Panel 1

*UC17*

**M(art)emathics**

Selloane Mokuku

The song Head and Shoulders, is a popular children's rhyme that is interactive fun and educational. While amongst other things, it builds learners' motor skills and vocabulary, it also introduces them to body parts. This time though, as grade four seTswana speaking learners sang the lyrics, numbers were integrated, in many ways debunking a long held myth that separates the arts and mathematics, with one being considered a left brain rational thinking and the latter a right brain affective and emotional activity. Consequently, it could be argued that arts and mathematics education integration fosters learning that Daniel Pink (1997) terms a "whole new mind". Viroshan Naicker (2016) posits that the "routine and abstract way mathematics is often taught hides the aesthetic beauty of the subject, as well as the mathematics' creative process" (p39). Research supports a view that the arts and mathematics share creative tenants as well as inherent qualities that can be used to "observe, describe and imitate the natural world" (De Leo, 2013, p2). Toward this end, Eric Jensen (1998) asserts that there is no need to separate mind and emotions as both are linked toward thinking and learning. Based on literature review, this paper highlights how the integration of the two subjects may play an invaluable role in enhancing the quality of education in South African schools.

Selloane Mokuku is an experienced theatre maker and a story teller. She currently facilitates teaching and learning at Rhodes University, specialising in Applied Drama and Theatre. She is also a D Tech student at Tshwane University of Technology, South Africa, a Drama For Life Alumni and ASSITEJ South Africa board member. Her research area applied drama and theatre as well as theatre for social change. Her contributions in the area are covered in publications such as PHAKAMA making Participatory Performance by Caoimbe McAvinchey, Lucy Richardson and



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### Play Africa

Gretchen Wilson-Prangley

Play Africa is a groundbreaking, community-connected children's museum based at Constitution Hill, Play Africa is a shared public space that champions children's rights, inspires children and strengthens family relationships by offering unique three-dimensional learning experiences. We offer hands-on learning enrichment in science, technology, engineering, maths, as well as the creative arts, to children and families from all background age 0 - 10. We strive to ignite curiosity and stimulate creativity, problem solving, innovation, imagination and new forms of creative personal expression. In nurturing creative personal expression, the dramatic arts, make believe and playing pretend form a cornerstone of our informal and formal programmes. We are an innovative team of educators passionate about the rights of children and in giving children the chance to express themselves through performance, role play, fantasy play and playing pretend.

Gretchen Wilson-Prangley is founder and CEO of Play Africa Group NPC. Play Africa is a South African social enterprise and the first-of-its-kind "children's museum" in South Africa. Play Africa is a vibrant, safe, child-centered public space where children and families from all backgrounds come together to discover, create and imagine. Offering exciting hands-on learning to children 0-10, their families and schools, Play Africa exposes children to STEM: science, technology, engineering, maths and the arts. Since 2015, she has presented annually at InterActivity, the global conference of the Association of Children's Museums. In 2017, she shared Play Africa's work at the Science Centre World Summit in Tokyo, and in 2018 she gave a keynote talk at MuseumNext in London.

### Impact of Children's Theatre

Cedric Wembe

Considering how their age group affects how they process information and respond to life questions, this research aims to examine the cognitive impact of theatre performances on children through the lenses of two development stage theories, namely: Piaget's (1972) stages of children's cognitive development, and Lowenfeld's (1947) stages of the artistic development in the child. It also seeks to take a critical look into the theatrical elements which frame children theatre performances, in order to suggest a theorized guideline for future practices.

Cedric Wembe G. is a passionate artist from Cameroon, based in Johannesburg. He is a talented, energetic, and enthusiastic artist and educator with proven expertise and experience in working with children, and young audiences as well as adults, using interactive methods as well as "hands-on" approaches to help students grasp and apply concepts in subjects such as French, film and TV and Dramatic Arts; utilizing "props" or "manipulative" to help learners understand abstract notions, solve problems, and develop critical thought processes. As a director and writer, Cedric has given his work a particular focus on young audiences; and has written three theatre for young audience plays. He is the author and director of The Bloody Path a play on the realities and struggles of child soldiers in the war-thorn parts of East Africa. In 2014 Cedric wrote and directed I Know What You Think, a comedy on the realities of young adolescents in the townships of South Africa. Cedric is currently preparing a PhD of Arts in Dramatic Arts, which focuses on attempting a theory of Educational Theatre for young audiences.

## Panel 2

### ASSITEJ SA: Sustainability in TYA from national and international perspectives

WSOA Seminar Room

Panelists: Lereko Mfono, Kyla Davis, Tamara Guhrs, Eliot Moleba and Yvette Hardie | Discussion leader: Tsholofelo Shounyane.



## Play

### A Place of Knowing

*Nunnery*

Devised and performed by Thuto Gaasenwe, Sibulele Sabisa, Ntumekelelo Siyepu, Anathi Conjwa and Sokuphila Mkosana | Co-created and directed by Billy Langa and Mahlatsi Mokgonyana | Sound design by John Withers.

Told through indigenous games, physical storytelling, narration and Amagwijo/song, this play seeks to acknowledge the contemporary voices and stories of young people living in South Africa. Five performers transform their personal accounts into a series of images, songs and monologues where they unpack and explore the complexities of the relationships we have with our parents as young people and how those relationships affect us or shape our lives.

Billy Langa is a performer, writer, director and educator; a Naledi Theatre Award winner for Best Production for Young Audiences for Just Antigone and Cape Town fringe Fresh best performer award and Standard Bank Ovation award for Tswalo. Billy is also a published playwright and performs in his own work. He wrote and performed in the awarding winning, Tswalo, in Cape Town, Germany and Johannesburg; and Ngwadi, which was performed at the Wits Theatre So Solo Festival. Billy was also one of the twelve actors who were chosen by the Royal Court Theatre for the staged readings of the New Plays from South Africa: After 20 Years of Democracy.

Mahlatsi Mokgonyana is a director, actor and facilitator; recipient of the TAAC emerging theatre director's bursary; Naledi Theatre Award winner for Best Production for Young Audiences, supported by Assitej SA, for Just Antigone, and Cape Town Fresh Fringe Creative award for directing and Standard Bank Ovation award for Tswalo.

## Play

### Mainane

*Amphi Theatre*

Directed by Warren Nebe | Devised in collaboration with and performed by the DFL Theatre Company

A magical journey, a rite of passage, about a group of children who overcome seemingly insurmountable struggles in a land of on-going strife, anguish and outright conflict. This coming of age story, set against the backdrop of a contemporary South Africa, brings together a diverse group of young people who summon the courage to face extraordinary hardships against all odds. It is the telling of a story of heroism embedded in vulnerability, a collective humanity and hope.

The Drama for Life Theatre Company is a professional Applied Theatre/Drama intervention company, based and trained at Drama for Life, at the University of the Witwatersrand, Johannesburg, South Africa. The Drama for Life Theatre Company is committed to creating Applied Drama and Theatre programmes, encompassing stylised performances and workshops that endeavour to assist youth to: find their voice, process social challenges they faced, learn about a human rights and social justice discourse, and vision a new way forward.

17h00-18h00

## Arts in Conversation in partnership with ASSITEJ

### Theatre for Early Years - the value of theatre in the first 1000 days

*UC21*

Jennie Reznick, Sara Matchett, Schoeme Grobler and Koleka Putuma | Chair: Yvette Hardie

Theatre for early years (TEY) aimed at 0-4 year olds has been developing a plethora of innovative practices internationally over the last 30+ years, with theatre for babies (0-1 years) receiving more attention in recent times. Festivals of early years theatre have sprung up across the globe and theatre, dance and music performances for this age group travels widely. Is this an expensive fad, a nice-to-have for those well-to-do families who can afford it? Or is there something fundamental and unique that TEY offers in terms of early childhood development? Should all children have access to these experiences as a basic cultural right? And what are the challenges and questions the artist must engage with when approaching this special audience?

Yvette Hardie is a theatre director, producer, and educator active in the world of theatre and performance, with a focus on children and youth. She initiated the launch of ASSITEJ SA in 2007 and leads the organisation as Director. She is currently serving her third term (2011 – 2020) as President of the international ASSITEJ, which operates in close to 100 countries. In these capacities, she creates opportunities for artistic exchange, mentorship, skills development and cross-cultural collaboration across the world, while working to invigorate the South African theatrical landscape with work of the highest quality and widest accessibility. She has written and spoken extensively on issues relating to arts for young audiences, arts education and arts for reconciliation and conflict resolution around the globe. She is valued for her work in Arts Education, having written national curricula and textbooks for both Dramatic and Creative Arts, and having been involved in teacher training over a period of some 15 years.

18h30

## Play

### Street Light

*Amphi Theatre*

Written and directed by Cedric Wembe | Performed by Tsietsi Morobi | Stage management by Alain Nji

The story of Nkhanyiso, a 13 year old Joburg streetkid, who ran away from home at the age of 10. Nkhanyiso is driven by a resilient spirit and the determination to see his dreams come true and the play journeys into his universe, his joys, pains, love, challenges, passions and fears. Street Light is based on narratives of various Vanderbijlpark streetkids.

Cedric Wembe G. is a passionate artist from Cameroon, based in Johannesburg. He is a talented, energetic, and enthusiastic artist and educator with proven expertise and experience in working with children, and young audiences as well as adults, using interactive methods as well as "hands-on" approaches to help students grasp and apply concepts in subjects such as French, film and TV and Dramatic Arts; utilizing "props" or "manipulative" to help learners understand abstract notions, solve problems, and develop critical thought processes. As a director and writer, Cedric has given his work a particular focus on young audiences; and has written three theatre for young audience plays. He is the author and director of The Bloody Path a play on the realities and struggles of child soldiers in the war-thorn parts of East Africa. In 2014 Cedric wrote and directed I Know What You Think, a comedy on the realities of young adolescents in the townships of South Africa. Cedric is currently preparing a PhD of Arts in Dramatic Arts, which focuses on attempting a theory of Educational Theatre for young audiences.

## Play

### Night Light

*WSOA006*

Created and Performed by Danieyella Rodin | Music by David Cornwell | Directed by Tamara Shulz

Nina has just woken up from a bad dream. Or was it a dream? Either way, she can't fall back asleep in case it comes back. But it is bedtime now and the dark is making her feel strange too...Night Light uses live music, video projection, shadows, light-play and live performance to explore a night in the life of Nina.

Danieyella Rodin is a performer and theatre-maker, who graduated first from Rhodes, and then UCT, with Honours in Performance. In 2013 she was nominated for Best Newcomer at the Naledi Awards for her role in The Chaeli Campaign's 'In The Wings'. It is through her work with The Chaeli Campaign, in partnership with Assitej South Africa, that she developed a taste for creating beautiful, playful and innovative work for young audiences.

David Cornwell is an expressive multi-instrumentalist with a literary aesthetic, he has an MA in Creative writing from UCT after all. His playful live soundscape for Night/Light is the perfect aural expression of both the seduction and eeriness of the dark, and the light. He has been performing live in Cape Town since 2010 and his debut novel, 'Like it Matters', hit the shelves in April 2016.

When Tamara was 11 years old she wanted to be a child psychologist. Many decades later, she has found joy and

satisfaction in making theatre for young audiences. The journey from the child dreamer to the adult play-maker has involved getting a couple of drama degrees at Rhodes University and working as a theatre designer, facilitator, director and waitress over the years. She has written drama textbooks, taught Applied Theatre at Wits Drama for Life, and even been a high school drama teacher.

## Play

### Tomorrow Today

*eMakhaya Theatre*

Directed by Simo Majola | Written by Nonkululeko Vilakazi | Performed by Nonkululeko Vilakazi and Sbusiso Gumede | Stage Management by Palesa Sibiya | Lighting by Fortune Mogwaneng

A play embodied in text, dance and physical theatre that explores the importance of time, responsibility and how today's procrastination delays tomorrow. The play questions human expectancy and entitlement of a tomorrow that today - as a day - does not get to see. What if days would commit suicide? Then no one would live to see tomorrow.

Simo Majola works as a writer, director, actor, choreographer and producer; his collaborations include works with various Production companies, playwrights, humanitarian organisations, community groups, filmmakers and musicians. His work centers around a broad spectrum, of social, historical, township stories and cultural interest. Simo serves as a Director for the company he co-founded, EM.KHI (Emkhiqizweni) Creative Media, and is also a co-founding member of PlayRiot collective of South African playwrights.

Palesa Sibiya is a performance artist, theatre maker, applied practitioner, facilitator and filmmaker, currently, completing her Post Grad Diploma in Applied Drama at DFL, Wits University. She holds an acting certificate from The Market Theatre Lab, a diploma in Media studies from Boston Media House and a Vega certificate in Brand communication.

Nonkululeko Vilakazi is a dancer, actor, choreographer, voice artist, writer and poet/rapper that is affectionately known as Nkulifresh. With experience of gracing stages both internationally and the african continent, this initially self trained talent has worked alongside award winning choreographers such as Natelie Fischer, David Matamela, Paul Modjadji, Hormuzd Khambata(India) and Ivor Jones. Seeing Nonkululeko perform in world stages in China, Netherlands, Germany, Swaziland, Mazambique, Malawai, Namibia, Botswana and Zambia but to name a few, she has been a force to be reckoned with.

Sbusiso Gumede started formal training in performing art, in 2014 at Siwela Sonke Dance Theatre. In 2017, he moved to Johannesburg to study a performing arts and training course at Moving Into Dance (MIDM). He graduated and received certificate (NQF LEVEL 4). Two of his greatest goals are to be an artistic director and open an art TV channel.

20h00

## Play/Poetry

### Choros Solitários

*Nunnery Theatre*

Direction, created and assembled by Adriana Cunha | Technical and text assistance by Matthew Wilhelm-Solomon | Music assistance by Eduardo Vidili

The work-in-progress *Choros Solitários* engages with Latin American documental theatre using real videos, photos, documents and testimonies to honor the lives of three Brazilian poets who had great relevance during the period of the military dictatorship: Clarice Lispector (-1920 +1977), Hilda Hilst (-1930 + 2004) and Ana Cristina Cesar (-1952 + 1983). The intervention uses dance and dramatic readings of excerpts from the prose and poetry of the authors, evoking critical aspects of social and gender issues in the context they belonged. These writers developed a remarkable style based on stream-of-consciousness and confessional writing. Their work explores narratives permeated by internal voices that expose the marshy aspects of the characters, often starting from the lack of recognition in the lives they formed for themselves. It invokes elements of strangeness, flights into the past and fragmentations. *Choros* (a Brazilian music genre) *Solitários*, uses nostalgia as a bridge to the present political turmoil

in Brazil, which has been undergoing a conservative upsurge since the coup of 2016.

Adriana Miranda da Cunha is a PhD Candidate – UDESC, a gender and human rights activist, performer and cinema producer.

## Play

### **Trial of Dedan Kimathi**

*Amphi Theatre*

Produced by Bridgette Tswelopele Mokoena | Directed by Billy Langa | Performed by Sydney Ndhlovu, Kgomotso Moshia, Mcebo Dlamini, Bongani Christopher Maziya, Kamogelo Modise and Belinda Ledwaba

Bringing Kenya to South Africa for South Africans, a group of aspiring theatre makers present The Trial of Dedan Kimathi by Ngugi wa Thiongo and Micere Githae Mugo. The play depicts the circumstances surrounding the trial of a Kenyan hero. It travels through time telling the story of Dedan Kimathi as seen through the eyes of the Kenyan peasants and workers as they refused to break under sixty years of colonial torture and oppression. The struggle has not ended; we fight a different form of it. We can therefore learn a thing or two from those who fought in the past.

## Play

### **My Koek is Moeg**

*eMakhaya Theatre*

Directed by Obett Motaung | Performed by Abby Molz

*My Koek is Moeg* is a story of Poppie Plaaitjies, a young woman from Khomasdal. She invites us into her world of complex experiences of womanhood. Sharing her familiar narrative, and young women grappling with politics of the body.

Obett Motaung is a young emerging filmmaker and theatre maker. He holds an MA from the University of Witwatersrand in Film and TV and won multiple awards at his time for his creative work. He is a judge for the Naledi Awards most prestigious theatre awards in South Africa. He has directed numerous ground breaking theatre works which have won awards. He won an award at Ekurhuleni International Film Festival for his latest film and his latest film *Diphiri Le Makuntu* has been selected to the Cape Town International Film Festival.

**Tuesday 4 December**

**DAY 6: Transforming Youth through Theatre in Education**

08h00-10h00

**Conference Registration**

08h00 – 09h00

**Wellness**

**Gentle Ashtanga Yoga**

UC1501

Magdalena de Beer

**Reflection**

UC1503

Cherae Halley

**Workshop**

**ASSITEJ SA - An Introduction to Theatre Mediation**

UC 21

Themobile Tshuma

09h30-11h00

**Play**

**Night Light**

WSOA006

Created and Performed by Danieyella Rodin | Music by David Cornwell | Directed by Tamara Shulz

Nina has just woken up from a bad dream. Or was it a dream? Either way, she can't fall back asleep in case it comes back. But it is bedtime now and the dark is making her feel strange too...Night Light uses live music, video projection, shadows, light-play and live performance to explore a night in the life of Nina.

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**Play**

**Street Light**

*Amphi Theatre*

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The story of Nkhanyiso, a 13 year old Joburg streetkid, who ran away from home at the age of 10. Nkhanyiso is

driven by a resilient spirit and the determination to see his dreams come true and the play journeys into his universe, his joys, pains, love, challenges, passions and fears. Street Light is based on narratives of various Vanderbijlpark streetkids.

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## Play

### Seeing Red

*Nunnery Theatre*

Directed by Mmatumisang Motsisi | Assistant Director Manoko Tlhako | Performed by Noluthando Sibisi, Nompumelelo Kubheka, Siyabulela Javu, Upile Bongco and Siphesihle Cele

In a village called Boswa, a woman is stoned to death for protesting against the unfair social restrictions that are placed on menstruating women. Her daughter embarks on a journey to seek justice for her mother's brutal murder. The journey is a spiritual one that causes her to realise that there is power in the blood that a woman sheds every month, not shame.

