Abiding by the protocols.

Absorbing the loss as the sector.

Acceding non-clarity between incompetence and corruption.

Acceding that ghosts aren’t friendly.

Acceding the lack of foresight.

Acceding.

Accepting consequences.

Accepting responsibility.

Accepting the consequence of critique.

Accepting the limitations.

Accepting the lot.

Accepting the past.

Accepting the power of the government.

Accessing education.

Accessing new states of being through rituals.

Accessing new states.

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.

Achieving genuine laughter.

Acknowledging the cast needs of the sector.

Acknowledging ACT’s contribution to artists.

Acknowledging adversity caused by the pandemic.

Acknowledging audience tastes.

Acknowledging audiences as heterogenous.

Acknowledging black public spheres.

Acknowledging blacks as the majority.

Acknowledging changes in times.

Acknowledging curiosity peaked by representation.

Acknowledging different audiences.

Acknowledging different perspectives.

Acknowledging different publics.

Acknowledging doubts.

Acknowledging he may be a nice guy.

Acknowledging inability to comprehend the ghost’s speech.

Acknowledging incredible pressures.

Acknowledging inherited problems.

Acknowledging innocence taken away.

Acknowledging KASI RC.

Acknowledging lack of evidence for corruption.

Acknowledging lack of knowledge about the situation.

Acknowledging limitations.

Acknowledging Makukhanye Art room.

Acknowledging Mandisi Sindo.

Acknowledging mortality.

Acknowledging Mxolisi Masilela.

Acknowledging NFVF’s comparatively better funding allocation.

Acknowledging other, less formulaic rituals.

Acknowledging own limitations.

Acknowledging paucity of representativity.

Acknowledging pessimism due to the ignorance of the powerful.

Acknowledging polarisation.

Acknowledging potential impact of the funds.

Acknowledging praise.

Acknowledging preaching.

Acknowledging refusals to listen.

Acknowledging risk-taking.

Acknowledging sectoral skepticism.

Acknowledging self before accolades.

Acknowledging social media as a culture carrier.

Acknowledging spaces that closed down.

Acknowledging spiritual aspect of art.

Acknowledging temporal differences.

Acknowledging that artists have been compromised.

Acknowledging that people are different now.

Acknowledging that poetry is a niche market in SA.

**Acknowledging that things went wrong.**

Acknowledging that time moves forward.

Acknowledging that times have changed.

Acknowledging that we are in a new time.

Acknowledging the added pressures of being a producing-artist.

Acknowledging the advancement provided.

Acknowledging the audience’s response/s.

Acknowledging the beneficial context.

Acknowledging the catalysing potential of social media.

Acknowledging the contributions of organisations.

Acknowledging the departed.

Acknowledging the depth of potential content.

Acknowledging the difficulty from COVID.

Acknowledging the difficulty of a spiritual practise.

Acknowledging the difficulty of being an artist.

Acknowledging the doubts of producing theatre.

Acknowledging the expanded public sphere.

Acknowledging the ghosts lurking around SA.

Acknowledging the impact of COVID-19.

Acknowledging the influence of social media.

Acknowledging the inherent politics as writer and thinker.

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 near-decade of running the space.

Acknowledging the need for testing work.

Acknowledging the need to step away as senior members.

Acknowledging the needs of the ghost.

Acknowledging the new council’s predicament.

Acknowledging the new generation of people.

Acknowledging the oscillation between pessimism and optimism.

Acknowledging the perceptions of flaccid poetry.

Acknowledging the phases of change.

Acknowledging the political nature of TADA.

Acknowledging the potential impact of the funds.

Acknowledging the presence of poets in the audiences.

Acknowledging the presence of survivors.

Acknowledging the problem faced by the new council.

Acknowledging the question.

Acknowledging the risk of COVID.

Acknowledging the risks of producing theatre.

Acknowledging the role of social media in culture creation.

**Acknowledging the sector will always need support.**

Acknowledging the spiritual weight.

Acknowledging the success of existing work.

Acknowledging the tension between order and chaos.

Acknowledging the toll of being a portal-performer.

Acknowledging the voice of the audience.

Acknowledging the voice of the public.

Acknowledging tough days.

Acknowledging what is supposed to be.

Acknowledging working with ghosts requires more care.

Acting on behalf of the artists.

acting on constructive desires.

Acting out a purpose.

Acting without waiting for the support.

acting.

Acting.

Acting.

Activating public intellectualism in theatre making.

Activating self-reflection in poets.

Activating the trainees’ capacity for creation.

Activating thoughts about changing their approaches.

Adapting international plays.

Adapting policies to changing conditions.

Adapting quickly to change.

Adapting to change.

Adapting to newness.

Adapting.

adding to the community.

adding value to the public.

adding value to youth.

adding value.

Addressing a gap in formalised knowledge.

Addressing community ills.

Addressing community issues.

Addressing economic impoverishment.

**Addressing government as the sector.**

addressing hunger.

Addressing issues affecting youth in Khayelitsha.

Addressing issues in an emotive way.

addressing malnutrition.

Addressing mental health.

addressing poverty.

addressing social ills.

Addressing South Africa’s social ills through theatre.

addressing starvation.

Addressing the absence of organisations.

Addressing the absence of voices.

Addressing the inclination to treat poetry as foreign.

Addressing the social impact of COVID isolation.

Addressing unlayered marketing approaches.

Admiring your competitors.

Admitting lack of confirmation.

Admitting lack of insight to adjudication.

Admitting to never meeting Mthethwa.

Admonishing Kumbaya poetry vibes.

Admonishing overspending.

Admonishing the minister about the influence of one organisation.

Advancing an ideal.

Advancing NAC policy proposals.

Advising a department in flux.

Advising an administrative team.

Advising artists hit by hard times.

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 trainees on possible improvements.

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 action.

Advocating adaptability as creatives.

Advocating alternative art spaces.

Advocating alternative protocols arising from the sector.

Advocating and acknowledging change from within the sector.

Advocating art as a weapon.

Advocating big roles for young actors.

Advocating celebration of poets.

Advocating collaboration to chart a way forward.

Advocating critical research.

Advocating democratic principles.

Advocating diverse and inclusive theatre stories.

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 communities to also be incorporated.

Advocating for discursive spaces in townships.

Advocating for efficiency.

Advocating for engagement with government.

Advocating for government to appoint boards independently.

Advocating for institutions that benefit artists’ well-being.

Advocating for non-government created organisations.

Advocating for poetry in performance in SA.

