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| Codes | Categories | Themes |
| Acknowledging mortality.  Acknowledging own limitations.  Acknowledging the near-decade of running the space.  acting on constructive desires.  Acting out a purpose.  Acting without waiting for the support.  acting.  Activating the trainees’ capacity for creation.  adding to the community.  adding value to the public.  adding value to youth.  adding value.  Addressing community ills.  Addressing community issues.  Addressing economic impoverishment.  addressing hunger.  Addressing issues affecting youth in Khayelitsha.  Addressing issues in an emotive way.  addressing malnutrition.  addressing poverty.  addressing social ills.  Addressing South Africa’s social ills through theatre.  addressing starvation.  Advancing an ideal.  Advising trainees on possible improvements.  Advocating alternative art spaces.  Advocating art as a weapon.  Advocating diverse and inclusive theatre stories.  Advocating for communities to also be incorporated.  Advocating for discursive spaces in townships.  Advocating for the awards to see the talent in the townships.  Advocating for the rights of people in marginalised communities.  Advocating home-grown stories.  Advocating the appreciation of township-based talents.  Advocating the use of art as a liberation tool for townships.  Advocating the use of art to channel other things.  Affecting change as university graduates.  Affecting positive change in all communities.  affecting positive change in the community.  Affecting the community.  Affecting the environment.  affiliating with different institutions.  Affirming the aspirations of youth in marginalised communities.  Aiming to build the only shack art school in the world.  Aiming to leave such a legacy.  alleviating parental pressures.  Allowing art to shape one’s humanity.  Applauding the effort of trainees.  applying for funding.  archiving Khayelitsha’s story.  Arguing for the involvement of townships in the awards.  Asking probing questions.  asking questions.  Asserting a focus of storytelling.  Asserting ability of theatre makers to tell important stories.  Asserting art as a powerful tool to serve the disenfranchised.  Asserting art’s ability to remake a person’s being.  Asserting desires from outside artists to get involved.  Asserting fulfilment of prior objective.  Asserting knowledge about theatre.  Asserting Liso will teach music at KASI RC.  Asserting many artists are seeking such platforms.  Asserting passions despite lack of support from government.  Asserting self as a theatre maker.  Asserting self as an actor.  Asserting that art allows us to broach social ills.  Asserting that art has always been that weapon.  Asserting that the awards are a great platform.  Asserting that there must be something positive happening.  Asserting that there were no theatres before.  Asserting that youth are striving for success.  Asserting the current phase being led by audience development.  Asserting the difference of this space.  Asserting the existence of artists seeking such opportunities.  Asserting the kind of community he wants to create.  Asserting the need for new stories from us.  Asserting the platform is beneficial for established and young artists.  Asserting the presence of artists from outside Khayelitsha.  Asserting the purpose of the work.  Asserting these activities as the work they do.  Asserting these as being inspired by own initiatives.  Asserting this as a business model.  Asserting we are the awaited generation.  Assisting performers to visualise their success.  Assisting youth to self-actualise.  Associating Khayelitsha with the space.  Attaining accreditation to give township youth options.  Attracting interests from across the country. | Acknowledging limitations  Acknowledging realities  Taking constructive action  Adding value where you are  Addressing social issues and concerns  Addressing most pressing social issues  Advocacy for autonomous spaces  Advocating for free cultural production  Advocating for sectoral diversity and inclusivity,  Advocating for freedom of expression for marginalized communities,  Advocating using art as a transformative weapon  Advocacy for desired sectoral and social action  Affecting / Actioning desired change  Asking critical questions  Making assertions about desires, values, ethics, positions and beliefs  Making assertions about known knowledge  Assisting other artists |  |
| balancing multiple responsibilities.  Basing action on filling this need.  Becoming innovative by necessity.  Beginning to create KASI RC.  Being a change-maker.  Being a conceptualiser.  Being a director.  Being a director.  being a father in SA.  Being a jack of all trades.  Being a multifaceted artist.  Being a radio presenter.  Being a television presenter.  Being a visionary.  Being a voice over artist.  Being an actor.  Being an actor.  being an artist in South Africa.  Being an organic intellectual.  Being articulate about your vision for the world.  Being articulate about your vision of self.  Being articulate.  Being artistic director of Makukhanye Art Room.  Being artistic director of Theatre4Change.  Being asked where he sees himself in ten years.  being authentic.  being aware.  Being based in Zwelitsha.  being black and all this in SA.  Being clear about positioning.  being curious.  being determined.  Being driven by the desire to change the immediate community.  Being dynamic.  Being from Khayelitsha.  being in SA.  Being in the process of rebuilding.  Being inspiring.  Being invigorating.  Being involved in the arts for two decades.  Being misnamed Masindi Sindo.  Being motivated by one’s own community.  Being motivated to start Theatre4Change.  Being multifaceted.  being open.  Being passionate about youth, theatre and performance.  Being passionate.  Being positioned in the township.  Being recognised for winning the award.  Being self-dependant.  Being supported by local residents.  Being the change you want to see.  **being the change**.  **being the change**.  Being valued in public.  Believing that township youths will be represented in the awards.  Bemoaning the absence of cultural spaces and resources.  boosting youth confidence.  Breaking down the elements of theatre.  