Mmatumisang Motsisi is a 23-year-old director, sex positive activist, and performer presently studying at the University Currently Known as Rhodes. She is pursuing her Master's degree specialising in directing and applied theatre. She has directed two works that were showcased at the National Arts Festival in 2017 and 2018. In 2017, her production Cult Clit, won the Student Theatre Award for Best Original Work as well as the SATMag Award for Best Student Theatre. This year, Seeing Red won the Student Theatre Award for Best Ensemble. These works emerge from an interest in the theme of sexual repression, and how it is enacted through a multitude of microaggressions, rituals and practices.

## Play

### Tomorrow Today

*eMakhaya Theatre*

Directed by Simo Majola | Written by Nonkululeko Vilakazi | Performed by Nonkululeko Vilakazi and Sbusiso Gumede | Stage Management by Palesa Sibiya | Lighting by Fortune Mogwaneng

A play embodied in text, dance and physical theatre that explores the importance of time, responsibility and how today's procrastination delays tomorrow. The play questions human expectancy and entitlement of a tomorrow that today - as a day - does not get to see. What if days would commit suicide? Then no one would live to see tomorrow.

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## Workshop 1

### Memories for Use

UC1501

Unga Klara

It's common to talk about the child within. In this workshop we go into the practices and deeper perspectives behind the phrase. Through the use of memories of situations and experiences from our own childhood, we gain insights about what can be made relevant, important and relatable in theatre for children and young people. The workshop also provides methodology of how, when and what we produce with children's perspectives at its core. How do we create pedagogies and narratives that moves beyond the clichés, and tells more direct and honest stories from the children's point of view?

Unga Klara is the national stage for children's and youth theatre in Sweden, which aims to provide all children and adults theater of high quality, and drive the artistic development of theater with children's perspective both nationally and internationally. With the eyes set on the children of the future, Unga Klara conducts its business, constantly in dialogue with society and audience in the artistic process.

## Workshop 2

### A Human Supercell

UC1401

Emma Ribbing

The workshop provides a playful platform of how movement creates spaces for negotiations and dance can be a language for architecture and storytelling. Through series of physical games and improvisations, participants will operate as part of a human supercell, making decisions and responding to environmental cues as a collective intelligent organism. The workshop sums up in a discussion and presentation of Emma Ribbing's choreographic work with children and preschool teachers as well as social workers and city planners.

Emma Ribbing has worked professionally for 19 years in performing art, based in London until 2002, Switzerland until 2009 and Malmö Sweden. She has toured across Europe, Asia, Australia and North America in everything from avant-garde theatre to operas and pop concerts. Today she is the artistic director of in-discourse creative. Studios in Malmö, where she works choreographically with a focus on young audience. She is also employed in the Creative learning centre, for the city of Malmö, Sweden. Alongside dance Emma has worked with photography and video. Her visual art studies strongly influenced her choreographic approach. She is passionate about nonverbal communication, using movement, games and choreographic tasks to tell a story.

11h30-13h00

## Keynote Platform

### **Knowledge Unzipped: Sexual Reproductive Health Education**

*Amphi Theatre*

DFL Theatre Company

This session will look at the Drama for Life Theatre Company's work in Applied Theatre work on Sexual and Reproductive Health in schools and communities. The focus will be on the notion of holistic health and wellness (as stipulated by the UN) and how the Theatre Company have approached their work around enhancing SRH [Sexual Reproductive Health] education for youth in the Southern African context. The idea is to address the social issues that prevent people from being safe in their relationships - the cultural drivers of HIV transmission and prevalence. The Theatre Company uses comedy and fast-paced scenes to break the taboo associated with some of these issues and to then speak back to the participants in post-performance workshops. Can we laugh and allow for laughter when discussing these intimate and vulnerable-making issues? How can we SEE the human struggles, beauty and differences by listening? It is through enquiry and listening that growth can occur. It is a process and only the initial drop that hopefully initiates greater vibrations of change for each individual.

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13h00-14h00

### **Lunch**

**Wits Main Res Dining Hall**

*Matrix, East Campus*

13h30 -14h30

### **Warren Nebe (Director, DFL ) and Drama for Life Life.Beats in conversation with Michelle Constant (CEO, BASA)**

**DFL Radio**

*UC21*

*Drama for Life Life.Beats* Radio Dialogue Show and Radio Drama Training is a partnership with Voice of Wits (VOWfm). Every week *DFL Life.Beats* tackles issues of human rights and social justice, HIV/AIDS, transformation, diversity and gender using the arts as a lens of analysis. The show's unique style is theatre-based with an interactive format offering interviews and discussion around sociocultural issues affecting young South Africans. The lively and unpretentious *DFL Life.Beats*, showcases small radio dramas, witty reports and student polls from Wits campus getting a diversity of perspectives. Life.Beats is on air on VOW FM 88.1 FM every Thursday evening between 7pm and 8pm.

In 2008 Michelle Constant took the position of CEO at Business and Arts South Africa (NPC); a public private partnership between the corporate sector and government's Department of Arts and Culture, with the aim of developing strategic partnerships between the business and arts sectors in South Africa. Michelle's work at BASA has seen her present papers at the World Economic Forum on Arts and Culture in New Orleans, MIDEM in Cannes, the Cultural Diplomacy Conference in Spain, the African Creative Economies (ACE) Conference in Dakar, Senegal and most recently – UNESCO, Paris. Her work within the South African media and arts sector over the past two decades is well recognised, as a journalist and radio presenter. Michelle serves on various Boards in South Africa and internationally, including the Arts Investment Fund internationally and the Origins Centre in Johannesburg. Most recently Michelle graduated cum laude from the University of Pretoria Business School – GIBS, on the Social Entrepreneurship Programme.

13h30-14h45

## Play and Q&A

### In My Mother's Womb

*eMakhaya Theatre*

Directed by Gcebile Dlamini | Choreographed by Sibusiso Hadebe | Written by Paul Noko | Lighting by Phana Dube

In My Mother's Womb is an innovative performance that will incite engagement and conversation around reimagining blindness in our communities. The production will premiere at the 2018 National Arts Festival and it is made possible by the generous support from the Outreach Foundation Hillbrow Theatre Project in collaboration with Tswelepele Frail Care Centre and Society for the Blind.

Gcebile Dlamini is a theatre director, writer and actress born in the mountainous Valleys of Swaziland. She travelled to South Africa to complete her Diploma in Drama at the Durban University of Technology from 2008 to 2010 and furthermore completed her B-Tech at the Tshwane University of Technology. During her studies she was drawn to directing and community work resulting in her interest in community theatre. She is a graduate of the Drama for Life Division at the University of Witwatersrand where she completed her Honours in Applied Drama and Theatre and was awarded the Dr John Kani Theatre for Social Change.

Paul Noko is a theatre practitioner. He has done extra ordinary work with community theatre groups. His writing credit includes work includes Bucket, Fruit, Hisstory, The Cursed Vagina and Gifted. He has acted in the multi-award winning Tau directed by Thabiso Rammala and MoMo Matsunyane, Chillagaebolae by Kgafela Oamakgokodi. His television appearance includes Scandal, Sokhulu and Partner, Isiquimo, Ukholo, Face of Metro 2008 and Crazy entertainers KFC advert. Noko is currently studying a BA Honours in Applied Theatre at Wits Drama for Life.

Sibusiso Hadebe is involved in the Creative Inner-City Initiative (CICI). In 2017 he graduated at Drama for Life (DFL) - Wits University in Applied Drama/Theatre. He has coordinated various performances including Injebo Yakwantu. Hadebe works at the Hillbrow Theatre Project facilitating theatre productions. In 2008, his performance Rock Challenge was awarded best production at the Joburg Stadium. He has been creating contemporary dance pieces annually for the Dance Umbrella through Hillbrow Theatre, as well as music/drama productions for the South African National Community Theatre Association (SANCTA), the Southern African Theatre Initiative (SATI) and Sibikwa Arts Centre.

15h00-16h30

## Panel 1

### Sexual Health and Youth

*WSOA Apollonia Theatre*

### Secrets of My Calabash

Buntu Pupa

I have observed that in spite of legislation and human rights the prevalence of sexual and gender-based violence is a growing concern worldwide, and I decided to explore how our cultures contribute to or justify sexual and gender-based violence. In 2017 I initiated *The Secrets of My Calabash* a project that investigates sexual health, focusing on sex, sexuality, and autonomy from different cultural perspectives. This project investigates the way performance can facilitate communication amongst members of the society grappling with challenges of sexual health facing different member of the society in which domestic and sexual violence is a growing concern. Theatrical representation and audience participation are at the heart of exploring the empowering role of applied theatre to engage members of the society from different cultures in expressing in expressing their respective cultural understanding, and discussing these issues together in order to come closer to a common understanding.

Buntu Pupa is an Applied Theatre practitioner and poet, with a master's degree in Applied Drama and Theatre Studies from the University of Cape Town. He has over 10 years' experience working with the youth and 8 years working with families with rare disabilities.

### **Seeing Red: Subverting Menstruation Taboo through Playback Theatre inspired performance**

Mmatumisang Motsisi

In her study about menstrual knowledge and practices of female adolescents in Vhembe district, Limpopo Province, South Africa, researcher Dorah Ramathuba (2015) argues that "school-based sexuality education should be comprehensive, begin early and be regularly repeated" (2015:1) and that there is a need to increase access to information about the subject matter using an array of approaches. Her findings support a general view that knowledge about menstruation is shrouded with shame and is often too little, too late and too biological. This paper explores how such discussions could be facilitated, and suggests an Applied Theatre form called Playback Theatre as a strategy to supplement the traditional classroom approach. It argues that this Playback Theatre-inspired approach to sex education can encourage meaningful participation and critical consciousness among young people and carries the potential to subvert the harmful narrative of shame around the topic of menstruation.

Mmatumisang Motsisi is a director, sex positive activist, and performer presently studying at the University Currently Known as Rhodes. She is pursuing her Master's degree specialising in directing and applied theatre. She has directed two works that were showcased at the National Arts Festival in 2017 and 2018. In 2017, her production *Cult Clit*, won the Student Theatre Award for Best Original Work as well as the SATMag Award for Best Student Theatre. This year, *Seeing Red* won the Student Theatre Award for Best Ensemble. These works emerge from her interest in the sexual repression of black womxn, and how it is enacted through a multitude of microaggressions, rituals and practices.

## **Panel 2**

### **SA Youth in Crisis**

*Amphi Theatre*

### **Colourism amongst black people**

Koketso Mojela

A TedX style presentation, inspired by the literary works of Alice Walker and Bessie Head, this presentation will be unpacking why popular societal terms such as "yellowbone" or statements such as "too pretty for a dark skin" are problematic. A reference will be made to a story (Ntsomi) for young audiences called "Mantsho", which I have created for the conference to highlight this issue of colourism and promote the appreciation of people of different shades of black and brown amongst the black population. I will conclude the talk by showing slides of different forms of artistic expression which have brought awareness to and challenged this issue of intra racism.

Koketso Mojela is currently completing her MA in Drama Therapy. This award winning actress first discovered her love for performance through the art of storytelling. She finds it an honour to share ideas, challenge the status quo and inspire reflections through art forms.

### **Exploring the use of Process Drama in dialogues on Race and Memory among black 'Born Frees' of South Africa**

Tebogo Radebe

This research project examines the use of Process Drama in creating dialogue about race and memory among Black Born Frees in South Africa. The study further unpacks how process drama impacted participants' attitudes on race and memory. The research focuses on the facilitation of improvised, episodic scenes and creation of images structured around themes of race and memory leading to post 1994 democratic South Africa. Using a Process Recording as a tool for analysing the facilitator in action, the paper makes a case for performative writing as a way to present the process and findings of the research.

Tebogo Radebe is a researcher-facilitator with a passion for using drama in various social contexts with the intention of activating communities. I have a Masters and an Honours degree in Applied Drama and Theatre from the

University of Witwatersrand. I am an experienced development practitioner who is self-motivated, solution-driven, critical and creative. My area of expertise is; Radio Production, Project management, Research and Facilitation.

### **Trauma and Resilience in SA Schools**

Welma de Beer

This paper will be a situation analysis of the crises in South African schools, and will make the case that much of our low educational outcomes and behavioural difficulties experienced in schools can be attributed to past and current trauma that are causing cycles of abuse and re-traumatisation. It will explore and explain trauma as a metaphorical 'wound' to the psyche, and look at the symptoms of trauma and the phases of trauma as well as its devastating effects on learning. It will investigate resilience in order to understand what is needed to build more resilience amongst learners and alleviate the trauma experienced in South African schools through drama therapeutic engagements.

Welma de Beer is a lecturer, teacher, facilitator, actress, writer, director, producer and drama therapist. She has a MA in Applied Drama as well as a MA Drama Therapy degree. Her passion is to apply drama therapy and use theatre-for-development techniques to support human initiatives to better our world. She has worked for the last 35 years towards community empowerment, environmental education, literacy training, capacity and organisational development, rural development, gender empowerment, children's rights, education, social rehabilitation, public and mental health. Currently her interest lies in education, focusing on trauma and its effects on the physical, psychological and cognitive development of learners.

15h00-16h30

### **Round Table**

**Shaping the future of Arts in Education: The Drama for Life Mvuso Schools and Community Education Project as a sustainable applied drama and theatre model for the South African context.**

UC21

Leané Meiring, Namatshego Khutsoane and Jacqlyne Titus

In this interactive creative presentation and panel discussion the Drama for Life Mvuso-team will explore, unpack and reflect on the unique model that fosters collaboration between teachers and community artists in the face of extraordinary psycho-social challenges. The creative presentation will include voices from teachers, facilitators and the adolescents who have grown in confidence by being given the opportunity to voice their opinion whilst working alongside their peers and facilitators in dynamic, negotiated and transformative ways. In its 7 years, the Mvuso-model has proved to be a resilient model that allows for practicing artists and school educators the opportunity to create dynamic and exciting representations of contemporary social issues with young adolescents. This process culminates in the creation of a platform for young people to share and witness narratives by and about their current lived realities in the communities they live in.

Leané Meiring is a drama therapist registered with the Health Professions Council of South Africa (HPCSA) and a drama therapy lecturer and research supervisor at Drama for Life (DFL), a division of the Wits School of Arts. After completing a BA in communication studies (summa cum laude) and obtaining an honours in journalism (cum laude) from Stellenbosch University, Leané had a career in journalism, working at the Afrikaans daily newspaper, Beeld, before deciding to enrol for an honours in drama therapy at Wits University. Leané completed her honours in drama therapy (cum laude) in 2014 and was awarded the SAAD (South African Association of Drama therapists) research award. She completed her MA in drama therapy (cum laude) in 2016. Again, she received the SAAD research reward for her MA research. She is a member of the Golden Key Society and a Mandela Rhodes Scholar and a passionate advocate for the development of the mental health care sector in this country. Her research interests include therapeutic theatre and using theatre to treat trauma and collective, intergenerational, and developmental trauma through the power of theatre and performance.

Namatshego Khutsoane is a warm and passionate creative practitioner drawn to work that explores complex human



and social issues - of activism orientation. She has studied Acting, Directing, Contemporary Performance and Applied Theatre Studies and holds an MA from Wits University. Namatshego is currently studying towards an MBA degree with the University of Reading.

Jacqlyne Titus is currently a Project Officer and Lecturer at Drama for Life. She completed her Master's in Applied Drama and Theatre at Drama for Life, University of the Witwatersrand. She specialises in theatre directing and applied drama, where her passion in theatre-for-youth is exercised. Trained as a facilitator who makes use of the arts as a tool for social dialogue, education and transformation, she has been using her expertise to encourage personal storytelling as a means of self-awareness, confidence and resilience training. Jacqlyne worked as an actor-facilitator in Drama for Life's Unzipped Sexual Health project. She is the project manager of the Mvuso project.

17h00-18h00

## **Arts in Conversation in partnership with Hillbrow Theatre and Sibikwa Arts Centre**

### **Arts in Community for Urban Renewal**

UC21

Gerard Bester, Phyllis Klotz, Nontsikelelo Hlomela and Emma Ribbing | Chair: Munyaradzi Chatikobo

Community Arts Centres have continued to play a significant role in grappling with contemporary urban degeneration challenges as reflected in their programming and stories told mainly by youths and young people. Despite shocking levels of poor resourcing and neglect by national, provincial and local governments, Community Arts Centres seem to have found a formula to sustain themselves and continue to play the much needed role in urban renewal projects of local municipalities in South Africa and beyond. There are also sustainability lessons to be learnt from some 'flagship' Community Arts Centres which have survived under adversity. What are some of the highlights of the brilliant work in urban renewal and related issues that seem to go unnoticed? What models have been adopted by Community Arts Centres to sustain their work? What is the prospect of future support of Community Arts Centres by local municipalities?

Munyaradzi Chatikobo is a Lecturer in Drama for Life and Cultural Policy and Management Departments in the Wits School of Arts. He has work experience in arts management, cultural policy, cultural leadership, cultural governance, applied drama and theatre, strategic cultural planning, and research which is backed by a sound academic background and in-service training. Munyaradzi graduated from University of Zimbabwe in 1995 with a Special Honours in Theatre Arts. In 2009 he completed a Master of Arts Degree in Applied Drama and Theatre under Drama for Life in Wits School of Arts- University of the Witwatersrand. He is a board member for Nhimbe Trust and CHIPAWO Trust in Zimbabwe. He also serves on the on the Gauteng Steering Committee of Performing Arts Network of Southern Africa (PANSA). He is a registered PhD candidate in the Wits School of Arts where his area of study is Cultural Policy and Community Theatre in South Africa.

18h30

## **Play**

### **A Place of Knowing**

*Nunnery Theatre*

Devised and performed by Thuto Gaasenwe, Sibulele Sabisa, Ntumekelelo Siyepu, Anathi Conjwa and Sokuphila Mkosana | Co-created and directed by Billy Langa and Mahlatsi Mokgonyana | Sound design by John Withers.

Told through indigenous games, physical storytelling, narration and Amagwijo/song, this play seeks to acknowledge the contemporary voices and stories of young people living in South Africa. Five performers transform their personal accounts into a series of images, songs and monologues where they unpack and explore the complexities of the relationships we have with our parents as young people and how those relationships affect us or shape our lives.