**Advocating for reduced ministerial powers in these bodies.**

Advocating for the awards to see the talent in the townships.

Advocating for the minister to be fired.

Advocating for the rights of people in marginalised communities.

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 high standards of craft.

Advocating home-grown stories.

Advocating macro policy changes to sustain the sector.

Advocating new policy.

Advocating new ways of cooperation.

Advocating new work for young actors.

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 sketch’ing.

Advocating such institutions.

Advocating taking action.

Advocating taking of responsibility.

Advocating that government should work with the sector.

Advocating the acknowledgement of mess-ups.

Advocating the appreciation of township-based talents.

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 the use of art as a liberation tool for townships.

Advocating the use of art to channel other things.

Advocating theatre as a living medium.

Advocating voting.

Advocating wholesale changes.

Advocating wholesale changes.

Affecting audiences.

Affecting change as university graduates.

Affecting positive change in all communities.

affecting positive change in the community.

Affecting the community.

Affecting the environment.

Affecting the landscape using theatre.

Affecting the sector adversely.

affiliating with different institutions.

Affirming artists’ creativity.

Affirming artists’ dignity.

Affirming poets who refuse to wait to be chosen.

Affirming the aspirations of youth in marginalised communities.

Agreeing with interviewer.

Aiming to build the only shack art school in the world.

Aiming to leave such a legacy.

Airing SA’s dirty laundry.

Aligning award with residency at Kippies.

Aligning expectations to budgetary limits.

Aligning merits to criteria.

Aligning to political values over parties.

Aligning to public interests.

Allaying government’s concerns through evidence.

alleviating parental pressures.

Allocating funds to more organisations.

Allowing art to shape one’s humanity.

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 public to purge vicariously.

Allowing the sector to do the work.

Allowing you to know what is accessible.

Alluding to being in a comfort zone.

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.

Analysing knowledge.

Announcing the progress of fund allocations.

Answering by testing the work.

Answering questions critically.

Answering questions through the work.

Answering to the squandered R300 million

Anticipating future work.

Anticipating NAC funding that never came.

Appealing to audiences at their level.

Appealing to audiences on SM.

Appearing only when the need arises.

Applauding the effort of trainees.

Applying for funding in October.

applying for funding.

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.

Appreciating being among the alumni.

Appreciating congratulations.

Appreciating existing work.

Appreciating reduced busy-ness.

Appreciating the positives in all working relationships.

Approaching Business and Arts South Africa.

Approaching committee members.

Approaching ghosts with care.

Approaching poetry as a profession.

Approaching political parties wisely.

Approaching private and public institutions.

Approaching producers.

Approaching questions based on experience.

Approaching stand-up comedians.

Approaching the end of March.

Approaching the industry with a professional’s mindset.

Approaching the industry with a winning mindset.

Approaching the Netherlands embassy.

Approaching the work with care.

Approaching theatre as a researcher.

Approaching theatre making as a business.

Approaching township theatres.

Approaching work with greater precision.

Archiving into the future.

archiving Khayelitsha’s story.

Archiving the past.

Archiving the present.

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 contemporaneous theatre.

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 involvement of townships in the awards.

**Arguing for the protection of freedom of expression.**

Arguing for theatre made for publics.

**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 modern-day poets think in this way.

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.

Arriving at the pinnacle of a woman’s life.

Articulating clearly the interests of the arts and culture sector.

Articulating discontent.

Articulating the needs of the sector.

Ascertaining standards.

Ascertaining their satisfaction.

Asking about an amount named after a measure of distance.

Asking probing questions.

Asking questions of government.

asking questions.

Asking questions.

Asking questions.

Asking R10 000 of patrons.

Asking the meaning of kasi-based jargon.

Asking trick questions.

Asking what izuka is.

Asking what klippa means.

Asking what people don’t associate poetry with.

Asking what pinkies is.

Assembling a national coalition of organisations.

Asserting “I am one in 3600”.

Asserting “it is heavier than I can explain.

Asserting “thina syahlekisa”.

Asserting “your next project is in their current response”.

Asserting a focus of storytelling.

Asserting a list was compiled of 613 projects.

Asserting a portal-performer’s job as holding space for ghosts.

Asserting a preference for introversion.

Asserting a stellar judging panel.

Asserting ability of theatre makers to tell important stories.

Asserting ACT is filling part of the void.

Asserting amazement at the actors’ bravery.

Asserting an abundance of flavour in black people.

Asserting an epic war between Bhengu and Putuma.

Asserting appeal of the contest.

Asserting art as a catalyst.

Asserting art as a connector.

Asserting art as a form of self-expression.

Asserting art as a powerful tool to serve the disenfranchised.

Asserting art as crucial to human existence.

Asserting art shows us what we can become.

Asserting art shows us who we are.

Asserting art’s ability to remake a person’s being.

Asserting Bhengu as a strong performer.

Asserting Bhengu as a strong slam poet.

Asserting Bhengu as a strong writer.

Asserting characters as opposites.

Asserting current action as reactive.

Asserting deep respect for how each approaches the profession.

Asserting definite enjoyment.

Asserting desires from outside artists to get involved.

Asserting difference in representations of black identity.

Asserting difference in styles and dress senses.

Asserting difference.

Asserting discontent at Mthethwa’s appointment.

Asserting doing the project for a long time.

Asserting each ritual has its own mission.

Asserting experience.

Asserting fulfilment of prior objective.

Asserting generosity as central to inspiration.

Asserting grasshopper’s desires.

Asserting her name.

Asserting importance of ACT.

Asserting it as a lovely relationship.

Asserting knowledge about theatre.

Asserting Liso will teach music at KASI RC.

Asserting lockdown presented a useful context.

Asserting lovely responses from the audiences.

Asserting many artists are seeking such platforms.

Asserting meetings have turned to emails.

Asserting minister’s address as pathetic.

Asserting moments of private celebration in public as moments of theatre.

Asserting passions despite lack of support from government.

Asserting pessimism in relation to the council.

Asserting Putuma is a renowned poet.

Asserting Putuma is a renowned theatre practitioner.

Asserting Putuma is well known.

Asserting SA has some of the best world poets.

Asserting self as a performance artist.

Asserting self as a provocateur.

Asserting self as a theatre maker.

Asserting self as a theatre maker.

Asserting self as an actor.

Asserting some aspects of the work are neglected.

Asserting some rituals are requested by ancestors.

Asserting STAND’s agility to respond to sectoral issues.

Asserting that art allows us to broach social ills.

Asserting that art can create new realities.

Asserting that art has always been that weapon.