breaking the norm.  bridging gaps between industry and communities.  Bringing attention to current projects.  bringing guests from different parts of the world.  Bringing spaces to present alternative trajectories.  brokering partnerships.  Building a theatre without funds.  Building alternative performance spaces in the townships.  Building in shacks.  Building institutions that last.  Building such spaces to address the need.  Building the Makukhanye Art Room.  Building Theatre in Townships. | Being a changemaker  Being a creative artist  Being a multidisciplinary artist  Being a father  Being a visionary  Being an organic intellectual  Being articulate about vision  Being a leader of organisations  Being authentic  Being aware  Being curious  Being determined  Being driven by the desire to enact change  Being dynamic  Being resilient  Being open  Being autonomous and self-dependent  Being passionate about the youth  Being involved int the arts for several decades  Being motivated by community  Being based in a South African township  Being a black artist in a SA township  Being clear about positioning as an artist  Being supported by accessible communities  Being the change you desire  Breaking norms of creative practice  Bringing attention to current projects  Bringing various guests to organisations  Bringing diverse people into township based theatre  Building shack theatres in townships  Building without resources  Building autonomous creative spaces in townships  Building with available resources  Building theatres in shacks  Building lasting institutions  Building institutions that address the needs of under-resourced communities |  |
| Capacitating future artists in Khayelitsha.  Capacitating talent.  Capacitating under-resourced artists.  Capturing the value proposition for potential funders.  caring for the youth.  celebrating education.  Celebrating with trainees when a tough hurdle is overcome.  **centering marginalised narratives**.  centering the marginalised.  Centring marginalised communities.  changing dominant township narratives.  Changing Khayelitsha’s story.  Changing marginalised communities.  Changing negatives into positives.  channelling income to the space.  channelling unused potential.  channelling your income to public benefit.  Choreographing actors’ movements.  Collaborating as UCT graduates.  Collaborating to breed positive change in communities.  Collaborating to improve young peoples’ futures.  collaborating with Cape Town tourism.  collaborating with others.  **collaborating with others**.  **collaborating with others**.  Collaborating with professionals to create opportunities.  collaborating with the spouse.  collaborating with the tourism sector.  collaborating with the US Embassy.  **collaborating** with the youth.  collaborating with women.  confronting the needs of the public.  connecting academics with the public.  connecting industry to the public.  connecting international professionals to SA youth.  connecting practitioners with the public.  Connecting the public.  connecting theatre to academic performance.  Connecting to the public.  Connecting with artists from different provinces.  connecting youth to their role models.  constructing a new narrative.  Continuing in the legacy of anti-apartheid activists.  Counting your blessings.  Creating a home for youth in townships.  Creating a positive impact.  Creating a scenario.  Creating a space for ideation.  Creating a space for young people.  Creating a theatre scene.  Creating accessible education possibilities for township youth.  Creating alternative opportunities for township.  Creating alternative performance spaces in marginalised communities.  Creating alternative trajectories.  Creating an inheritance for future Khayelitshans.  Creating avenues for others.  creating AWAE (Amazing Women Arts Event).  Creating change within communities.  Creating community run spaces.  Creating employment opportunities.  creating employment opportunities.  Creating employment within communities.  creating ensembles.  Creating environments for play with ideas.  Creating environments for skills transfers.  creating free education.  creating group performances.  Creating knowledge ecosystems in townships.  Creating lasting spaces.  Creating legacy projects.  Creating marketplaces for entrepreneurship and community upliftment.  creating opportunities for theatre in the townships.  Creating opportunities for township publics.  Creating opportunities for township youth to study theatre nearby.  creating opportunities for women artists.  creating performance spaces.  Creating platforms for freedom of expression.  Creating platforms for those in need.  Creating platforms for township artists.  Creating public interest in the work.  Creating recreational spaces for township youth.  creating Shack Theatres.  creating space for conversation.  Creating space for Khayelitsha entrepreneurs.  Creating spaces for communities and artists to collaborate.  Creating spaces for self-development.  Creating spaces in townships.  Creating upskilling opportunities.  Creating value for audiences.  Creating value from the unvalued.  Critiquing presentations. | Capacitating under-resourced artists  Celebrating youth’s achievements  Centring marginalised communities and narratives  Changing dominant negative perceptions and narratives about townships  Changing the story of a township  Changing negatives into positives for and in under-resourced communities  Channelling personal funds into organisation and community work  Collaborating with peers from formative spaces  Collaborating to enact change  Collaborating with diverse government departments  Collaborating to improve the lives of youth  Collaborating with diverse people and organisations  Collaborating with family  Collaborating with embassies  Collaborating with women and youth to enact social change  Connecting university academics with new publics  Connecting professional artists with new publics  Connecting intellectuals to new publics in need  Connecting international influences to township youth  Connecting diverse publics  Connecting youth to role models  Creating safe spaces for township youth  Creating positive change  Creating sace for cultural production and exchange  Creating space for epistemic freedom for township youth  Creating a local theatre scene  Creating accessible education possibilities for township youth.  Creating alternative trajectories for neglected and at-risk township youth  Creating festivals and organisations to address township ills  Creating community run spaces.  Creating employment opportunities.  Creating young performance ensembles.  Creating environments for skills transfers.  Creating spaces for youth to experience free education  Creating new knowledge ecosystems in townships  Creating marketplaces for entrepreneurship and community upliftment  Creating new performance spaces  Creating platforms for freedom of expression  Creating spaces for communities and artists to collaborate  Creating spaces for self-development  Creating value with the undervalued |  |