Billy Langa is a performer, writer, director and educator; a Naledi Theatre Award winner for Best Production for Young Audiences for Just Antigone and Cape Town fringe Fresh best performer award and Standard Bank Ovation award for Tswalo. Billy is also a published playwright and performs in his own work. He wrote and performed in the



awarding winning, Tswalo, in Cape Town, Germany and Johannesburg; and Ngwadi, which was performed at the Wits Theatre So Solo Festival. Billy was also one of the twelve actors who were chosen by the Royal Court Theatre for the staged readings of the New Plays from South Africa: After 20 Years of Democracy.

Mahlatsi Mokgonyana is a director, actor and facilitator; recipient of the TAAC emerging theatre director's bursary; Naledi Theatre Award winner for Best Production for Young Audiences, supported by Assitej SA, for Just Antigone, and Cape Town Fresh Fringe Creative award for directing and Standard Bank Ovation award for Tswalo.

## Play

### **Train to Kanana**

*Amphi Theatre*

Directed by Naledi Chirwa | Managed by Gabriel Masenya | Performed by Gabriel Masenya and Palesa Olifant

Train to Kanana unravels the story of four individuals who take on the journey of economic freedom in the 'Promised Land'. The road is but bumpy and sees the team fall apart as they start developing a stimulating tumor of greed and work their way up with the intent of deceiving each other in the process so they can be the only possessors of the 'promised land'. The fundamental themes within the play are greed, hope and deception. The underlying themes in the play are politics and culture. The Promised Land, Kanana, serves as an allegory for a democratic South Africa, a free South Africa that was presented to the masses in 1994.

Naledi Nokukhanya Chirwa is currently doing her Masters in BA Drama at the University of Pretoria. In her quest of performing arts and Drama, she has acquired a professional stance as an upcoming actress, presenter, director and writer in the entertainment industry. She is currently doing her Masters in Drama at Wits.

## Play

### **Mantsho**

*UC17*

Koketso Mojela

A tale about Mantsho, a young girl who grew up in the township best known for its melodies. She did not have the best of times growing up in her hood but an unusual encounter with a group of special friends leads her to discover things she never even thought were possible.

## Play

### **#MyNamels**

*eMakhaya Theatre*

Directed and produced by Tebogo Radebe | Performed by Lesego Mothupi, Nonkululeko Mashiyi and Phumzile Xaba | Stage design and management by Nthabeleng Masudubele

#MyNamels is a verbatim theatre production; set in a former Model C high school called Convent High School in South, and based on the real life experiences of young black girls. The characters take the audience through a journey of reflection into their lives of being institutionalized in the name of good quality education. Through storytelling the actresses get to re-visit and speak back to the enforcement of school rules, which, subversively, began washing away their African identity.

Lesego Mothupi is a young black lady, still fresh and fairly new in the drama and performance industry. She is passionate and always ready to engage with any character in any play, in order to relay the emotions and actions of the characters to the audience at large and to also provoke their emotions towards the character in play and in turn to the play.

Phumzile Xaba is a Bachelor of Dramatic Arts student in the Theatre And Performance (TAP) division within the Wits School Arts. She is one of the actresses in #MyNamels which is a first professional production she has done, along with school and student productions that she has done within her division.

Nonkululeko Mashiyi is a Bachelor of Dramatic Arts student, who is passionate about performance and movement

and singing. She has done a few student productions at the Wits School Of Arts, along with a couple of community theatre productions.

20h00

## Play

### Eclipsed

*Downstairs Theatre*

Written by Tlotlego Gaogakwe with DFL Theatre Company | Directed by Warren Nebe | Performed by the DFL Theatre Company

Five friends meet to view the lunar eclipse at a dinner party in a Johannesburg wrecked by student protests. They have come to watch the transitions of the moon and in turn, the moon has come watch them. Some strangers from another world descend on the friends ready to guide them towards chaos. New truths shatter the illusions they have of themselves and their world and lead them to a place of much needed healing.

The Drama for Life Theatre Company is a professional Applied Theatre/Drama intervention company, based and trained at Drama for Life, at the University of the Witwatersrand, Johannesburg, South Africa. The Drama for Life Theatre Company is committed to creating Applied Drama and Theatre programmes, encompassing stylised performances and workshops that endeavour to assist youth to: find their voice, process social challenges they faced, learn about a human rights and social justice discourse, and vision a new way forward.

## Play

### Trial of Dedan Kimathi

*Amphi Theatre*

Produced by Bridgette Tswelopele Mokoena | Directed by Billy Langa | Performed by Sydney Ndhlovu, Kgomotso Moshia, Mcebo Dlamini, Bongani Christopher Maziya, Kamogelo Modise and Belinda Ledwaba

Bringing Kenya to South Africa for South Africans, a group of aspiring theatre makers present The Trial of Dedan Kimathi by Ngugi wa Thiongo and Micere Githae Mugo. The play depicts the circumstances surrounding the trial of a Kenyan hero. It travels through time telling the story of Dedan Kimathi as seen through the eyes of the Kenyan peasants and workers as they refused to break under sixty years of colonial torture and oppression. The struggle has not ended; we fight a different form of it. We can therefore learn a thing or two from those who fought in the past.

## Play

### Seeing Red

*Nunnery Theatre*

Directed by Mmatumisang Motsisi | Assistant Director Manoko Tlhako | Performed by Noluthando Sibisi, Nompumelelo Kubheka, Siyabulela Javu, Upile Bongco and Siphesihle Cele

In a village called Boswa, a woman is stoned to death for protesting against the unfair social restrictions that are placed on menstruating women. Her daughter embarks on a journey to seek justice for her mother's brutal murder. The journey is a spiritual one that causes her to realise that there is power in the blood that a woman sheds every month, not shame.

Mmatumisang Motsisi is a director, sex positive activist, and performer presently studying at the University Currently Known as Rhodes. She is pursuing her Master's degree specialising in directing and applied theatre. She has directed two works that were showcased at the National Arts Festival in 2017 and 2018. In 2017, her production Cult Clit, won the Student Theatre Award for Best Original Work as well as the SATMag Award for Best Student Theatre. This year, Seeing Red won the Student Theatre Award for Best Ensemble. These works emerge from an interest in the theme of sexual repression, and how it is enacted through a multitude of microaggressions, rituals and practices.

**Wednesday 5 December**

**DAY 7: Transforming Democracy: Arts for Human Rights**

08h00-10h00

**Conference Registration**

08h00-09h00

**Wellness**

**Moving with Mindfulness**

UC1501

Dr Lucy Draper-Clarke / Linda Mdena

**Reflection**

UC1503

Nokuzola Songo

**Working Group**

**Ethics Charter**

UC21

Cheraé Halley, Leané Meiring and Linda Mdena

09h00-10h00

**Keynote Platform**

**Collaborative Storytelling as Activism: Cross-border theatre making for young audiences**

*Amphi Theatre*

Cheraé Halley, Bongile Gorata-Zulu and Jessica Lejowa

The presentation presents itself as a theatre project titled: Dear Mr Government, Please May I Have A Meeting With You Even Though I Am Six Years Old? A project which involves three phases: research, crafting and then staging. The presentation will address the role of children in devising a process of activism through the storytelling and crafting of theatre for young and cross-generational audiences. The presentation will discuss the methodologies used to create they play, the mechanisms embedded in its performance that speaks to activism, how this work contributes to meaningful change for children and share examples of the activism in action through projections of letters written by children in the devising phase and those of audiences after the performance.

Jessica Lejowa is a theatre practitioner who is interested in renegotiating and transgressing accepted theatre practices as a way of creating a theatre that is more inclusive and reflective of changing political and social currents. Bongile Lecoge-Zulu is a multi-faceted artist with a sound musical and performance talent. She has been involved in a number of collaborative interdisciplinary artistic endeavours.

Cheraé Halley creates theatre with both Deaf and hearing people with particular interest in HIV/AIDS, gender and human rights, using drama as process to educate and dialogue on these topics

10h30-12h00

**Workshop 1**

**Subtle Activism**

UC1501

Dr Lucy Draper-Clarke

We are familiar with activism as direct interventions, advocacy and campaigning. However, its subtle counterpart is of great importance for both the activist and the community. During this workshop, we will explore mindful awareness and compassion for skill development and sustainability of activists. Using a participatory approach, we

will experience a set of practices on mindful awareness, self compassion and compassion for others. When we bring greater understanding to the mind, we are able to be more skilful in our intention, concentration, our words and our actions. We may also get a felt sense of interconnectedness, non-duality and impermanence, concepts that can be of vital importance in the world of activism.

Lucy Draper-Clarke is an educator, writer and researcher-practitioner, with a doctorate in mindfulness and teacher education from the University of Witwatersrand. Guided by her commitment to both education and spiritual practice, Lucy has worked in the education sector for much of her professional life (in schools, universities, publishing, and consulting to the UN). Her current focus is Joyful Activism, where she shares with activists and educators the skills they need to change the world from the inside out. To this effect, she is lecturing at Drama for Life (Wits) and conducting research on critical contemplative pedagogies and practices. She runs Heart-Mind and leads courses and retreats around Southern Africa, most often at the Tara Rokpa Centre.

## Workshop 2 (closed)

### MEQOQO and MANKOKOSANE

*Nunnery Theatre*

Manoko Thlako and Mammatli Thakhuli-Nzuza

Applied drama and theatre is a form that Nicholson describes as a "gift" (2005). It is characterised by amongst other things; fluidity, hybridity and interdisciplinarity. It is inspired by the ideas of Boal (1985), Fox (2015), Peter Brook (1995) as well as African storytelling approaches. MEQOQO is a playback theatre inspired collective of performers/artists based in the Rhodes University drama department who will collaborate with MANKOKOSANE, to co-create a cutting-edge offering that transgresses various applied theatre forms to employ empathy, ethics and care. The collaboration will start with a closed workshop and culminate in a public untitled performance.

MEQOQO, a Sesotho word for stories, is a collective of performers who employ various forms of theatre-making, drawing heavily on playback theatre, to make meaning on issues of concern. Playback is one of the forms found within a broad discipline of Applied Drama and Theatre. The intention of the project is to use the form to enable conversations on issues of concern. The collective encourages spontaneity of expression and the reflection on an analysis of what emerges. The combination of immediacy and thoughtfulness serves as a highly effective tool not only in developing original theatre material but also in giving scope for self-expression in circumstances where more traditional approaches might have an inhibiting effect. The use and showcasing of applied theatre forms is, therefore, an effective means to approach topical issues and to reflect upon, heal and transgress traditional learning approaches.

## Performance Workshop

### Moving Stories

*UC17*

Directed and performed by Dr Petro Janse van Vuuren and Namatshego Khutsoane

This storytelling indulgence is dedicated to the telling of stories that shatter stereotypes, open us up and move us towards one another. This feast of storytelling invites you into stories we tell about how we were moved by fellow South Africans, fairytales we tell and other made-up stories that move us (or not). It plays with the perspective of the narrator in what sometimes feels alarming in its disregard for point of view and generally challenges who we think ought to tell whose story. It is playful in its boundaries, poignant in its commentary and designed to move you. It may upset your sense of culturally accepted boundaries and political correctness, and we apologise if it doesn't.

Tshego Khutsoane is a warm and passionate creative practitioner drawn to work that explores complex human and social issues - of activism orientation. She has studied Acting, Directing, Contemporary Performance and Applied Theatre Studies and holds an MA from Wits University. Tshego is currently studying towards an MBA degree with the University of Reading.

Petro is an experienced story teller, applied performance practitioner and researcher. She seeks to change the world for good through difficult conversations and transformative facilitation. She is currently a lecturer and researcher at Drama for Life Wits University. Petro runs a consultancy where she uses story to impact groups and organisations.

12h00-13h30

## Round Table

**Transforming Higher Education, Transforming Democracy**

UC21

Professor Yunus Ballim, Nazeema Mohamed, Cheraé Halley | Chair: Mammali Thakhuli-Nzuza

13h00

## Play

**Train to Kanana**

*Amphi Theatre*

Directed by Naledi Chirwa | Managed by Gabriel Masenya | Performed by Gabriel Masenya and Palesa Olifant

Train to Kanana unravels the story of four individuals who take on the journey of economic freedom in the 'Promised Land'. The road is but bumpy and sees the team fall apart as they start developing a stimulating tumor of greed and work their way up with the intent of deceiving each other in the process so they can be the only possessors of the 'promised land'. The fundamental themes within the play are greed, hope and deception. The underlying themes in the play are politics and culture. The Promised Land, Kanana, serves as an allegory for a democratic South Africa, a free South Africa that was presented to the masses in 1994.

Naledi Nokukhanya Chirwa is currently doing her Masters in BA Drama at the University of Pretoria. In her quest of performing arts and Drama, she has acquired a professional stance as an upcoming actress, presenter, director and writer in the entertainment industry. She is currently doing her Masters in Drama at Wits.

## Play

**Book Injustice**

UC17

Produced by Sicelo Mhlongo | Directed by Linda | Performed by Sicelo Mhlongo and Lwazi Ngema

*Book Injustice* challenges the fairness of the laws that govern our country towards poor people. To gentlemen with lost identity take us through a journey of wanting to govern their forsaken area, but they are told to evacuate the place because is a privately owned area.

Sicelo Mhlongo is performing artist who completed I'd diploma at creative arts College and further went on to do a bridging at course at the Jo'burg and the watch of Duma Ndlovu. Sicelo Mhlongo is currently a freelancer, who also does behind the scenes work.

Lwazi Ngema is an upcoming artist who received training at the Market laboratory. He is a very focus actor with a very flax level ability.

## Spoken Word

**Systems No More!**

*eMakhaya Theatre*

Palesa Sera

A lawyer is representing women who have experienced bias and/or institutional racism, which is framed as unconscious bias, in a trial against unconscious bias himself. The performance shows the closing statement of the case in court, by the lawyer who knows exactly what the women are going through as she has, still is and will probably continue experiencing this unconscious bias if nothing is done and he is not punished.

Palesa Sera is a poet who uses poetry to open dialogue regarding social issues that are never spoken about and yet need to be out in the open. Her poetry stems from a place of seeking healing not only for her but for those who have experienced life through pain and inequality. Her writings are also inspired by life's greatest moments and struggles, birth, death, love and hate. Through her artistic work she advocates for the change that she wants to see and this change consists of women being treated equally both in the domestic and corporate sphere.

## Play

### Lebone Production

*eMakhaya Theatre*

Lebogang Mabote

Three characters (Sarah, Solomon and Ruth) still mad about how the new democracy has not changed much from apartheid, as more blacks, men and women, are more oppressed by this democracy and their leaders are greedy and lack leadership skills. They emphasise how we are failing the fallen heroes that sacrificed their lives for equality and economic freedom that benefit only certain individuals today. The plan is to stand up and fight against the new democracy and continue to fight over the legacy that our heroes died for until it is achieved.

Sekalabonke Lamani has been a professional actor since 2005, who has at the Operahouse, National Arts Festival in Grahamstown, and the Civic Centre Theatre in Mbombela.

Lebohlang Mabote is a professional actor, who started doing drama in high school and further studied stage and theatre performance at the Market Theatre Lab. Lebohlang also studied Playback Theatre at DFL, Wits University and acting for camera at City Varsity. She performed a lead role at civic centre theatre in Mbombela and Lead role at SANCTA at Johannes Stegman theatre.

Nompumelelo Madonsela is a stage performer by profession, who studied stage and theatre performance at Market Theatre Lab.

## Play

### MEQOQO and MANKOKOSANE

*Nunnery Theatre*

Performed by Malika Maharaj, Manoko Tlhako, Mmatumisang Motsisi, Selloane Mokuku, Sboniso Thombeni, Mmamati Nzuza, Noluthando Sibisi, Sebatso Dimo, Nompumelelo Kubheka, Neo Letsoalo and Siphe'sihle Ndaba | Music by Vuyani Mayekiso and Bali Zapite Bali | Visual art by Carol Nelson and Heidi Sincuba

Applied drama and theatre is a form that Nicholson describes as a "gift" (2005). It is characterised by amongst other things; fluidity, hybridity and interdisciplinarity. It is inspired by the ideas of Boal (1985), Fox (2015), Peter Brook (1995) as well as African storytelling approaches. MEQOQO is a playback theatre inspired collective of performers/artists based in the Rhodes University drama department who will collaborate with MANKOKOSANE, to co-create a cutting-edge offering that transgresses various applied theatre forms to employ empathy, ethics and care. The collaboration will start with a closed workshop and culminate in a public untitled performance.

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13h00-14h00

**Lunch**



**Wits Main Res Dining Hall**

*Matrix, East Campus*

**13h30-14h15**

**Presentation**

**Building Democracy Through Theatre**

*UC21*

DFL|NTNU Exchange Students | Chair: Dr Petro Janse van Vuuren

*Building Democracy Through Theatre* is a Drama for Life and Department of Arts and Media Studies at the Norwegian University of Science and Technology partnership project. The project aims to strengthen applied theatre postgraduate education and research through course development, and student and teacher exchange by jointly addressing a thematic focus of investigation: contemporary and crucial issues of democracy in Norway and South Africa. These presentations are by three DFL students who have recently returned from Norway.

**14h30-15h20**

**Panel 1A**

**Arts and the Academy**

*WSOA Apollonia Theatre*

**Transforming (in) institutions? - Political dimensions of complex collaborations in applied theatre**

Eliana Schöler and Anne Hartmann

This paper presents a case example from the qualitative-empirical research project "transform - transformative learning processes in performing arts projects". This research takes a broad methodological perspective, in observing the rehearsal processes, examining participants' transformations of self and world reference (University of Potsdam) and reconstructing the concepts of the facilitators (Braunschweig University of Art) in a wide range of applied theatre projects in Germany. Our empirical research shows: Neither is change of the participants' references always intended by the facilitators offering performing arts projects, nor do these transformations occur as a matter of course. Moreover, institutional contexts play an important role in the (im)possibilities of initiating participants' transformations. Our case example shows that these projects are positioned in a conflicting relation between transformation and a possible instrumentalisation. This highlights the necessity of critically reflecting the specific political dimensions of institutional collaborations when aiming for meaningful and sustainable transformation through the arts.