Asserting that black people have varied interests.

Asserting that both learn from each other.

Asserting that competition excited the public.

Asserting that concerts are a form of theatre.

Asserting that friend, sister and cousin are rape survivors.

Asserting that ghosts can be angered.

Asserting that ghosts know how we run from things.

Asserting that ghosts see what we run from.

Asserting that her work is always trying to ask a question.

Asserting that it had to be underwear.

Asserting that it has sustained itself.

Asserting that music shows are a form of theatre.

Asserting that one has to be a superior poet.

Asserting that one has to have made their mark.

Asserting that people will always gravitate to it.

Asserting that rituals seek transformation.

Asserting that some ghosts are angry.

Asserting that some ghosts can be playful.

Asserting that some rituals are not requested by ghosts.

Asserting that something is happening in the body.

Asserting that stepping out encourages bravery.

Asserting that the audience are co-creators.

Asserting that the awards are a great platform.

Asserting that the body becomes a portal.

Asserting that the ghosts understand us.

Asserting that the miners were exercising freedom of speech.

Asserting that the piece begins before stepping out.

Asserting that the poets are selected for this slam.

**Asserting that the problem is allocation methods.**

Asserting that the state might be the purpose of a ritual.

Asserting that the winner gets ten points.

Asserting that there is hope.

Asserting that there may be delays in dealing with ghosts.

Asserting that there must be something positive happening.

Asserting that there were no theatres before.

Asserting that this is the experience.

Asserting that this should never have happened.

Asserting that unreadiness can lead to being shaken.

Asserting that we have wild and wonderful imaginations.

Asserting that writing requires solitude.

Asserting that youth are striving for success.

Asserting the 613 should pursue original contracts.

Asserting the affect of traumatic experience.

Asserting the challenge was in its second year.

Asserting the competition as a selling point.

Asserting the current phase being led by audience development.

Asserting the difference of this space.

Asserting the existence of artists seeking such opportunities.

Asserting the figures.

Asserting the growth of poetry in performance as a genre.

Asserting the importance of performance work.

Asserting the kind of community he wants to create.

Asserting the lac of adequate reasons for the delays.

Asserting the lack of association to money.

Asserting the lack of association with heightened performance.

Asserting the lack of feeling harm.

Asserting the materialisation of the project as fulfilling.

Asserting the moment as opportune for such a play.

Asserting the necessity of community.

Asserting the need for mass government responses to sectoral needs.

Asserting the need for new stories from us.

Asserting the need for the play.

Asserting the need to deal with arguments already presented.

Asserting the opening night was amazing.

Asserting the platform is beneficial for established and young artists.

Asserting the power of humour.

Asserting the presence of artists from outside Khayelitsha.

Asserting the presence of weirdos in black culture.

Asserting the purpose of the work.

Asserting the quality of the line-up.

Asserting the rapid growth of poetry in performance in SA.

Asserting the requirement of proficiency.

Asserting the shock of the experience.

Asserting the stains as the essence.

Asserting the strength of taking courage.

Asserting the two are equally yoked.

Asserting theatre can be present everywhere.

Asserting these activities as the work they do.

Asserting these as being inspired by own initiatives.

Asserting these as testament to a mentality shift.

Asserting these rituals as hauntings.

Asserting this as a business model.

Asserting this as catharsis.

Asserting this as Ub’Dope’s focus.

Asserting this moment as not a holding.

Asserting validity of these feelings.

Asserting we are the awaited generation.

Assessing inner circle.

Assessing the audience’s fancies.

Assessing the nation.

Assisting performers to visualise their success.

Assisting TADA to raise funds for the sector as STAND.

Assisting youth to self-actualise.

Associating Khayelitsha with the space.

Attaining accreditation to give township youth options.

Attaining member interests.

Attempting to fill the gap.

Attempting to implement new policies.

Attempting to speak truth to power through art.

Attending less meetings.

Attending to ghosts that have been ignored.

Attracting interests from across the country.

Averting our responsibilities as artists.

Avoiding capture to remain critical.

Avoiding overburdening self.

Avoiding policy conversations.

**Avoiding political appointments.**

**Avoiding political interference.**

Avoiding the business of busyness.

Awakening to who we want to be.

Awaking to the urgency presented by ghosts.

balancing multiple responsibilities.

Balancing responsibilities.

Banning of work.

Basing action on filling this need.

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.

Basing the competition on poetry.

Becoming a critical intellectual.

Becoming a different kind of being.

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 better poets.

Becoming braver.

Becoming desperate as an artist.

Becoming enemy number one.

Becoming indebted waiting for funding.

Becoming innovative by necessity.

Becoming more engaged in the art of poetry.

Becoming one.

**Becoming passionate about organisations.**

Becoming personally involved in making policy change occur.

Becoming portals for reconnecting people to the world.

Becoming skeptical.

Becoming the gen-sec just before the transition.

Becoming unorganised.

Beginning the piece inside the car.

Beginning the piece with the unknowing cab driver.

Beginning to create KASI RC.

Beginning to write and produce.

Being ‘impure’.

Being ‘ugly’ (not pretty).

Being ‘unacceptable’.

Being a careful carrier of spirits.

Being a careful performer.

Being a caring performer.

Being a carrier for their messages.

Being a change-maker.

Being a child.

Being a conceptualiser.

Being a conduit for ghosts carrying resonant traumas.

Being a director.

Being a director.

Being a director.

Being a fashion designer.

being a father in SA.

Being a jack of all trades.

Being a journalist.

Being a multifaceted artist.

Being a non-partisan structure.

Being a performance artist.

Being a performance artist-researcher.

Being a performer.

Being a poet.

Being a portal as a performer.

Being a producing artist.

Being a provocateur.

Being a provocateur.

Being a radio presenter.

Being a rape survivor.

Being a rape survivor.

Being a reserved person.

Being a responsible intellectual in making space.

Being a safe space for the troubled.

Being a spectacle.

Being a television presenter.

Being a theatre artist and an activist.

Being a theatre maker of your time.

Being a theatre maker-researcher.

Being a vessel for ghosts’ messages.

Being a visionary.

Being a voice over artist.

Being a voice to those reluctant to speak.

Being a writer.

Being a writer-researcher.

Being able to allocate funds by self-discretion.

Being able to call it a profession.

Being able to contextualise own performance practice.

Being able to do something about what you hear.

Being able to engage with our real-world conditions.

Being able to experiment.

Being able to listen to ghosts.

Being able to listen.

Being able to play outside of politics.