| daily interventions in public life.  Dealing with drug addiction in townships.  Deciding to move to another space.  Defining an artivist as one who works in communities.  Demonstrating the need for actors to stay physically prepared.  Describing the awards as a great platform.  Desiring for the work to live on.  desiring the success of the youth.  Desiring to create a space to be community run.  Desiring to expand the reach of the work.  Desiring to give back to their communities.  Desiring to leave the legacy in the country and in the world.  Desiring to see a free community.  Desiring to see a love-filled township.  Desiring to see a unity-filled township.  Desiring to see an opportunity filled township.  Developing audiences.  Developing fresh ideas.  Developing knowledge.  developing strategies to address the social ills.  developing talents.  developing women and youth.  Developing youth.  Directing actors.  directing African theatre.  directing multidisciplinary performances.  directing music videos.  directing young people in the theatre.  directing.  Discussing community initiatives.  Discussing importance of such initiative in townships.  Discussing legacy.  Discussing solutions to negativity in townships.  Discussing where he finds artists to attend lessons.  displaying the utility of his programs.  disrupting gangsterism.  disrupting patterns of destructive behaviour.  disrupting the rise of social ills.  disrupting youth drug abuse.  Distinguishing theatre as a profession.  Doing government’s job.  Doing the work for the community.  Dreaming of a better world. | Dealing with social ills in townships  Dealing with crime in townships  Dealing with township ills through artivism  Desiring success and longevity  Desiring to empower communities to create epistemic spaces  Desiring to see a change in the quality of life of the township  Developing the sector  Developing strategies to improve the sector and communities  Developing safe spaces for at-risk segments of the society  Directing various types of creative products  Directing various kinds of people  Directing with an Africanist agenda  Discussing the importance of cultural initiatives in township communities  Discussing recruitment of artists, youth, academics and corporate officials  Discussing networking practices  Disrupting continued patterns of social ills in marginalised communities  Doing work in the absence of government mandated interventions |  |
| Educating at every opportunity.  elevating erased narratives.  employing young artists.  Employing young professionals to teach.  employing young professionals.  empowering marginalised artists.  **empowering others**.  empowering township youth.  empowering women.  empowering young performers.  empowering young women.  empowering young, black people.  empowering youth.  encouraging agency in the youth.  Encouraging creativity.  Encouraging critical thinking through performance.  encouraging discourse.  Encouraging Fleur du Cap to continue working.  encouraging freedom of speech.  encouraging inter-generational exchanges.  encouraging performance.  encouraging play.  encouraging productive behaviour.  encouraging self reflection.  encouraging self-expression.  Encouraging the awards to continue the work.  encouraging youth to take ownership of their story.  Engaging his own networks.  engaging innovation.  Engaging social media publics.  Engaging the networks of others.  Engaging TV audiences.  Ensuring employment opportunities in theatre.  Ensuring that artists are able to express themselves.  Ensuring the creation of spaces for black people.  exceeding the limits of personal responsibility.  Exchanging and sharing skills.  exemplifying change.  Exemplifying the benefits of theatre education.  Existing in multiple worlds/contexts.  expanding possibilities.  Explaining a directorial vision.  Explaining the function of Theatre4Change.  exporting Khayelitsha.  exporting the value of the work.  Exposing failure of policy implementation.  Exposing failures of democracy.  Exposing shortcomings of local, provincial and national governance in relation to Khayelitsha.  Exposing socio-political inadequacies.  exposing the lack of theatre in the townships.  exposing the public to quality education.  exposing the work to a broader audience.  exposing the youth to quality education.  exposing youth to different artforms.  exposing youth to different international connections.  exposing youth to opportunities.  Expressing amazement at audience responses.  Expressing clear desires.  Expressing confidence in own ability to solve problems.  Expressing gratitude for gradual progress.  Expressing gratitude for the interview.  Expressing joy at making theatre with the community.  Expressing joy at the performer’s success.  Expressing love for the people.  Expressing pride for the people.  expressing the need for change. | Employing the youth  Empowering marginalised communities  Empowering others  Empowering at-risk groups in townships  Empowering black youth, women, communities and practitioners  Encouraging youth agency  Encouraging agency in black communities  Encouraging creative strategizing  Encouraging critical thought within creative practice  Encouraging discourse and discursivity  Encouraging organisations that do meritorious work  Encouraging intergenerational exchanges  Encouraging self-expression and reflection  Engaging with own networks and the networks of your network’s  Engaging with innovation  Engaging with diverse publics and audiences  Ensuring employment opportunities exist within the sector  Ensuring autonomous spaces for marginalised populations  Exemplifying ideals  Explaining visions and functions of creative projects and organisations  Exposing government failures  Exposing failures to implement policies  Exposing the shortcomings of government at all levels  Exposing social inequalities and inadequacies  Exposing the lack of cultural spaces in townships  Exposing township youth to quality education  Exposing township youth to diverse industry-related opportunities.  Expressing impressions of audiences based on observation  Expressing clear desires  Expressing internal confidence  Expressing positive emotions of joy and gratitude  Expressing joy at privilege of having a professional creative practice  Expressing joy for the development of youth and communities  Expressing love and pride for the communities worked in  Expressing the need for change |  |