Eliana Schöler studied social and cultural anthropology in Vienna, followed by a Master's degree in theatre pedagogy at the Berlin University of the Arts. Currently she holds a position in the research project "transform - transformative learning processes in the performing arts" at the University of Potsdam. In this position she is realising a PhD-project on teaching/learning relationships within applied theatre projects. As a freelance applied theatre practitioner she has worked in diverse contexts, particularly in collaboration with communities and organisations across Africa. She also worked for DFL from 2009 - 2012, especially on the DFL Sex Actually festival.

Anne Hartmann has a MA of Education in Theatre and English from the University of Art Braunschweig. Furthermore she studied Devising Performance and Community Practices at Dartington College of Arts (UK). She devised and facilitated theatre and poetry performance projects with different communities and institutions in Germany and the UK, lastly for 5 years as a theatre educator at the state theatre Braunschweig. Currently she is a research assistant and PhD student in the project "transform - transformative learning processes in the performing arts" at the Braunschweig University of Art reconstructing artistic and educational concepts of facilitators of applied theatre projects.

**Advancing humanity growth, meaning making and transformation through applied drama and theatre approaches to teaching and learning in the classroom.**

Sibongile Bhebhe

The philosophy of education states that whenever a teacher is assigned to teach, he/she is asked to be self-conscious, autonomous and authentic. These means that, as teachers, when we work we subordinate our private lives and whims to leave our our cosy little lives and transcend the rhetoric of service to humanity. This presentation highlights how the role of the drama and applied drama/theater teacher plays between altruism, motivation and developing the learner to understand the demands of the 21st century more than any ordinary teacher would. The presentation explores how this role often touches on moral considerations, ethical duty, impartial deliberations about learner development, and their needs. Starting from classroom practice to reflective practice, the question is: how does the teacher use drama/applied theatre method and technique to advance mean-making and contribute to substantive humanity growth, transformation and development in the 21st century demands.

Sibongile Bhebhe is a Drama for Life lecturer, Wits University, who has substantial teaching experience from high school to university level in language and literature studies, applied drama/ theatre and teacher training. She is currently working on a research that explores experimenting methods of social change in communities and organisations with a focus on issues of identity, discrimination and belonging. Her passion lies in teaching that is transformational and values educational progressivism.

15h30-16h30

## Panel 1B

### Arts and Activism

WSOA Apollonia Theatre

### Improv for Life

Oluwadamilola Apotieri-Abdulai

This paper will take a look at how Applied Improvisation, a principle of Improvisational Theatre can help everyday people make more out of life. It will focus on my work helping people in displaced communities, businesses and family trust more, listen more and support each other better.

Oluwadamilola Apotieri-Abdulai is a confidence coach and communication skills trainer. He is a graduate of Theatre Arts, Lagos State University and Redeemer's University. He has a B.A Hons and Masters in Applied Drama; Theatre in Education, Community and Social Context from DFL, University of the Witwatersrand. He is Nigeria's first Applied Drama practitioner and Playback Theatre practitioner and a member of the International Playback Theatre Network (USA), Drama for Life Africa Network, Applied Improvisation Network (USA) and an alumnus of the Centre for Playback Theatre (USA) where he trained in Playback Theatre core course and conducting. Damilola has 20 years' experience in Media/Theatre for Social Change and is dedicated to exploring the transforming power of arts. His professional performance and facilitation platforms has extended to South Africa, Botswana, Bulgaria, United Kingdom, and over 8 states in the United State including Michigan, New York, Rhode Island, Boston, Memphis, Washington State, Los Angeles, and Portland Oregon. Damilola brings his effusive energy, deep compassion, creativity, and insight to his trainings and personal coaching. He is a PhD candidate at the University of the Witwatersrand.

### Making the Invisible Visible: Uprooting oppressions in communal spaces one invisible theatre performance a time.

Manoko Thlako

It is easy to assume that everyone is comfortable enough to share and contribute their thoughts in communal spaces. It is almost as easy to conclude that 'small' oppressions that are not overt do not exist. I use small in quotation marks because there are no small oppressions, any experience that is silencing is humiliating, violent and damaging. The fight for social justice, however less overt oppressions are, is not over. Augusto Boal's invisible theatre is a theatre as discourse practice that aims to shed critical light on oppressive issues and spaces by

stimulating authentic dialogue and discourse amongst the people assembled in that communal space. Everyone in an invisible theatre performance is given the power to express and in expressing shape their desired futures, "to speak is to take power and whenever we become the speaker we are empowered" (Boal 2008). Invisible Theatre is not a quick fix, but it is most certainly a much-needed step in the right direction in the fight for social justice.

Manoko Tlhako is a third-year BA student at Rhodes University. She believes in being a part of work that will leave the world at least a little better than she found it. "O my body, make of me always a [womxn] who questions," (Fanon) are the words she lives by. She has taken part and performed in award-winning productions like Bald Prima Donna, Barbed Wire Wallpaper and Seeing Red. She was awarded 2017 Best stage manager for an equally award-winning production, Cult Clit for Student Theatre Festival and has performed in various other departmental shows. She describes herself as fierce, incredibly driven and passionate in all she aspires to achieve and is an all-round lover of theatre and performance.

### **Utilising personal stories in Applied Theatre: #TheTotalShutdownLesotho**

Litseo Mosenene

"Theatre has had a historic role in society as providing a relatively safe way of talking back to power...using the stage as a space and place to tell the [peoples] stories..." (Prendergast, 2009). Applied Drama Theatre embraces practices which tackle areas of social and cultural diversity in non-traditional settings. It works responsively to re-affirm socio-political norms, as its intent is to reveal more clearly the way the world is working. The focus of this debut paper is on personal narratives as one of the techniques in Applied Theatre and their significance in the way the communities have an input depending on different situations affecting them. The key research questions that are going to be addressed include: (a) what are the ethics of the practice? (b) How are the personal stories conducted? (c) What are the expected outcomes from personal narratives? To address these questions, the researcher will use both primary (interviews and experimental theatre devices) and secondary (photographs, video and audio recordings) methods of data collection. These should help establish the significance of Applied Theatre as a tool that helps build communities through personal narratives.

Litseo Mosenene is a young self-driven Mosotho woman, who worked as a part-time lecturer in the Drama Unit at the National University of Lesotho for six academic years. Her biggest interest is to make attention-grabbing, provoking, and collaborative theatre as an actor and a creative director. As a student during her under graduate studies, she was part of the first ever Winter Summer Institute, which aims not only to share what participants learned and created, but to offer ways for others to devise aesthetically provocative, socially challenging theatre anywhere with anyone in almost any situation.

## **Panel 2**

### **Arts and Environment**

WSOA Seminar Room

### **The role of Applied Arts in Addressing illegal Dumping in Sharpeville.**

Modisane Mabale and Nicho Ntema

Illegal dumping sites are increasing in Sharpeville, almost every corner in the street, this paper looks at the ways that helped prevent illegal dumping using role-play as applied drama method to address and influence the community of Sharpeville to challenge their own behaviours in role. The community is always at risk because of the after effects of dumping that can end up being life threatening due to health effects and impact on tourism and economic standard. Illegal dumping sites have been part of our communities and have affected the wellbeing of Sharpeville residents, through pollutions and related health hazards.

Modisana Mabale is an independent theatre maker, poet, street performer, environmentalist, and drama facilitator from Sharpeville. He began his career, at the Sharpeville Resource Centre, and was part of Drama For Life Theatre

Company. He is an Arts Facilitator for Assitej South Africa (Kickster Project), and a recipient of YB20 Youth Awards For Arts Activism. Modisana is currently working on an Industrial Theatre piece with Eskom to raise awareness on Air Pollution in Sharpeville. He holds an Honours Degree in Applied Drama and Theatre Studies from DFL, Wits University, a Diploma in Drama from Tshwane University of Technology, and a certificate in Performing Arts from Movie Tech Film and Television College.

**Using the arts to raise awareness in children with specific focus on litter and informal dumping.**

Carol Preston

The presentation will consist of a concise account of the work I am doing in Wakkerstroom, a rural village in Mpumalanga, using the arts to raise awareness in children with specific focus on litter and informal dumping. Included will be an outline of challenges faced due to local corruption, language barriers and the racial divide which remains problematic in rural areas.

After leaving school Carol Preston worked in various theatres in South Africa and abroad in the capacity of lighting technician and designer, stage and production manager, following degrees in the visual arts and stage craft. After completing her Masters degree with Drama For Life she worked as archivist at GALA (Gay and Lesbian Memory in Action) for a year. Currently she runs a writer/artist retreat in Wakkerstroom, Mpumalanga and is busy with her PhD in Dramatic Arts, looking at raising environmental awareness in young people with specific focus on litter and informal dumping.

**No Laughing Matter: SEKA, human-elephant conflict and Theatre for Conservation in rural Zambia.**

Tamara Schultz

This paper takes the form of a retrospective look at the role of a rural theatre company in contributing to debates on ownership, control and power in community-based management of natural resources in South Luangwa National Park. SEKA (Sensitization and Education through Kunda Arts) known as the group that does "Theatre in the bush," has played a key role in creating community awareness of wildlife conservation in an area which has experienced rapid human encroachment over the last 18 years. The critical issue of human-elephant conflict comes into sharp focus for a company that aims to use a bottom-up participatory approach to conservation awareness (anti-poaching) amongst communities whose livelihoods and lives are under continual threat by the animals that they are told to protect. What are the limits of "participation" in terms of message building when the client has a particular agenda? What ethical and aesthetic considerations are at play? What strategies does the Applied practitioner employ to navigate complexity and contradiction in attitudes towards nature conservation and sustainable use? What role do tourism and cultural tourism play in SEKA's survival and sustainable future? SEKA, which means 'to laugh' in ChiKunda, was formed out of the Report-back Africa project in 2000 - a SADC-wide initiative to use theatre as a grassroots information-gathering tool and a bottom-up communication approach to policy makers. The company's methodology is rooted in Action Learning, Theatre for Development and the Popular Theatre movement in Zambia. The paper reflects critically on SEKA's role in the Malambo community, taking a deep-context look at the relationship between performance, culture, wildlife and perceptions of nature.

Tamara Schulz (Guhrs) is a freelance consultant, writer and arts educator specializing in participatory performance practices. She facilitates on the core team of ASSITEJ's Kickstarter programme, working to embed creative arts into the primary school curriculum. Recent projects include a site-specific theatre activation on history and memory at the Windybrow Arts Centre in Hillbrow with Alex Halligey and the Kwasha! Drama Company and a commission by the Frankfurt Zoological Society on the Zambian illegal bushmeat trade. Tamara is a founding member of Flying House, an organisation aimed at connecting artists with business opportunities, and business with creative and cultural capital.

**Workshop**

**How to catch a flying pig: An experience of embodiment work in an online room.**

UC21

Dr Petro Janse van Vuuren and Mag. Christian Freisleben-Teutscher

This workshop is a practical experience that builds on the presentation by the same title. Is the idea of doing embodiment work online without losing impact a flying pig? Here presenters will demonstrate principles of design and organisation using embodiment in settings enabled by technology. We will present different improvisation methods that can be used in online settings highlighting its effects on community building, collaboration and interaction on one hand and on personal development on the other. The aim is to guide practitioners and facilitators who are interested in engaging similarly. The work is based on the adaptations and inventions two academics had made over the past two years to engage PhD students and other participants, who are scattered across the African continent and the world, in embodied processes. The process will be facilitated online from Austria (Christian) and South Africa (Petro).

Dr. Petro Janse van Vuuren is an Applied Performance learning strategist and researcher. She is a lecturer and PhD co-ordinator at Drama for Life, Wits University and she runs a consulting business in organisational development, Playing Mantis. Petro's research interests include the use of strategic narrative embodiment as applied performance model and design tool developed by her in her work with organisations and in leadership contexts, as well as creative research and the supervision thereof.

Mag. Christian F. Freisleben-Teutscher studied communication science and dramatics at the University of Vienna. He is working as facilitator and teacher in the fields of adult education, health care and social work. He works part time at the St. Pölten University of Applied Sciences (didactics of higher education). His research interests revolve around applied improvisation - his preferred approach in offline and online facilitation, training, teaching and research. Applied improvisation is the focus of his current PHD study.

17h00-18h00

## Arts in Conversation in partnership with DICE and Lean4Flourishing

**Social Entrepreneurship, Creative Enterprises and the Eco-System: Are artists entrepreneurs?**

UC21

Online Hogeboom, Sibongile Musundwa and Yusrah Badiem | Chair: Thoriso Moseneke

The face of business is shifting. We need new paradigms and business practices that will enable us to flourish and thrive as a society. In order for us to make these changes we need a new generation of entrepreneurs and leaders with a new set of competencies. Could creatives be the key in bringing about business of the future? Join us for a dialogue to explore the important role creatives play in the future of business.

18h30

## Play

**Trial of Dedan Kimathi**

*Amphi Theatre*

Produced by Bridgette Tswelopele Mokoena | Directed by Billy Langa | Performed by Sydney Ndhlovu, Kgomotso Moshia, Mcebo Dlamini, Bongani Christopher Maziya, Kamogelo Modise and Belinda Ledwaba

Bringing Kenya to South Africa for South Africans, a group of aspiring theatre makers present The Trial of Dedan Kimathi by Ngugi wa Thiongo and Micere Githae Mugo. The play depicts the circumstances surrounding the trial of a Kenyan hero. It travels through time telling the story of Dedan Kimathi as seen through the eyes of the Kenyan peasants and workers as they refused to break under sixty years of colonial torture and oppression. The struggle has not ended; we fight a different form of it. We can therefore learn a thing or two from those who fought in the past.

## Play

**Paper**

UC17

Diphapang Mokoena



A simply piece about post Fees Must Fall. The story is told through a Soweto family from a shack with everyone trying to provide for the family. The piece explores the use of the table, and lights with actors being part of aesthetic also contributing to style of the show. Being silent is also part of the exploration.

Diphapang Mokoena is from Qwa Qwa Phuthaditjhaba. His love for art started in 1997 when he joined the Phuthaditjhaba Youth Club. In 1998 Diphapang and his friends started their own club called Guiding Stars. In 2002 he moved to study Marketing Management at Bloemfontein Tech. In 2004 he joined one of the biggest organizations in the Free State called Masutsa Dance Theatre. He was mentored by the late Ofentse Bodibe together with the Standard Bank Award winner Prince Lamla. In 2006 he had an opportunity to play lead roles in Coal Yard and Lord of the flies at the Market Theatre. In 2008 he started a BA in Dramatic Art with Wits University, but dropped out in 2009. Diphapang is an actor, dancer, director, writer, emerging film maker, administrator and arts facilitator.

## Play

### SHOOT TO KILL!

*Nunnery Theatre*

Written and performed by Charles Munganasa | Directed by Julia Yule | Music direction by Shadreck Dzingayi

Zimbabwean Dictator Robert Mugabe has been forced out of power and the people have turned out in their thousands to Vote for the next President of the second Republic. Results have taken long to be announced and the people storm the streets in their thousands demanding for their preferred candidate to be declared as President. Amongst the protesters is Thumelo who is engaged and is about to get married to a young soldier, Farai who has been assigned to go and quell the protests by the government. The order has been given SHOOT TO KILL!

Charles Munganasa is the writer of one of Zimbabwe's most successful theatre plays, "Operation Restore Regacy" Which made international headlines last year. He is a two time National Arts Merit Awards nominee for best Director and Outstanding writer.

## Installation/Performance

### Love Yourself First

*eMakhaya Theatre Foyer*

Directed by Benjamin Bell | Performed by Nolutando Xaba, Tenjiwe Mazibukho, Ray Bambo and Assan.

Love Yourself First is an exploration of the space of silence between bodies. This experimental installation weaves together performance poetry, Pantsula dance, Physical Theatre and Song to delve into an exploration of the realms of loneliness, in ourselves, in others, in the space between you and me. As the audience drifts through this moving installation they meet loneliness and its many faces. This work is a window into the dreamy world of depression and self-hate, Love Yourself First celebrates the beauty of the so often unseen.

Benjamin Bell graduated in 2012 with an Honours Degree in Directing and Performance at the University of Witwatersrand. Ben's primary creative focus is South African Theatre-Making. Some of his highlights include directing Suzan Lori Park's Pulitzer Prize winning *Topdog/Underdog* for his final directing presentation at Wits in 2011 and winning the Percy Tucker Prize for best director. His production *Somewhere over the Rainbow* a collaborative piece which explores the many faces of contemporary Johannesburg received positive responses at Arts Alive 2013. He has a passion for the collaborative process and a personal creative research interest in masculine identities. At the Cape Town Fringe Festival 2017 Ben's play *Kasi Stories* picked up two award nominations. Ben manages the Drama for Life eMakhaya Theatre, and curates the annual Drama for Life South African Theatre Season, which focuses on the creation of new South African narratives. Ben has a growing interest in interdisciplinary work and staged an early version of Love Yourself First at the DFL Sex Actually festival 2017.

20h00

## Play



## **Eclipsed**

*Downstairs Theatre*

Written by Tlotlego Gaogakwe with DFL Theatre Company | Directed by Warren Nebe | Performed by the DFL Theatre Company

Five friends meet to view the lunar eclipse at a dinner party in a Johannesburg wrecked by student protests. They have come to watch the transitions of the moon and in turn, the moon has come watch them. Some strangers from another world descend on the friends ready to guide them towards chaos. New truths shatter the illusions they have of themselves and their world and lead them to a place of much needed healing.

The Drama for Life Theatre Company is a professional Applied Theatre/Drama intervention company, based and trained at Drama for Life, at the University of the Witwatersrand, Johannesburg, South Africa. The Drama for Life Theatre Company is committed to creating Applied Drama and Theatre programmes, encompassing stylised performances and workshops that endeavour to assist youth to: find their voice, process social challenges they faced, learn about a human rights and social justice discourse, and vision a new way forward.

