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| Codes | Categories | Themes |
| Abiding by the protocols.  Absorbing the loss as the sector.  Acceding non-clarity between incompetence and corruption.  Acceding the lack of foresight.  Accepting consequences.  Accepting responsibility.  Accepting the consequence of critique.  Accepting the limitations.  Accepting the lot.  Accepting the power of the government.  Accessing education.  Accessing opportunities.  Accessing platforms for the marginalised to practise their creativity.  Accessing resources.  Accessing skills.  Acclimating to new dispensations in government.  Accusing government of using CCIFSA as their body.  Accusing minister of making lame excuses about connection.  Accusing the appointees of self-interest.  Accusing the minister of being hands-off.  Accusing the minister of complicity.  Accusing the minister of incompetence.  Acknowledging the vast needs of the sector.  Acknowledging he may be a nice guy.  Acknowledging incredible pressures.  Acknowledging inherited problems.  Acknowledging lack of evidence for corruption.  Acknowledging lack of knowledge about the situation.  Acknowledging limitations.  Acknowledging NFVF’s comparatively better funding allocation.  Acknowledging pessimism due to the ignorance of the powerful.  Acknowledging potential impact of the funds.  Acknowledging preaching.  Acknowledging sectoral skepticism.  Acknowledging that artists have been compromised.  **Acknowledging that things went wrong.**  Acknowledging the impact of COVID-19.  Acknowledging the lack of opportunities to write.  Acknowledging the law.  Acknowledging the limits of STAND’s reach.  Acknowledging the migration to digital platforms.  Acknowledging the miniscule nature of STAND’s interventions.  Acknowledging the NACouncil’s responsibilities to the sector.  Acknowledging the need to step away as senior members.  Acknowledging the new council’s predicament.  Acknowledging the oscillation between pessimism and optimism.  Acknowledging the phases of change.  Acknowledging the political nature of TADA.  Acknowledging the potential impact of the funds.  Acknowledging the problem faced by the new council.  Acknowledging the question.  Acknowledging the risk of COVID.  **Acknowledging the sector will always need support.**  Acting on behalf of the artists.  Adapting policies to changing conditions.  Adapting to newness.  **Addressing government as the sector.**  Addressing the absence of organisations.  Addressing the absence of voices.  Admitting lack of confirmation.  Admitting lack of insight to adjudication.  Admitting to never meeting Mthethwa.  Admonishing overspending.  Admonishing the minister about the influence of one organisation.  Advancing NAC policy proposals.  Advising a department in flux.  Advising an administrative team.  Advising ethical solution.  Advising his departure.  Advising minister to leave after firing council.  Advising money allocated to the 613 to be paid out.  Advising new money to be allocated to the remaining 700 new applications.  Advising political appointees with other priorities.  Advising that the council should meet with the leadership of the sector organisations.  Advising that the process should be restarted.  Advising that this team should manage the process moving forward.  Advising the additional applications be serviced with other funds.  Advising the council be fired.  Advising the department.  Advising the minister in this process.  Advising these funds for those awaiting funding.  Advising towards helping to set up new departments.  Advising under Mtshali.  Advising use of incoming funds.  Advocating a fresh start for the new-new council.  Advocating a meeting of these different players.  Advocating a mending period.  Advocating a period of auditing and cleaning.  Advocating alternative protocols arising from the sector.  Advocating and acknowledging change from within the sector.  Advocating collaboration to chart a way forward.  Advocating democratic principles.  Advocating engagement with party politics.  Advocating ethical action.  Advocating financial personnel.  Advocating for a minister that can be engaged with.  Advocating for a new minister.  Advocating for artist organisations to engage political parties in member interests.  Advocating for artists electing their leaders.  Advocating for boards to elect their chairs.  Advocating for chairpersons to be accountable to the board.  Advocating for engagement with government.  Advocating for government to appoint boards independently.  Advocating for non-government created organisations.  **Advocating for reduced ministerial powers in these bodies.**  Advocating for the minister to be fired.  Advocating for the sector to advise government on shifting regulations.  Advocating for the sector to make these proposals.  Advocating for these institutions to take accountability.  Advocating for treasury to send a team of administrators.  Advocating macro policy changes to sustain the sector.  Advocating new policy.  Advocating new ways of cooperation.  Advocating non-partisan independence for artist organisations.  Advocating nuance in regulation of movement.  Advocating nuanced, collaborative problem solving.  **Advocating policy changes through TADA.**  Advocating political awareness amongst all citizens.  Advocating proven methods.  Advocating reconfiguration of the NAC.  Advocating sectoral desires through TADA.  Advocating taking of responsibility.  Advocating that government should work with the sector.  Advocating the acknowledgement of mess-ups.  Advocating the benefits of the sector and practitioners.  Advocating the implementation of social distancing in theatres.  Advocating the need for the National Arts Council.  Advocating the observance of social distancing protocols.  Advocating the re-establishment of the NAC.  Advocating voting.  Advocating wholesale changes.  Advocating wholesale changes.  Affecting the sector adversely.  Affirming artists’ creativity.  Affirming artists’ dignity.  Agreeing with interviewer.  Aligning expectations to budgetary limits.  Aligning merits to criteria.  Aligning to political values over parties.  Allaying government’s concerns through evidence.  Allocating funds to more organisations.  Allowing artists to create work and earn an income.  **Allowing everyone to access public funding.**  Allowing new leadership to emerge.  Allowing the government to govern.  Allowing the necessary elected representatives to lead TADA.  Allowing the sector to do the work.  Alluding to inviting the interviewer.  Alluding to other organisations.  Alluding to the closure of theatres.  Alluding to the exclusion of many to get into universities.  Alluding to the existence of other organisations.  Alluding to the motives of the power-hungry.  Alluding to the precarity in the Ministry.  Alluding to them being driven by materialism.  Amassing social power through organising.  **Amending Policy.**  Amending regulations in collaboration.  Announcing the progress of fund allocations.  Answering to the squandered R300 million  Anticipating NAC funding that never came.  Applying for funding in October.  Appointing chairpersons of all publicly funded institutions.  Appointing competent people.  Appointing government deployed chairpersons to councils.  Appointing the first arts and culture task group.  Appointing the first NAC.  Approaching Business and Arts South Africa.  Approaching committee members.  Approaching political parties wisely.  Approaching private and public institutions.  Approaching producers.  Approaching stand-up comedians.  Approaching the end of March.  Approaching the Netherlands embassy.  Arguing against artist organisations aligning to political parties.  **Arguing against this ministerial oversight.**  **Arguing against this ministerial power.**  Arguing for a new council after the appointments.  Arguing for a new deputy minister.  Arguing for a new minister.  Arguing for consistency.  Arguing for current council to be fired.  Arguing for government to fund despite critique.  **Arguing for institutionally-elected chairpersons.**  Arguing for minister to be removed.  Arguing for new senior management at the Department.  **Arguing for the protection of freedom of expression.**  **Arguing that he shouldn’t have been appointed.**  Arguing that it would serve government to collaborate.  Arguing that minister is out of touch.  Arguing that new council should go.  Arguing that STAND’s vision is clear.  Arguing that STAND’s vision is practical.  Arguing that the minister compromised the council.  **Arguing that the NACouncil has become compromised since then.**  Arguing the minister should not be in ministry.  Arguing the minister’s performance is pathetic.  Arguing the need for government to fund art.  **Arguing the need to change macro policy.**  Arguing there are high levels of incompetence.  **Arguing this is an inappropriate way of spending money.**  Arguing this would not happen in a real democracy.  Arguing with evidence.  Arranging bridging finance hoping for funding.  Articulating clearly the interests of the arts and culture sector.  Articulating discontent.  Articulating the needs of the sector.  Asking questions of government.  Asking questions.  Asking R10 000 of patrons.  Assembling a national coalition of organisations.  Asserting a list was compiled of 613 projects.  Asserting current action as reactive.  Asserting discontent at Mthethwa’s appointment.  Asserting minister’s address as pathetic.  Asserting pessimism in relation to the council.  Asserting STAND’s agility to respond to sectoral issues.  Asserting that the miners were exercising freedom of speech.  **Asserting that the problem is allocation methods.**  Asserting that this should never have happened.  Asserting the 613 should pursue original contracts.  Asserting the figures.  Asserting the lack of adequate reasons for the delays.  Asserting the need for mass government responses to sectoral needs.  Asserting the need to deal with arguments already presented.  Assessing the nation.  Assisting TADA to raise funds for the sector as STAND.  Attaining member interests.  Attempting to fill the gap.  Attempting to implement new policies.  Attempting to speak truth to power through art.  Averting our responsibilities as artists.  Avoiding capture to remain critical.  Avoiding overburdening self.  Avoiding policy conversations.  **Avoiding political appointments.**  **Avoiding political interference.** | Accepting the realities in which South Africans live  Having access to opportunities, resources and platforms  Holding organizations and officials to account  Acknowledging Accepting the realities in which South Africans live – history, context, apartheid, political corruption, inequalities and social disparities  Acknowledging the needs of the sector – need for funding  Addressing absences  Self-reflexivity/self-critique  Advising government on appropriate sectoral actions  Advocacy for sectoral protocols, policy positions and democracy  Advocating based on the principles of social and transitional justice  Advocating for sectoral interventions and personnel changes  Affirming artists’ creativity and dignity  Aligning with democratic ethics  Allowing the sector to do the work  Analyzing the sector as an engaged observer  Amending policy in collaboration  Appointing the right people  Approaching diverse potential stakeholders  Addressing pressing concerns  Arguing for desired sectoral action, change and policy  Arguing for artistic freedom / Freedom of expression despite critique  Protecting freedom of expression  Arguing based on evidence  Arguing passionately and incessantly  Articulating sectoral needs  Asking for Help  Asking critical Questions  Making assertions about desired sectoral-social actions, changes  Making assertions based on evidence and analysis  Attempting to enact change  Avoiding loss of autonomy |  |
| Balancing responsibilities.  Banning of work.  Basing arm’s length principle on this experience.  Basing decisions on this experience.  Basing funding decisions on artistic merit.  Basing future policy on such experiences.  Becoming a critical intellectual.  Becoming a dissident/outcast.  Becoming a patron by donating.  Becoming a playwright.  Becoming a public enemy.  Becoming a voice.  **Becoming aware at the point of crisis.**  Becoming desperate as an artist.  Becoming enemy number one.  Becoming indebted waiting for funding.  **Becoming passionate about organisations.**  Becoming personally involved in making policy change occur.  Becoming skeptical.  Becoming the gen-sec just before the transition.  Becoming unorganised.  Beginning to write and produce.  Being a journalist.  Being a non-partisan structure.  Being a provocateur.  Being a responsible intellectual in making space.  Being a safe space for the troubled.  Being a theatre artist and an activist.  Being a voice to those reluctant to speak.  Being able to allocate funds by self-discretion.  Being able to engage with our real-world conditions.  **Being able to present what we want as a sector.**  Being able to speak up.  Being absent when policy is formulated.  Being accused by the minister.  Being advised to participate.  Being affected by COVID and the restrictions.  Being alienated from government.  Being alive.  Being an activist.  Being an activist.  Being an advisor in a fluid context.  Being an award-winning playwright.  Being an independent voice.  Being appointed to advise a non-department.  Being appointed to arts and culture after the massacre.  Being appointed to help develop policies.  Being artivists through censor.  Being asked about the figures used per job.  Being asked to stick around.  Being at the mercy of transitions.  Being attacked by the minister.  Being available to all as a non-partisan coalition.  Being available to collaborate with any political parties.  Being aware of artists’ responsibility.  Being aware of the possible consequences of writing about these issues.  Being banned by the censorship board.  Being banned from SABC radio.  Being banned.  Being censored.  Being challenged by COVID to redefine theatre.  Being complicit in both organisations.  Being complicit in multiple organisations.  Being complicit in the creation of organisations.  Being compromised by council’s failure.  Being compromised.  Being compromised.  Being confounded.  Being confused as to why the president doesn’t fire the minister.  Being consistent from apartheid through democracy.  Being contracted to advise multiple ministers.  Being courageous.  Being creative in funds raising.  Being creative in strategizing.  Being crippled by funding cuts[[1]](#footnote-1).  Being critical of the apartheid government.  Being critical of the council.  Being critical of the minister.  Being critical.  Being critical.  Being devastated by COVID-19.  Being direct about opinions.  Being elected as the general-secretary of the NAC.  Being emotionally blackmailed by the minister.  Being failed by government.  Being financially disciplined.  Being free as artists.  Being funded by government.  Being gaslit for seeking restitution.  Being hopeful.  Being hopeful.  Being ignored as agency workers.  Being ignored as artivists.  Being ignored by government.  Being ignored on all levels.  Being in the theatre space for several decades.  Being independent of any political party as arts organization.  **Being influenced.**  **Being influential.**  Being informed about the arts and culture sector.  Being informed about the politics.  Being invited as an advisor.  Being invited to serve as an advisor.  Being involved in other forms of activism.  Being involved in STAND.  Being involved in the creation of both organisations.  Being involved in the Theatre and Dance Alliance.  Being known as a playwright.  Being more active in civil society.  Being neglected as a sector.  Being oblivious of who Ngubane was.  Being on the outside.  Being one of four advisors to be called.  Being open to artists’ voices.  Being open to change.  Being ostracised.  Being outside the purview of essential workers.  Being outside, with a foothold.  Being part of civil society.  Being inherently public as artists.  Being part of the senior political entity at that point.  Being party to drafting the first NAC Act.  Being perplexed about why minister is still in office.  Being placed in precarious positions.  Being political activists.  Being positioned as gen-sec leading to advising Dr Ngubane.  Being present for rotating governments.  Being president of the African Cultural Policy Network.  Being pressured to comply amidst government inconsistency.  Being promised money.  Being punished for government’s blunders.  Being punished for transgressing.  Being pushed out by the chairperson.  Being receptive of artists’ suggestions.  Being reminded of positionality as part of the National Arts Coalition.  Being responsible as staff members.  Being responsible for the firing of an arts council.  Being responsible to resist the erasure of freedom of expression.  Being responsive to rapid change.  Being scared of politicians.  Being scared to express our thoughts.  Being scared to lose livelihoods.  Being seen as frivolous.  Being serious about being a democracy.  Being short-sighted.  Being stood up by the minister.  