**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 activated by the actions that are being communicated.

Being activated into another kind of space.

Being adorned by pain.

Being advised to participate.

Being affected by COVID and the restrictions.

Being affected by the trauma every day.

Being afraid to listen.

Being alienated by traumas.

Being alienated from convention.

Being alienated from government.

Being alive.

Being alone.

Being alone.

Being an achiever.

Being an activist.

Being an activist.

Being an actor.

Being an actor.

Being an advisor in a fluid context.

Being an artist in residence at Kippies.

being an artist in South Africa.

Being an arts entrepreneur.

Being an award-winning playwright.

Being an entrepreneur.

Being an entrepreneurial artist.

Being an independent voice.

Being an organic intellectual.

Being answered 5 cents.

Being answered that it is R100.

Being answered that it’s a metre (R1 million).

Being answered that it’s R50.

Being appointed to advise a non-department.

Being appointed to arts and culture after the massacre.

Being appointed to help develop policies.

Being articulate about your vision for the world.

Being articulate about your vision of self.

Being articulate.

Being artistic director of Makukhanye Art Room.

Being artistic director of Theatre4Change.

Being artivists through censor.

Being asked about hopes for audience.

Being asked about reimagining the space.

Being asked about the figures used per job.

Being asked about the focus of the work.

Being asked about what is to come.

Being asked if it is true.

Being asked to discuss UbDope’s practice.

Being asked to stick around.

Being asked to tend to issues in the home.

Being asked where he sees himself in ten years.

Being asked whether theatre is a dying art.

Being at the mercy of transitions.

Being attacked by the minister.

Being attuned to audience interests.

being authentic.

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 destructive patterns.

Being aware of government's responsibility.

Being aware of the possible consequences of writing about these issues.

being aware.

Being banned by the censorship board.

Being banned from SABC radio.

Being banned.

Being based in Zwelitsha.

Being bewildered.

being black and all this in SA.

Being blessed to be a storied nation.

Being bound.

Being called an experimenter.

Being called an innovator.

Being called an inspirer.

Being called by an angry someone.

Being called by ghosts that have been through horrors.

Being cautious not to re-traumatise ghosts and the present bodies.

Being censored.

Being challenged by COVID to redefine theatre.

Being challenged by the pandemic restrictions.

Being challenged to continue producing work.

Being challenged to win more awards.

Being changed by ritual performance.

Being chosen for the message from a ghost.

Being clear about one’s positioning.

Being clear about positioning.

Being cognizant of all victories.

Being cognizant of company kept.

Being cognizant of milestones.

Being cognizant of people in proximity.

Being commissioned at the National Arts Festival.

Being commissioned for the mainstream.

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 confronted by hanging underwear.

Being confused as to why the president doesn’t fire the minister.

Being congratulated.

Being connected to different theatres.

Being consistent from apartheid through democracy.

Being consistent in training the body and voice for that period.

Being contracted to advise multiple ministers.

Being courageous.

Being courageous.

Being courted by ghosts.

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 curious about people's lives.

Being curious around.

being curious.

Being dehumanised.

being determined.

Being devastated by COVID-19.

Being different from the traditional.

Being direct about opinions.

Being disconnected from the world.

Being disembodied.

Being disrupted.

Being distorted.

Being dragged by ghosts.

Being dressed in a wedding dress.

Being driven by the desire to change the immediate community.

Being dynamic.

Being economical.

Being efficient.

Being elected as the general-secretary of the NAC.

Being emotionally blackmailed by the minister.

Being empathised with by the audience.

Being excited about the future.

Being explicit about engagement with your audience.

Being exposed before ghosts.

Being exposed by feeling safe.

Being failed by government.

Being financially disciplined.

Being fragile as an artist.

Being free as artists.

Being free to express creatively.

Being from Khayelitsha.

Being from the Eastern Cape.

Being funded by government.

Being gaslit for seeking restitution.

Being generous to people.

Being generous to stay inspired.

Being guided by audience excitement.

Being hard in public as a defence.

Being haunted as an artist.

Being haunted.

Being haunted.

Being haunted.

Being held by the audience.

Being here.

Being hopeful.

Being hopeful.

Being ignored as agency workers.

Being ignored as artivists.

Being ignored by government.

Being ignored in plain sight.

Being ignored on all levels.

Being in distress.

Being in interdisciplinary spaces.

Being in private spaces for extended periods.

being in SA.

Being in the company of prolific previous winners.

Being in the company of Sisonke Xonti.

Being in the moment for all these people.

Being in the process of rebuilding.

Being in the street.

Being in the theatre space for several decades.

Being in tune with the careers of contemporaries.

Being independent of any political party as arts organization.

Being independent.

**Being influenced.**

**Being influential.**

Being informed about the arts and culture sector.

Being informed about the politics.

Being inside a meditative state.

Being inside a solemn state.

Being inside whatever state is necessary.

Being inspired by black people.

Being inspiring.

Being interested in storytelling.

Being interested in.

**Being invested in theatre beyond plays.**

Being invigorating.

Being invisible.

Being invited as an advisor.

Being invited to serve as an advisor.

Being involved for poetry to win.

Being involved in other forms of activism.

Being involved in STAND.

Being involved in the arts for two decades.

Being involved in the creation of both organisations.

Being involved in the Theatre and Dance Alliance.

Being known as a playwright.

Being known when we don’t know ourselves.

Being likened to Johnny Clegg.

Being likened to Kyle Shepard.

Being likened to Nduduzo Makhathini Being an award-winner.

Being likened to Sibongile Khumalo.

Being limited to the ghost in question.

Being listened to by ghosts.

Being listened to by ghosts.

Being misnamed Masindi Sindo.

Being molested more than once.

Being molested while young.

Being more active in civil society.

Being more interested in questions than answers.

Being motivated by good SA poetry.

Being motivated by one’s own community.

Being motivated to start Theatre4Change.

Being multifaceted.

Being naked before ghosts.

Being naked in the street.

Being naked.

Being named after a black woman professor.

Being named after a brilliant woman.

Being named after a role model.

Being named as one who brings praise.

Being named by her mother.

Being named Nondumiso Lwazi.

Being named with a promise to carry.

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 open.

Being ostracised.

Being outside the purview of essential workers.

Being outside, with a foothold.

Being part of an illustrious alumni.

Being part of civil society.

Being part of the NAF virtual festival.

Being part of the senior political entity at that point.

Being party to drafting the first NAC Act.

Being passionate about youth, theatre and performance.

Being passionate.

Being perceptive.