## **Play**

### **Wasted Adjectives**

*Amphi Theatre*

Produced by Innot Phiri | Directed by Prince Kazembe | Performed by Jack Musumba, Florence Magombo, Deborah Butao, Mwai Kadzandira and Innot Phiri

*Wasted Adjectives* is a tale of three migrants who were subjected to move from one place to another in a quest for peace and survival. As they tell their story, they encounter human rights challenges. Their journey to search for greener pastures is motivated by cruel political greed back home and the living conditions at the refugee camp. *Wasted Adjectives* is an authentic story that looks at issues faced across the globe - immigration, racial discrimination, xenophobia, cultural conflicts and civil wars.

Fumban Innot Phiri is an award-winning playwright and co-director for Theatre for young audience. He is a dramatist, journalist and theatre educator who has produced dramas and workshops for broadcast, stage, radio, film and schools. He is leading the initiative of Youth Director's Council with the YDC Collaboration Theatre, the newly established professional theatre in Malawi. On the stage Innot has worked as an actor, playwright, producer and director, with vast experience in Theatre for Children and Young people.

## **Play**

### **A Place of Knowing**

*Nunnery Theatre*

Devised and performed by Thuto Gaasenwe, Sibulele Sabisa, Ntumekelelo Siyepu, Anathi Conjwa and Sokuphila Mkosana | Co-created and directed by Billy Langa and Mahlatsi Mokgonyana | Sound design by John Withers.

Told through indigenous games, physical storytelling, narration and Amagwijo/song, this play seeks to acknowledge the contemporary voices and stories of young people living in South Africa. Five performers transform their personal accounts into a series of images, songs and monologues where they unpack and explore the complexities of the relationships we have with our parents as young people and how those relationships affect us or shape our lives.

Billy Langa is a performer, writer, director and educator; a Naledi Theatre Award winner for Best Production for Young Audiences for Just Antigone and Cape Town fringe Fresh best performer award and Standard Bank Ovation award for Tswalo. Billy is also a published playwright and performs in his own work. He wrote and performed in the awarding winning, Tswalo, in Cape Town, Germany and Johannesburg; and Ngwadi, which was performed at the Wits Theatre So Solo Festival. Billy was also one of the twelve actors who were chosen by the Royal Court Theatre for the staged readings of the New Plays from South Africa: After 20 Years of Democracy.

Mahlatsi Mokgonyana is a director, actor and facilitator; recipient of the TAAC emerging theatre director's bursary; Naledi Theatre Award winner for Best Production for Young Audiences, supported by Assitej SA, for Just Antigone, and Cape Town Fresh Fringe Creative award for directing and Standard Bank Ovation award for Tswalo.

## Play

### In These Streets

*eMakhaya Theatre*

Produced and performed by Wezile Mgibe | Stage and set management by Tobela Fudu

Wezile Mgibe works with contemporary visual performance in "Collecting Bodies", he enters into healing rituals that evoke the returning of souls-those who were abducted and assaulted as a result of sexual preference and personal choices- to their rightful homes. The performance forms part of a series of ongoing works around post-apartheid trauma called In These Streets.

Wezile Mgibe was born in Port Elizabeth, Art Practitioner who uses performance and visual to make a statement about social change. In his practice, he interrogates the dynamics of site, culture and place by exploring collaborative working models. Trained Contemporary Dancer with a Musical Theatre background.

## Thursday 6 December

### DAY 8: Transforming Arts: Aesthetic Disruption, Aesthetic Agitation

08h00-10h00

#### Conference Registration

08h00-09h30

#### Wellness

Expressive Movement

UC1501

Tonia Rall

#### Reflection

UC1503

Sibongile Bhebe

#### Working Group

Monitoring and Evaluation Charter

UC21

Caryn Green

10h00-11h00

#### Keynote Address

**Walking and Stumbling: The aesthetic as agitator for activism**

*Amphi Theatre*

Dr Sara Matchett

The paper interrogates the efficacy of site responsive performance art and its contribution towards embodied activism. Performance art as activism does not necessarily provoke the kind of mass rally activism that comes to mind when one thinks of activist or protest action globally, but rather it inspires civic conversations, discussions, dialogues and debates that move people to cogitate on their role in the situation and how they are able to shift it from a point of personal reflection that potentially leads to personal action. The paper examines two works created by The Mothertongue Project, a collective I co-founded 18 years ago. The first work, *Walk*, was created in 2014 and has had various iterations since then. The paper focuses on the most recent version that was performed on the Performance Art platform at the NAF in Grahamstown this year. *Walk* consists of eight performance installations that respond to rape culture and gender violence. The second work, *#StumblingBlocks*, was made with The Mothertongue Youth Theatre Company, based in McGregor, a rural village in the Langeberg region of the Western Cape. It was performed in the 'bushes' on the outskirts of McGregor. The provocation for the performance installations was for the performers to conceptualise a ten-minute piece that spoke to something they wanted to say; something that really mattered to them.

Sara Matchett is a Senior Lecturer in the Centre for Theatre, Dance and Performance Studies at the University of Cape Town. She is an Associate Teacher of Fitzmaurice Voicework® and is the Fitzmaurice Institute's Regional Director for Africa and India. Her teaching profile centres around practical and academic courses which include, voice, acting, theatre-making, applied theatre, and performance analysis. Her research explores the body as a site for generating images for the purpose of performance making. As co-founder and Artistic Director of The Mothertongue Project women's arts collective, Sara has experience as a theatre-maker, performer, director and facilitator.

11h30-13h00

#### Keynote Platform 1

**Hayibo! Bystander Education for Post-Apartheid South Africa**

### *Apollonia Theatre*

Dr. Haley McEwen and Kudzai Vanyoro | Chair: Prof Melissa Steyn

This interactive keynote platform will present *Hayibo!*, which is a project collaboratively created by the Wits Centre for Diversity Studies, Drama for Life, and Uhuru Productions. The keynote will have two short presented components, outlined below, and a screening of one *Hayibo!* scenario.

### **Bystander education and the 'ethics of disruption'**

Dr. Haley McEwen, Research Coordinator, Wits Centre for Diversity Studies

A project in bystander education, *Hayibo!* aims to generate awareness of the ways in which systemic forms of oppression are reproduced in everyday situations and how they can be interrupted. Through the use of invisible theatre, *Hayibo!* presents the public with all too familiar scenarios of prejudice and discrimination in order to stimulate reflection about the ways in which racism, sexism, ableism, cisgenderism, xenophobia, homophobia and classism operate in post-apartheid South Africa so that these forms of domination can be interrupted and challenged. The potential of an 'ethics of disruption' emerged throughout the production and dissemination of the project. In this presentation, we will discuss the ethical considerations that guided the project in terms of the creation and production of the scenarios, and also in relation to the overarching objectives of the project. We seek to engage conference delegates in a conversation about what the ethics of disruption mean in our context, and how activist interventions such as *Hayibo!* create opportunities for thinking about the ethical questions and implications of intervening or remaining silent in the face of injustice.

### **Making invisible theatre visible: The challenges of disseminating disruptive aesthetics**

Kudzai Vanyoro, Media Coordinator, Wits Centre for Diversity Studies

This presentation will also reflect on the process of communicating a social justice intervention such as *Hayibo!* Launched as an online webseries, we sought for the scenarios to reach broad audiences consisting of people with different lived experiences of disability, sexuality, gender, mobility and race in order to stimulate robust engagement. In this presentation we discuss our experiences of communicating *Hayibo!* through WiCDS social media pages on Facebook, Twitter, YouTube and Docdroid. By acknowledging convergence as an important technology for the arts, the presentation will highlight advantages of using social media for the dissemination of social justice arts project such as *Hayibo!* Because *Hayibo!* consists of video, audio, subtitle text we also conceptualise them as convergent in nature. The presentation will detail some of the challenges of this process, including the inability to measure impact amongst a diverse constituency. Drawing from all these experiences, the presentation concludes by making recommendation on how we can better use social media to communicate art-activism interventions like to *Hayibo!* Social media presents great opportunities for bringing arts based social justice interventions the public and aesthetics of disruption visible.

## **Keynote Platform 2**

### **UNGA KLARA: Drama for a young audience about the most important matters**

*eMakhaya Theatre*

Unga Klara

This lecture will share the experiences and lessons learned by Unga Klara in Stockholm, Sweden, which since 2018 is the national stage for children and young people appointed by the Swedish government, committed to *Det allra viktigaste* (the most important matters). Since its founding by internationally acclaimed feminist director Suzanne Osten in 1975, Unga Klara has been a unique theatre company both in Sweden and internationally, with its consistent commitment to a departure from and focus on children's and young people's perspectives, and with an emphasis on ongoing artistic renewal and research. With examples from a range of productions in Unga Klara's

recent history, the lecture will share and discuss the visions, artistic practices and pedagogical strategies of Unga Klara, particularly as they relate to contemporary political and cultural issues faced by young people in a time of growing inequalities as well as of increasing awareness of the historical conditions that shape the present.

Unga Klara is the national stage for children's and youth theatre in Sweden, which aims to provide all children and adults theater of high quality, and drive the artistic development of theater with children's perspective both nationally and internationally. With the eyes set on the children of the future, Unga Klara conducts its business, constantly in dialogue with society and audience in the artistic process.

13h00-14h00

## Lunch

**Wits Main Res Dining Hall**

*Matrix, East Campus*

13h30

## Performance

**Traces of the Spruit**

*Site*

Dr Myer Taub

Traces of the Spruit was launched during the Watershed event and program held in September 2018 at Wits. An event that engaged with science, the arts and environmental politics around water. The performance engages with social practice of walking, exploration, histories and storytelling. It is site specific as it is specifically situated in along the Melrose- Waverley Spruit and follows Myer Taub as he walks first in meditative silence from Rosebank onto the Melrose Bird Sanctuary and then onto the Waverly Spruit to disembark from one identity onto another. It is an intimate form of storytelling and performance one that asks the audience to explore a lesser side of the cities northern suburbs under bridges, highways, across pavements and along the river banks of the Spruit.

Dr Myer Taub teaches in the Theatre and Performance Division (TAP) at the Wits School of Arts. He is an academic, performer, director, dramatist and theatre maker. His most recent works include: "Florence", (as playwright) at The Market Theatre, August 2018, "Birds of the Grove" as theatre-maker for The Trinity Session and Johannesburg Development Agency, " Time Flies and the Spruit of BraamsFountain" for JoziWalks (May 2018) and "Tracing the Spruit" for Watershed, (September 2018). He is a working group member of the Performance as Research working group affiliated to the International Federation of Theatre Research.

14h00-15h00

## Physical Theatre

**The Pastel Affair**

*Nunnery Theatre*

Directed by Francesca Matthys | Performed by Quinton Manning, Andrea van der Kuil and Pertunia Msani

The Pastel Affair is an expression of what it means to experience love. This new and visceral work explores an intimate relationship and deconstructs the way we combine the use of the poetic and physical language.' As mentioned above, the work is a physical exploration of an intimate experience between two people and what this experience is defined by; polyamory, levels of intimacy, and trust. The work is a collaboration between the 'Pastel Affair' team and explores the collective and individual experiences of millennial relationships. As this is a new work, the collective would like to offer a 15 minute extract of the work.

Francesca Matthys is a theatre-maker, writer and facilitator, whose work is rooted in physical theatre and text. Francesca has just recently started the PerformingHEARTS Theatre Programme for Youth, based at the Roodepoort Theatre and is currently part of the Drama for Life Theatre Company.

Andrea van der Kuil is a theatre maker and designer, who also has interests in publication, fashion and fine art. She is

a creative and likes to observe from the viewpoint of the multiple persons involved in the creation and reception of an artwork.

Quinton Sean Manning is a queer artist with a passion for questioning through play, who uses emotion to connect with his audience.

Pertunia Msani graduated from the University of Kwa-Zulu Natal with a BA in Drama and Performance Studies, and has been acting professionally since 2006, and singing professionally since 2012. Her preferred style of theatre is one that pursues a unique way of expression. Having experience both on stage and behind i.e. writing and directing, Pertunia's work is outstanding, fresh, unique and innovative. She is currently a member of the DFL Theatre Company.

## Play

### Drylands

*Amphi Theatre*

Directed by Warren Nebe | Performed by Hamish Neill and Cheraé Halley

A new Brazilian play by Newton Moreno and translated by Anthony Doyle.

A tragic love story.

Warren Nebe is the founder and director of Drama for Life, a division of postgraduate studies in Applied Drama, Drama Education and Drama Therapy at University of the Witwatersrand. He is a theatre director, senior lecturer, a HPCSA and NADT registered drama therapist and a Fulbright Alumni. His research focuses on identity construction, representation and memory in South Africa through an auto-ethnographic theatre-making approach.

15h30-16h30

## Play

### Imizimba Yesikhumbuzo/Bodies of Memory: The noise of silence

*eMakhaya Theatre Foyer*

Directed by Margie Pankhurst | Performed by Asiphe Lili and Zayaan Farouk

The production presentation is the direct result of research into the therapeutic potential of autoethnographic performance in relation to transgenerational trauma and women's personal agency. It tracks two young women, from very different cultures, relationships with their women ancestors. And further explores relationship to own body and the traumas it has experienced. It asks the very basic question: what are the lessons (positive and negative) that has come to me from the women before? Lessons possibly embedded in my cells. How have these informed my choices and agency over my own body? What insights are needed to heal the past and bring a semblance of peace to the present?

Asiphe Lili first studied drama and design at Chris Hani School (Khayelitsha). Trained in physical theatre (Magnet Theatre), she additionally studied theatre design under mentorship of Craig Leo. She performed under direction of Brink Scholtz, Mark Fleishman, Jennie Reznick, Sisipho Mbopa and Bulelani Mabutyana. Currently her time flows between performing, design and motherhood.

Zayaan Farouk is an artist exploring identity transformation through costume making and performance to give separate individual lives to the various aspects of her own heritage, beyond the physical, mental and emotional restrictions she was born into and currently embodies. She has been actively producing work for four years.

## Workshop

### Time Travel Methodology

*UC1501*

Simo Majola, Zimi Nakeni and Nonkululeko Vilakazi

Simo Majola sees the Time Travel Methodology as a good and relevant opportunity to both develop and create work which will activate heritage sites and museum spaces, to give learners and general public a sensory and kinaesthetic experience of history, as well as having the opportunity to reflect on and more fully understand the importance of



history and heritage. As well as to provide a perspective into the future, by serving as a resource for education, and providing ad hoc work to South African based arts, history, culture and theatre companies entities over time.

Simo Majola works as a writer, director, actor, producer and historian his collaborations include works with various Production companies, playwrights, humanitarian organisations, community/cultural groups, and heritage sites. Majola has spent all his artistic years as a freelance practitioner, writing for organisations like Ox Farm GB, South African History on line, Goethe institution, RapeNomore.org, Ethekewini municipality and Ezemvelo Wildlife. His work centers around a broad spectrum, of social, historical, township stories and cultural interest. Simo serves as a Director for the company he co-founded, EM.KHI (Emkhiqizweni) Creative Media, He is also a co-founding member of PlayRiot collective of South African playwrights and one of the few accredited experts on the Time Travel History and Heritage Education Methodology that was modelled in Sweden.

## Panel

WSOA Apollonia Theatre

### **Beyond oral interviews: participatory theatre as a research methodology for local stories**

Phemelo Hellemann

If the task of historians is to tell untold stories and give voices to previously marginalised groups, then they ought to create opportunities for authentic dialogue to take place. Given the one-dimensional nature of oral interview methods in Public History research, this paper sets out to explore participatory theatre techniques as progressive methods that enhance the researcher and participants' relationship. The three techniques explored in this presentation offer multiple opportunities for research participants to be involved at various stages of the research using different forms of communication and expression while staying true to the historical narratives of the local people.

Phemelo Hellemann's theoretical and theatre interest include history, traditional storytelling, Drama-in-Education and interactive exhibition performances geared toward audience participation. Her teaching, research and community engagement activities focus on theatre-making workshops and facilitation training and performing in schools, historical sites and community spaces. Currently, Phemelo's work focuses on the interdisciplinary nature of history and the Applied Theatre as possibilities for research, performance and education.

### **Online Confession**

Palesa Matabane

From my Masters thesis, I explored how online confession can be used as an online social media cyber performance strategy. This paper presents how the proposed method may be practically realised. By using online social media technologies one can present a performance that aligns the audience with their point of view. The research uses the work of Goffman, Foucault and Decertue to describe the performance and strategic elements of confession. The paper then presents how these may be used in performance.

Palesa Matabane is an emerging scholar. She graduated from the university of Pretoria with distinction. Her work explores the fast paced performance space of social media. This is here first presentation of here work.

### **Productive Gaps: volteface.online**

Robyn Nesbitt and Sara-Aimee Verity

volteface.online has in recent months taken shape as an outcome of extensive conversations between Robyn and Sara-Aimee, out of an apparent gap in the fields which we both practice in - art, research, education in our context of Johannesburg South Africa. This reached critical point when the #Feesmustfall movement began in 2015 at South African institutions and the call to decolonize educational spaces and curriculum was made by the students. The call

for the unfolding of this new crucial narrative and thinking around new strategies of education within and outside institutions is opening up a new space to create. We have felt our experience as current students, teachers, practitioners is that present modes of education/curricula are not relevant/up-to-date in terms of addressing the complexities of our socio-economic fabric. Are we still incredibly hinged on Western/European modes of thinking? And if so what does the alternative look like? The online space is not only decentralized but it provides the basis to dissolve hierarchies to design your own curriculum learning experience. Therein, not only is one self-reflexive but an active participant/learner and teacher who is accountable, to interweaving roles of pedagogical currency.