Being stopped by COVID-19.  Being suppressed.  Being taken seriously by government.  Being taken seriously in a new dispensation.  Being the co-ordinator of STAND.  Being the national secretary of the NAI.  Being the prophetic voices.  Being unable to “work from home”.  Being unable to host audiences.  Being unable to host productions.  Being unable to make work for a year.  Being unbiased.  **Being uncertain.**  Believing a change was needed in democratic SA.  Believing artists must contribute to social change.  Believing govt exists for civil society.  Believing that policies were in place.  Believing that those in power would have the sector in mind.  Believing the work was done.  Bemoaning a minister dumping a meeting he called.  Bemoaning arrogance of new council.  Bemoaning CCIFSA’s lack of credibility.  Bemoaning government’s blindness to the impact on the sector.  Bemoaning government’s lack of support for the sector.  Bemoaning lack of consultation with the sector.  Bemoaning lack of consultations with recipients.  Bemoaning lack of empathy from new council.  Bemoaning lack of empathy.  Bemoaning lack of understanding.  Bemoaning Mthethwa’s appointment to the ministry administering freedom of speech.  Bemoaning the arrogance of the government.  Bemoaning the challenge of digital theatre.  Bemoaning the compromised vision of the NAC.  Bemoaning the council’s use of lawyers against sector.  Bemoaning the deployment of office bearers.  Bemoaning the disbanding of the National Arts Coalition.  Bemoaning the lack of nuance in government solutions.  **Bemoaning the massive expenditure on infrastructure.**  Bemoaning the payment of adjudicators with PESP funds.  Bemoaning the potential impact of the funds.  Bemoaning the staffing of institutions with officials not invested in the visions of the institutions.  Bemoaning the stupidity of the minister’s action.  Bracing for change.  Braving the challenge.  Bringing organisation together.  Bringing people together as individuals and organizations.  Bringing people together as individuals.  Bringing TADA into being.  Broadening the conversation beyond STAND.  Buckling under the undue pressures.  Building capitalised organisations.  Building new networks.  Bypassing formulation and implementation of policy. | Basing need for autonomy on experience  Basing decisions on experiences and lessons  Basing funding criteria on merits  Basing policy on experiential knowledge  Becoming critical as an artist intellectual  Becoming a dissident based on unpopular ethics  Becoming a patron of the sector  Becoming a controversial public figure  Becoming a playwright  Becoming aware of crises  Becoming a voice for the voiceless  Becoming indebted awaiting income and funding  Becoming personally involved in policy change  Becoming a sectoral leader  Becoming un-organised  Being a cultural worker and a journalist  Being in non-partisan organisations  Being a provocateur  Being a space-making intellectual  Being a safe space for the sector  Being a theatre artists and an activist  Being a voice to the voiceless  Being in charge of funding decisions  Being aware of real-world conditions  Being able to represent the needs of the sector  Being present during policy formulation  Being a target of public officials and organisations  Being affected by prevailing social conditions  Being an activist  Being an advisor to and for the sector  Being an award winning artist  Being autonomous  Being involved in sector-government relations  Being appointed as a sector representative  Being artivists to combat censorship  Being the object of attack for controversial opinions  Being open to non-partisan-limited political collaborations  Being aware of artists’ responsibilities  Being censored  Being aware of the risks of artivism and activist cultural work  Being challenged by crises to reimagine the sector  Being complicit in the creation of organisations that fail  Being complicit in collaborations with government that fail  Being compromised when associations and projects fall apart  Being ethically consistent through the years  Being courageous  Being creative in fund-raising  Being critical of political power  Being direct about opinions  Being free as artists  Being financially disciplined  Being hopeful  Being ignored by powerful officials and institutions  Being in the theatre sector for several decades  Being influenced and influential  Being autonomous of political parties  Being informed about the sector and society  Being invited to represent the sector  Being involved in various organisations  Being known for creative practice  Being open to artists’ voices  Being open to change  Facing ostracization  Being in a neglected sector  Being part of civil society  Being inherently public as artists.  Being part of policy drafting initiatives  Being present amidst rotating government personnel  Being pressured to comply with government positions and whims  Being punished for being critical  Being responsible to resist the erasure of freedom of expression.  Being responsive to rapid change.  Being aware of fears of sector individuals (censorship, funding and violence)  Being taken seriously by government  Being aware of the impact of government regulations amidst crises  Being unbiased  Believing in the need for change  Believing in democratic principles  Believing in the need for artists to contribute to social change  Believing government should serve society  Believing government officials should have sector interests in mind  Bemoaning problematic and persisting issues  Bemoaning the arrogance of political officials  Bemoaning government’s creation of organisations that harm the sector  Bemoaning government’s lack of consultation with the sector  Bemoaning government’s lack of careful attention for the sector  Bemoaning government’s lack of understanding of the sector  Bemoaning inconsistencies conflicts in ministerial appointments  Bemoaning the adversarial relations between government councils and the sector  Bemoaning the massive expenditure on infrastructure to specific theatres  Bemoaning the staffing of institutions with officials not invested in the visions of the institutions.  Bringing the sector together  Bringing organisations into being  Building networks of organisations |  |
| Calling for use of proven methods.  Calling out corruption.  Calling out politicians.  Capacitating practitioners.  Capacitating TADA with membership, mandate and strength.  Casting artists as the developers of the policies.  **Cautioning against this is a conduit for political influence.**  Cautioning being in a complacent society.  Cautioning reticence.  Cautioning that it may take time to fill up spaces again.  Cautioning the losing of our voices in the public space.  Cautioning the relinquishing of our place in the public space.  Ceding appointing powers to the minister.  Celebrating talent.  Celebrating the first anniversary on 1 September.  Censoring.  Centralising freedom of expression.  Changing and sharing roles.  Changing from sympathetic to critical.  Changing how theatre is conceived of and experienced.  Charging council of arrogance.  Charging the minister for his role.  Charging the minister with being arrogant.  **Choosing action over bemoaning the sector’s fate.**  Choosing recipients with greatest impact.  **Choosing skilful artists.**  Chronicling the protest at 21 days.  Citing the loss of consolidated voices.  Citing the loss of organised action.  Claiming the right to be prophets in society.  Clarifying lack of intent to attain government funds.  Clarifying non-issue.  Clarifying position of discontent with minister.  Clarifying position on the new council.  Clarifying receipt of funding prior to appointment.  Clarifying STAND as a private foundation.  Clarifying STAND as not a representative structure.  Clarifying STAND’s position as a project initiator.  Clarifying that STAND has no membership.  **Clarifying the extent of difference between sports and culture funding.**  **Clarifying the NACouncil as an independent arm’s length body.**  Clarifying the vision of STAND.  Clarifying the role of TADA.  Clearing up confusion about the two organisations.  Collaborating different theatre companies.  Collaborating networks.  **Collaborating on a vision for the sector’s future.**  Collaborating to create a conducive environment for the sector.  Collaborating to implement policies.  Collaborating with colleagues in the sector.  Collaborating with three companies staging plays.  Collapsing support of the government as a funding requisite.  **Coming together to admit government’s inability.**  Coming together to build a bigger network.  Coming up with a vision as STAND.  Commenting on the Minister’s appointment.  Commenting on the minister’s responsibility.  Commenting on the nature of recipients.  Comparing government’s mandate and its actions.  Comparing NAC to NFVF wrt funding rollout.  Comparing organisation to 1994.  Comprising eight individuals.  Concentrating more on STAND.  Conducting public interviews.  Connecting as individuals from within the sector.  Connecting Ngubane’s appointment to the IFP loss.  Connecting pessimism to realisations of the intellect.  Connecting the ban to artivism.  Connecting the thread to the unbanning of the ANC and other organisations.  Connecting theatre bars to subsidizing the theatre’s value chain.  Conscientising people.  Considering the applications on merit.  Considering the basis of allocated funds.  Considering whether the minister cares about the arts.  Contending the appointment of Sipho Sithole.  Contending the ethics of Sithole’s appointment.  Contending this as an excuse for incompetence.  Contesting ideas as artists.  Contextualising “arm’s length”.  Contextualising CAP as an after effect of 1976.  Contextualising discontent through Marikana.  **Contextualising minister’s role in charge of the police.**  Contextualising minister’s tenure.  Contextualising restriction impacts.  Contextualising situation prior to current CEO’s appointment.  Contextualising the artists’ voice pre-transition.  Contextualising the ban as enabling political art.  Contextualising the conditions leading to TADA.  Contextualising the contemporary arts in SA.  Contextualising the definition of state capture.  Contextualising the funding process.  Contextualising the objections to some appointments.  Contextualising the previous day as Human Rights Day.  Contextualising the roles of other artists.  Contextualising the situation.  Contextualising the transition period.  Contextualising their appointment mid-PESP crisis.  Contextualising these as signs of incompetence.  Contextualising this context through playwriting.  Contrasting desperation with health and safety concerns.  Contrasting intellectual pessimism with optimistic will.  Contrasting proximity of diners versus theatre audiences.  Contrasting this to the two yeas taken to compile.  Contributing to TADA as a member.  Contributing to TADA as STAND.  Contributing to TADA as STAND.  Controlling councils.  Convincing patrons to invest 10k each.  Countering the NAC’s choices.  Creating a member-led organisation.  Creating a more substantial sectoral voice.  Creating a new political space.  Creating a non-partisan structure.  Creating a space for those lacking skills and resources.  Creating a voice (again).  Creating access to skills in the arts.  Creating alternative spaces for theatre.  Creating and capacitating new organisations.  Creating arm’s length to government institutions.  Creating conducive policy and funding conditions.  Creating critical distance.  Creating income streams for artists during lockdown.  **Creating macro policies that are conducive to supporting us.**  Creating opportunities for young(er) practitioners.  Creating space for intergenerational collaboration.  Creating space for the marginalised.  Creating STAND as a private foundation.  Creating STAND foundation through this need.  Crediting the profile of the Arts coalition.  Criticising NAC’s posture as benevolent.  Criticising the NAC.  Critiquing based on the law.  Critiquing government measures in the crisis.  Critiquing government’s deafness to sectoral voices.  Critiquing government’s lack of collaboration with the sector.  Critiquing institutional engagement.  Critiquing lofty notions proffered by artists.  Critiquing Minister Mthethwa.  Critiquing ministerial advisory teams.  Critiquing National Party government.  Critiquing NP government’s approach to publicly funded institutions.  Critiquing publicly funded institutions.  Critiquing the budget speech.  Critiquing the dearth of direct sectoral engagement.  Critiquing the minister’s methods of sector engagement.  Critiquing the NAC.  Critiquing the nature of our democracy.  Critiquing the relationship between government and CCIFSA.  Critiquing the selections.  Critiquing the very existential nature of theatre.  Critiquing through lyrics. | Calling out corruption by public officials  Calling for proven methods and practices  Capacitating organizations and practitioners in the sector  Cautioning against complacency  Cautioning about apathy and reticence  Cautioning about the realities of recovering from crises  Cautioning about the loss of organised sectoral voices  Cautioning against the relinquishing of agential power as a sector and as publics  Changing own positionality  Changing tone of address as necessary  Changing conceptions of creative forms  Charging politicians for arrogance and incompetence  Choosing action over complaining  Choosing skillful collaborators  Citing sectoral losses  Clarifying positions / values / ideals  Clarifying misconceptions / misinformation  Clarifying organisational positions / stances / values / purposes  Clarifying the state of sectoral funding  Clarifying status and composition of organisations  Collaborating with different sectoral participants  Collaborating across networks  Collaborating on actioning desired visions for the sector’s future  Collaborating for policy making and implementation  Coming together as a sector to address sectoral issues  Coming together as individuals to create organisations to address sectoral issues  Commenting on public officials, protocols and processes  Comparing government mandate to actions  Comparing current circumstances to past  Comparing the running of different public institutions  Connecting as sectoral participants  Connecting related relevant sector-affecting events  Connecting the past to the present  Connecting pessimism to intellect via Gramsci  Connecting artivist moments in the recent past to those in the further past  Connecting the economic factors affecting survival of autonomous theatre spaces  Considering the attitudes of public officials regarding the sector  Contending ill-conceived appoinments  Contending the flouting of ethical process in public institutions  Contextualising autonomy  Contextualizing important values  Contextualising organisational histories  Contextualising past political events  Contextualising the accountability of specific public officials in crime, corruption and injustice  Contextualising the impacts of regulations imposed during crisis moments  Contextualizing the nature of the arts before and through the 94 transition  Contextualizing the subversive enabling of political art by banning and censorship  Contextualising organisational structures and profiles  Contextualising the landscape of the arts in SA  Contextualising state capture within the arts  Contextualising funding practices within the sector  Contextualising the role of artists in South African society  Contextualising timelines that lead to current affairs and crises  Contextualising through public statements  Contextualising through playwriting  Contrasting conflicting ideas / circumstances / experiences  Contrasting intellectual pessimism with optimistic will (Gramsci)  Contributing to the creation of various sectoral organisations  Creating membership organisation in the sector  Creating substantial sectoral voices  Creating new political spaces  Creating non-partisan organisations  Creating space for those lacking skills and resources  Creating autonomous spaces for theatre  Creating and capacitating new organisations  Creating autonomous / arm’s length to government institutions  Creating conducive policy and funding conditions for the sector  Creating critical distance from government  Creating income streams for artists during crises  Creating opportunities for youth  Creating intergenerational spaces and projects  Creating foundations and organisations  Criticising and critiquing  Critiquing public sector organisations and officials  Critiquing based on the law  Critiquing government responses to social issues  Critiquing government’s failures and commending their successes  Critiquing artists’ idealism without action  Critiquing politicians and parties  Critiquing publicly funded theatre and organisations  Critiquing political speeches, events and statements  Critiquing the sector’s lack of organised engagement with government  Critiquing the nature of government’s relations with its own organs, departments and institutions  Critiquing the nature of creative practice and forms  Critiquing through and within creative products |  |