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 positioned in the township.

Being present for rotating governments.

Being present for the absent.

Being present for the silenced.

Being present in space.

Being present through time.

Being president of the African Cultural Policy Network.

Being pressured to comply amidst government inconsistency.

Being pressured to work harder.

Being promised money.

Being pulled out of your bed.

Being punished for government’s blunders.

Being punished for transgressing.

Being pushed out by the chairperson.

Being ready for work always.

Being ready to take on daily challenges.

Being receptive of artists’ suggestions.

Being recognised for winning the award.

Being red.

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 audience needs.

Being responsive to rapid change.

Being responsive to the market.

Being scared of politicians.

Being scared to express our thoughts.

Being scared to lose livelihoods.

Being scared.

Being scared.

Being seen as frivolous.

Being seen by ghosts.

Being seen when you hide.

Being seen.

Being seen.

Being self-dependant.

Being serious about being a democracy.

Being shaken by impatient ghosts.

Being short-sighted.

Being six at first molestation.

Being spurred forward by past wins.

Being still.

Being still.

Being stood up by the minister.

Being stopped by COVID-19.

Being stricter about presence.

Being stricter about time.

Being supported by local residents.

Being suppressed.

Being surrounded in public.

Being taken seriously by government.

Being taken seriously in a new dispensation.

Being the change you want to see.

**being the change**.

**being the change**.

Being the co-ordinator of STAND.

Being the national secretary of the NAI.

Being the prophetic voices.

Being the voice of the voiceless.

Being told “this is what I go through every day”.

Being told of the need to rethink their practices.

Being told the performance depicted an audience member’s daily life.

Being told the work has caused inner shits.

Being truthful.

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 unable to process the trauma of rape.

Being unable to reconnect to the world.

Being unable to travel to Makhanda due to lockdown.

Being unable to understand.

Being unaware of who is in the group.

Being unbiased and impersonal.

Being unbiased.

**Being uncertain.**

Being valued in public.

Being veiled.

Being violated.

Being visible.

Being vulnerable in public.

Being waited for by ghosts.

Being watched by ghosts.

Being welcomed.

Being witnessed by a group of people.

Being witnessed.

Being written on.

Being yanked out of your body.

Believing a change was needed in democratic SA.

Believing artists must contribute to social change.

Believing govt exists for civil society.

Believing in the need for artists to be invested in.

Believing in your own ability.

Believing in yourself.

Believing that art is a great connecter of all.

Believing that policies were in place.

Believing that those in power would have the sector in mind.

Believing that township youths will be represented in the awards.

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 understand.

Bemoaning Mthethwa’s appointment to the ministry administering freedom of speech.

Bemoaning the absence of cultural spaces and resources.

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.

Bending with the difference.

Betting on oneself.

Blurring the line between performance and reality.

boosting youth confidence.

Bracing for change.

Braving the challenge.

Braving through things that make one feel unsafe.

Breaking down the elements of theatre.

Breaking down the show.

Breaking the limits of reality.

Breaking the limits of the ivory tower.

breaking the norm.

Breaking the norms.

bridging gaps between industry and communities.

Bring inherently public as artists.

Bringing attention to current projects.

Bringing awareness to people's issues.

Bringing forth work based on findings.

bringing guests from different parts of the world.

Bringing organisation together.

Bringing people together as individuals and organizations.

Bringing people together as individuals.

Bringing performance to the audience.

Bringing poetry to the fore.

Bringing praise with knowledge.

Bringing praise with knowledge.

Bringing spaces to present alternative trajectories.

Bringing TADA into being.

Bringing two worlds together.

Broadening the conversation beyond STAND.

brokering partnerships.

Buckling under the undue pressures.

Building a theatre without funds.

Building alternative performance spaces in the townships.

Building capitalised organisations.

Building community.

Building in shacks.

Building institutions that last.

Building knowledge in the play.

Building new networks.

Building resilience through a communal challenge.

Building such spaces to address the need.

Building the Makukhanye Art Room.

Building Theatre in Townships.

Bypassing formulation and implementation of policy.

Calling beloved family members.

Calling close friends.

Calling for use of proven methods.

Calling it Mzans’Afrika.

Calling out corruption.

Calling out politicians.

Calling out.

Capacitating future artists in Khayelitsha.

Capacitating practitioners.

Capacitating TADA with membership, mandate and strength.

Capacitating talent.

Capacitating under-resourced artists.

Capitalising on afforded time.

Capturing the value proposition for potential funders.

Caring for people.

Caring for places.

Caring for self and others.

Caring for the receiver of the message.

caring for the youth.

Carrying “all of these people”.

Carrying a red suitcase.

Carrying an immensely heavy dress.

Carrying an underwear filled basket.

Carrying burdens we don’t know about.

Carrying seemingly incoherent messages.

Carrying the literal stains.

Carrying the non-literal stains.

Carrying the promise of one who brings praise.

Carrying traumas into adulthood.

Casting a light on multiple representations of blackness.

Casting actor-poets.

Casting artists as the developers of the policies.

Casting Billy Langa and Mbali Malinga.

Casting one man, one woman.

Catalysing theatre for engagement with the poetry scene.

Catering for the audiences' taste.

Catering to the varied interests of black audiences.

Causing poets to question their practices.

**Cautioning against this is a conduit for political influence.**

Cautioning being in a complacent society.

Cautioning over expressing intentions.

Cautioning reticence.

Cautioning talking about work.

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 accomplishments as a team.

Celebrating comedy.

celebrating education.

Celebrating poetry.

Celebrating talent.

Celebrating the first anniversary on 1 September.

Celebrating with trainees when a tough hurdle is overcome.

Censoring.

**centering marginalised narratives**.

centering the marginalised.

Centralising black poetry scenes.

Centralising crafted live performance in theatre.

Centralising freedom of expression.

Centralising the exchange between characters.

Centralising the public as creators.

Centring marginalised communities.

Centring poetry in unusual ways.

Centring the audience’s experience.

Challenging maturity or age with youth and exuberance.

Challenging young actors.

Challenging your competitors.

Changing and sharing roles.

changing dominant township narratives.

Changing from sympathetic to critical.

Changing how theatre is conceived of and experienced.

Changing Khayelitsha’s story.

Changing marginalised communities.

Changing negatives into positives.

Changing the identity of a place through happenings.

Changing the minds of established poets.

Changing with times.

channelling income to the space.

Channelling multiple talents.

channelling unused potential.

channelling your income to public benefit.

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.**

Choreographing actors’ movements.