As of 2017, Robyn Nesbitt and Sara-Aimee Verity have established a framework for [volteface.online](http://volteface.online) - a contributor-led online forum dedicated to research methodologies of transdisciplinary practice from varied knowledge sets and locales. [volteface.online](http://volteface.online) is based on the notion of the ouroboros; the lemniscate form of research-forming-research on an endless feedback loop, able to generate offshoots and wanderings as slices of critical thinking and practice that then become the ways and means forward. As the term volte-face suggests, to alter opinion, turning not necessarily away from something but rather toward what can be imagined, highlights the reflexivity and ever-shifting ideas of what a contributor-led platform can envision. [www.volteface.online](http://www.volteface.online)

17h00-18h00

## Arts in Conversation in partnership with Mehlo-Maya and Flying House

### Ethics of Disruption

UC21

Bobby Rodwell, Dr Nkululeko Sibanda, Tamara Schulz | Chair: Dr Myer Taub

### Chain-ge?

Bobby Rodwell

Augusto Boal stated, 'theatre is not the revolution but the rehearsal for the revolution'. That was nearly 50 years ago. I do believe theatre can be exactly that. How can we take revolutionary action in South Africa, to build a human rights culture? We are witness to unspeakable violation of human rights every day. I believe that using personal testimony in theatre is effective. Yet if we use personal testimony in theatre - how do we do it? What are the issues around authenticity and ethics that need to be addressed? Let's discuss this.

Bobby Rodwell read for degrees in both social sciences and theatre and has spent her career bringing history and political discourse onto stage. Through her company, mehlo-maya (eye-to-the-sun), established in 1996 in partnership with poet Lesego Rampolokeng, Bobby has created many theatre and film projects that aim to disrupt. An interest in using personal testimony on stage has created many questions around the authenticity and ethics of using personal storytelling. Bobby is currently concluding a dissertation with Drama for Life on the topic of using personal testimony in theatre.

### Radical Body Expressions and Pain in Protest Performance Art: A Case Study of A Look In The Mirror (2013) And (2015)

Dr Nkululeko Sibanda

This paper positions the performer's body at the centre of performance practice and protest within performance art circles. Using Fisane Nkomo's *A look in the mirror* (2013; 2015), this paper explores the symbolical relationship between the performer's body as an expressive protest tool and environmental degradation due to pollution, deforestation, soil erosion climate change and depletion of the ozone layer. This paper semiotically examines Nkomo's symbolical usage of body pain to represent and protest environmental degradation in the community. Using Schechner performance theory, this paper contends that the entirely turn to the body and embodied pain in environmental protest is a peaceful revolution that speaks to the self-consciousness of the spectators with regards environmental issues. Finally, this paper presents the body and embodied pain as alternative communication and modes that can be used to effectively represent environmental degradation through protest performance art.

Dr Nkululeko Sibanda holds a B.A. (Hons) Theatre Arts (University of Zimbabwe); Master of Arts (Drama and

Performance Studies) and a Ph.D. (Drama and Performance Studies) from the University of KwaZulu-Natal (Howard College). He is a practising scenographer in South Africa and Zimbabwe, having worked with esteemed companies such as Theory X Media (Harare), Intuba Arts Development (Durban), Harare International Festival of Arts (HIFA) and Intwasa Arts Festival KoBulawayo. The need to develop a formidable, relevant and effective scenographic theory and practice model within Zimbabwean theatre practice (from an African paradigm) sits at the base of his research endeavours. Currently, he teaches Arts Administration and Management, Theatre in Education and Theatre for Development at Lupane State University.

### **The pig eats but doesn't know what makes it fat**

Dr Myer Taub and Tamara Schulz

Anthromorphism, absence and action in the applied theatre adaptation of Aristophanes "The Birds", an urban arts project in place making commissioned by The TrinitySession and The Johannesburg Development Agency (Johannesburg, 2018).

The Bemba proverb suggests a kind of heurism. Partly formed from distillation and distance-in thereto granting for this context retracing conversations as part of the post mortem on reflections on power, performance and participation in "Birds of the Grove", a place-making through public art and theatre intervention. Using participatory performance and Applied Theatre methods necessitates a critical reflection on the power dynamics at play in any given context. Part of this reflection collates ideas already drawn from previous conversation presented by the authors as part of the "Faces of the City" presentation series (Wits Spatial Analysis and City Planning, CUBES, Wits City Institute and the GCRO, September 2018) that examined the relationships between trust, control, creative process and power. The presentation focused on the role of the artist-facilitator in a project where visual and performing arts used to generate and synthesise ideas and prototypes for public space artworks. It was in this previous-now retraced-conversation that animal playing-metaphors and allegories along with the relationships between "freedom of action" and "no meaning to action in the public sphere" (Antonio Negri, 2014), become useful constructs to further guide a performative reconstruction of personal and co-created reflection in the narrative of performance as research in the field of applied theatre making participatory public arts projects. References: Antonio Negri. "Living in a Time of Crisis", essay Global Activism: Art and Conflict in the 21st Century, edited by Pieter Weibel, MIT Press, 2014.

Dr Myer Taub teaches in the theatre and performance division (TAP) at the Wits School of Arts. he is an academic, performer, director, dramatist and theatre maker. His most recent works include: "Florence", (as playwright) at The Market Theatre, August 2018, "Birds of the Grove" as theatre-maker for The Trinity Session and Johannesburg Development Association, " Time Flies and the Spruit of BraamsFountain" for JoziWalks (May 2018) and "Tracing the Spruit" for Watershed, (September 2018). He is a working group member of the Performance as Research working group affiliated to the International Federation of Theatre Research.

Tamara Schulz (Guhrs) is a freelance consultant who has used participatory performance practices in a variety of contexts, from high schools in Joburg's inner city to conservation in rural Zambia. She is a facilitator on the core team of ASSITEJ's Kickstarter programme, working to embed creative arts into the primary school curriculum. In March 2018 she collaborated with Alex Halligey and the Kwasha! Drama Company to create Ngale KweNdlu, a site-specific theatre activation on history and memory at the Windybrow Arts Centre in Hillbrow. In July she was commissioned by Frankfurt Zoological Society to create a participatory theatre programme to create awareness about the illegal bushmeat trade. Tamara is a founding member of Flying House, an organisation aimed at connecting artists with business opportunities, and business with creative and cultural capital. She has worked as a theatre designer, writer and educator.

18h30

### **Play**

**Trial of Dedan Kimathi**

*Amphi Theatre*

Produced by Bridgette Tswelopele Mokoena | Directed by Billy Langa | Performed by Sydney Ndhlovu, Kgomotso Moshia, Mcebo Dlamini, Bongani Christopher Maziya, Kamogelo Modise and Belinda Ledwaba

Bringing Kenya to South Africa for South Africans, a group of aspiring theatre makers present *The Trial of Dedan Kimathi* by Ngugi wa Thiongo and Micere Githae Mugo. The play depicts the circumstances surrounding the trial of a Kenyan hero. It travels through time telling the story of Dedan Kimathi as seen through the eyes of the Kenyan peasants and workers as they refused to break under sixty years of colonial torture and oppression. The struggle has not ended; we fight a different form of it. We can therefore learn a thing or two from those who fought in the past.

## Physical Theatre

### The Pastel Affair

*Nunnery Theatre*

Directed by Francesca Matthys | Performed by Quinton Manning, Andrea van der Kuil and Pertunia Msani

The Pastel Affair is an expression of what it means to experience love. This new and visceral work explores an intimate relationship and deconstructs the way we combine the use of the poetic and physical language.' As mentioned above, the work is a physical exploration of an intimate experience between two people and what this experience is defined by; polyamory, levels of intimacy, and trust. The work is a collaboration between the 'Pastel Affair' team and explores the collective and individual experiences of millennial relationships. As this is a new work, the collective would like to offer a 15 minute extract of the work.

Francesca Matthys is a theatre-maker, writer and facilitator, whose work is rooted in physical theatre and text. Francesca has just recently started the PerformingHEARTS Theatre Programme for Youth, based at the Roodepoort Theatre and is currently part of the Drama for Life Theatre Company.

Andrea van der Kuil is a theatre maker and designer, who also has interests in publication, fashion and fine art. She is a creative and likes to observe from the viewpoint of the multiple persons involved in the creation and reception of an artwork.

Quinton Sean Manning is a queer artist with a passion for questioning through play, who uses emotion to connect with his audience.

Pertunia Msani graduated from the University of Kwa-Zulu Natal with a BA in Drama and Performance Studies, and has been acting professionally since 2006, and singing professionally since 2012. Her preferred style of theatre is one that pursues a unique way of expression. Having experience both on stage and behind i.e. writing and directing, Pertunia's work is outstanding, fresh, unique and innovative. She is currently a member of the DFL Theatre Company.

20h00

## Play

### Eclipsed

*Downstairs Theatre*

Written by Tlotlego Gaogakwe with DFL Theatre Company | Directed by Warren Nebe | Performed by the DFL Theatre Company

Five friends meet to view the lunar eclipse at a dinner party in a Johannesburg wrecked by student protests. They have come to watch the transitions of the moon and in turn, the moon has come watch them. Some strangers from another world descend on the friends ready to guide them towards chaos. New truths shatter the illusions they have of themselves and their world and lead them to a place of much needed healing.

The Drama for Life Theatre Company is a professional Applied Theatre/Drama intervention company, based and trained at Drama for Life, at the University of the Witwatersrand, Johannesburg, South Africa. The Drama for Life Theatre Company is committed to creating Applied Drama and Theatre programmes, encompassing stylised performances and workshops that endeavour to assist youth to: find their voice, process social challenges they faced, learn about a human rights and social justice discourse, and vision a new way forward.

## Play

### Ke(bo)nosi

*Amphi Theatre*

Directed by Calvin Ratladi | Performed by Kabi Thulo | Movement Director Thabo Rapoo | Filmmaker Tau

A work driven on by an artistic impulse to engage with the subject matter of 'what death is'. The performance reflects on embodied narratives, personal psyche, grief, and trauma drawn from lived experiences. It further explores the notions of the multiplicity of the oneness to an extent that there is no real singularity, but in the singularity there is multiplicity, and in the multiplicity there is singularity.

Calvin Ratladi is a trained theatre-maker currently pursuing his Masters Degree in Theatre-making, employing praxis action research to investigate the director's embodiment within a South African theatre-making context. He professionally freelances as a producer, director, writer, actor/performer, choreographer, fieldworker and arts administrator for different companies, institutions and organizations, including The Calvin Ratladi Foundation and The South African Theatre Village.

Kabi Thulo is a traditional healer of Sotho origin who is currently pursuing his PhD studies at the University of Cape Town. Relatedly, he undertook his Doctoral Fellowship in 2017 with the Freie University-based International Research Centre: Interweaving Performance Cultures (Germany, Berlin). This scholar's areas of interest are devised performance and directing. His academic research and professional practice are focused on devised (collaborative and process-based) theatre performance projects both as a director and performer. Thulo is currently a lecturer at Tshwane University of Pretoria's Drama and Film Department where he lectures acting techniques and directing studies.

## Play

### Emobeni

*eMakhaya Theatre*

Directed by Themba Mkhoma | Produced by Muzi Mtshali | Musical direction by Princess Tshabangu | Performed by Princess Tshabangu, Noluthando Xaba and Prince Twala

Ngoma, a healer who was untrusted with a gift of seeing beyond the physical realm has lost her healing voice. She is called to align herself with ancient knowledge in order to rescue souls trapped in a sugar cane field. Will she find her voice and rescue the souls that constantly visit her in her, so she can find her peace and eternal peace for these souls?

Themba Mkhoma has been a writer since the age of ten and since then he has written and directed a number of plays for various festivals. For television he co-created and wrote *Siyakholwa*, an SABC 1 children's show. He also wrote for *Zone 14*, an SABC 1 TV Drama Series and *Heist*, an eTV drama series. Currently, Themba is designing and conducting development workshops for Community Groups. Themba holds a Master Degree in Drama Therapy, an Honors Degree in Applied Drama and a Higher Diploma in Education, Training and Development.

20h30

## Multi-Disciplinary Performance Art

### Rise of the African Queer Deities

*Nunnery*

Kieron Jina

This live performance looks at perspectives of the queer body of colour with a historical context and personal narrative. The image of being photographed or video recorded as a queer person is a language and a key entry point for this performance art creation. Creating a live performance of captivity, coming out and seeing the future. Literature, physical body language, video projections and experimental sounds are but a few mediums that will be used to produce this live performance. The aim is to look at past, present and future images of queer bodies and



dispel the negativity that surrounds these bodies, yet it is known that queer bodies are catalysts for positive change. The 4 natural elements represent each deity. Particularly, looking at my body as object and how it has been subjected to eroticism, fetishism and the process of letting go. It is a performance art piece on dealing with constructed identities that are shaped by more and more complex constellations than merely geographical origin and social upbringings.

Kieron Jina is an International interdisciplinary artist and academic living in Johannesburg. Jina specializes in performance art, choreography, photography and video art to tell personal stories that are underpinned by activism and challenge stereotypes. Jina completed a Master in Art at the University of the Witwatersrand in 2011. Jina also lectures movement studies, performance, and theatre making as well as theatre as activism, education, and therapy. Awarded top 200 M&G Young South Africans in the Arts and Culture Category for performance art. Also awarded the DanceWeb scholarship at the ImPulseTanz Festival in Vienna. Jina won an Ovation Award for choreography at the National Art Festival and was awarded the Goethe Coproduction fund to create DOWN TO EARTH at Tanzfabrik in Berlin. Jina completed artistic residencies that lead to collaborative performances and art creations in the following spaces Brazil, Berlin, Austria, France, Reunion Island, Nigeria, Tanzania, South Korea and Switerland. Jina is also the founder and curator of Queer Art Night South Africa and is currently touring locally and internationally with shows such as #FEMMEINPUBLIC, DOWN TO EARTH, PINK MONEY, BETWEEN HORIZONS and is currently in the process of creating a new work entitled RISE OF THE AFRICAN QUEER DEITIES.

21h30

## Play

### Hollow

*eMakhaya Foyer*

Written and performed by Gabriel Marchand | Directed by Benjamin Bell

What happens when you treat a person like a thing? An object, an experience, a means to an end. What happens to them? And what do you become when you do it? What do you give up? Hollow is a one-man show that explores the shadows of love through the stories of three men. For the addict, the impotent lover and the dreamer there is no love, only the yearning for it. Love is a beautiful story told in a language they never learned.

Benjamin Bell graduated with an Honours degree in Directing and Performance at the University of Witwatersrand in 2012. Ben's primary creative focus is South African Theatre-Making, with a passion for collaborative processes and a personal creative research interest in masculine identities. At the Cape Town Fringe Festival 2017 Ben's play Kasi Stories picked up two award nominations. Ben manages the Drama for Life eMakhaya Theatre and curates the annual Drama for Life South African Theatre Season.

Gabriel Marchand is a lead performer with the Tony and Olivier award-winning theatre company Handspring Puppets, makers of the Broadway and West End hit Warhorse. For the last ten years he has travelled the world acting, puppeteering and teaching. He co-founded and directs for Pillowfort Theatre Company, which has performed in Italy, Germany, Hungary, Iran, Reunion Island and throughout South Africa, winning 'Best of Fest' awards at numerous festivals. Recent work includes training the puppeteers for Avenue Q, which ran at the Pieter Toerien Theatre, as well as co-writing and directing Gods of Our Misunderstanding at Wits University. He currently lectures acting at AFDA Johannesburg.



## Friday 7 December

### DAY 9: Transforming Africa: Soil, Culture and Spirituality

08h00-10h00

#### Conference Registration

08h00-09h30

#### Wellness

Wellness Dance

UC1501

Linzi Lewis

#### Reflection

UC1503

Welma de Beer

#### Working Group

International Journal of Diversity Studies, DFL Theatre and Democracy Anthology, and Arts Research and Publications

UC21

10h00-11h00

#### Keynote Address

**A Return to the Womb: Women, Land and African Spirituality.**

*Amphi Theatre*

Mmatshilo Tumelo Motsei

In Setswana, womb is called popelo. This comes from the verb, bopa, meaning to create. To create, the creator uses mmopa, which is earth or land. God is referred to Mmopi. The womb is our first earthly home, followed by land. To connect the living and the departed, the placenta is buried in the land. Just like the placenta that provides nourishment during pregnancy, fertile land provides economic sustenance to the living. Because African spirituality is inseparable from the secular, agricultural productivity cannot be divorced from healing people's relationship with the natural and supernatural. In the words of John Mbiti, "Persons can hurt the earth, and the earth can hurt them. Therefore, harmony is necessary for mutual benefit." In this paper, Mmatshilo Motsei argues that dialogue on African women and the spirituality of land must be opened up as a way of confronting the dichotomy between government policy and indigenous spirituality.

Mmatshilo Motsei is an author, healer, spiritual health coach and Founding Director of Afrika Ikalafe Centre for Spirituality and Health. Aptly called Afrika Ikalafe, which means Afrika Heal Thyself, the work of the Centre is an invitation for Africa to challenge the lie of its inferiority and powerlessness. She started her career as a nurse, midwife, psychology graduate, rural development facilitator, African spiritual healer and Metaphysics practitioner. With an MA in Creative Writing, she combines physiology, psychology, creative writing, African spirituality and Metaphysics in her work. Currently registered for PhD in Philosophy of Education, her area of research is uncovering African ways of birthing by re-telling stories of indigenous midwives based in rural villages. She is the author of several books, *Hearing Visions Seeing Voices*, *The Kanga* and *the Kangaroo Court: Reflections on the Rape Trial of Jacob Zuma* as well as *Reweaving the Soul of the Nation*, a collection of essays on African spirituality, politics and feminism. She has also published a collection of poetry in Setswana and English, *Sesesedi Whirlwind*. Using a combination of indigenous and contemporary healing modalities, Mmatshilo Motsei perceives her work as a bridge for people to move beyond their limitations. Through years of facilitating workshops, seminars, and healing circles, she has learnt the art of igniting the genius in people. By grinding her own fears, she has also learnt to harvest the

power within.