| Dating the adoption to August 1996.  Dealing with acting directors general.  Dealing with conflicts of interest?  Dealing with failures in the NACoalition.  Dealing with incompetent governance.  Dealing with pitfalls between firing and hiring.  Dealing with the crisis.  Dealing with the shortfall.  Debating political alignment to parties.  Deciding internally who the board will be.  Deciding that “my work was done”.  **Deciding to come together.**  Deciding to focus on the provincial level.  Deciding to stay as an advisor.  Declaring the conflict of interest.  Declaring the prospective conflict of interest.  Declining the minister’s meeting offer.  Declining the offer fearing it as a strategy to disrupt the occupation.  Defending member interests.  Defending the needs of the sector.  Defining a new understanding of the post-apartheid dispensation.  Defining freedom of expression in context.  Defining personal agenda.  Defining state capture.  Defining the future by organising.  Defining the post-apartheid cultural dispensation.  Defining the role of ministers in appointing advisors.  Delimiting STAND as a private entity.  Delimiting the constitution.  Delineating the difference.  Delineating the role of government.  Delineating the role of the private sector.  Delineating the role of the sector participants.  Delineating the roles of different stakeholders.  Demanding government’s engagement with TADA.  Denoting the confusion in the sector as result.  Denoting the possibility of skills acquisition through the university.  De-organising (as the undoing of organisation).  Describing “arm’s length”.  Describing a true event.  Describing corruption whistle blowers.  Describing how individuals capture publicly funded institutions.  Describing NAI as a year-long programme.  Describing policy as visionary.  Describing the apartheid era context.  Describing the desire that policy would lead to implementation.  Describing the direct funding to councils.  Describing the fundraising process.  Describing the genesis of the CAP.  Describing the intellect as able to analyse.  Describing the new council’s decision to spread the money thin.  Describing the power share environment.  Describing the prior funding of performing councils.  Desiring intervention from treasury.  Desiring openings to be soon.  **Desiring to fill this gap as STAND.**  Desiring to speak about solutions.  Desiring to step down from TADA at the year mark.  Desiring to write novels.  **Detailing the function of the NACouncil.**  Detailing the rollout.  Detailing the transition process.  Detailing the value chain from artists to ACTAG to the White Paper.  Determining the merits of applications.  Determining the perspective on corruption  Developing a discussion document for a vision.  **Developing a framework for the post-Apartheid dispensation.**  Developing a new Theatre and Dance policy.  Developing a two-way relationship between the NAC and government.  Developing a year-long programme.  Developing artists’ charters for TADA as STAND.  Developing one voice as the sector.  Developing policies for arts, culture, science and technology.  Developing the ACTAG report.  Developing the new leaders of the sector.  Diagnosing sectoral problems.  Differentiating TADA and STAND.  Disbanding the National Arts Coalition.  Discovering the use of non-NAC adjudicators.  Discussing appointment of the new arts council.  Discussing bridging finance.  Discussing chairperson’s use of resources for personal business.  Discussing motivation for getting involved with policy.  Discussing policy formulation.  Discussing the exclusion of people of colour.  Discussing the firing of the old arts council.  Discussing the keeping out of people of colour.  Discussing the legislation in the White Paper.  Discussing the status of the National Arts Council.  Discussing theatres that closed down.  Dismantling the inaccessible environment through policy change.  Displaying elitism.  Distancing CCIFSA from the sector.  Distinguishing between this and representing parties to membership.  Distinguishing dance and theatre from other arts.  Distinguishing ephemeral from non-ephemeral arts.  Distinguishing literature, film and music.  Distinguishing liveness as fundamental.  Distinguishing personal politics.  Distinguishing the contradiction between democracy and tyranny.  Distributing resources fairly.  **Distributing sectoral funds through NACouncil.**  Distrusting minister’s excuses.  Distrusting the minister.  Doing interviews about sectoral matters.  Doing research as a playwright.  Doing research for TADA as STAND.  Doing the right thing.  Doing weekly webinars.  Doing what is necessary until you can do what you want.  Donating proceeds raised to artists.  Doubting NAC’s internal capacity to deliver.  Doubting the current council’s ability to gain credibility.  Drafting a White Paper.  Drafting legislation.  Drafting of the first White Paper.  Drafting the act.  Dreaming for a post-apartheid SA.  Dreaming up new ways of responding to crises.  Duplicating the model used on the productions. | Dealing with government officials  Dealing with failures and successes of state-funded/mandated sectoral institutions  Dealing with crises  Deciding when your work is done  Deciding what to focus on  Deciding when to stay or leave  Deciding when to collaborate  Declaring conflicts of interest  Declining compromising offers  Defending the sector  Defining theories and concepts in context  Defining one’s own agenda  Defining the future by organising  Defining the roles of public officials  Delineating differences between concepts, theories and ideas  Delineating the nature of the sector’s engagement with government and corporates  Delineating the roles of all stakeholders involved  Describing concepts and theories in practice  Describing events, occurrences and experiences  Describing obscure social processes  Describing the inner workings of corruption  Describing what policy should do  Describing different contexts to understand the nature of the present  Describing sector protocols and proposed changes thereto  Describing the nature of the intellect  Describing contexts that led to the present  Desiring ethical governance  Desiring to address sectoral-social ills through own organisations  Desiring to set up organisations and then step down. Desiring to create space for organisations that address sectoral needs. Desiring similar activism from sector participants  Desiring to focus on creative practice  Detailing the functions of state-funded organisations  Detailing the context of pivotal moments in the past  Detailing protocols, processes and systems  Developing sector discussion documents  Developing new sectoral policy documents  Developing relationships between the sector, government and corporate entities  Developing sectoral programmes, charters, initiatives and interventions  Developing a consolidated sectoral voice  Developing new leaders for the sector  Discussing sector-government relations and processes  Discussing unethical behaviour of public officials  Discussing the importance and appeal of policy formulation and involvement  Discussing the exclusion of population groups othered by apartheid policies  Discussing pivotal events in the sector  Discussing racism in politics  Discussing racism in the sector  Discussing racism in South Africa  Distinguishing between sub-sectors within the sector  Distinguishing the appeal and value of theatre and live performance  Distinguishing the disparities between mandates and practices  Distrusting politicians  Doing what is necessary until you can do what you want  Doing research as a creative practitioner  Doing interviews about sectoral issues  Doing the right thing  Doubting public institutions based on track records  Drafting policy documents and legislation  Dreaming for a just world |  |
| Educating people about the sector and policy.  **Elaborating this as the theory behind it.**  Electing a board for such an organisation.  Electing the leadership of the structure.  Electing the new committee.  Elevating the needs of the sector alongside other socio-political needs.  Elevating the needs of the sector to the national agenda.  **Elucidating the actual issue affecting the sector.**  Elucidating the contradictions.  **Elucidating the idea behind the NACouncil.**  Emphasising the need for government funding.  Emphasizing our complicity as silent artists.  **Employing around 12 people a year in these companies.**  Employing artists full time.  **Employing dance and theatre makers.**  Employing the most people.  Empowering civil society.  Empowering the sector-started organisations.  Encouraging and identifying new leadership to take over.  Encouraging art organisations to represent their members.  Encouraging artist organisations to always be guided by member interests.  Encouraging artists to avoid political naivety.  Encouraging artists to be critical of their societies.  Encouraging artists to challenge.  Encouraging artists to engage with political parties.  Encouraging artists to help to shape their parties’ arts and culture policies.  Encouraging artists to occupy the space.  Encouraging artists to push back.  Encouraging artists to raise issues.  Encouraging artists to recognise the influence of parties on our lives.  Encouraging artists to vote.  Encouraging capacity.  Encouraging new leaders to take over the sector.  Encouraging voting as a means to engage.  Engaging about the recent past.  Engaging artists.  Engaging contextually at multiple levels.  Engaging government.  Engaging in a range of projects.  Engaging in politics.  Engaging organisations constituted by sector-elected leadership.  Engaging the government.  Engaging the minister of the sector.  Engaging through a broader representative sectoral structure.  Engaging with political parties.  Enshrining freedom of expression.  Ensuring contracts are upheld.  Ensuring policy and funding are becoming more aligned to sector needs.  Ensuring stable structures before stepping back.  Ensuring that the arts are taken more seriously.  Ensuring the retention of memory.  Ensuring there is ethical leadership.  Entering the contestation of ideas.  Envisioning the future of dance and theatre in SA.  Establishing independent agencies for administering funding.  Establishing provincial arts councils.  Establishing the NAC as a credible body.  **Evaluating Policy.**  Exercising freedom of expression.  Existing as STAND for eleven months.  Expanding on TADA and STAND.  Expanding on the role of the minister.  Expecting artists to do projects in a set period.  Expecting to be accommodated.  Expecting to go back to normal.  Experiencing lockdown for twenty months.  Experimenting with the very ontology of theatre.  Exposing chairperson’s assigning of costs to the Market Theatre.  Exposing corruption in government.  Exposing corruption in the sector.  Exposing corruption through plays.  Exposing disconnect between current white paper and actual experience.  Exposing flouted processes.  Exposing inability to manage funding.  Exposing lack of consideration for practitioners.  Exposing minister’s fantastical thinking.  Exposing minister’s lack of will to address the problem.  Exposing misapplications of NAC policies.  Exposing misuse of the funding for adjudication.  Exposing new council resignations.  Exposing problematic issues.  Exposing that government fails to embody own policies.  Exposing the allocation of funds in excess to project requests.  Exposing the blocking of access to funds by the management.  Exposing the chairperson’s actions.  Exposing the discord.  Exposing the extra cost of external adjudication.  Exposing the failures of the NAC.  Exposing the ignored opportunities to act.  Exposing the ironies.  Exposing the lack of consideration.  Exposing the lack of payments of funds.  Exposing the lie of SA democracy.  Exposing the limits of the minister’s thinking.  Exposing the minister’s lack of care for the sector.  Exposing the problem with ministerial appointments of boards and chairs.  Exposing the void between minister and sector.  Exposing usurped protocols.  Expressing a lack of care for material values.  Expressing a lack of care for positions.  Expressing agreement.  Expressing apprehension.  Expressing befuddlement.  Expressing concern about how councils are appointed.  Expressing consternation.  Expressing difficulty of understanding.  Expressing discontent about Mthethwa.  Expressing discontent about the current minister of A and C.  Expressing discontent at Mthethwa being appointed.  Expressing discontent.  Expressing discontent.  Expressing discontent.  Expressing frustration at council’s posture.  Expressing frustration.  Expressing frustration.  Expressing gratitude for platforms to engage.  Expressing no desire to advise the minister.  Expressing no personal contention.  Expressing optimism because of organising. Working together.  Expressing sectoral concerns about personnel in the new council.  Expressing the need for discipline.  Expressing the needs of artists.  Expressing what we really think and feel. | Electing sectoral leadership  Elevating the needs of the sector to the national agenda  Elucidating specific sectoral issues  Elucidating contradictions in policies, discussions and practices  Emphasising the need for government funding.  Emphasizing sectoral complicity  Employing creative practitioners  Empowering sectoral organisations and civil society  Encouraging new sectoral leaders  Encouraging representative organisations  Encouraging organisations to prime members’ interests  Encouraging artists to get involved in political issues  Encouraging artists to be critical of their societies.  Encouraging artists to engage with and shape political parties as citizens  Encouraging artists to occupy public space  Encouraging artists to be public intellectuals  Encouraging artists to take ownership of democratic principles  Engaging publics about the past  Engaging as artists  Engaging at various levels of society  Engaging with government  Engaging discursively and dialectically  Engaging in politics and within the sector  Engaging as private citizens and as public artists / activists / intellectuals  Engaging with politicians  Engaging with representative sectoral organisations  Ensuring ethical protocols are observed  Ensuring policy and funding align with sectoral needs  Ensuring stability in organisations  Ensuring the communication of the value of art and culture  Ensuing the retention of recent and distant history  Establishing independent and credible organisations  Expanding on the work done by and needed in the sector  Expecting certain desires to be achieved  Exposing misconduct of public officials  Exposing the details of misconduct in the sector  Exposing crime, corruption and injustices in the sector  Exposing injustice within and through creative practice  Exposing disconnects and disparities in policy making and implementation  Exposing financial misconduct  Exposing sectoral neglect, victimization and oppression  Exposing organisational misconduct in public institutions  Exposing problematic matters  Exposing misuses of political power to flout due processes  Exposing misconduct of sectoral and public institutional leaders  Exposing the lies that betray SA democracy  Exposing the problem with excessive ministerial powers over the sector  Expressing non-materialism  Expressing non-preference for positions of power  Expressing various emotions  Expressing sectoral and social concerns  Expressing the things that create and foment discontent  Expressing clear desires and boundaries  Expressing ambitions for the future  Expressing confidence in sectoral collaborations  Expressing the needs, thoughts and feelings of artists |  |
| Facilitating the creation of sector-based organisations.  Facilitating the creation of TADA as STAND.  Facilitating theatre and dance alliance.  Facing the fear to act.  Failing forward.  Failing to award the promised funds.  Failing to realise the policy.  Failing to rollout funding on time.  Failing to save their jobs as CEO and CFO.  Fearing being marginalised by colleagues.  Fearing being marginalised by politicians.  Fearing being marginalised for fear of association.  Fearing being ostracised.  Fearing losing privileges.  Fearing missing out on sectoral advancement.  Fearing not accessing public funds.  Fearing the minister’s track record with protests.  Feeling government was working poorly.  **Filling the gap through the CAP**.  Filling the gaps.  Finding alternative forms of agency building.  Finding alternative ways of making money.  Firing Johan Esterhuyzen consequently.  Focusing civil society attention on PACs.  Focusing on dance and theatre.  Focusing views on performing arts and dance.  Forecasting opening of theatres.  **Forming organisations.**  Forming TADA to engage with government.  Formulating policy as a beginning.  **Formulating policy.**  Founding TADA.  Founding the STAND Foundation.  Funding plays independently.  Fundraising by approaching well-off sector professionals.  Fundraising for creative teams during covid.  Fundraising. | Facilitating the creation of sectoral organisations  Failing forward  Failing to achieve desired outcomes  Failing as part of life  Fearing marginalisation from the sector and politicians  Fearing ostracization for activism  Fearing loss of privileges, influence, work and revenues  Fearing missing out on sectoral advancement  Fearing the consequences of the ignorance of politicians  Filling the gaps one perceives  Finding alternative models to build agency and revenues  Focusing on specific sub-sectors and their concerns  Forming organisations  Formulating policy as the sector  Founding numerous organisations  Funding and fundraising for own creative practice  Fundraising independently and sector-communally |  |