Chronicling the protest at 21 days.

Circumventing the business of busyness.

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 rigorous environment of slam poetry.

Clarifying the speciality of this slam.

Clarifying the vision of STAND.

Clarifying to role of TADA.

Clearing up confusion about the two organisations.

Co-authoring with black audiences.

Collaborating as organisations.

Collaborating as UCT graduates.

Collaborating different theatre companies.

Collaborating networks.

**Collaborating on a vision for the sector’s future.**

Collaborating on the vuka actor workout challenge.

Collaborating to breed positive change in communities.

Collaborating to create a conducive environment for the sector.

Collaborating to implement policies.

Collaborating to improve young peoples’ futures.

collaborating with Cape Town tourism.

Collaborating with colleagues in the sector.

Collaborating with ghosts.

collaborating with others.

**collaborating with others**.

**collaborating with others**.

Collaborating with professionals to create opportunities.

Collaborating with the ensemble to make new work.

Collaborating with the Market’s resident company called Kwasha.

collaborating with the spouse.

collaborating with the tourism sector.

collaborating with the US Embassy.

**collaborating** with the youth.

Collaborating with three companies staging plays.

collaborating with women.

Collapsing support of the government as a funding requisite.

Combining revealing and concealing.

Combining two industries.

Coming from your everyday state.

Coming into that access.

**Coming together to admit government’s inability.**

Coming together to build a bigger network.

Coming up with a vision as STAND.

Commending ACT’s contributions.

Commending ACT’s gap filling.

Commending the project for self-sustaining.

Commending the spirit of relentless poets.

Commending their excellence.

Commenting on the Minister’s appointment.

Commenting on the minister’s responsibility.

Commenting on the nature of recipients.

Communicating clearly.

Communicating with absent bodies.

Communicating with present bodies.

Communicating with the audience.

Comparing government’s mandate and its actions.

Comparing NAC to NFVF wrt funding rollout.

Comparing organisation to 1994.

Comparing this to social media.

Competing with facebook.

Competing with Instagram.

Completing mid-term goals in the short term.

Composing a full comedy programme.

Comprising eight individuals.

Concentrating more on STAND.

Conceptualizing suffering.

Conducting public interviews.

Confronting the gazes of strangers.

confronting the needs of the public.

Confronting the streets of Maboneng.

connecting academics with the public.

Connecting again.

Connecting as individuals from within the sector.

Connecting despite separation.

Connecting independent theatre spaces.

connecting industry to the public.

connecting international professionals to SA youth.

Connecting Ngubane’s appointment to the IFP loss.

Connecting pessimism to realisations of the intellect.

Connecting practice to her name.

connecting practitioners with the public.

Connecting specialists and generalised publics.

Connecting the ban to artivism.

Connecting the public.

Connecting the thread to the unbanning of the ANC and other organisations.

Connecting theatre bars to subsidizing the theatre’s value chain.

connecting theatre to academic performance.

Connecting through disconnection.

Connecting through real life stories and making art.

Connecting through talking.

Connecting to other interview.

Connecting to others through struggle.

Connecting to the moment.

Connecting to the public.

Connecting to van Graan.

Connecting to van Graan.

Connecting with actors across the country.

Connecting with artists from different provinces.

Connecting with others.

Connecting with people that understand you.

Connecting with Self.

connecting youth to their role models.

Conscientising people.

Considering the applications on merit.

Considering the basis of allocated funds.

Considering whether the minister cares about the arts.

Consolidating multiple perspectives.

constructing a new narrative.

Consuming content differently on SM.

Contemplating who we are.

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 ACT’s importance in SA.

Contextualising CAP as an after effect of 1976.

Contextualising discontent through Marikana.

Contextualising findings to theatre.

Contextualising lockdown as advancing productivity.

**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 decision to merge poetry and theatre.

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 appoint mid-PESP crisis.

Contextualising these as signs of incompetence.

Contextualising this context through playwriting.

Continuing a comedic tradition in SA.

Continuing in the legacy of anti-apartheid activists.

Continuing to train daily.

Contorting to unbind the ropes.

Contrasting a beautiful moment that is not.

Contrasting adversity with possibilities of live performance.

Contrasting desperation with health and safety concerns.

Contrasting expectations with reality.

Contrasting intellectual pessimism with optimistic will.

Contrasting proximity of diners versus theatre audiences.

Contrasting public feeling with personal feeling.

Contrasting social media antics with preference for solitude.

Contrasting the colour with the status.

Contrasting the desired beauty with the stained actuality.

Contrasting the research process and the writing process.

Contrasting the sombre tone of the holiday.

Contrasting the urge as a writer.

Contrasting theatre and plays.

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.

Conversing with artists.

Conversing with audiences.

Conversing with other artists.

Conversing with peers.

Conversing with the audience after the show.

Conversing with the audience’s response.

Conversing with the public.

Conversing with the specialists.

Conversing.

Convincing patrons to invest 10k each.

Coping with change.

Countering notions of black mediocrity.

Countering the NAC’s choices.

Counting your blessings.

Crafting events to get audiences excited.

Creating a dress from used underwear.

Creating a fashion brand.

Creating a home for youth in townships.

Creating a knowledge intensive experience.

Creating a learning context in the play.

Creating a line of connection with the public.

Creating a member-led organisation.

Creating a moment of exploration.

Creating a more substantial sectoral voice.

Creating a network with the public.

Creating a new political space.

Creating a non-partisan structure.

Creating a positive impact.

Creating a safe space for all.

Creating a safe space for ghosts.

Creating a safe space for those present physically.

Creating a scenario.

Creating a simulated experience within the marketing.

Creating a space for ideation.

Creating a space for people to find ways to reconnect.

Creating a space for those lacking skills and resources.

Creating a space for young people.

Creating a theatre scene.

Creating a voice (again).

Creating a wedding dress from used underwear.

Creating access to skills in the arts.

Creating accessible education possibilities for township youth.

Creating alternative opportunities for township.

Creating alternative performance spaces in marginalised communities.

Creating alternative spaces for theatre.

Creating alternative trajectories.

Creating alternative worlds.

Creating an inheritance for future Khayelitshans.

Creating an interior moment with the cab driver.

Creating and capacitating new organisations.

Creating arm’s length to government institutions.

Creating avenues for others.

creating AWAE (Amazing Women Arts Event).

Creating based on audience desires.

Creating change within communities.

Creating community run spaces.

Creating competition in poetry.

Creating competition.

Creating conducive policy and funding conditions.

Creating creative opportunities.