| Facilitating cathartic experiences for Khayelitsha youth.  feeding the youth.  feeding youth in need.  Fielding interests from other provinces.  Fighting for black artists as an artivist.  Fighting for black communities.  Fighting for black people.  Filling the need by building spaces.  Finding artists.  finding employment opportunities for youth.  Finding new ways to address your problems.  flying the banner for Khayelitsha.  Focusing on empowering youth.  Focusing on marginalised artists.  Focusing on the artists in marginalised communities.  focusing on the future of art.  focusing on the future of the nation.  focusing on young people from townships.  Fostering unity amongst artists.  Founding organisations.  Framing self as a professional artist.  Framing self as an artist.  Freeing self by freeing others.  freelancing.  **freelancing**.  functioning in multiple capacities at once.  funding the theatre with you paycheck.  funding your passions despite adversity. | Feeding youth in need  Fighting for black artist and communities as an artivist  Finding opportunities for artists  Finding employment for artists  Finding creative strategies for social ills  Focusing on empowering youth and artists in marginalised communities  Focusing on the future of art and/in the nation  Framing self as a creative practitioner  Freelancing  Funding creative projects with own income  Funding through resilience |  |
| Getting trainees to think about their actions.  getting youth cast in films.  Giving instructions of the requirements of the scene.  Giving the public a language of expression.  Giving trainees a platform.  Giving trainees creative responsibilities.  going beyond reasonable responsibility.  Graduating from UCT.  growing talents.  Growing up in a shack.  Guiding actors through scene work.  Guiding the germination of new ideas.  Guiding trainees through imagination exercises. | Getting professional opportunities for young practitioners in townships  Giving publics languages of expression  Giving youth in townships platforms for creative expression  Giving youth responsibilities  Guiding young performers through training  Guiding the development of new ideas from young artists |  |
| Harmonising collaboratively.  harnessing latent potential.  Having a positive ripple effect in the community.  Having a successful career in the arts.  Healing through theatre.  Helping a struggling performer complete the work out.  Helping young artists.  helping youth connect to themselves.  helping youth find their true passions.  Highlighting absence of gathering spaces for Khayelitsha publics.  Highlighting absence of gathering spaces for young people.  Highlighting DJ Sbu’s success as an entrepreneur.  Highlighting how few ever break through into the mainstream.  Highlighting Khayelitsha as one of SA’s biggest townships.  Highlighting Khayelitsha’s social status.  Highlighting Khayelitsha’s status as second biggest township in SA.  Highlighting lack of city support.  Highlighting lack of government support.  Highlighting that Makukhanye is making an impact in Khayelitsha.  Highlighting that opera has been incorporated in the awards.  Highlighting that there was no funding made available.  Highlighting the absence of art centres in Khayelitsha.  Highlighting the absence of galleries in Khayelitsha.  Highlighting the absence of generative entrepreneurial spaces for the youth.  Highlighting the absence of performance spaces prior.  Highlighting the absence of theatres in Khayelitsha.  Highlighting the exportation of South African ideas through art.  Highlighting the impact of the awards.  highlighting the impact of theatre.  Highlighting the importance of publics in achieving change.  Highlighting the incorporation of children’s theatre in the awards.  highlighting the need for space.  Highlighting the need for such spaces.  highlighting the need for theatre.  Highlighting the presence of Khayelitsha entrepreneurs.  Highlighting the presence of the shack.  Highlighting the prevalence of a surplus of township artists.  Highlighting the risen profile as a result of winning the award.  Highlighting the sanctity of the performance moment.  Highlighting the shift towards telling new stories.  Highlighting the space’s inclusivity.  Highlighting the use of art as a vehicle for carrying messages.  Highlighting the use of art as an educative tool.  holding space.  hosting events.  Hosting events. | Having a positive effect on own community  Having a successful career as an artist  Helping creative practitioners with technical issues  Helping young people discover their passions and talents  Highlighting the absence of gathering spaces in townships  Highlighting examples of successful artists  Highlighting the rarity of career longevity and success  Highlighting the state and conditions of communities of interest / in need  Highlighting lack of government support  Highlighting innovations in the sector  Highlighting the absence of art centres in townships  Highlighting the absence of generative entrepreneurial spaces for the youth in townships  Highlighting the exportation of South African ideas through art  Highlighting the importance of publics in achieving change  Highlighting the need for cultural spaces in townships  Highlighting the conditions of township arts, artists and communities  Highlighting how awards can benefit self and organisations  Highlighting the need for new stories  Highlighting the need for inclusive spaces  Highlighting the use of art as an educative tool  Hosting events |  |