| Gaining consensus.  Garnering large acclaim with the play.  Gatherings as encounters.  Gatherings as illegal.  Gatherings as transgressive.  Generating funds to run programmes as STAND.  Generating income from plays.  Generating income opportunities for practitioners.  Getting banned by the board chairperson.  Getting involved in policy-making.  Getting out of the mess.  Getting to the bottom of what happened at the theatre.  Giving the responsibility for policy to non-artists.  Going into debt for allocated funding.  Going to the audit committee.  Going to the board.  Going to the council.  Going to the council.  Going to the department.  Going to the essence of why we do arts.  Going to the minister.  Graduating from UCT with a BA Hons Drama.  Grooming sector leaders. | Gatherings as transgressive encounters  Generating funds for organisation programmes  Generating income from creative practice  Generating income opportunities for artists  Getting targeted for critique  Getting involved in policy matters  Getting to the heart of sectoral issues  Going into debt as creative practitioners due to government misconduct  Going to the highest accounting offices  Going to the essence of creative activity |  |
| Having a sectoral footprint.  Having awarded funding cut by 70%.  Having books and poetry banned.  Having freedom to exercise freedom of expression.  **Having gravitas to be able to engage with government.**  Having laws changed to favour government.  Having no faith in the minister.  Having poor implementation of policy.  Having sectoral participants in the body.  Having substantial voices in the theatre sector.  Having the chair of the board ban a play.  Having the confidence and capacity to build and sustain new networks.  Having the funds spread across a wider selection.  Having the promised revoked.  Having the reins taken away.  Having to accept the failure of governance.  Having to cap audience numbers.  Having to carry the burden.  Having to respond because of crisis.  Having to spend the funds by 31 March.  **Having to watch government sideline the sector.**  Having work banned.  Hearing from insiders.  Hearing of raised issues in the NAC.  Hearing of this member’s resignation.  Hearing that minister was busy.  Helping artists affected by income loss.  Helping to draft the white paper in 1996.  **Helping to make the sector sustainable.**  Helping to shape the arts and culture policies.  Highlighting adverse impacts on the sector.  Highlighting apartheid’s exclusionary policies and practises.  Highlighting appointees lack of profile in this matter.  Highlighting audiences’ desperation to watch theatre.  Highlighting audiences’ hesitation to be in public.  **Highlighting Botha as Woordfees CEO.**  Highlighting clauses from the act.  Highlighting crowded malls.  Highlighting eight unanswered questions in the protest.  Highlighting ephemerality.  Highlighting festivals as a main source of income.  Highlighting government’s authoritative posturing.  Highlighting government’s responsibilities.  **Highlighting Hardie as international ASSITEJ president.**  Highlighting his tenure of seven years.  Highlighting how Lebethe stood in his way.  Highlighting how restaurants were open to capacity.  Highlighting independent contractors.  Highlighting informal practitioners.  Highlighting internal protestations to management.  Highlighting intra-party killings in the ANC.  Highlighting lack of care from NAC.  Highlighting lack of consultation from new council.  Highlighting lack of infrastructure in less-resourced provinces.  Highlighting lawyer’s arrogance.  **Highlighting Maqoma as Artistic Director of VDT.**  Highlighting minister’s request.  Highlighting misalignment with institutional mandates.  **Highlighting Mohamed as Director of CCA.**  Highlighting Mthethwa’s responsibility in Marikana.  Highlighting NAC’s experience with funding allocation.  Highlighting new council’s lack of engagement.  Highlighting people who have been assassinated.  Highlighting preclusion of council from receipt while appointed.  Highlighting preclusion of members from certain meetings.  Highlighting preclusion of presence.  **Highlighting STAND.**  Highlighting status as agencies of the DAC.  **Highlighting that art and culture receives 3x more.**  Highlighting that both arts council have experienced this corruption.  Highlighting that funding is funnelled to resourced metropoles.  Highlighting that government funds inherited infrastructure.  Highlighting that NAC is a public-sector body.  Highlighting that SA is the most unequal society in the world.  Highlighting that STAND is not the sector’s voice.  Highlighting that the minister never responds.  Highlighting that the minister now appoints boards and chairs.  Highlighting that the protestors sleep in the NAC offices.  Highlighting that this would not have been the case.  Highlighting the 2/3 vs 1/3 split.  Highlighting the 26 public entities under the minister’s watch.  Highlighting the abuse of the LGBTQI community.  Highlighting the abuse of women in SA.  **Highlighting the additional capital budget allocated these theatres.**  Highlighting the administrative and technical shortfalls.  **Highlighting the arm’s length principle.**  Highlighting the beginning of new financial year.  **Highlighting the budget shared between these – R300 million a year.**  Highlighting the closer proximity in dining out.  Highlighting the compromised nature of these institutions.  Highlighting the contents of the letter.  Highlighting the cost on artists.  Highlighting the council’s arrogance.  Highlighting the council’s failure to pay funds on time.  Highlighting the culture laws amendment act.  Highlighting the danger of political appointments.  Highlighting the decision to allocate funds to them.  Highlighting the devastation of the arts sector.  Highlighting the entrance of the new council.  Highlighting the excessive cuts.  Highlighting the fundamental nature of freedom of expression.  Highlighting the gaps in the current white paper.  Highlighting the importance of building networks.  Highlighting the importance of having an audience.  Highlighting the importance of honouring the invitation.  Highlighting the importance of sustaining the sector.  Highlighting the inability for live art to migrate to digital.  Highlighting the incongruency between revenue and diminished audiences.  Highlighting the incredible consequences for whistle blowing.  Highlighting the influence of political parties over our lives.  Highlighting the internal discontent within NAC.  Highlighting the lack of any infrastructure in these provinces.  Highlighting the lack of response from the NAC.  Highlighting the lack of sustainable jobs.  Highlighting the lack of transparency.  Highlighting the lost potential impact.  Highlighting the massacre by Mthethwa’s police.  Highlighting the minister’s appointing powers.  Highlighting the minister’s appointing rights.  Highlighting the minister’s appointment of new chair.  Highlighting the minister’s duty to appoint a chairperson.  Highlighting the Minister’s lack of desire, capacity and political will to change the sector.  Highlighting the minister’s lack of engagement.  Highlighting the motive of self-interest.  Highlighting the multiple effects of curfews on the whole sector.  Highlighting the National Arts Council as purposive to administering non-selective funding.  Highlighting the necessity to call out those in power now just like then.  Highlighting the need for a representative voice.  Highlighting the need for organisations to have elected leadership.  **Highlighting the need for representative member organisations.**  Highlighting the need to provide the space for catharsis.  Highlighting the needs of the impoverished.  Highlighting the needs of theatre practitioners.  Highlighting the non-election of STAND.  Highlighting the pervasive effect.  Highlighting the possibilities of self-enrichment in these councils.  Highlighting the presence of live audiences.  Highlighting the presence of performers on stage.  Highlighting the principle of freedom of expression.  Highlighting the protestors’ request for answers from NAC.  Highlighting the pursuant appointment of a forensic investigation.  **Highlighting the R4 billion available for arts and culture.**  Highlighting the refusal to approach national government.  Highlighting the relevance of organisation.  Highlighting the responsibility of fund administration.  Highlighting the seeming lack of merit-based selections.  Highlighting the success of these changes.  Highlighting the use of position to enable corruption.  Highlighting the various political persuasions that constitute all organisations.  Highlighting their status as ruling party officials.  Highlighting this as the white paper on arts, culture and heritage.  **Highlighting this process as birthing the NACouncil.**  **Highlighting this would be a third of current infrastructure budget.**  **Holding colleagues to account.**  Holding government to account.  Holding government to account.  Holding government to account.  Holding Mthethwa accountable for the slaughter at Marikana.  Holding people to account.  Holding policy makers to account.  Holding space for the sector.  Holding the board and chair to account.  Holding the minister accountable.  Holding the NAC to original contracts.  Hoping for change.  Hoping for herd immunity.  Hoping for mass vaccination.  Hosting many projects.  Hosting various project types.  **Housing ASSITEJ.**  **Housing individuals and festivals.**  **Housing multiple dance and theatre companies.**  **Housing the South African Guild of Actors.** | Having a presence within and as a sector  Having work censored / banned  Having freedom to exercise rights  Having the profile to engage on behalf of the sector  Having sectoral participants in government institutions  Having the confidence and capacity to build and sustain new networks  Having to accept the failure of governance  Having to respond to crises  Having to carry social and sectoral burdens  Hearing from those affected by adversity  Hearing about institutional misconduct from insiders  Hearing and Speaking  Helping artists affected by income loss amidst crises  Helping to draft policy and legislative documents  Helping to create the identity of the sector  Highlighting pivotal sectoral matters  Highlighting the influence of the past on the present  Highlighting impacts of government on sector  Highlighting the social psyche during crises  Highlighting specific role players and sector leaders  Highlighting unanswered/unattended to questions  Highlighting festivals as a source of income for theatre artists  Highlighting government’s authoritative posturing  Highlighting government’s responsibilities  Highlighting the actions that lead to crises  Highlighting the existence of independent contractors and informal practitioners  Highlighting issues in political parties  Highlighting undesirable actions carried out by public institutions  Highlighting the culpability of politicians in social crises  Highlighting the victims of political misconduct, neglect and corruption  Highlighting improper conduct and flouted processes in public institutions  Highlighting the leaders of relevant organisations  Highlighting reputable artists  Highlighting budget allocations  Highlighting problems, contradictions and conflicts of interest  Highlighting the nature of society  Highlighting own and organisational limitations  Highlighting the misconduct of public officials  Highlighting the powers of ministers and public officials  Highlighting the conditions encountered by sectoral protestors  Highlighting the abuses of vulnerable communities in society  Highlighting fundamental principles for the effective operation of the sector  Highlighting the administrative and technical shortfalls of the sector  Highlighting when institutions get compromised  Highlighting the impacts of misconduct and mismanagement on the sector and its workers  Highlighting the nature of relations between the sector and government  Highlighting sector-specific laws  Highlighting the potential dangers of political appointments  Highlighting the nature of the devastation of the arts sector  Highlighting the fundamental nature of freedom of expression  Highlighting the gaps in the current policy  Highlighting the importance of building networks, publics and audiences  Highlighting the importance of sustaining the sector  Highlighting the limitations of creative forms  Highlighting the consequences of whistle blowing  Highlighting the influence of political parties over our lives  Highlighting the lack of any infrastructure in neglected provinces  Highlighting the lack of sustainable employment in the sector  Highlighting ministerial responsibilities  Highlighting the behaviours of ministers relative to the sector’s needs  Highlighting the multiple effects of government responses to crises on the whole sector.  Highlighting the responsibilities of state funded institutions  Highlighting the need to speak truth to power  Highlighting the need for a representative sectoral voice  Highlighting the need for organisations to have elected leadership.  Highlighting the need for representative member organisations  Highlighting the need to provide the space for public catharsis  Highlighting the needs of the impoverished in society  Highlighting the needs of theatre artists  Highlighting the possibilities of self-enrichment through public office  Highlighting the principle of freedom of expression  Highlighting the events surrounding current protests  Highlighting the government’s responsibility to fund the sector  Highlighting the lack of meritorious appointments  Highlighting the use of certain positions to enable corruption  Highlighting the various political persuasions that constitute all organisations  Highlighting the conditions surrounding the constitution of public institutions  Holding sector colleagues to account  Holding public officials and institutions to account  Holding organisational boards to account  Holding public institutions to terms of contracts  Holding government to account  Holding space for the sector  Hoping for changes to current circumstances  Hosting various kinds of projects  Housing various individuals in organisations  Housing various organisations within organisations |  |