Creating critical distance.

Creating employment opportunities.

creating employment opportunities.

Creating employment within communities.

creating ensembles.

Creating environments for play with ideas.

Creating environments for skills transfers.

Creating events.

Creating excitement about performance poetry.

creating free education.

Creating from lived experiences.

creating group performances.

Creating hype and mystery.

Creating hype around the event.

Creating income streams for artists during lockdown.

Creating knowledge ecosystems in townships.

Creating lasting spaces.

Creating legacy projects.

**Creating macro policies that are conducive to supporting us.**

Creating marketplaces for entrepreneurship and community upliftment.

Creating multiple public personalities.

Creating mystery about the event.

Creating new realities in space.

creating opportunities for theatre in the townships.

Creating opportunities for township publics.

Creating opportunities for township youth to study theatre nearby.

creating opportunities for women artists.

Creating opportunities for young(er) practitioners.

Creating out of the debris of the past.

Creating own style of theatre.

Creating performance events.

creating performance spaces.

Creating platforms for freedom of expression.

Creating platforms for opportunity.

Creating platforms for those in need.

Creating platforms for township artists.

Creating plays which reflect our current stories.

Creating poetry in performance.

Creating presence for all these people.

Creating public conversations about poetry.

Creating public events.

Creating public interest in the work.

Creating quizzes about kasi knowledge.

Creating recreational spaces for township youth.

Creating schedules.

creating Shack Theatres.

Creating small nuggets of laughter.

Creating small pockets of laughter.

Creating space for artists.

creating space for conversation.

Creating space for intergenerational collaboration.

Creating space for Khayelitsha entrepreneurs.

Creating space for other artists.

Creating space for poets.

Creating space for the marginalised.

Creating spaces for communities and artists to collaborate.

Creating spaces for self-development.

Creating spaces in townships.

Creating STAND as a private foundation.

Creating STAND foundation through this need.

Creating the “Seen Pha” range.

Creating the characters Guru and Grasshopper.

Creating the NAF work at the Market Theatre.

Creating the next work based on response to the current work.

Creating the space for engagement with the public and the specialists.

Creating the space for public engagement.

Creating the wedding dress with used underwear.

Creating upskilling opportunities.

Creating value for audiences.

Creating value from the unvalued.

Creating work for black audiences.

Creating work for black performers.

Creating work resonant with an audience.

Creating work that challenges norms in our South Africa.

Creating work with a pull.

Creating work with all people.

Creating work with purpose.

Crediting the profile of the Arts coalition.

Crediting the slowed pace for productivity.

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 manifestations of capitalism.

Critiquing marginalisation of non-city-based communities.

Critiquing metropolitan life.

Critiquing Minister Mthethwa.

Critiquing ministerial advisory teams.

Critiquing National Party government.

Critiquing notions of black homogeneity.

Critiquing NP government’s approach to publicly funded institutions.

Critiquing presentations.

Critiquing public standards.

Critiquing publicly funded institutions.

Critiquing purity.

Critiquing self with the audience.

Critiquing standards of purity through the unclean.

Critiquing the budget speech.

Critiquing the dearth of direct sectoral engagement.

Critiquing the environment.

Critiquing the minister’s methods of sector engagement.

Critiquing the NAC.

Critiquing the nature of our democracy.

Critiquing the poetry landscape through theatre making.

Critiquing the purity of the wedding day.

Critiquing the relationship between government and CCIFSA.

Critiquing the selections.

Critiquing the very existential nature of theatre.

Critiquing through lyrics.

Critiquing urban city life.

Crying together.

Crying.

Curating a comedy programme.

daily interventions in public life.

Dancing.

Dating the adoption to August 1996.

Dealing with a new audience.

Dealing with acting directors general.

Dealing with conflicts of interest?

Dealing with drug addiction in townships.

Dealing with failures in the NACoalition.

Dealing with fears through performance practice.

Dealing with incompetent governance.

Dealing with mentor and mentee.

Dealing with one’s fears through performance.

Dealing with pitfalls between firing and hiring.

Dealing with the crisis.

Dealing with the shortfall.

Dealing with things we cannot see.

Dealing with topics considered to be obscure for certain markets.

Debating political alignment to parties.

Decentralising plays from the concept of theatre.

Deciding internally who the board will be.

Deciding on what to share and withhold.

Deciding that “my work was done”.

**Deciding to come together.**

Deciding to focus on the provincial level.

Deciding to move to another space.

Deciding to remove judging capabilities from audiences.

Deciding to stay as an advisor.

Declaring “ngiyinkosazana”.

Declaring royalty.

Declaring the conflict of interest.

Declaring the need for proficiency.

Declaring the prospective conflict of interest.

Declaring Wanting it ravishing.

Declaring, “I am a queen”.

Declining the minister’s meeting offer.

Declining the offer fearing it as a strategy to disrupt the occupation.

Decolonising language.

Decolonising notions of blackness.

Decolonising poetry.

Decolonising the concept of heightened text.

Decolonising.

Decolonizing institution through performance.

Defending member interests.

Defending the needs of the sector.

Defining a new understanding of the post-apartheid dispensation.

Defining an artivist as one who works in communities.

Defining freedom of expression in context.

Defining interest in performance practise.

Defining Lwazi as knowledge.

Defining personal agenda.

Defining state capture.

Defining testing work as integral.

Defining the contemporary art scene through engagement and reflection.

Defining the future by organising.

Defining the post-apartheid cultural dispensation.

Defining the role of ministers in appointing advisors.

Defining what it means to be be a united society.

Deglamourising theatre producing.

Delimiting STAND as a private entity.

Delimiting the boundaries the art of theatre.

Delimiting the constitution.

Delineating systems as codified in such contexts.

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.

Delinking art from politics.

Delinking blackness from stereotype thinking.

Demanding government’s engagement with TADA.

Democratising engagement with knowledge.

Demonstrating the game show in the moment.

Demonstrating the need for actors to stay physically prepared.

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 circumstances leading to the play.

Describing corruption whistle blowers.

Describing how individuals capture publicly funded institutions.

Describing NAI as a year-long programme.

Describing policy as visionary.

Describing Sketching as a quest.

Describing the apartheid era context.

Describing the awards as a great platform.

Describing the challenge.

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 origin of Nondumiso.

Describing the power share environment.

Describing the prior funding of performing councils.

Describing the win as beautiful/wondrous.

Desiring excitability.

Desiring for the work to live on.

Desiring impressionability.

Desiring intervention from treasury.