11h30-12h30

## Keynote / Poetry Performance in partnership with AIDS Healthcare Foundation, South Africa

Amphi Theatre

Malika Ndlovu

Malika Ndlovu's words and productions have appeared on pages and stages all over South Africa, in Austria, Uganda, USA, UK, Holland, Ireland, Germany, Spain, Ethiopia, India and the Philippines. As a poet, playwright, performer and arts project manager, Malika's contribution to the promotion African poetry and literature, via numerous writing groups, workshops and festivals spans over 20 years. Between 2007 and 2010 she was project manager, then guest curator/podcast presenter of the **Africa Centre's Badilisha Poetry X-Change**, contributing to its evolution from a live international festival into **BadilishaPoetry.com**, the first ever Africa - focused poetry podcasting platform. She was a founder-member of Cape Town-based women writers' collective **WEAVE** between 1998 and 2004, and co-editor of their trailblazing multi-genre anthology **WEAVE's Ink @ Boiling Point: A selection of 21st Century Black Women's writing from the Southern Tip of Africa**. In 2004 she initiated **And The Word Was Woman Ensemble**. In 2011, Malika was hailed by the British Times as one of fifty contemporary African artists to look out for and was a 2015 DAC's **Mbokodo Awards** finalist, in the Promotion of Language and Storytelling category. Malika has mentored many young poets in arts activism and transformation work, beyond the artistic or aesthetic value this artform provides. Her poetry collections include *Born in Africa But* (1999) *Womb to World: A Labour of Love* (2001), *Truth is both Spirit and Flesh* (2008), *Invisible Earthquake: a Woman's Journal through Stillbirth* (2009) and two published plays *A Coloured Place* (1998) and *Sister Breyani* (2010), *CLOSE* (2017). Most recently she was **National Book Week** project co-ordinator and curated the **SA Book Fair's #OURSTORIES Storytelling Festival** and **Keorapetse Kgositsile Poetry Café** series @ the Newtown Cultural Precinct in Johannesburg in September 2018.

12h30-13h00

## Q&A with Matshilo Motsei and Malika Ndlovu

Amphi Theatre

13h00-14h00

## Lunch

Wits Main Res Dining Hall

Matrix, East Campus

14h00-15h00

## Play

Fruit

Nunnery Theatre

Directed by Paul Maja | Performed by Matshidiso Mokoteli | Stage management by Bongani Charlie Mofokeng | Lighting design by Nokwazi Van Tonder

*Fruit* follows the fraught life of a young girl from early childhood through to her formative years. Her experiences are commonplace in a country ravished by violence, and without any sentimentality she exposes her life and the lives of others to the audience.

Paul Maja is a theatre-maker who has studied at the Market Theatre Laboratory. His plays have been showcased internationally. He is also a performer and has performed in many award-winning productions including community productions such as *Echoes* that have won a Naledi-award. He is a trained facilitator and the chairperson of the Dala Arts Project. *Fruit* has been nominated for a Naledi-award and a Fleur Du Cap-award for new director.

Matshidiso Mokoteli is a 20 year old from Diepkloof Soweto performing in her first stage play *Fruit*. She has performed at the Baxter theatre, Wits Theatre, Pop Art, and Hillbrow Theatre. She is currently in a play called *Desire*

directed by Bongani Mofokeng and mentored by Paul Noko.

## Play

**Impika Qhawekazi**

UC17

Produced and performed by Noluthando Xaba

This story is all about a young girl Qhawekazi who had a wish that one day she would attend a virginity testing ceremony with other young girls in her village. Her wish was shattered when, at the age of 6, her parents assumed that she had been raped and the community spread rumours that she slept with some boys in the school toilets. Since that day she started fighting to reclaim her name, her body and to stand up for the truth.

Noluthando Xaba was born in Pretoria and grew up in KZN Ladysmith. She is a motivator, a facilitator, a director, a drama teacher, a poet, a musician, a writer, a dancer, a storyteller and an Applied Drama and Theater Practitioner. After matric she came back to Soweto and joined an organization in her community called Imbumba Young Solutions as a director and facilitator. Through this organization she got an opportunity to be part of Mvuso project with DFL and completed her Advanced Diploma in Arts, and her Honours degree with DFL, Wits. She is currently completing an internship with the DFL Theater Company and still works as part of Imbumba Young Solutions.

17h00-18h00

## Arts in Conversation

**Rites of Passage**

UC21

Lebogang Mokgethi | Chair: Nondumiso Msimanga

The Apartheid Era in South Africa was not only a period of oppression of the indigenous people of South Africa; it was also a system that prohibited the right to practice indigenous customs and rituals that were in existence before the colonisation of the country. One of the practices that were prohibited and even deemed as witchcraft is that of training to become a traditional healer otherwise known as ukuthwasa. Ukuthwasa is defined as the active learning and training process undertaken by those who have an ancestral calling to become traditional health practitioners. Today, ukuthwasa is still clouded by mystery, superstition and the stigmatic notions of witchcraft. In the dawn of decolonization, various academics have taken to the fore to document not just ukuthwasa, but the holistic role of a traditional health practitioner (THP). Recent research has defined ukuthwasa as a process of identity formation, rituals and as a learning experience. With the strides that have been made in redefining ukuthwasa, there has been minimal information highlighting the role of indigenous knowledge systems involved in the process. As one with the calling to become a THP, using the ethnographic data obtained from my personal journey of ukuthwasa, as well as that of 2 other initiates and the trainer, one discovered that the process of ukuthwasa is an educational journey with its own competencies and training methodologies.

Lebogang Mokgethi holds a Masters Arts Degree in Anthropology from the University of the Witwatersrand. Outside of the university, she mentors young people from disadvantaged high schools and was a Programme Development Director for an NGO called Youth Managers Foundation. She is currently a Programme Development Director for a CSI consulting agency called Wall Street Solutions CSI. Lebogang always advocates for the development and empowerment of disadvantaged people such as women and children, black people and disabled people that she has been featured on various media platforms such as Forbes Africa and SABC platforms. With her recent training as a traditional healer, she hopes that she will educate people on indigenous knowledge systems and the importance thereof in the plight of decolonising education in South Africa.

18h30

## Play

**Njomane Kamgabhi/My Clan Names**

UC17

Nonhlanhla Mkhize

Njomane Kamgabhi is a solo performance that aims at invoking and embodying clan names as roles and as characters as a way of bringing out the hero in individuals.

Nonhlanhla Mkhize is a performer, director, writer, founder of Open up and Heal and extras co-ordinator for Isibaya. In 2016 she completed an Advanced Diploma in Applied Drama with the University of Wits Witwatersrand under the division of Drama for life. In 2017 she completed her Honours degree in Drama Therapy in Wits University and is currently doing her Masters in Drama Therapy.

## Play

### Labour Pains

*Nunnery Theatre*

Written by Lebani Sekgele Setlalekgosi | Directed by Kabo Melemo | Performed by Lebani Sekgele Setlalekgosi, Pule Mmakgotso, Lesego Baikananyi, Mmoloki Ditodi, Lesego Madingwane, Gofaone Gabotlolane and Kabo Melemo

Untold stories are evoked when feelings of fear hits Mam'Zondo when faced by a generational curse, cast by her great grandfathers. Will these labour pains continue to plague Malaika or will she defeat them?

The cast for this production are all mature performers, driven by passion, with more than 10 years experience in the field of stage acting and performances. They have performed at various festivals and competitions and have participated in community development projects as peer actors and facilitators.

## Play

### Inkaba

*eMakhaya Theatre*

Directed by Sibusiso Mbokazi and Sibusiso Phiwayinkosi Godson Mbokazi | Performed by Simphiwe Qhaba, Sibusiso Phiwayinkosi Godson Mbokazi and Michelle Ndlovu

*Inkaba* speaks of a young man who is born and raised in a Christian family but as he grows up we see him stumbling through the world of ancestors as he tries to find his own roots and beliefs. The piece combines two theatre styles: physical theatre and realism.

Sibusiso Phiwayinkosi Godson Mbokazi is a theatre-maker, director, actor and writer, from Durban, Kwa-Zulu-Natal. He studied at Kcap in Durban, KwaMashu before going to the Market Theatre Laboratory. He has performed at The ICC in Durban for The Simone Sabela Mabunu Awards, and in a musical called "Bayede Shaka" directed by Edmund Mhlomo, amongst others.

## Performance

### Solo Walk

*Site*

Curated and performed by Dr Sara Matchett

A solo version of *Walk*, a performance piece created in response to Indian artist Maya Krishna Rao's *The Walk*. Rao crafted *The Walk* after the gang-rape and murder of Jyoti Singh Pandey on a Delhi bus in December 2012. We decided, with Rao's permission, to create our own version as a response to the gang-rape and murder of Anene Booysen in 2013. The vision for *Walk* is centred around a sparse aesthetic that foregrounds the figure of the woman and considers the unavoidable, physical fact of her body - which we understand rape culture to seek to obfuscate or erase.

Sara Matchett is a Senior Lecturer in the Centre for Theatre, Dance and Performance Studies at the University of

Cape Town. She is an Associate Teacher of Fitzmaurice Voicework® and is the Fitzmaurice Institute's Regional Director for Africa and India. Her teaching profile centres around practical and academic courses which include, voice, acting, theatre-making, applied theatre, and performance analysis. Her research explores the body as a site for generating images for the purpose of performance making. As co-founder and Artistic Director of The Mothertongue Project women's arts collective, Sara has experience as a theatre-maker, performer, director and facilitator.

20h00

## Play

### Ke(bo)nosi

*Amphi Theatre*

Directed by Calvin Ratladi | Performed by Kabi Thulo | Movement Director Thabo Rapoo | Filmmaker Tau

A work driven by an artistic impulse to engage with the subject matter of death'. The performance reflects on embodied narratives, personal psyche, grief, and trauma drawn from lived experiences. It further explores the notions of the multiplicity of the oneness to an extent that there is no real singularity, but in the singularity there is multiplicity, and in the multiplicity there is singularity.

Calvin Ratladi is a trained theatre-maker currently pursuing his MA in Theatre-making, employing praxis action research to investigate the director's embodiment within a South African theatre-making context. He professionally freelances as a producer, director, writer, actor/performer, choreographer, fieldworker and arts administrator for different companies, institutions and organizations, including The Calvin Ratladi Foundation and The South African Theatre Village.

Kabi Thulo is a traditional healer from Sotho origin, currently pursuing his PhD studies at the University of Cape Town. Relatedly, he undertook his Doctoral Fellowship in 2017 with the Freie University-based International Research Centre: Interweaving Performance Cultures (Germany, Berlin). His areas of interest are devised performance and directing. His academic research and professional practice are focused on devised (collaborative and process-based) theatre performance projects both as a director and performer. Thulo is currently a lecturer at Tshwane University of Pretoria's Drama and Film Department.

## Play

### Emobeni

*eMakhaya Theatre*

Directed by Themba Mkhoma | Produced by Muzi Mtshali | Musical direction by Princess Tshabangu | Performed by Princess Tshabangu, Noluthando Xaba and Prince Twala

Ngoma, a healer who was untrusted with a gift of seeing beyond the physical realm has lost her healing voice. She is called to align herself with ancient knowledge in order to rescue souls trapped in a sugar cane field. Will she find her voice and rescue the souls that constantly visit her in her, so she can find her peace and eternal peace for these souls?

Themba Mkhoma has been a writer since the age of ten and since then he has written and directed a number of plays for various festivals. For television he co-created and wrote Siyakholwa, an SABC 1 children's show. He also wrote for Zone 14, an SABC 1 TV Drama Series and Heist, an eTV drama series. Currently, Themba is designing and conducting development workshops for Community Groups. Themba holds a Master Degree in Drama Therapy, an Honors Degree in Applied Drama and a Higher Diploma in Education, Training and Development.

## Spoken Word

### Systems No More!

*Downstairs Theatre*

Palesa Sera

A lawyer is representing women who have experienced bias and/or institutional racism, which is framed as

unconscious bias, in a trial against unconscious bias himself. The performance shows the closing statement of the case in court, by the lawyer who knows exactly what the women are going through as she has, still is and will probably continue experiencing this unconscious bias if nothing is done and he is not punished.

Palesa Sera is a poet who uses poetry to open dialogue regarding social issues that are never spoken about and yet need to be out in the open. Her poetry stems from a place of seeking healing not only for her but for those who have experienced life through pain and inequality. Her writings are also inspired by life's greatest moments and struggles, birth, death, love and hate. Through her artistic work she advocates for the change that she wants to see and this change consists of women being treated equally both in the domestic and corporate sphere.

21h00

## Comedy

### Phillip Dikotla's STAGETIME

UC21

Written and produced by Phillip Dikotla | Production management by Andiswa Hlanekela | Co-produced by Isana Maseko | Media and PR by Agang Mkwanzazi

This presentation of Phillip Dikotla's *STAGETIME* as part of the festival, forms part of his first one man stand-up comedy tour. The show is a showcase of a talented conceptual comic-story teller of note, in a quirky stand-up comedy presentation style that cross' South African class and cultural boundaries. In this showcase, a 28-year old black male stands with a mic, in a country without land, telling a series of real, funny, canny, shocking, and awkwardly hilarious timeless stories of his life. Phillip Dikotla is simply just a brilliant comedy genius.

Phillip Dikotla is one of the only South African Stand-up comedy artists, whose background and experiences includes being an internationally revered and multi-award winning actor, published play-write, and director. Now only 28, he started working professionally as a theatre actor at the age of 17. He is the founder of flipnflap - a production company focused on creating authentic, artistic, and commercially viable entertainment experiences.

21h30

## Play

### Hollow

eMakhaya Theatre Foyer

Written and performed by Gabriel Marchand | Directed by Benjamin Bell

What happens when you treat a person like a thing? An object, an experience, a means to an end. What happens to them? And what do you become when you do it? What do you give up? Hollow is a one-man show that explores the shadows of love through the stories of three men. For the addict, the impotent lover and the dreamer there is no love, only the yearning for it. Love is a beautiful story told in a language they never learned.

Benjamin Bell graduated with an Honours degree in Directing and Performance at the University of Witwatersrand in 2012. Ben's primary creative focus is South African Theatre-Making. He has a passion for collaborative processes and a personal creative research interest in masculine identities. At the Cape Town Fringe Festival 2017 Ben's play Kasi Stories picked up two award nominations. Ben manages the DFL eMakhaya Theatre and curates the annual DFL South African Theatre Season.

Gabriel Marchand is a lead performer with the Tony and Olivier award-winning theatre company Handspring Puppets, makers of the Broadway and West End hit Warhorse. For the last ten years he has travelled the world acting, puppeteering and teaching. He co-founded and directs for Pillowfort Theatre Company, which has performed in Italy, Germany, Hungary, Iran, Reunion Island and throughout South Africa, winning 'Best of Fest' awards at numerous festivals. Recent work includes training the puppeteers for Avenue Q, which ran at the Pieter Toerien Theatre, as well as co-writing and directing Gods of Our Misunderstanding at Wits University. He currently lectures acting at AFDA Johannesburg.



**Saturday 8 December**

**DAY 10: Transforming Lives: Arts Therapies, Applied Arts and Arts Research  
for Health and Wellness**

**08h00-10h00**

**Conference Registration**

**08h00-09h30**

**Wellness**

**Cosmo Dance**

*UC1501*

Willem Smuts and Amanda Gifford

**Reflection**

*UC1503*

Yaela Orelowitz / Leané Meiring

**Working Group**

**SANATA**

*UC21*

**10h00-11h00**

**Keynote Address**

**The kaleidoscope of empathy: Insights from music therapy with teenagers referred for aggression**

*eMakhaya Theatre*

Dr Andeline dos Santos

Common assumptions prevail that increasing a person's level of empathy will decrease their desire to be aggressive. While some findings support this notion, others bring it into question. In addition, studies examining empathy do not all examine the same phenomenon. There are a multitude of conceptions of empathy (including affective and cognitive empathy, motor mimicry, role-taking, and compassion). This kaleidoscope offers numerous potentials within music therapy practice. This paper presents two differing approaches to empathy, one drawn from Husserlian phenomenology and the other from an integration of Gergen and Deleuze's theories. I reflect on how these were drawn upon in group music therapy with teenagers referred for aggression at an under-resourced high school in Eersterust, South Africa. In one music therapy process, developed upon a descriptive phenomenological foundation, participants were able to experience and express empathy as entering an experience of another through focusing on them; entering the experience of another through explicit reflection on their own similar experiences; experiencing themselves in new ways in relation to the others; and entering a shared, resonant space of "we." In another group music therapy process, developed using the thinking tools of Gergen and Deleuze, empathy was encountered and produced as familiarity, attunement and synchrony, and also as difference (that could prompt the emergence of new lines of meaning in relationship). The rich theoretical and practical implications of these two approaches will be discussed.

Dr Andeline dos Santos is a lecturer in the music therapy Master's programme at the University of Pretoria. She has practiced in high school settings and has also worked with rehabilitation of gang members and those experiencing substance use disorders. Her areas of particular interest are violence, empathy, and creative research methodologies.

**11h30-13h00**

**Panel 1**

*eMakhaya Theatre*

**Investigating the affordances of drama therapy for addressing problematic behavior in a grade R classroom.**

Hayley Roberts

In 2011, under the terms of White Paper 6, the South African Department of Basic Education adopted the principles of inclusive education, where learners were no longer to be segregated in terms of their abilities. Although largely accepted as an ideal practice, the implementation of White Paper 6 has been problematic. One of the key stressors, as identified by teachers in previous studies, is that of learner behaviour. This research, with its specific focus on behavioural difficulties, investigated the affordances of an integrated drama therapy intervention as a way of supporting inclusivity in a Grade R classroom. The intervention focused on using drama therapy to support the individual showing problematic behaviour; it investigated coping strategies for the class and considered the implications of the intervention for the schooling system as a whole. The researcher used practitioner based research as she worked with individual children and the class as a group in a drama therapy practice. This research attempted to understand the affordances of using a drama therapy practice to address the psychosocial challenges of realising inclusion in South African pre-schools.

Hayley Roberts completed a triple major in Theatre and Performance Studies and Psychology from the University of Cape Town. She was invited to study with David Rotenberg at the Professional Actors Laboratory in Toronto, Canada. Whilst in Canada she was trained in On Camera Acting and Voice Intensive. She worked with one of Europe's most established theatre companies De Appel in Den Haag, Netherlands. Whilst she was there she wrote, performed and toured internationally as part of the company. In South Africa she has been working as a performer, director and voice coach on television, commercial and theater productions some of her highlights being performing in Power by Jaco Bower, Static by Jay Pather, Rosencrants and Guildenstern are Dead by Chris Weare and Allan Committee. Hayley has also worked with organisations around empowerment, leadership and change management. She is currently completing her Masters in Drama therapy.