| Identifying a lack of understanding.  Identifying advantages and disadvantages in the arts and culture sector.  Identifying alternatives. Identifying artist-formed organisations.  Identifying artists as catalysts for public soul-purging (catharsis).  Identifying artists as responsible for speaking on their behalf.  Identifying artists who can make financial contributions.  Identifying Artscape’s 1400-seater.  **Identifying big mistakes we make in the arts**.  Identifying CCIFSA as a government’s body.  Identifying conflicts of interest.  Identifying COSATU’s failure.  Identifying current moment of organisation as opportune.  Identifying death as a threat to the existence of the sector.  Identifying early interference as causing current symptoms in the NAC.  Identifying fear or complacence from the NAC.  **Identifying five state-funded theatres in SA.**  Identifying government’s lack of creative problem solving.  Identifying lack of sectoral alignment/engagement as the NAC problem.  Identifying Mtshali’s responsibility to establish the NAC.  Identifying organisations that represent artists’ interests.  Identifying other sources as well.  Identifying patrons.  Identifying policy as a conduit for change.  Identifying policy as a means to create change.  Identifying preferential alignment of councils to government as opposed to the sector.  Identifying problems with the fund intentions.  Identifying role.  Identifying sectoral neglect.  Identifying talented contributors to the sector.  Identifying that there are high-profile people in it.  Identifying the council’s orientation not to the sector, but to the elites.  Identifying the critical moment in relation to optimism.  Identifying the current limitations of scaling these art forms.  Identifying the difficulty posed by COVID-19.  Identifying the difficulty with these.  Identifying the existential understanding of theatre as a live encounter.  Identifying the fact of life and struggle as optimistic.  Identifying the fact that these people cannot go to the theatre.  Identifying the failings of past unions.  Identifying the failure of COSATU.  Identifying the importance of a sectoral voice.  Identifying the internal problems of access to public funding.  **Identifying the key responsibility for artists: getting involved in arts and culture policy.**  Identifying the lack of challenges to government from the NAC.  Identifying the misaligned interests of those appointed.  Identifying the multiplicity of COVID impacts on the theatre sector.  Identifying the need for a democratic structure.  Identifying the need for a representative organisation.  Identifying the nuances facing the sector.  Identifying the parties to engage.  Identifying the presence of disillusioned artists because of a lack of work in the sector.  Identifying the primary objective of many as self-enrichment at public expense.  **Identifying the problem.**  Identifying the red flags.  Identifying the sectoral effects of the funds.  Identifying the trends of power-mongers.  Identifying the widespread nature of the cuts.  Identifying these as optimistic.  Identifying these irregularities as the problem’s emergence.  Identifying these organisations as needing to be empowered.  Identifying these people as lacking resources.  Identifying these people as needing a voice.  Identifying these shortcomings as sectoral frustrations.  Identifying this as a cause for infighting in these institutions.  Identifying this as a reflection of the minister.  Identifying this as our dwelling paradox.  Identifying this as the current paradox.  Identifying this as the paradox facing the citizenry.  Identifying this lack as leading to failure.  Identifying this member as an advocate for the old council.  Identifying this time to forecast the future.  Identifying to personal attack on theatre by COVID-19.  Identifying true value of funds still unpaid.  Identifying what went wrong.  Illustrating the double impact on live arts.  **Imagining thirty dance and theatre companies.**  **Impacting on policy.**  **Impacting policy through TADA.**  Imparting knowledge.  Implementing policy.  **Implementing Policy.**  Implementing the new vision with a new minister.  Implementing your vision.  Incurring debt waiting for funding.  Influencing government as civil society.  Influencing government.  Influencing political decisions.  Informing about 613 successful applications.  Informing about NAC’s announcements.  Informing about NAC’s decision to award these funds.  Informing about the dept of Education and Culture.  Informing about the NFVF’s funding.  Informing about the setting up of a new department.  Informing of letter sent in January 2021.  Informing of the necessity for permanent closure.  Informing of the negative effects on the sector.  Informing of the new council’s discovery of 700 qualifying applications.  Informing of the spread of the funding.  Informing that 90% of funds were yet to be paid.  Informing that little of the money had been paid up to present.  Informing that only R37 million had been spent to date.  Informing that policy implementation was provincial jurisdiction.  Inheriting a civil service from the apartheid era/government.  Inheriting departments from apartheid.  Initiating a leadership training program.  Initiating new projects.  Initiating projects in the sector.  **Initiating TADA as STAND.**  **Initiating the Theatre and Dance Alliance.**  Initiating various types of activities.  Inspiring people in dance and theatre.  Interrogating policy implementation.  Introducing self as a playwright.  **Invoking the principle of “arm’s length”.** | Identifying advantages and disadvantages in the arts and culture sector  Identifying artist-formed organisations  Identifying artists as catalysts for public soul-purging (catharsis)  Identifying artists as responsible for speaking on behalf of the voiceless and under-represented  **Identifying big mistakes made by the sector**  Identifying conflicts of interest  Identifying opportune moments for organisation  **Identifying functioning of five state-funded theatres in SA**  Identifying government’s lack of creative problem solving  Identifying organisations that represent artists’ interests  Identifying policy as a conduit for change  Identifying and critiquing preferential alignment of councils to government as opposed to the sector  Identifying sectoral neglect by government.  Identifying prolific and talented participants of the sector  Identifying connections between critique and optimism  Identifying difficulties posed by crises  Identifying the nature of creative forms  Identifying the failures of past organisation  **Identifying a key responsibility for artists: getting involved in arts and culture policy**  Identifying the misaligned interests of those appointed to sectoral state funded institutions  Identifying the need for a democratic structures  Identifying the nuances of the matters facing the sector  Identifying the prevalence of disillusioned artists because of a lack of work in the sector  Identifying the primary objective of many as self-enrichment at public expense  Identifying the trends of power-mongers  Identifying organisations that need to be empowered  Identifying communities in need of resources, empowerment and voice  Identifying sectoral frustrations  Identifying paradoxes within/that affect the sector and the society  Identifying the aspects that lead to failed projects, processes, policies and desires  Identifying the impact of government misconduct  Impacting on policy through sector organisations  Implementing policy as the sector  Influencing government as civil society and as the sector  Informing publics about pivotal occurrences in the sector  Informing publics about sectoral protocols, processes and their implementation  Informing publics about sectoral state-funded institutions  Informing publics about challenges facing the sector  Informing publics of present circumstances regarding ongoing sectoral crises  Inheriting a country from the apartheid regime and government and living in it  Initiating various kinds of projects in the sector  Initiating training opportunities for the sector  Initiating sectoral conversations that create organisations |  |
| Joking around.  Justifying this with the need for PESP rollout.  Juxtaposing the Marikana and Sharpeville massacres. |  |  |
| Knowing about NACouncil processes.  Knowing about State Capture.  Knowing budget limits.  Knowing funding opportunities.  Knowing how to engage with socio-economical conditions.  Knowing Mtshali’s politics but not the person.  Knowing of external adjudicators.  Knowing that there was a need.  Knowing the need to place community arts into national policies.  Knowing when to step away.  Knowing where things went wrong. | Knowing about the inner working of sectoral state-funded organisations  Knowing details about social crises  Knowing the state of state budgets  Knowing about sectoral activities and opportunities  Knowing what current sectoral needs are  Knowing about the need to place community arts into national policies  Knowing when to step away  Knowing where things went wrong |  |
| **Labelling minister ignorant.**  Lacking capacity to implement policy.  Lacking engagements in the arts.  Lacking in self-organisation.  Lacking in vision.  Lacking regulatory boards.  Lacking relevant personnel.  Lacking skills in policy implementation.  Lacking structures to liaise with government.  Lamenting CCIFSA’s lack of sectoral advancements/involvement.  Lamenting his occupation of an influential position.  Lamenting lack of responsibility taking.  Lamenting NAC’s lack of engagement with proven methods.  **Lamenting that this is not central to department’s vision.**  Lamenting the changes of these laws.  Lamenting the formulation of CCIFSA.  Lamenting the inability to capture production value digitally.  Lamenting the inaccessibility of university education.  Lamenting the lack of care for the priorities of the sector.  Lamenting the lack of critical chairpersons.  Lamenting the lack of progress over the past decade.  Lamenting the lack of resources to get into university.  **Lamenting the making of policies that are not commensurate with the experience of being an artist.**  Lamenting the permanent closure of the Fugard.  Lamenting the priorities of the new office bearers.  Lamenting the repetition of history.  Lamenting this as a reflection of our society.  Laughing.  Laughing.  Launching NAI in 1991.  Launching TADA as STAND.  Launching TADA at the end of March.  Launching the National Arts Initiative.  Leading the leaders.  Leaning on networks of influential artists.  Leaning on the resources of the capacitated.  Learning as a consequence.  Learning from apartheid era.  Learning from apartheid of the nature of political influence.  Learning the minister heard about the crisis in January.  Learning the publicly funded institutions must elect chairs.  Leaving advising.  Leaving the interview halfway.  Leveraging experience to raise money for the sector.  Leveraging international networks.  Leveraging local networks.  Leveraging network.  Leveraging the corporate sector to raise more funds.  Leveraging the influence of different parties.  Limiting freedoms of expression.  Listening to appointment interviews.  Listening to skilled artists.  Listing banned organisations.  Listing clauses from the act complicating Sithole’s appointment.  Listing organisations: Im 4 the Arts; Theatre and Dance Alliance; South African Guild of Actors; ASSITEJ.  Listing other artists.  Listing radio, television and streaming services as previous challenges to theatre.  Listing reasons for the disbanding.  Listing the interviewers: Judge Albie Sachs, Njabulo Ndebele, Marius Frikus.  Listing the other advisors.  Listing what went wrong.  Living in precarity.  Lobbying artists to participate.  **Lobbying for an arts and culture policy.**  **Lobbying for new Arts and Culture Policy.**  Locating the theatre in Cape Town.  Locating the transition in time.  Locating this context as the root of the problem.  Looking forward.  Losing agency to the government.  Losing Ben Ngubane to the IFP redeployment.  Losing employment for resistance.  Losing faith and hope in government.  Losing festival revenue streams.  Losing hope as an artist.  Losing income as an artist.  Losing jobs.  Losing major forms of sectoral income.  Losing money.  Losing out on festivals due to restrictions.  Losing popularity.  Losing sympathy with government.  Losing the energy built up over the transition.  Losing the faith of state institutions.  Losing the faith of the department.  Losing the faith of the governing party.  Losing the gains made through ACTAG.  Losing the need for a national structure.  Losing time waiting for funds to be paid. | Lacking capacity to implement policy  Lacking engagements in the arts  Lacking in self-organisation in the sector  Lacking in vision as a sector  Lacking ethical regulatory boards in the sector  Lacking the right personnel to lead the sector  Lamenting the formulation of government-oriented sector-regulating bodies  Lamenting rudimentary changes to sector-affecting protocols and policies  Lamenting the impossibilities of adapting certain creative forms  Lamenting the inaccessibility of university education  Lamenting the lack of care for the priorities of the sector  Lamenting the lack of critical chairpersons  Lamenting the lack of progress over the past decade  **Lamenting the making of policies that are not commensurate with the experience of being an artist.**  Lamenting the disappearance of important sectoral spaces and organizations  Lamenting distressing repetitions of harmful historical patterns  Laughing  Launching sectoral organisations  Launching projects and initiatives  Leaning on networks of influential practitioners  Leaning on the resources of the capacitated and privileged  Learning from the past  Learning about the nature of political influence  Learning of the need to oversee the activities of political parties  Learning about the inner workings of sectoral organisation  Leveraging own networks for fundraising  Leveraging corporate and civic connections to benefit the sector  Leveraging local, national and international networks  Listening to informed sector participants  Listing organisations and their statuses  Listing specific clauses from policies and acts in disciplinary moments  Listing influential sectoral organisations  Listing creative forms that pose a threat to the theatre  Listing the aspects that went wrong in necessary moments  Lobbying artists to participate beyond their own crafts  Lobbying for policy positions  Locating moments in a timeline  Locating the contexts that surround matters of interest  Losing agency to the government  Losing effective public and sectoral officials  Losing faith and hope in government  Losing revenue streams, employment and jobs as an artist  Losing forms of sectoral income due to government responses to crises  Losing sympathy with government  Losing the energy to keep going  Losing the faith in state institutions and political parties  Losing hard-won gains to lack of organisational and personnel retention |  |
| Maintaining critical distance from sectoral organisations and government.  Maintaining critical distance.  Maintaining independence to raise funds from any sources.  Maintaining non-partisanship, but being political.  Maintaining the right for free speech.  Making an example.  **Making an example.**  Making internal decisions.  Making it through daily.  Making mistakes.  Making noise in the media about arts and culture.  **Making policies that are not consistent with the needs of the sector.**  Making policies to ensure access to the marginalised.  Making practitioners feel seen.  Making resources available to the poorest in SA.  Making room for free education.  Making room for the marginalised through the CAP.  Making room for the next generations.  Making room for the subaltern.  Making the invisible visible.  Making the mistake to think the fight was provincial.  **Making theatre of the people, by the people and for the people.**  **Making up the sector.**  Managing funding well.  Manoeuvring through substantial funding cuts.  Maturing talent.  Memorialising Babitha Deokaran.  Mentioning Lebethe’s request for uncompromised appointments.  Mentioning letters by the current CEO and CFOs.  Mentioning more STAND initiatives.  Mentioning Weber Wentzel as representing some of these.  Mentioning who boards should be accountable to.  Mentoring young artists.  Migrating to digital platforms.  Mocking minister’s tenure.  Monitoring government.  **Monitoring the implementation of policy.**  **Monitoring the implementation of policy.**  Mourning the loss of commitment to the sector.  Moving beyond sympathy.  Moving in a direction where things open up again.  Moving out of the way.  Moving with purpose. | Maintaining critical distance from sectoral organisations and government  Maintaining independence to raise funds from any sources  Maintaining non-partisanship, but being political  Maintaining the right for free speech  Making examples when speaking  Making mistakes in life  Making noise in the media about the sector  Making policies consistent with sectoral desires  Making policies to ensure access to the marginalised  Making practitioners feel seen  Making resources available to the poorest in SA  Making room for free education  Making room for the marginalised through organisations  Making room for the next generations  Making room for subalterns  Making the invisible visible  **Making theatre of the people, by the people and for the people**  Mentioning important sector initiatives and occurrences  Mentioning the need for accountable boards, public officials and organisations  Monitoring government activities and pronouncements  Monitoring policy implementation  Moving with purpose  Moving out of the way |  |
| Naming Ismail Mahomed, Yvette Hardie and Gregory Maqoma.  Naming Limpopo.  Naming Mpumalanga.  Naming Northern Cape.  Naming North-West.  **Naming PACOFS.**  **Naming the Artscape Theatre.**  Naming the Association of Community Arts Centres.  Naming the Cape Performing Arts Board.  Naming the Congress of SA Writers.  Naming the Film and Allied Workers’ Association.  **Naming the Market Theatre.**  Naming the Performing Arts Workers’ Equity.  **Naming the Playhouse.**  **Naming the State Theatre.**  Naming two plays.[[2]](#footnote-2) Initiating new projects.  Narrating the creation of TADA from February to launch.  Narrating the desire to stay open.  Narrating the origin of STAND.  Nominating an arts and culture task group.  Non-knowing. Being in the dark.  Noticing a lack of commitment to: engaging the sector; working with the sector.  Noticing the allegiance of the appointed to the higher ups in government.  Noticing the changes happening in the country.  Noticing the conflict of interest.  Noticing the critical gap.  Noticing the dissolution of power.  Noticing the need for change.  Noticing the opportunity to influence national policy.  Noticing the receding of work done in the transition.  Noticing windows of opportunity.  Noting members who assimilated into private and public sectors.  Noting officials’ focus on self enrichment at the institution’s expense.  **Noting the absence of representative member organisations.**  Noting the danger of diminished audiences.  Noting the Fugard as a producing theatre.  Noting this as a reason why this minister should go.  Nurturing talent. | Naming influential sector leaders  Naming collaborators in organisations  Naming areas in need of government attention  Naming theatres enjoying government support  Naming organisations one is involved in  Naming historical coalitions, associations, institutions, theatres and organisations  Naming own plays  Noticing a lack of government commitment to engaging the sector meaningfully  Noticing allegiance of officials to government over sector  Noticing social changes  Noticing conflicts of interest  Noticing sectoral and social gaps  Noticing the need for social and sectoral change  Noticing how power manifests  Noticing opportunities to enact influence  Noticing areas of social gain and regression  Noting how transition led activists into private and public service  Noting public officials’ focus on self-enrichment  Noting the absence of sectoral representation in various influential spaces  Noting the dangers if diminishing audiences to theatre  Noting the reasons for desired change |  |