| Identifying own potential.  Identifying self as responsive to the community’s needs.  Identifying sharing of skills as valuable.  Identifying the needs of neglected artists.  Identifying townships and South African society as talent sources.  Identifying yourself in the world.  Igniting passions of Khayelitsha’s youth.  illustrating impact.  Illustrating theatre’s potential reach.  Illustrating visions of community at Makukhanye.  Imagining alternatives to what exists.  Impacting black lives positively.  Imparting skills learned through university education.  Imparting tertiary education to Khayelitsha publics.  implementing a vision.  Informing its opening on 11 August 2018.  informing others about the work.  Informing that Khayelitsha is the second biggest township.  Informing the public about Khayelitsha.  Informing the public.  Innovating the only shack theatre in the world.  Innovating to fill a need (entrepreneurial spirit).  Inspiring self.  instigating change.  instigating change.  instilling a sense of self-worth.  instilling a sense of value in the youth.  instilling confidence in the youth.  instilling pride.  Instructing performers.  Instructing trainees to collaborate.  Instructing trainees.  Intervening in society.  Intervening to affect the environment.  Introducing art as society’s voice.  Introducing children to theatre.  introducing new artists to the public.  introducing new intellectuals to the public.  Introducing self as Mandisi Sindo.  Introducing self as Mandisi Sindo.  Introducing self as Mandisi Sindo.  Introducing self.  introducing youth to further education opportunities.  introducing youth to professional opportunities.  investing in the youth.  Inviting the department of education.  Inviting the public to Khayelitsha. | Identifying own potential  Identifying self as responsive to the community’s needs  Identifying sharing of skills as valuable  Identifying the needs of neglected artists  Identifying townships and South African society as talent sources  Illustrating creative practice’s potential reach  Imparting skills learned through university education to township publics  Informing publics about creative work  Informing publics about work being done in townships  Innovating shack theatres  Innovating new forms, modes, methods and sites of practice  Innovating to address social needs  Instigating change  Instilling a sense of self-worth  Instilling confidence, value and pride in the youth  Instructing trainees in organisations  Intervening to affect social environments positively  Introducing art as society’s voice  Introducing children to theatre  Introducing new artists and intellectuals to the public  Introducing self  introducing youth to further education and employment opportunities  Inviting government departments to events  Inviting other publics into townships |  |
| Knowing about theatre.  Knowing in order to teach. | Knowing creative practice to teach it |  |
| Leading Khayelitsha.  Leading the youth.  Leaving Makukhanye Art Room.  letting the speak.  leveraging partnerships to access resources.  leveraging relationships.  listening.  Living in a shack for 25 years.  Living in Khayelitsha.  Living in marginalised communities.  Lobbying corporates to contribute.  Lobbying government to collaborate once in motion.  Lobbying private and public institutions to build such spaces.  Locating audiences. | Leading within the community  Leading the youth in marginalised communities  Leveraging relationships and partnerships to achieve desires  Living in a marginalised township with  Lobbying private and public institutions for strategic support for projects and initiatives |  |
| Making a public call for donors.  Making an impact in the township.  Making an impact.  making connections underlying social ills.  Making connections.  making dreams come true.  making education accessible.  making education usable.  **making international connections**.  making knowledge accessible.  making quality education available.  Making spaces that young people can run and own.  Making the achievement of dreams a reality.  making the youth custodians of the story.  Making theatre accessible to communities.  Making theatre.  Making theatre.  Making work for the people of Khayelitsha.  Making youth believe in their abilities.  MC-ing events.  Meeting people in the community.  Meeting with children on the streets of Khayelitsha.  Mentioning artists from Gugulethu.  Mentioning artists from Khayelitsha.  Mentioning artists from Nyanga.  Mentioning graduating in 2011.  Mentioning Kraai4Theatre.  Mentioning Makukhanye Art Room.  Mentioning Makukhanye Art Room’s awards.  Mentioning Sabata Sesiu.  Mentioning the previous win.  modelling alternative futures.  Modelling positive roles.  Motivating actors in exercise.  Motivating self.  Motivating youth out of complacency.  Moving from imported stories to telling own stories.  moving out of the way.  **moving out of the way**.  Moving the centre to the margin.  moving the centre to the margin.  Multitasking as an artist. | Making public calls for potential donors  Making an impact in townships  Making connections about disparate social ills  Making youth dreams a reality  Making education accessible and relevant to township youth  Making diverse connections  Making room for youth-led spaces  Making the youth custodians of their own agency  Making theatre-making skills accessible to youth and under-resourced communities  Making youth believe in themselves  Meeting with people in the communities where organisations are based  Mentioning influential artists from diverse regions  Mentioning initiatives and projects  Mentioning the value of organisational awards  Modelling alternative futures  Modelling positive roles  Motivating self and others  Motivating youth to offer alternatives  Moving towards self-reflective stories  Moving towards African stories  Moving out of the way  Moving marginalised artists, people and communities into the centre |  |
| narrating the story of Khayelitsha.  Noticing lack of professionalisation of Cape Town organisations.  noticing possibility. | Noticing gaps and opportunities in the sector |  |