**'From Saviour to Sewer': Utilizing Phantasy to Explore the Internal Dynamics of the Paranoid-Schizoid Position in Early Childhood - A Case of Individual Psychoanalytically Informed Process-Oriented Drama Therapy.**

Leané Meiring

A case study exploring how drama therapy, and in particular role play, can be used to explore Oedipal Complexities and can facilitate a process of regression to pre-phallic sexualities and the Paranoid-Schizoid position to rearrange the organisation of the primitive object relation in an attempt to mourn and heal the primitive wound caused by the real and symbolic loss of mother. This case study illustrates how role, story and the use of symbol and metaphor, when applied within a psycho-analytic frame, can help clients explore the internal dynamics of their internal world. From this place, the client is able to embody the journey from omnipotence to impotence in exploring the narcissistic wound and ultimately mourn the loss of mother. .

Leané Meiring is a drama therapist registered with the Health Professions Council of South Africa (HPCSA) and a drama therapy lecturer and research supervisor at DFL, a division of the Wits School of Arts. She holds a BA in communication studies, Honours in journalism and an MA in drama therapy. She has been awarded the South African Association of Drama Therapists (SAAD) research award twice for outstanding research contributions to the field of drama therapy. She is a Mandela Rhodes Scholar and a passionate advocate for the development of the mental health care sector in this country. She has worked with a wide variety of client groups ranging from minors who have sexually abused to adults with traumatic brain injuries. Her research interests include therapeutic theatre and collective trauma in a South African context.

**Symbols and Sounds: Navigating the challenges of major depressive disorder and schizophrenia spectrum psychotic disorders through music therapy**

Dr Carol Lotter

20 in-patients in a hospital setting, attended 8 individual, bi-weekly music therapy sessions. The music therapy sessions comprised a range of music therapy techniques which included relaxation, drumming, improvisation, songwriting and music listening exercises which were accompanied by a creative process such as drawing, writing or clay work. The sessions were transcribed through verbatim recording of client's words and written descriptions of musical participation. Thematic analysis of the data yielded themes relating to the musical and verbal content of clients' participation in music therapy. Central to the findings, across all participants and both diagnostic groups, was the symbolic use of words and music. Symbols and sounds played an integral role in the music therapy sessions as a resource for navigating the challenges of living with major depressive disorder or schizophrenia respectively. This presentation will report on these findings through vignettes from the study and will consider the implications for practice.

Dr Carol Lotter completed a PhD in Mental Health at the University of Pretoria, South Africa in 2017. She is a registered as music therapist with the Health Professions Council of South Africa. Since 2006 she has served as co-director of the MMus (Music Therapy) Training programme at the University of Pretoria. Her role includes administration of all aspects of the course, lecturing, supervision and examining of clinical work. She also serves as course leader for the BMus (Hons) course in Music Communication. Carol's clinical experience includes music therapy work with adolescents in conflict with the law, patients in private and state psychiatric clinics and adults with mental and physical handicaps.

## Panel 2

UC21

### Preventing Suicide Through Improv

Oluwadamilola Apotieri-Abdulai

According to WHO (2016), each year, about 800 000 people die due to suicide. This gives a ratio of one person every 40 seconds. Many more attempt suicide. Suicide occurs throughout the lifespan and is the second leading cause of death among 15-29 year olds globally. South Africa and Nigeria, just like every nation has a high rate of suicide amongst youths and young people. Often times, people do not feel or notice a suicidal person. They are caught unaware because most suicidal persons don't show any sign of their plan. This paper will explore how principles of Applied Improvisation can help prevent suicide amongst youths.

Oluwadamilola Apotieri-Abdulai is a PhD candidate at DFL, University of the Witwatersrand. He has a background in Theatre Arts at Lagos State University and Redeemer's University in Nigeria and a B.A Honours and Masters Degree from in Applied Drama from Wits. Damilola does Improv and Applied Drama for Social Transformation supporting people in conflict. He is also a graduate of the Centre for Playback Theatre (USA) where he did his core training in Playback. His research is focused on how improv can help enhance academic achievement in schools in Nigeria.

### Mental health and Protest Music: The study of protest music, health and wellbeing in the general population of South Africa

Thoriso Moseneke

Framed in the socio-political and health context of South Africa, this study sought to explore the participation of the general population of black South Africans in protest music and its effects on health and wellbeing. Because the topic of the research intersects with politics, social issues, and health, the study deliberately used a general approach in the investigation, however substantiates the claims with evidence from previous experimental studies from social science and music, health and wellbeing contexts. The study drew from the 2016, #FEESMUSTFALL protest, with specific focus on the event of students singing The Decolonized National Anthem at Solomon Mahlangu house, at Wits. The investigation tries to situate the aesthetic engagement of protest music within the context of health and wellbeing for individuals who have been exposed to potential traumatic exposures during the protest, thus

impacting their mental health. A further exploration is conducted of how the experience of group singing facilitates a ritual process where protest music enhances collective healing and wellbeing.

Thoriso Mosenke is a creative entrepreneur, and applied theatre practitioner specialising in arts for health and arts education. She holds a Masters in Applied Theatre (Drama in Educational, Community and Social Contexts) from Goldsmiths University of London. She is passionate about mentalhealth, disability theatre and human rights. Working as a project manager, creative arts facilitator, and researcher she has international and local experience working with organisations such as Utopia 500 from Portugal, and London based organisation - Green Shoes Arts. From 2017 until recently she worked with The Incident Arts project as project support and workshop designer, facilitating drama workshops with young people and adults on issues of race, belonging and prejudice. Holding various awards from Wits Citizenship and Community Outreach, Thoriso is also a 2016/17 Chevening Scholarship alumnae and 2014 DFL alumnae.

## Performance and Discussion

### Before I Fall

*Nunnery*

Performed by Sithembiso Khalishwayo | Discussion facilitated by Amanda Gifford

*Before I Fall* looks into the journey and discovery of a soul that is trying to deal with addiction. This is the story of confronting and overcoming addiction through the power of art.

Sithembiso Khalishwayo is an actor, dancer, teacher, writer, photographer, videographer, choreographer and facilitator who majored in Physical Theatre, Performance and Applied Drama. He has completed his MA in Applied Drama. He is the recipient of The Pieter-Dirk Uys Theatre for Social Change Award for outstanding theatre for social change research by a postgraduate student, the Judge Edwin Cameron Theatre for Human Rights Award for outstanding Applied Drama Research in the field of Human Rights, the winner of the 2015 Wits Photographic Competition and 2nd place recipient of the PEN Student Writing competition. He is the Project Manager of Drama for Life Life Beats radio show, Curator of DFL's Rehearse//Reveal Festival and a Theatre Company member.

Amanda Gifford is a registered Drama Therapist from Johannesburg South Africa with an MA in Psychology and is a Family Systems Constellations Facilitator with 15 years of experience.

## Performance and Discussion

### Lean Against Time

*Nunnery*

Written and directed by Modisana Mabale | Choreographed by Ralekgedi | Performed by Mzimkhulu Mthimkhulu, Gilbert Goliath, Basetsana Gundwana and Busisiwe Jamane | Lighting by Mzi

This work is based on real stories of teenagers who are addicts of codeine syrup. This is a performance-as-research work that includes photographic images depicting real life situations.

Modisana Mabale is a well-known theatre activist who has always engaged burning issues in our country. He has worked with a number of renowned artists and is running an entertainment company called Street Art Government. He is an actor and creative mentor.

13h00-14h00

## Lunch

Wits Main Res Dining Hall

*Matrix, East Campus*

14h00-16h00

## Workshop 1

### **Family Constellation**

*UC1401*

Amanda Gifford

The constellation process uses images and the body experience rather than words or narrative. The first image that presents at the beginning of a client's process is that of their internal picture of their current family system. From this image the facilitator can offer a working hypothesis of the family dynamic. This is confirmed or added to by the feedback from the representatives. As the constellation progresses, the hidden dynamics of the system are revealed. Slowly the process moves toward a resolution where the inner image is one where each member of the family has found a good place in the system. This is measured by the bodily ease and comfort that each representative feels. The resolving image is a new inner reality that the client can take with them into their outer world (Hellinger 1998).

Amanda Gifford is a registered Drama Therapist in private practice in Johannesburg. She has a Masters in Counselling Psychology majoring in Transpersonal Orientation to Drama Therapy from the California Institute of Integral Studies in San Francisco and, a BA and BA Honours from the University of Cape Town in English and Drama. She offers sessions for individuals, couples, families, business groups, NGOs and communities. She also offers transpersonal healing sessions, retreats, therapy, coaching and training. Her speciality is inspiration, motivation and innovation. She works with her own unique content that combines over 15 years of practice and many years of training.

### **Workshop 2**

#### **Sound and Symbol**

*UC1503*

Karen de Kock

This workshop will introduce participants to a unique way of working that combines sound and symbol/metaphor to offer people living with depression, anxiety, trauma and Post-Traumatic Stress Syndrome (PTSD) a way of expressing and releasing difficult emotions they often struggle to articulate in traditional therapy spaces. The workshop will offer participants experience of Karen's work in mental healthcare and the opportunity to experience the versatility of the voice as musical instrument that can help access play, different parts of self and ultimately shift emotion and aid in integration.

Karen de Kock holds a BMus in Performance Singing, BMus Honnours in Ethnomusicology from UCT and MMus in Music Therapy from UP. She started a choir for persons diagnosed with Cerebral Palsy at the Little Eden Society where her focus became offering 'previously silenced' individuals a way of expression through voicework. At a Healing Sounds Intensive in Colorado by Johnathan Goldman, in 2006, she learnt to work with her voice only, gaining new insight and methods on how the voice can be used for healing. Karen has worked in mental healthcare since 2009, focussing on depression, anxiety, trauma and PTSD. She is also a clinical placement supervisor and part-time lecturer at UP.

### **Workshop 3**

#### **In or Out**

*UC1501*

Darby Moore and Laura Giugni

What does it mean to identify with one's own culture? Or not? This interactive workshop will utilize both art therapy and drama therapy techniques to explore how one navigates his/her own cultural mandates that become apparent in formal and informal systems in order to ascertain personal cultural bias when working with diverse populations. Participants will first engage in an experiential art task, symbolically representing each individual's cultural experience that will be further developed through dramatic exploration. Participants will enhance their understanding of not only creative arts therapy techniques, but examine and acknowledge inherent cultural and personal bias in order to find ways to mitigate its impact within the clinical setting.

Darby Moore, Drama therapist, worked in NYC schools and inpatient psychiatry. She taught Drama therapy at New York University and supervised dozens of drama therapy students. While currently retired from institutional life, she co-directs Spotlight Theater group, an inclusive children's theater company with drama therapist, Kim Galway. Laura Giugni is a Licensed Creative Arts therapist and accomplished artist. She has 25+ years experience in creating, implementing and supervising art therapy programs and students primarily in inpatient, behavioral health settings, such as; forensic, psychiatric, and substance abuse.

16h30-18h00

## Play

144

*eMakhaya Theatre*

Directed by Leila Henriques | Written and performed by Nzuzo Ngcobo, Geralt Cloete, Relebohile Mabunda, Thembisile Zwane, Paul Noko and Naledi Motloulou

Esidimeni means 'Place of Dignity'. The performance explores the historical context out of which the tragedy Life Esidimeni arose. The past and present speak back to each other in a series of vignettes that together reflect the complexities of mental health care in South Africa today.

Paul Noko is a theatre practitioner, and a community theatre-maker. He is an actor, director, writer and on the way to becoming an applied theatre practitioner.

Thembisile Zwane was born in Thembisa. She is a writer, performer, director, and stage manager. She has worked on various productions and with many theatre community groups.

Geralt Cloete is an actor, writer, applied theatre practitioner and costume designer. He has worked in film and television productions and is a proud SAFTA award winner.

Relebohile Mabunda is a stage performer born in Daveyton. She has performed in multiple productions such as Infidel, Kweku Amansa Stories and Catch up, amongst others.

Nzuzo Ngcobo is an actor and applied theatre practitioner born in Hammarsdal. He has performed in many theatre and film productions including The Monotonous that won at the Isigcawu festival.

Naledi Motloulou was born in Namahadi Frankfort. She is an actress, director and an upcoming applied theatre practitioner.

## Arts in Conversation in partnership with the Johannesburg Holocaust and Genocide Centre

### A Reflection on the Performance 144

UC21

Leila Henriques and Coralie Trotter

Leila trained at The Oxford School of Drama and spent a two-year residency at The Tabard Theatre in London. On returning to South Africa she joined the innovative Loft Theatre Company in Durban. She has performed in many productions in theatres across the land, including The Playhouse, The State Theatre, The Baxter Theatre, The Alexander Theatre, The Alhambra, The Mandela Theatre and the Theatre on the Square. Highlights include Silent Movie directed by Barney Simon and Womb Tide directed by Lara Foot. Her last performance was in August at The Market Theatre in Myer Taub's play Florence directed by Greg Homan, and The Curse of the Starving Class written by Sam Shepard and directed by Sylvaine Strike at the Baxter Theatre in Cape Town. She has performed for both television and film, including The Prisoner for ITV and The Devils Whore for the BBC. Leila has directed for theatre and also for the corporate world. Productions include: Yerma, Road, Red Shoes, Midwinter all for Wits and The List for The Baxter Theatre. In 2017, she directed and devised Hani together with The Market Theatre Laboratory students which won a Golden Ovation award at The Grahamstown Festival. Leila is a teacher having taught acting at Wits, AFDA, Drama for Life and at The Market Theatre Lab. She together with Irene Stephanou wrote the book The



World in an Orange - exploring the work of Barney Simon published by Jacana, which was shortlisted for the Alan Paton award. Leila recently completed her MA in drama at Wits.

Coralie Trotter has an M. A (Clinical Psychology) WITS and is also registered as a Psychoanalyst with The International Psychoanalytic Organisation (IPA). She has many years of clinical experience in a private practice doing psychoanalytic psychotherapy and supervising mental health professionals. Her supervision experience also includes ten years at both the 702 Crisis Centre and the University of the Witwatersrand. In addition, Coralie worked for the Detainees Counseling Service and was responsible for debriefing the clinical team at the Trauma Clinic of the Centre for Violence and Reconciliation. She has been teaching for over twenty years and been involved in the professional development of clinicians in various and numerous psychoanalytic groups in Johannesburg, most notably Groups for the Reading and Study of Psychoanalysis (GRASP) which is her initiative. In 2017 Coralie was asked by Section27 to be an expert witness for the Life Esidimeni Arbitration Hearing. This involved a consultation process with the families affected by the Gauteng Mental Health Marathon Project with the help of a professional team. The material which emerged was then analysed by Coralie to produce an expert report and oral testimony for the Alternative Dispute Resolution Process. We thank you for your willingness to join us and to share your experience and insight on the process of completing this report which is noted as being written in Memory and Honour of those who Died Silently and the Families who Loved Them.

18h30

## Play

### The 2<sup>nd</sup> Coming

Nunnery Theatre

Directed by Sipho Saba | Performed by Mosa Mushka Sephiri

*The 2<sup>nd</sup> Coming* is a story of a young South African man who starts using nyaope and soon finds himself spiralling uncontrollably down a dark hole of trouble.

Mosa Sephiri is a brilliant actor who went to Mabana in Mafikeng, before attending the Market Theatre where he completed his diploma. He is a playwright, an actor and director who has worked with Gama Khulu in a study of the South African two hander *Woza Albert*.

## Play

### Blacks Don't Cry

UC17

Written by Linda Shabangu | Performed by Thabang Nkgweda, Sphiwe Phiri, Ntoi Mokone and Linda Shabangu

A play about 4 men who find themselves imprisoned by societal standards of living that cause emotional turmoil in their lives. When the dream of coming to the bigger city starts to fade, they find ways of living inside a lie, far from home. This is a story of lingering dreams and trying to find freedom in this modern world where money is what is needed to survive, but not necessarily what helps humans thrive.

Linda Wa Ka Shabangu is a graduate of the Market Theatre Laboratory class of 2012. He co-directed a student production called Fence which received the best ensemble award at the National Arts Festival. In 2013, he wrote and directed a play called Unspoken Conversations, which was performed at the African Station in Westene. He was seen acting in a production called Heading Out written and directed by Refiloe Lepere at Wits (DFL). In 2016, he wrote and directed a production called SizweSethu-Our Child as a facilitator for the Hillbrow Inner-City Festival. In 2017, he directed a production called Nomvula-A Candle in the Rain, written by Kgomotso Kgomo. Linda is a facilitator, playwright, actor and theatre-maker in the making.

20h00

## Play

### Gods of our Misunderstanding

*eMakhaya Theatre*

Written, directed and performed by Gabriel Marchand and Mongiwekhaya Mthombeni | Music by Danyal Swann and Denzil Wait

*Gods of Our Misunderstanding* is a journey deep into the heart of the fire exploring the place of stories, where the act of being human is to speak, to listen and to dream our way out of the night. Join master storytellers Mongiwekhaya and Gabriel Marchand by the fire of “being”, as they speak, dance and sing through darkness, into love.

Mongiwekhaya Mthombeni is an actor, director, and internationally acclaimed writer. In 2016 he premiered his play *I See You* at the Royal Court in London. In South Africa, it won a Fleur du Cap and two Naledi Awards. He has worked with UK-based director Danny Boyle (*Slumdog Millionaire*, *Trainspotting*), and world famous actors such as Nicole Kidman and Benedict Cumberbatch. His work has also been performed by Daniel Kaluuya (*Get Out*, *Black Panther*) on the Carnegie Hall Stage in New York. Currently he is developing new work for Scott Free films in London, as well as a new play for London's Royal Court and the Fugard Theatre.

Gabriel Marchand is a lead puppeteer at the Tony and Olivier award-winning theatre company Handspring Puppets, makers of the Broadway and West End hit *Warhorse*. For the last ten years he has travelled the world acting, puppeteering and teaching. He co-founded and directs for Pillowfort Theatre Company, which has performed in Italy, Germany, Hungary, Iran, Reunion Island and throughout South Africa, winning 'Best of Fest' awards at numerous festivals. Recent work includes training the puppeteers for *Avenue Q* South Africa, which ran at the Pieter Toerien Theatre earlier this year.