| Obtaining funds from BASA (Business and Art South Africa).  Obtaining funds from the Netherlands embassy.  Offering a patron fee.  **Organising amongst peers.**  Organising artists to claim their rights.  Organising artists.  Organising as the arts and culture sector.  **Organising at a macro level.**  Organising colleagues in the sector.  Organising influential professionals.  **Organising organisation.**  Organising organisations.  Organising submissions.  **Organising sub-sectors.**  Organising the post-Apartheid arts sector.  **Organising the power of the sector.**  Organising the sector.  Organising to compile policy recommendations.  Organising to represent our own interests.  Organising.  Overcoming fear.  **Owning our fate as a sector.** | Obtaining funding from embassies, corporates and private institutions  Organising within the sector  Organising sector participants  Organising at a micro and macro level  Organizing as individuals and as organizations  Organizing as sub-sectors  Organising the agency and power of the sector  Organising influential professionals and organisations  Organising to compile policy recommendations  Organising to speak in a collective voice as a sector |  |
| Participating in various projects.  Partnering to host projects.  Pausing before speaking.  Perceiving the invitation to advise as an opportunity.  Performing despite banning.  Performing the play across the country.  Persisting through hard times.  **Placing a company in each province.**  Placing Mthethwa’s appointment on a timeline.  Placing organisations in dire straits.  Placing the blame at the arts council.  Planning for change.  Playing an influential role post-Apartheid.  Playing an influential role through the transition.  Playing multiple roles.  Playing the driving role.  Playing the secretariat role.  Playwriting as an activist tool.  Playwriting as an artivist tool.  Playwriting as an intellectual tool.  Pointing out 40% unemployment rate.  Pointing out 55% of population live below poverty line.  Pointing out gender based violence statistics.  Pointing out inconsistencies in the rules. Identifying the economic effects on theatre  Pointing out political inconsistencies between instructions and actions.  Pointing out that 40% with income have to make do with 67% of national income.  Pointing out that they presented the ANC to membership.  Pointing out that this is wrong.  Pointing out the 15% earn 70% of national income.  Pointing out the allegations of conflicting interests.  Pointing out the appointment of previous beneficiaries administering funds.  Pointing out the attractiveness of these other mediums.  Pointing out the complicity of silence.  Pointing out the contrast between revolutionary desire and the fear to act.  Pointing out the distance between utterances and actions.  Pointing out the effect of curfews on theatre.  Pointing out the fear of free expression.  Pointing out the ineptitudes of government.  Pointing out the NAC’s reliance on government.  Pointing out the nature of current organisation as significant.  Pointing out the paradox.  Pointing out the patriarchal nature of SA society.  Pointing out the rampant inequalities.  Pointing out the work of the ministry.  Poking fun at the interviewer.  Poking holes in the state of our democracy.  Pondering response.  Positing that government lacks competence to implement.  Positioning self strategically.  Positioning STAND as a private sector foundation.  Positioning.  Practising artivism.  Practising non-partisan activism.  Practising public intellectualism.  Praising NFVF for efficiency and effectiveness in rollout.  Praising the emergent policy.  Preferring board accountability as opposed to politicians.  Preferring entrepreneurial ventures as opposed to welfare.  Preferring not to be a relief agency.  **Presenting a united front as many sub-sectors.**  Presenting an alternative vision to the current.  Presenting plays.  Presenting the sector’s perspective.  **Priming organisation as the only way to create a collective voice for the sector.**  Prioritising the establishment of a National Arts Coalition.  Problematising end of project date.  Problematising his position as a Minister.  Problematising the development of policy by one government, implemented by another.  Problematising the direct accountability to politicians.  Problematising the idea capping theatre numbers.  Problematising the nature of performance and dance.  Problematising the situation.  Problematizing the NP government’s appointment of boards.  Producing and disseminating knowledge through playwriting.  Producing for festivals.  Producing plays that challenge the government decisions.  Producing theatre as space.  Producing theatres.  Providing alternative revenue streams for practitioners.  Providing an income and a platform to as many as possible.  Providing direction to TADA.  Providing interesting ways to do work.  Providing some form of income.  Provoking laughter.  Publicising critical opinions.  Publicising the matter through the City Press.  Pursing member interests.  Pursuing as much impact as possible.  Pursuing the interests of members amidst the realities.  Putting the sector on the national agenda. | Performing plays in different circumstances  Placing events, desires and occurrences in context  Placing events on a timeline  Playing influential roles  Playing multiple driving roles in the sector  Playwriting as an artivist and intellectual tool.  Pointing out detailed statistics on current affairs  Pointing the nature of social ills  Pointing out political and social inconsistencies  Pointing state of national economics  Pointing out the human impact of statistics  Pointing out societal inequalities  Pointing out where change is needed  Pointing out the work of public offices and officials  Pointing out the complicity of being silent amidst injustice  Pointing out the lack of political will of the sector  Pointing out disparities between utterances and actions of some in the sector  Pointing out the contrast between revolutionary desire and the fear to take action  Pointing out the effects of government decisions on the sector  Pointing out the dangers of fear of expression  Pointing out ineptitudes of government  Pointing out socio-political paradoxes  Pointing out patriarchy in SA society  Positioning self strategically  Positioning organizations strategically  Practising artivism as public intellectualism  Praising accomplishments of public institutions  Praising good policies  Preferring sector-beneficial relations with government  Preferring entrepreneurship over welfare  Preferring specific forms of organizing and supporting the sector  Presenting a united front as a sector  Presenting alternative visions  Presenting sectoral desires and perspectives  Presenting creative and cultural products  Problematising concerning matters  Problematising ministerial appointments  Problematising the disruption from cycles of government personnel changes  Problematising the powers of ministers without sectoral knowledge  Problematising government decisions and regulations  Problematising the inheritance of apartheid infrastructure and systems of governance  Producing and disseminating knowledge through creative projects  Producing creative work for festivals  Producing politically critical creative projects  Producing theatre as a venue / festival / space / platform  Producing theatre venues  Providing economic opportunities for the sector  Providing economic opportunities for a range of artists  Providing direction for the sector  Providing direction to organizations  Providing innovative approaches to creative practice  Publicising critical issues through journalism  Pursuing sectoral interests  Pursuing as much impact as possible  Pursuing interests of the sector in context of realities |  |
| Questioning Mthethwa’s appointment.  Questioning why they still sit on council.  **Questioning artists’ silence amidst these crises.**  Questioning freedom of expression.  Questioning how artists can be silent.  Questioning how eligibility is defined.  Questioning how such a minister is appointed.  Questioning how to keep institutions corruption free.  Questioning illogical actions.  Questioning NAC decision-making.  Questioning NAC’s incompetence.  Questioning recipients without track records.  Questioning retention of some from old council.  Questioning selection methodology.  Questioning Sithole’s involvement in decisions to reallocate funds as a recipient under old council.  Questioning some of the recipients’ merits.  Questioning the amount of money allocated.  Questioning the appropriateness of this method.  Questioning the composition of adjudicators.  Questioning the composition of the new council.  Questioning the difficulty of focusing on talent.  Questioning the ethics of this process.  Questioning the independence of these organisations.  Questioning the lack of an audience.  Questioning the lack of consequence from the massacre.  Questioning the lack of interaction between bodies in space.  Questioning the lack of liveness.  Questioning the lack of publicly funded infrastructure in these provinces.  Questioning the loyalties of government deployed chairs and boards.  Questioning the need for a national ballet company.  Questioning the need for more theatres while five exist.  Questioning the notion that we need a new theatre.  Questioning the possibility of presenting theatre outside liveness.  Questioning the reasoning behind his appointment.  Questioning the reasoning behind his appointment.  Questioning the reasoning behind some restrictions.  Questioning the regulation of 100 people in a 1400-seater.  Questioning the ruling party.  Questioning the selection process.  Questioning the status of SA democracy.  Questioning trust of new council.  Questioning unilateral decision making.  Questioning why he was appointed to A and C.  Questioning why theatre has been regulated so harshly.  Quoting Brecht.  Quoting the NAC Act. | Questioning the appointment of ministers  Questioning the appointment of delinquent ministers  **Questioning artists’ silence amidst these crises.**  Questioning the existence freedom of expression.  Questioning the criteria for government-sectoral processes  Questioning how we get rid of corruption  Questioning illogical decision-making  Question the incompetence of state officials and institutions  Questioning protocols  Questioning the complicity of government officials  Questioning conflicts of interest  Questioning the merits of recipients of government funding and awards  Questioning the ethics of the implementation of protocols  Questioning the independence and autonomy of individuals and organizations  Questioning diminishing audiences  Questioning the consequences of recent political crimes  Questioning the conditions imposed by government during crises  Questioning the lack of infrastructure in some provinces  Questioning the need for “new” innovations by government “for” the sector  Questioning the possibilities of reimagining notions of theatre as a space  Questioning the reasoning behind public appointments  Questioning curious decisions by the ruling party  Questioning the status of SA democracy  Questioning unilateral governmental decision making  Questioning why the sector is treated poorly by government  Questioning why the sectoral portfolio has been led by delinquent or ill-fitting ministers  Quoting various sources |  |
| Raising a substantial amount of money.  Raising awareness about the sector’s plight.  Raising complicity of these members.  Raising contentious issues.  Raising controversial issues.  Raising critical awareness of the sector.  Raising critical questions.  Raising critical questions.  Raising fundamental questions about theatre’s existential form.  Raising funds for all artists in the sector.  Raising funds through individual patronage.  Raising funds to capacitate artists to create work.  Raising issues in the Mail and Guardian.  Raising issues through Green Man Flashing.  Raising issues through Land Acts.  Raising issues through Pay Back the Curry.  Raising main issue.  Raising money for the creative team to have an income.  Raising money from independent sources.  Raising money from independent sources.  Raising money from own database for the artists.  Raising money to sustain the sector.  Raising substantive issues in the M&G.  Raising the conflict of interest.  Raising the Occupation by Abahlali Base NAC.  Raising the problem with government.  Raising the window/adjustment period as an opportunity.  Raising unclear matters.  Rationalising NAC methods.  Reading books by whistle blowers.  Reading the lists of recipients.  Reading various books.  Realising COVID was not going away soon.  Realising that policy formulation is only the beginning.  **Realising that policy makers do not understand arts and culture.**  Realising the likelihood of further marginalisation of the marginalised.  Realising the loss of the past 7/8 years.  Realising the need for an independent fund allocation body.  Realising the need for ensuring freedom of expression.  Realising the need for policies to change.  Realising the need for skills sharing.  **Realising the need to form organisations.**  **Realising why we struggle at a micro level.**  Recalling a prior conversation.  Recalling attending a theatre recently.  Recalling Dr Ben Ngubane as the first minister of arts and culture.  Recalling his deputy as Winnie Mandela.  Recalling other formations.  Recalling the 10% for a seat rule that led to the unity government.  Recalling the 1980s.  Recalling the ANC’s cultural desk.  Recalling the ANC’s majority win.  Recalling the banning.  Recalling the coming together of the organisations in 1989.  Recalling the context.  Recalling the government of national unity.  Recalling the inheritance of the civil service.  Recalling the passing of Dr Ngubane.  **Recalling the process and its intentions.**  Recalling the production itself by Alan Committee.  Recalling the role of Maishe Maponya.  Recalling the states of emergency.  Recalling the two legs of the department – science and technology, and arts and culture.  Receiving a call from Dr Ngubane.  Receiving a fraction of the awarded promised funds.  Receiving advice from internal voices in NAC.  Receiving announcements from the NAC.  Receiving contracts for funding.  Receiving information from coalition reps.  Receiving information from department reps.  Receiving insider information from anonymous sources.  Receiving letters of awarded funding.  Receiving news of substantial funding cuts.  Receiving proposals for policy.  Receiving substantial funding despite absent records.  Receiving the go-ahead from the committee.  Recognising cycles.  Recognising multiple formations within the sector.  Recognising patterns.  Recognising the incredible talent in SA.  Rectifying problems as a team.  Redefining theatre.  Re-empowering the former chairperson.  Referencing a few others serving from old council.  Referencing a former council member.  Referencing a letter sent internally to the minister.  Referencing a meeting called by the minister two weeks prior.  Referencing a recent meeting with the minister.  Referencing arts organizations of the 80s.  Referencing CAPAB.  Referencing COVID-19 restrictions.  Referencing drafting of the white paper during the transition.  Referencing lawyer’s bullish presentation to the sector.  Referencing minister’s inadequate presentation.  Referencing Mthethwa’s appointment in 2014.  Referencing NAC’s admission of failure.  **Referencing networks and profiles.**  Referencing NP and IFP seat acquisitions.  Referencing suspensions of CFO and COO.  Referencing the changed law in early 2000s.  Referencing the City Press.  Referencing the concurrent local govt elections.  Referencing the ease of migration in other arts.  Referencing the failure of old council.  Referencing the first DG of the department.  Referencing the five implicated staff members.  Referencing the increased number of applications.  Referencing the influence of organising organisations under the NAC.  Referencing the lack of freedom of expression during apartheid.  Referencing the number of applications.  Referencing the protest by occupation at the NAC.  Referencing the R300 million.  Referencing the two elections cycle Mthethwa has been minister.  Referring back to the late 80s.  Referring the merger of science and tech with arts and culture.  