| Opening the doors of culture and learning.  opening up space.  Overcoming hurdles in rehearsal.  Owning the title of only shack theatre in the world. | Opening up space/access to culture and learning |  |
| parenting the youth.  Participating in the arts sector.  perceiving social ills.  perceiving the needs of the youth/public.  perceiving the value in others.  Performing on international stages.  persevering.  Planning ten years in advance.  Planning to teach all artistic disciplines.  Planning to teach music.  Planning to teach poetry.  Planning to teach theatre at KASI RC.  Planning to teach visual arts.  Popularising shack theatres in marginalised communities.  portraying the versatility of his programs.  Positioning Khayelitsha.  Positioning Self.  Positioning yourself effectively.  practising a philosophy of artivism.  practising as an artist.  Practising over two decades.  Praising God.  Praising Makukhanye Art Room as the only shack theatre in the world.  Praising the awards.  Preferring to be known as an artivist.  Preparing for life’s challenges.  preparing the youth for the industry.  Presenting Khayelitsha.  presenting Khayelitsha.  presenting multiple disciplines onstage.  Presenting the issues facing Khayelitsha’s publics.  Prizing the importance of the current generation of youth.  Probing the community’s conscience.  producing new knowledge.  Producing stimulating spaces in townships.  producing.  Professionalising organisations.  Profiling Makukhanye Art Room.  Projecting social ills onstage.  providing a conducive space for creativity.  Providing access to education within Khayelitsha.  providing all-encompassing learning.  Providing alternative environments for Khayelitsha youth.  Providing alternative opportunities for disillusioned artists.  Providing alternative spaces for township youth.  providing artistic platforms for youth.  Providing cultural stimulation for township publics.  **providing employment opportunities for youth**.  providing extra-curricular activities for youth in townships.  providing homework assistance.  Providing learning and instruction to these students.  providing multi-disciplinary arts training to communities.  Providing new opportunities for township publics.  Providing opportunities for advancement.  Providing platforms for community artists.  Providing platforms for embodied knowledge to emerge.  providing recreational spaces.  providing relief.  Providing solutions to social ills.  providing space for free expression.  providing space for others.  Providing space for traditional intellectualism.  Providing spaces for artists to teach.  Providing young learners opportunities to learn from professionals.  proving the method.  Proving the need to government.  Proving the need to the corporate sector.  pulling intellectuals beyond the academy. | Perceiving social ills  Perceiving the needs of the youth  Perceiving the value of collaboration  Planning for the future  Planning to create desired change  Planning youth-aimed teaching initiatives  Positioning self, township and organizations effectively  Practising an artivist philosophy  Practising over several decades as an artist  Praising entities that provide inspiration  Preparing self and youth for sectoral and life challenges  Presenting one’s township to the world  Presenting transdisciplinary creative products  Presenting township issues through creative work  Producing knowledge stimulating spaces in townships  Providing access to education in marginalized communities  Providing holistic learning in marginalized communities  Providing alternatives for youth in under-resourced communities  Providing artistic, cultural, extra-curricular and economic stimulation for youth in under-resourced communities  Providing rehabilitative spaces for embattled youth in under-resourced communities  Providing after-school care for youth from overwhelmed households in under-resourced communities  Providing free education, skills and training to youth in under-resourced communities  Providing new opportunities for township publics.  Providing platforms for embodied knowledge to emerge.  Providing solutions to social ills in under-resourced communities.  Providing space for freedom of expression  Providing spaces for artists to teach.  Providing young learners opportunities to learn from professionals.  Proving the need to have methods  Proving the need for sector, government, corporate collaborations |  |
| Questioning choices of performers. |  |  |
| raising a family.  raising capital.  Raising the public profiles of both spaces.  Raising the stakes.  Reaching black communities.  Reaching beyond the theatre walls.  Reaching coloured communities.  Reaching global audiences.  reaching more people.  Reaching multiple audiences.  Reaching out to different communities.  Reaching white communities.  Realising how easy it is to create a performance space.  Realising that we are storytellers.  Realising the ease of changing spaces into performance venues.  Realising the growth of the organisations’ reach.  Realising the opportunity to catalyse available resources.  Rebuilding Makukhanye Art Room into a proper theatre.  Recalling advice from a UCT lecturer.  Recalling questions about ambitions for the future.  Recalling the transformation of mind.  Recalling UCT studies.  Receiving accolades.  Receiving attention.  Receiving students from multiple townships.  Receiving support from community members.  Receiving support.  Receiving visitors from Europe.  Receiving visitors from Gauteng.  Receiving visitors from other countries across the world.  Receiving visitors from the USA.  Recognising talent.  recognizing opportunities.  recognizing your influence.  Recognizing your own power.  recognizing your privilege.  recruiting others to the work.  redreaming his world.  redreaming the world.  Referencing a theatre being built in the Free State.  Referencing a theatre built in Johannesburg by Mr Mahlangu.  Referencing artists from Kraaifontein.  Referencing artists from younger generations.  Referencing artists in Johannesburg.  Referencing community events.  Referencing DJ Sbu’s growth as a result of the arts.  Referencing DJ Sbu’s risen profile.  Referencing Fleur du Cap awards.  