Referring to “arm’s length” as profound.  Referring to 26 structures that are mismanaged.  Referring to a conflict between Lebethe and the council.  Referring to a lesson learned doing drama at UCT.  Referring to an incident at Artscape.  Referring to an NAC meeting with the minister.  Referring to Anabelle Lebethe the former CEO.  Referring to appointment as incorrect.  Referring to chairperson appointments by NP government.  Referring to CODESA negotiations.  Referring to contributors to the institutions’ downfalls.  Referring to council member who stayed from old council.  **Referring to Gregory Maqoma.**  Referring to hard lockdown (level 5).  **Referring to high-credibility members.**  Referring to hiring cars.  **Referring to Ismail Mohamed.**  Referring to Kalk Bay theatre.  Referring to Lebethe writing to the minister.  **Referring to lobbying for new policy.**  Referring to lockdown.  **Referring to Marikana.**  Referring to minister’s claims of a booming theatre sector.  Referring to minister’s requests to other publicly funded institutions.  Referring to Mthethwa’s role in Marikana.  Referring to organisations that represent artists.  Referring to other council members with profiles.  Referring to people who have had trauma.  Referring to people who have lost jobs.  Referring to previous threats to theatre’s audiences.  **Referring to Saartjie Botha.**  Referring to sectoral commentary.  Referring to temporarily shut theatres.  Referring to that chairperson’s desire to use public resources selfishly.  Referring to the adopting of the white paper.  Referring to the ANC’s dominance.  Referring to the artists being accused of delaying processes.  Referring to the City Press posting a big story.  Referring to the closure of more theatres in Cape Town.  Referring to the closure of the Alexander Bar theatre.  Referring to the crisis in three of the five theatres.  Referring to the current minister.  **Referring to the early nineties**.  Referring to the emergence of the National Arts Coalition.  Referring to the Fugard theatre’s closure.  Referring to the law change in 2000.  Referring to the minister’s response.  Referring to the minister’s role.  Referring to the National Arts Council Act.  Referring to the NP government’s influence on arts and culture.  Referring to the power wielded by virtue of political deployment.  Referring to the pre-transition period.  Referring to the process.  Referring to the release of political prisoners.  Referring to the shambolic department.  Referring to the staging of a critical play by the Drama department.  Referring to the tenuous relationship between councils and governments.  Referring to theatre closing permanently.  **Referring to transition times.**  Referring to undue exertions of authority.  **Referring to Yvette Hardie.**  Reflecting on Lebethe’s attempt to stop chairperson’s fraudulent acts.  Refusing alignment to any political party.  Refusing co-optation.  Refusing silence.  **Refusing solidarity without critique.**  Refusing to administer funding based on political connection.  Refusing to forget history.  Refusing to seek government funding.  Refusing to stay silent.  **Refuting claims of a lack of money in the sector.**  Refuting the legitimacy of the minister.  Reimagining how we restart the theatre.  Rejecting partisan alignment.  Relating Mtshali’s lack of knowledge of the sector.  Relating STAND’s history/origins.  Relating the ascendancy of Lionel Mtshali.  Relating the call for new appointees to the NAC.  Relating the connection between curfews and revenue streams for bars in theatres.  Relating the exodus of sector professionals.  Relating the IFP loss.Relating the condition of the IFP in 1996.  Relating the manoeuvrability of other mediums.  Relating the minister’s concession.  Relating the nature of their appointment.  Relating to government.  Releasing incompetent people.  Relinquishing agency.  Relinquishing power by relinquishing political will.  Relinquishing responsibility.  Relying on funding income.  Remembering departed activists.  Reminding that 1 April is not far away.  Repeating story.  Repeating that minister should go.  Repeating that the minister should not have appointing powers over chairs and boards.  Repeating the mistakes of apartheid.  Repeating the question.  **Repeating their credibility.**  Reporting to the steering committee of the NAC.  Representing dance and theatre.  Representing different parts of the sector.  **Representing existing sectoral organisations.**  **Representing sectoral policy advocacy.**  Representing sectoral voices.  **Representing sub-sectors.**  Representing the sector more effectively.  Representing the sector through civil society.  Requesting advice from the coalition.  Requesting simple answers.  Requesting these institutions to reroute money to the DAC.  Requiring government support.  Rescinding on signed contracts.  Resisting being compromised.  Resisting by occupying.  Resisting censorship.  Resisting complicity.  Resisting conformity.  Resisting ministerial appointments of chairpersons.  Resisting money from NAC.  Resisting the minister’s supposed tactics of engagement.  Respecting the prevalence of a pandemic.  Responding in the public domain.  Responding to issues as they arise.  Responding to the finance minister’s speech.  Responding to the Mboweni’s speech.  Restarting the theatre again.  Resurfacing arrogance and lack of empathy.  Resurfacing the artists’ charter.  Resurfacing the artists’ summit. Advocating community in the sector.  Resurging the National Arts Coalition through TADA.  **Retaining the institutional memory**.  **Retreating back into civil society**.  **Retreating back into civil society**.  Revealing a number of ongoing court cases.  Revealing collaborative cases.  Revealing conflicts of interest as recipient and allocator.  Revealing excess allocations.  Revealing his desire to assign R75000 bonuses to board members.  Revealing his desire to self-assign a R100 000 bonus.  Revealing how government is suppressing the sector unreasonably.  Revealing how Lebethe was manoeuvred out.  Revealing how the CEO and CFO stopped this.  Revealing how the chairperson then ensured the firing of the CEO and CFO.  Revealing how the investigation caused the minister to remove the chairperson.  Revealing how this led to new board appointments.  Revealing inconsistency regarding Public Finance Management Act.  Revealing Lebethe’s request to have ethical appointments to the board.  Revealing member’s defence of old council.  Revealing minister switching off video.  Revealing minister’s audio only engagement.  Revealing minister’s impunity.  Revealing minister’s reappointment of the chairperson.  Revealing minister’s reappointment of the same board.  Revealing over-calculations.  Revealing privilege.  Revealing several resignations from new council.  Revealing shifting of blame to the artists.  Revealing Sipho Sithole’s receipt of similar funds under old council.  Revealing that CEO and CFO felt under threat.  Revealing that it’s taken six years to revise the white paper.  Revealing that Lebethe and others wrote prior to the reappointment of the board.  Revealing that minister didn’t respond.  Revealing that minister seeking more funds.  Revealing that public institutions have to declare their status.  Revealing that Sithole was to receive funds from the same cohort.  Revealing that the investigation led to charges being made.  Revealing that the minister “arrived” a week later.  Revealing that the protest has been on for 21 days.  Revealing that these were not sustainable jobs.  Revealing that they eventually went to the media.  Revealing the arbitrary numbers’ neglect of theatre sizes.  Revealing the audience of 70 people.  Revealing the CEO and CFO’s attempts to save their jobs in vain.  Revealing the contradiction in Mthethwa’s appointment.  Revealing the extent of the incompetence.  Revealing the ignorance in context of the true status.  Revealing the lack of capacity.  Revealing the meeting took place online.  Revealing the minister’s absence from the meeting.  Revealing the minister’s chairperson no longer appointed.  Revealing the minister’s desire to meet the protestors at the market theatre.  Revealing the minister’s hands off approach.  Revealing the multiple crises.  Revealing the ongoing occupation.  Revealing the pernicious effects of political influence in public institutions.  Revealing the problem with ministerial appointments.  Revealing the protestor’s decision to decline.  Revealing the regulation’s pernicious effects on the sector.  Revealing this as the beginning of the crisis.  Revealing this public moment as the emergence of the crisis.  Revealing wasteful allocations.  Ridiculing government’s authoritarianism sans discussion.  Ridiculing irresponsible ideas.  Ridiculing lack of rigorous selection methods.  Ridiculing the reduction of numbers in venues during COVID.  Ridiculing the regulations on limited numbers.  Risking life and livelihoods.  Running organisations.  Running out of time.  Running the CAP for a few years.  Running the Community Arts Project in Cape Town from the 80s. | Raising funds / capital for own work  Raising funds for other artists  Raising questions about creative forms  Raising awareness about sectoral issues  Raising controversial issues  Raising critical questions  Raising funds for the sector  Raising issues through journalism  Raising issues through playwriting  Raising funds for artists  Raising funds from own networks  Raising funds through public sponsorship and donations  Raising conflicts of interest  Raising significant sectoral events / moments / protests  Raising matters requiring answers  Reading various kinds of materials  Reading for research  Realizing the current realities  Realizing the broader systemic issues  Realizing the weaknesses in policy-making  Realizing the likely future pitfalls of current policy positions and debates  Realizing the needs of the sector based on experience  Realizing the root causes of systemic struggles  Realizing the need to form organizations  Recalling influential experiences  Recalling past policy positions  Recalling reasoning behind past experiences  Recalling the apartheid era  Recalling the conditions of the transition to democracy  Recalling the conditions that contributed to current systemic issues  Recalling the processes and intentions behind past decisions and social moments  Recalling the role players and their tenures  Recalling pivotal historical moments  Contextualizing current circumstances through recounting the historical conditions, decisions and experiences  Receiving reduced funding  Receiving advice  Receiving information from state organs  Receiving information from whistleblowers  Receiving information from state officials  Receiving proposals for policy from the sector  Receiving authority from the sector  Recognizing contexts and their cycles  Recognizing patterns  Recognizing talents and multiple voices in the sector  Referencing former sectoral orientations and key stakeholders  Referencing events and moments of significance  Referencing recent events in detail  Referencing the apartheid era  Referencing past activist organizations  Referencing crisis moments and the response of the arts  Referencing problematic moments  Referencing relevant actions of political parties  Referencing state institutional histories  Referencing policy changes  Referencing the sector’s relationship to/with government  Referencing the timelines leading to crisis moments  Referencing the manner, tone and types of responses received from state institutions and officials  Referencing the need to organize organizations  Referencing the need for individual and organizational autonomy  Referencing the sanctity of freedom of expression  Referencing recent protests / critical moments  Referring to the past  Referring to how the sector has been historically managed  Referring to the need for “arm’s length” autonomy  Referring to mismanaged state organs  Referring to specific conflicts  Referring to specific officials and role players  Referring to pivotal past experiences  Referring to problematic decisions and actions  Referring to the victimization of sector workers by political appointees  Referring to the transition to democracy  Referring to the changes and the lack thereof  Referring to recent crisis events  Referring to reputable sector players  Referring to own networks  Referring to lobbying and advocating policy  Referring to unresolved crises  Referring to the role of specific individuals in crisis moments  Referring to a board range of sectoral participants  Referring to the impacts of crises on sectoral participants  Referring to threats to the existence of creative forms  Referring to the closure of theatre amidst poly-crises  Referring to poly-crises  Referring to the timelines on policy matters  Referring to victimization of the sector by those in political power  Referring to present circumstances in context  Referring to failures of public officials and organizations  Referring to the behaviour of public servants  Referring to undue exertions of power  Referring to the influence of the past on the present  Referring to the tenuous relationship between the sector and governments  Refusing alignment to political parties as a sector  Refusing loss of sectoral autonomy  Refusing to be silent  Refusing solidarity without critique  Refusing to forget the past  Refusing to accede to government’s selfish wishes/interests  Refuting economic sectorial misconceptions  Relating knowledge discrepancies  Relating lack of governmental knowledge about the sector  Relating the history of own organizations  Relating sectoral affairs  Relating deficiencies in the sector  Relating existential threats to creative forms  Relating the illicit and unethical actions of state officials  Relating the merits of adaptable creative forms  Cautioning Relinquishing power by relinquishing political will  Repeating stories  Repeating positions, ideals and desires  Repeating policy concerns  Repeating arguments for the scope of government’s power over the sector  Cautioning against repeating the mistakes of the past  Repeating question  Representing the whole sector  Representing sectoral organizations  Representing sectoral policy advocacy  Representing sectoral desires through civil society  Requesting desired changes  Requesting advice from the sector  Requesting answers from government  Requesting specific actions  Resisting by occupying space  Resisting being censored or compromised  Resisting complicity and conformity  Resisting ill-informed/conceived government actions  Resisting bribes from the government through “funding”  Resisting the allure of buckling to authority  Responding to pronouncements by public officials  Responding in the public domain  Responding to wide-ranging issues of concern  Responding to ministerial and presidential speeches  Resurfacing the arrogance of government (officials)  Resurfacing effective methods, ideas and projects  Resurfacing the need for sectoral policy documents  Resurfacing the need for organizations that organize the sector  Retreating back into civil society  Revealing current sectoral affairs  Revealing current court challenges involving sector leaders  Revealing conflicts of interests in government actions  Revealing how government suppresses and strong-arms the sector  Revealing how sector representatives are forced out of office  Revealing how politicians capture government departments  Revealing the impacts and pitfalls of cadre deployment  Revealing how court challenges can initiate recourse  Revealing how powerful politicians pressurize government departments  Revealing inconsistencies in government policies  Revealing differences in policies and their implementation  Revealing how the present affairs came too be  Revealing how the present is constructed  Revealing the dismissive actions and attitudes of political deployees and officials  Revealing ministerial behaviour  Revealing the complicity of specific officials in constructing crises  Revealing own privilege  Revealing how artists are often blamed for government incompetencies  Revealing government’s stalling in taking action  Revealing the lack of resolution of transitional concerns  Revealing to requirements of public officials and institutions and holding them accountable  Revealing the status of current sectoral actions  Revealing illogical decisions by government  Revealing critical oversights by government  Revealing the granular timelines of interactions with government as sector reps  Revealing poly-crises  Revealing ongoing sector protests  Revealing the pernicious effects of political influence in public institutions.  Revealing the regulation’s pernicious effects on the sector.  Revealing the constitutive elements that lead to sectoral crises  Ridiculing government’s dismissive nature  Ridiculing government’s irresponsible ideas  Ridiculing arbitrary decisions that affect the sector unjustly adversely  Risking life and livelihoods  Running organizations with limited time and resources  Running several sectoral organizations |  |