Referencing Khayelitsha Art School and Rehabilitation Centre.  Referencing Lead SA awards.  Referencing Makukhanye Art Room as an example of T4C’s work.  Referencing Makukhanye Art Room.  Referencing many artists without opportunities.  Referencing one artist from Johannesburg.  Referencing peer artists.  Referencing Spice Mega awards.  Referencing the impact of anti-apartheid artivists.  Referencing the reach of other artists’ rises.  Referencing the use of art as a means create global awareness about apartheid.  Referencing visits from interested parties.  Referring to 2017.  Referring to braai meat vendors.  Referring to confectionary stalls.  Referring to fruit vendors.  Referring to Makukhanye Art Room as one such space.  Referring to period of running the space.  Referring to starting in the arts in 1998.  Referring to studies.  Referring to the actors.  Referring to the audience.  Referring to the space.  Referring to upbringing.  Reflecting on self.  reimaging possibilities.  Reimagining shacks.  Repeating exercises.  representing a new narrative.  Representing Khayelitsha constantly and consistently.  Representing Khayelitsha.  representing Khayelitsha.  Representing marginalised voices.  Representing suppressed voices.  Representing unheard voices.  Requesting actors to develop images of an environment.  Requesting monologues from duos.  Requesting sponsors to connect with Makukhanye.  reshaping public perception about Khayelitsha.  Resisting dependence on the system.  **resisting erasure**.  resisting erasure.  **resisting erasure**.  Responding by asserting ownership of a theatre.  retaining your roots.  Returning to the rehearsal room.  Revealing that Theatre4Change is run by 5 UCT graduates.  Running a rehabilitation centre.  running a theatre independently for 10 years.  Running a theatre without financial support.  Running an award-winning shack theatre.  Running KASI RC.  Running Makukhanye Art Room.  Running organisations with and in townships.  Running organisations with Liso Sindo (wife).  Running organisations.  Running the space for seven years.  Running township-based organisations. | Raising families, funds and organizations  Reaching diverse South African audiences  Reaching outside the theatre  Reaching diverse South African communities / publics  Realising the opportunities to catalyse available resources  Realizing one’s ontology / being / vocation  Realising personal and organizational growth  Recalling influential questions and questioners  Recalling formative experiences  Receiving accolades, attention and support  Receiving visitors from various places  Creating networks with local and international connections  Receiving international visitors to shack theatres  Bringing diverse influences into marginalized communities  Recognizing own talents, opportunities, influences, privileges and power  Redreaming the world  Referencing new theatres being built in shacks across marginalized communities  Referencing a network of artists across the county  Referencing influences that inform own practice and ideals  Referencing the need for recognition (awards)  Referencing own work  Referencing merits of organizational work  Referencing peer artists  Referencing the impact of activist theatre from the past  Referencing networks of cultural workers and organizations  Referencing the use of art as a means for creating awareness  Referring to recent events  Referring to impact of own work  Referring to own organization’s merits  Referring to collaborators in creative practice  Referring to own past  Reimagining what is possible  Representing hidden/muted/unnheard voices, stories and people  Requesting collaborators to contribute to cultural production  Requesting potential stakeholders to get involved  Resisting epi/onto/exi erasure  Resisting loss of autonomy  Running township-based organizations  Running non-profit organizations in townships  Running businesses in townships  Running theatre venues in townships  Running projects, events and venues without financial support  Running rehabilitative spaces in neglected communities |  |
| sacrificing income for the organizations.  Scouting talent.  screening the interview live.  searching for talent everywhere.  Seeing self as a future theatre owner during varsity.  Seeking accreditation for KASI RC.  Seeking corporate sector involvement in such spaces.  Seeking employment opportunities for trainees.  seeking employment opportunities for youth.  Seeking funders.  Seeking government involvement in such initiatives.  seeking potential in people.  Seeking sponsors and sponsorships.  Seeking the longevity of spaces for the community.  Seeking to invite influential stakeholders.  Seeking young dance professionals.  seeking young intellectuals.  Seeking young poetry professionals.  Seeking young professional to teach the youth.  Seeking young professionals to teach different disciplines.  Seeking young teachers.  Seeking young visual arts professionals.  self-funding theatre.  Shaping the storytellers of the future.  Sharing different learning methods.  Sharing experiences of learning.  sharing the spotlight.  Shifting the mindsets of youth in marginalised communities.  Signalling a need for change.  Simulating challenges for trainees.  Singing in a circle.  speaking publicly about the work.  Speaking truth to power.  spreading the vision internationally.  staging productions by women.  Starting the Theatre4Change project in Khayelitsha.  stepping in for unassisted youth.  storytelling.  Storytelling.  structuring unstructured lives.  Studying at a tertiary level (UCT).  Studying at University of Cape Town.  Studying in Cape Town.  Studying theatre in Khayelitsha.  Suggesting alternative directions.  Suggesting Fleur du Cap should focus on township talents.  Suggesting future recipients will benefit from the awards.  Suggesting that art can change lives.  Suggesting that community theatre be incorporated in the awards.  Suggesting the legacy is living itself out.  Suggesting they keep an eye on blooming talents.  Supporting performers in training.  Supporting young performers’ aspirations.  Surfacing a shack theatre built in Kraaifontein.  Surfacing DJ Sbu’s success as an artist.  Surfacing KASI RC.  Surfacing Liso’s career as a musician.  Surfacing Makukhanye as South Africa’s first shack theatre.  