| Sacrificing desires for sectoral good.  Sacrificing livelihoods to keep work alive.  Seeing possibility in change.  Seeing real-world impact of activism.  Seeing through the emergence of a steering committee.  Seeking people to take over STAND.  Selecting the qualifying applicants.  Selecting words carefully.  Self-organizing. Prioritizing the arts sector.  Sending contracts back to the NAC.  Separating strictly live mediums.  Serving as an advisor to minster for two years.  Serving as director of Community Arts Project.  Serving as general secretary of the National Arts Coalition.  Serving as project officer for COSAW (Congress of South African Writers).  Serving during and through the transition.  Serving for six months.  Serving in multiple leadership positions.  Serving in various leadership positions.  Serving the society as opposed to any party.  Serving the society.  Serving under minister Ben Ngubane (First Arts and Culture Minister).  Setting aside his previous flaws.  Setting the agenda as a creative sector.  Setting up an independent arts and culture task group.  Setting up new departments. Setting up new policies.  Shaping the vision in collaboration.  Shifting blame.  Shortlisting potential candidates.  Shouldering the consequences of actions.  Shutting down after the first lock down.  Shutting theatres down permanently.  Sidelining DAC for being completely useless.  Signing contracts for awarded funds.  Soliciting proposals for a new arts and culture dispensation.  Solidifying STAND as a creator of income opportunities for the sector.  Solving the problem of sectoral economic needs.  Speaking back to Soweto.  Speaking on behalf of those without resources.  Speaking on behalf of those without the confidence to do so.  Speaking out.  Speaking to the crumbling nature of the new council.  Speaking truth to power and being suppressed.  Speaking up for those without the language.  Speaking up in the public domain.  Speaking up.  Spending money on infrastructure.  Spending money on theatre and dance companies.  Spreading the funding across 1300 applications.  Spreading the money adequately.  Staging a drama play.  Staging critical plays.  Staging shows in festivals.  Standing in the gaps.  Standing your ground.  Starting a new foundation.  Starting a new initiative.  Starting from ground level.  Starting organisations.  Starting STAND (Sustaining Theatre and Dance).  Starting TADA (Theatre and Dance Alliance).  Starting the popular theatre facilitator’s course.  Stating that freedom of speech equals democracy.  Stating this as wrong.  Stating, “the pessimism of the intellect, and the optimism of the will.” Tracing the quote to Antonio Gramsci.  Staying in the organisation.  Staying independent of the organisations.  Stepping back as experienced professionals.  Stepping back from leadership.  **Stepping in to fill a need.**  **Stepping into the void.**  Sticking to known facts.  Stimulating practitioners amidst the pandemic.  Straining the sector with irregular procedures.  Strategizing as artist organisations to chart best courses.  Strategizing creatively.  Striking while the iron is hot.  Struggling for new arts and culture policies.  Struggling to make things better.  **Struggling to pay bills as artists.**  **Struggling to pay school fees.**  **Struggling to pay the rent.**  Studying at tertiary level.  Submitting the shortlist to the Minister.  Suffering as the sector.  Suffering because of critique.  Suffering by censorship.  Suggesting a fundraising for the sector.  **Suggesting a subsidy of R3.5 million a year.**  Suggesting alternative selection methods.  Suggesting an administrator be put in place.  Suggesting an extended tenure for the previous board.  Suggesting artists should vote in alignment with their interests.  Suggesting collaborative efforts to have nuanced regulations.  Suggesting evidence of incompetence.  Suggesting high levels of ignorance.  Suggesting it is a job for the sector.  Suggesting money to be allocated from new financial year.  Suggesting Mthethwa should be fired.  Suggesting possibility of more resignations.  Suggesting that calls for his firing will rise.  Suggesting that opening theatres is possible.  Suggesting that the investigation led to the minister’s realising his mistake.  Suggesting that treasury should intervene.  Suggesting the funds could have helped.  Suggesting the honouring of signed contracts.  Suggesting the Minister is comfortable with self-created CCIFSA.  Suggesting the need to allocate R8 million daily.  Suggesting the possibility of engaging a new minister/ministry.  Suggesting the sector can contribute.  Suggesting the theatre was another State Capture victim.  Suggesting theatres need to approach government.  Suggesting there are levels of mismanagement.  Suggesting there was suitable social distancing.  Suggesting this as an impetus for the sector organising.  Suggesting this as another reason for firing Mthethwa.  Suggesting this could allow for new council/minister.  Suggesting this vision as an option.  Summing these up as STAND activities.  Supplementing projects with personal finances.  Supporting artists through income loss.  Supporting independence.  Supporting other artists' work.  Supporting the arts and culture sector independently as artists.  Surfacing desperations in the sector.  **Surfacing DSAC’s budget of almost R5 billion.**  Surfacing funding allocations.  Surfacing minister’s disrespect.  Surfacing minister’s ignorant tweets.  Surfacing sectoral desire for new council to be replaced.  Surfacing sectoral discontent.  Surfacing social anxieties pursuant from the pandemic.  Surfacing that R100 million was to create jobs.  Surfacing that R200 million was to sustain jobs.  **Surfacing that this would create employment for 360 jobs a year.**  Surfacing the allocation to other art forms.  Surfacing the desire of the arts sector at the time.  Surfacing the difficulty of migration in theatre and dance.  Surfacing the dire nature of the sector.  Surfacing the importance of a track record.  Surfacing the importance of a track record.  Surfacing the importance of funding processes.  Surfacing the importance of the sector.  Surfacing the incompetence of the NAC.  Surfacing the law.  **Surfacing the massacre of Marikana.**  Surfacing the minister’s lack of leadership.  **Surfacing the need to start organisations.**  Surfacing the particular layered impact on dance and theatre.  Surfacing the principle of freedom of expression.  Surfacing the problem.  Surfacing the problem.  Surfacing the question of chair and board allegiances.  **Surfacing the responsibility to protect freedom of expression.**  Surfacing this as the early nineties context.  Surfacing various incompetencies.  Surviving on a pittance.  Surviving on funding.  Surviving through multiple lockdowns.  Surviving through projects.  Suspecting a rushed series of actions.  Suspecting lack of forethought.  Suspecting oversights.  **Sustaining a critical posture.**  Sustaining existing networks.  Sustaining the arts.  Sustaining the sector at personal cost.  **Sustaining the sector beyond the pandemic.**  **Sustaining Theatre and Dance Foundation.**  Sustaining Theatre and Dance.  Sustaining this work for a long period.  Sympathising with the current council.  Sympathising with the new council. | Sacrificing for the good of the sector  Seeing through desired change  Serving in various sectoral leadership positions  Serving the society and the sector over parties  Setting agendas, task groups, organizations and policies  Speaking on behalf of the voiceless  Speaking up and out  Speaking Truth to Power  Speaking up in the public domain  Spending money on building the sector  Spreading funding across various candidates  Staging plays  Standing when necessary  Starting organizations, foundations and initiatives  Starting with available resources, connections and vision  Stating that freedom of speech is foundational to democracy  Stating intellectual influences  Staying connected while autonomous  Stepping forward into / Stepping back from leadership  Strategizing creatively  Struggling to achieve policy change  Struggling to improve society  Struggling to survive as a South African artist  Struggling to meet economic needs as an artist  Suffering due to various challenges as a critical artist  Suggesting fundraising strategies for the sector  Suggesting alternative models for creative practice  Suggesting desired changes to sectoral processes  Suggesting changes to protocols  Suggesting that artists need to get more involved within and beyond the sector  Suggesting personnel changes in public office  Suggesting alternative possibilities amidst closed-minded government actions and thinking  Sugggesting that the sector has much to contribute to social issues  Suggesting theatre was not immune to state capture  Suggesting that there is an urgent need for organization in/of the sector  Suggesting preferred or desired visions  Supporting the sector and other artists as independent artists  Surfacing sectoral needs  Surfacing actual state of the sector  Surfacing government positions  Surfacing state-funding allocations  Surfacing critiques of public officials and organizations  Surfacing sectoral desires and discontents  Surfacing the use of public funds  Surfacing alternative possibilities  Surfacing mismanagement of public resources  Surfacing the importance of track records  Surfacing the importance of the sector  Surfacing the need for sectoral and civic organizations  Surfacing social problems  Surfacing the responsibilities of the right to freedom of expression  Surviving as an artist in South Africa  Surviving on limited resources over various projects  Keen awareness of government failures and oversights  Sustaining criticality  Sustaining existing sectoral networks  Sustaining the sector through crises  Sustaining creative work over long periods  Sympathizing with incumbent public officials |  |
| Taking a demotion to membership.  Taking a strong line as politically non-partisan.  Taking critical perspective.  Taking critical perspectives on what is happening in society.  Taking legal action against publicly funded institutions.  Taking loans to cover losses.  Taking loans to cover shortfalls.  Taking loans to service erstwhile debts.  Taking on financial responsibility.  Taking on the role of critical commentator.  Taking ownership of sector problems.  **Taking responsibility for reconfiguring the sector.**  Taking responsibility for the sector through ACTAG.  Taking responsibility.  Taking the NAC to court.  Taking up critical positions wrt government.  Tapering expectations based on limitations.  Teaching about cultural policy.  Teaching and imparting knowledge.  Teaching.  Teasing and poking fun.  Teasing the interviewer.  Teasing the interviewer.  Teasing the interviewer.  Thanking Mike  Thanking the interviewer.  Thanking the interviewer.  Thinking COVID would last 3 to 4 months.  Thinking creatively about possibilities.  Tracing the paths of task group members.  Tracing this crisis to the minister’s decision to appoint a new council.  Transgressing silence.  Traveling the country.  Trusting different dispensations.  Trying to change this as TADA and STAND.  Trying to identify new leadership to take over.  Trying to keep theatres alive.  Trying to make a difference.  Trying to make things work repeatedly.  Trying to make up for the shortfall.  Trying to provide funding for work.  Trying to understand rationale.  Trying to work with the new people. | Taking critical decisions and actions  Taking critical stances  Taking non-partisan political decisions  Taking loans to cover financial shortfalls  Taking ownership for sectoral issues  Taking responsibility for the sector  Teaching and imparting sectoral knowledge  Teasing interviewers  Thanking interviewers  Tracing crises, careers and sectoral events  Trying to find new leaders for the sector  Trying to keep theatres and theatre practice alive amidst crisis  Trying repeatedly  Trying despite failures  Trying to collaborate  Trying to fund new work  Trying |  |
| Understanding artists' challenges.  Understanding our operational context in SA.  Understanding sectoral issues in depth.  Understanding that the new council had to deal with the previous council’s fallout.  Understanding that we operate within real socio-economical conditions.  Understanding the challenges in the arts and culture sector.  Understanding the economics.  Understanding theatre.  Understanding where policy comes from.  Unpacking the distribution of votes.  Upholding an ethical stance.  Upholding criticality.  Upholding the law.  Upholding treasury regulations.  Upskilling.  Using agency as artists.  Using agency to critique government.  Using art as a shield for political expression.  Using art to fill the gap left by banned organisations.  Using culture as a shield for political activity.  Using funds to create new jobs.  Using funds to sustain public sector jobs.  Using intellect to become aware and critical.  Using NAI to organise organisations.  Using our experience & networks to raise money.  Using patron donations as seed capital.  Using raised funds as a source of capital for artists’ ventures.  Using the CAP as a platform.  Using the vision as a basis for entering discussion with government. | Understanding the South African context  Understanding the social, economic and political context of South Africa  Understanding artists’ and sector’s challenges  Understanding how sectoral policy is constructed  Understanding theatre as practice |  |
| Validating practitioners.  Voicing the concerns of the sector in the absence of an organised voice. | Validating practitioners |  |
| Waiting for cabinet to adopt the white paper.  Waiting for funding.  Warning against a new council inheriting the old messes.  Warning against apathy.  Warning against assigning politicians too much power.  Warning against political hegemonies in public institutions.  Warning against those with pernicious interests.  **Warning against too much political power.**  Warning of the danger of retreating from the public space as the public.  Watching stand-up comedy.  Weighing the impact of the incompetence.  Whistleblowing.  Withdrawing from TADA as STAND.  Wondering why he was appointed in the first place.  Working at UCT Drama Dept as an associate Producer.  Working alongside other advisors.  Working as a playwright.  Working as an independent contractor.  Working as special advisor for the arts to the first democratic government.  Working at a loss due to diminished audiences.  Working in a sector that needs constant support.  Working in anti-apartheid cultural organizations.  Working in service of the sector.  Working in the informal sector.  Working on fractional budgets.  Working outside the ambit of government.  Working well under pressure.  Working with a party affiliation as a non-partisan representative.  Working with all political parties.  Working with clueless deployees.  Working with diminished budgets.  Working with fractions of promised funds.  **Working with government on implementation.**  Working with government.  Working with multi-party-affiliated activists.  Working with multiple governments.  Working with new faces without warning.  Working with parties serving TADA’s interests.  Working with Roger Johdeen.  Working with subsequent councils.  Working with teams.  Working with the new council.  Working with the science and technology portfolio.  Working with young(er) theatre practitioners.  Working without funding.  Writing a critical piece about the Market Theatre.  Writing a publication called *The Cultural Weapon*.  Writing about a whistleblower.  Writing about policy makers.  Writing about the Minister in the Sunday Times.  Writing and producing theatre.  Writing columns in public papers.  Writing controversial plays.  Writing critically about the sector.  Writing for cultural weapon.  Writing for the Mail and Guardian.  Writing in the Daily Maverick.  Writing in the Mail and Guardian. | Waiting  Warning against relinquishing autonomy  Warning against apathy for public affairs  Warning against giving politicians too much power  Warning against nefarious people  Working as a lecturer  Working as a government advisor  Working as a playwright  Working as a freelancer / independent contractor  Working in a context of diminishing audiences  Working in cultural and civil organizations  Working with own / limited / no resources  Working without financial support / funding  Working independently from state-funded theatres  Working with diminishing budgets  Working with government as a sector representative  Working with all political parties  Working with teams, councils, officials and organizations  Working with younger theatre artists  Writing critical journalism  Writing about policy and policy-makers  Writing and producing theatre  Writing critical / controversial plays  Writing independently for various platforms  Writing for newspapers, journals and online platforms |  |
| Zooming in on the running of art institutions. |  |  |

1. An organisation I chair – The Writers’ Lab was also subjected to these cuts. Funding was cut down from the awarded R300 000.00 to the revised R50 000.00 (one sixth of the originally applied for and awarded funds). [↑](#footnote-ref-1)
2. Return of the Ancestors (which I was a part of) and Some Mother’s Sons. [↑](#footnote-ref-2)