Surfacing many township artists.  Surfacing public concerns.  surfacing talent.  Surfacing the dominance of Shakespeare.  Surfacing the lack of work for artists.  Surfacing the music of Hugh Masekela.  Surfacing the music of Miriam Makeba.  Surfacing the need for alternative art spaces.  Surfacing the need for gathering spaces.  Surfacing the need for institutions to survive.  Surfacing the need for more engagement in townships.  Surfacing the need to let go.  Surfacing the need to listen to the people.  Surfacing the needs of Khayelitsha and other townships.  Surfacing the needs of marginalised communities.  Surfacing the reach of Sarafina.  Sustaining cultural institutions.  synchronising performance practices. | Seeking connections with corporate organizations  Seeking employment opportunities for youth  Seeking funding and sponsorship  Seeking resources and support  Seeking longevity for community organizations  Seeking young artists and intellectuals in marginalized communities  Seeking young people to teach and capacitate  Seeking young people to offer opportunities to change their own lives  Seeking young professionals to motivate youth in marginalized communities  Sharing experiences and methods of practice  Speaking publicly  Storytelling  Studying at university and in the community  Suggesting a new focus for established awards  Suggesting critical reflexivity to influential sector organizations  Suggesting the addition of categories to recognized sectoral awards  Suggesting the making of new space for the marginalized  Support and training young artists  Surfacing innovation of Shack Theatre  Surfacing examples of successful artists  Surfacing projects and initiatives  Surfacing township artists, talents and concerns  Surfacing the persistence of coloniality in theatre practice and education  Surfacing local music icons  Surfacing the need for autonomous space  Surfacing the need for gathering spaces In marginalized communities  Surfacing the needs of marginalized communities |  |
| taking care of the youth.  taking care of youth.  Taking initiative.  **taking Khayelitsha to the world**.  taking on social ills.  Taking on the dreams of the community.  taking pride in shared value.  Taking responsibility for changing the landscape.  Taking responsibility for social change in the community.  Taking responsibility.  taking theatre back to the people.  Taking up leadership.  taking up space.  teaching different artistic disciplines.  teaching languages.  Teaching performance.  teaching reading and comprehension.  teaching the youth.  Teaching theatre.  Teaching trainees about letting go.  teaching women theatre skills.  teaching women to take up space.  teaching youth English.  teaching youth otherwise inaccessible knowledge.  Teaching.  Telling stories about backgrounds.  Telling stories about communities.  Telling stories about origins.  Telling stories from the heart.  Telling stories from the heart.  Telling stories from the soul.  Telling stories of happenings in communities.  Telling stories through theatre.  Telling stories with our souls.  Thinking socio-entrepreneurially.  Training actors for performance.  training unemployed youth.  training young artists as a practice.  Training young artists.  training young practitioners.  transforming the lives of youth.  transgressing the ivory tower.  Transgressing the norm.  travelling abroad.  Traversing urban and township contexts.  trusting the youth with responsibility.  Trying to organise artists.  Trying to work with government.  Turning towards own community’s struggles. | Taking care of the youth  Taking initiative  Taking sectoral responsibility  Taking responsibility for social transformation  Taking on community dreams  Taking up space  Taking up sectoral leadership positions  Taking theatre back to the people  Teaching different artistic disciplines  Teaching theatre to the youth  Teaching languages, reading and comprehension through theatre  Teaching women to take up space  Teaching youth to take up space  Teaching inaccessible knowledge in marginalized communities  Training young artists as actors  Training unemployed youth  Transgressing norms |  |
| Uniting the youth through theatre.  uplifting communities.  Using art as a weapon to liberate people.  Using effective strategies to directly impact communities.  using personal connections for public benefit.  Using the available resources.  using theatre as an archival tool.  Using theatre to address social ills.  using theatre to improve the lives of students.  using young performers of different ages in the same space.  Utilising knowledge learned at university.  utilising social responsibility.  utilising the strengths of the youth in performance. | Using art as a liberating tool  Using the available resources  Using theatre for various ends: archiving / addressing ills / life improvement  Using performers of different ages  Utilizing available knowledge, people and skills |  |
| Validating imaginations.  valuing theatre as a transformative tool.  Visualising ideal communalism.  Visualising success.  Visualising the future. | Validating imaginations of artists  Visualising ideal community |  |
| Walking the journey with them.  walking the walk.  Wanting the theatre to be built.  Wanting to make a difference.  Warming up the body and voice.  Watching performances.  Weaponising art for social transformation.  Winning a Fleur du Cap award.  Winning an award as Makukhanye Art Room.  Winning the Fleur du Cap award previously.  working for the community.  Working for the next generations.  Working for the people.  Working for the youth.  Working from Khayelitsha.  Working in communities as an artivist.  Working in Khayelitsha.  Working in marginalised communities.  Working out to prepare for performance.  Working with barely any resources.  Working with his spouse.  working with limited resources.  Working with multiple artists along the way.  Working with own resources.  working with spouse.  Working with the people.  Working with what little exists.  Working without financial support.  Working without funding.  Working without funds.  working without resources.  Working without resources. | Walking the journey with young artists  Wanting to make a difference  Winning awards |  |