Desiring openings to be soon.

desiring the success of the youth.

Desiring to affect people internally.

Desiring to be affective.

Desiring to celebrate the actual poets.

Desiring to create a space to be community run.

Desiring to create joyous work.

Desiring to demystify poetry.

Desiring to expand the reach of the work.

**Desiring to fill this gap as STAND.**

Desiring to give back to their communities.

Desiring to highlight the emergent elements of craft.

Desiring to impact this industry.

Desiring to instigate thought.

Desiring to leave the legacy in the country and in the world.

Desiring to see a free community.

Desiring to see a love-filled township.

Desiring to see a unity-filled township.

Desiring to see an opportunity filled township.

Desiring to shift the social consciousness.

Desiring to speak about solutions.

Desiring to spread joy.

Desiring to step down from TADA at the year mark.

Desiring to witness convergence of diverse people.

Desiring to write novels.

Destigmatising notions of a single black target market.

Destigmatizing black interests.

Detailing the experience.

**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 solution.

Developing a two-way relationship between the NAC and government.

Developing a year-long programme.

Developing artists’ charters for TADA as STAND.

Developing audiences.

Developing boundaries with oneself.

Developing fresh ideas.

Developing knowledge.

Developing new projects.

Developing one voice as the sector.

Developing policies for arts, culture, science and technology.

Developing skills of poets.

developing strategies to address the social ills.

developing talents.

Developing the ACTAG report.

Developing the new leaders of the sector.

Developing unique ways of theatre making.

developing women and youth.

Developing youth.

Diagnosing sectoral problems.

Dialoguing with audiences.

Differentiating TADA and STAND.

Diminishing cultural association.

Diminishing inter-cultural curiosity.

Directing actors.

directing African theatre.

directing multidisciplinary performances.

directing music videos.

directing young people in the theatre.

directing.

Directing.

Disassociating ghosts from casper propaganda.

Disbanding the National Arts Coalition.

Disconnecting from the world.

Discovering similar suffering.

Discovering the use of non-NAC adjudicators.

Discussing adjudication.

Discussing adjudicators and adjudication.

Discussing appointment of the new arts council.

Discussing bridging finance.

Discussing chairperson’s use of resources for personal business.

Discussing characters’ journeys.

Discussing community initiatives.

Discussing how a place becomes a site.

Discussing how the winner will be chosen.

Discussing importance of such initiative in townships.

Discussing legacy.

Discussing motivation for getting involved with policy.

Discussing poetry’s strides.

Discussing policy formulation.

Discussing solutions to negativity in townships.

Discussing the best compliment received.

Discussing the black experience.

Discussing the decision to marry these two worlds.

Discussing the desire to pit Putuma against Bhengu.

Discussing the exclusion of people of colour.

Discussing the firing of the old arts council.

Discussing the format of the slam.

Discussing the highlights of the project.

Discussing the importance of art to human life.

Discussing the importance of exploring this realm.

Discussing the importance of exploring this underbelly.

Discussing the keeping out of people of colour.

Discussing the legislation in the White Paper.

Discussing the opening night.

Discussing the relationship between the characters.

Discussing the same question with a friend.

Discussing the selection criteria.

Discussing the status of the National Arts Council.

Discussing theatres that closed down.

Discussing what a woman is expected to be.

Discussing what is most missed in lockdown.

Discussing what On The Line is about.

Discussing where he finds artists to attend lessons.

Discussing whether ghosts remove one from consciousness.

Discussion selection protocols.

Dislocating notions of general knowledge.

Dismantling the inaccessible environment through policy change.

Dismissing notions of passive poetry performance.

Displaying defiance.

Displaying elitism.

Displaying strength.

Displaying the roles of women on the body.

displaying the utility of his programs.

disrupting gangsterism.

Disrupting normative modes.

Disrupting notions of black people liking certain things.

disrupting patterns of destructive behaviour.

disrupting the rise of social ills.

disrupting youth drug abuse.

Disseminating knowledge about the poetry landscape through theatre.

Disseminating knowledge in the play.

Disseminating knowledge to the public.

Disseminating knowledge.

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 functions of objects in ritual performance.

Distinguishing literature, film and music.

Distinguishing liveness as fundamental.

Distinguishing personal politics.

Distinguishing poetry from theatre.

Distinguishing the contradiction between democracy and tyranny.

Distinguishing theatre as a profession.

Distinguishing theatre from sketch’ing.

Distributing resources fairly.

**Distributing sectoral funds through NACouncil.**

Distrusting minister’s excuses.

Distrusting the minister.

Diversifying revenue streams.

Diversifying revenue streams.

Diversifying theatrical possibilities.

Documenting suffering.

Documenting the black experience.

Doing government’s job.

Doing interviews about sectoral matters.

Doing poetry workshops.

Doing research as a playwright.

Doing research for TADA as STAND.

Doing the piece.

Doing the right thing.

Doing the work for the community.

Doing weekly webinars.

Doing what is necessary until you can do what you want.

Donating proceeds raised to artists.

Donning hardness to deflect any chancers.

Doubting NAC’s internal capacity to deliver.

Doubting self.

Doubting the current council’s ability to gain credibility.

Drafting a White Paper.

Drafting legislation.

Drafting of the first White Paper.

Drafting the act.

Drawing from personal experience.

Drawing global support for the petition.

Drawing inspiration from collaboration.

Drawing inspiration from people-watching.

Dreaming big.

Dreaming for a post-apartheid SA.

Dreaming of a better world.

Dreaming up new ways of responding to crises.

Duplicating the model used on the productions.

Educating at every opportunity.

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 erased narratives.

Elevating the needs of the sector alongside other socio-political needs.

Elevating the needs of the sector to the national agenda.

Elevating the value of poetry to the public.

Eliminating audiences as judges.

**Elucidating the actual issue affecting the sector.**

Elucidating the contradictions.

**Elucidating the idea behind the NACouncil.**

Embarking on a journey with Ub’Dope.

Embodying a ghost in public space.

Embodying a ghost.

Embodying issues that people deal with.

Embracing change.

Embracing competitiveness.

Embracing difference.

Embracing innovation.

Embracing play.

Embracing the challenge in Xhosa.

Embracing township theatres.

Empathising with ghosts.

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 entrepreneurial principles.

Employing everyday experience to create theatre.

Employing the most people.

Employing theatre as a thinking tool.

employing young artists.

Employing young professionals to teach.

employing young professionals.

Empowering civil society.

empowering marginalised artists.

**empowering others**.

Empowering professional practitioners as judges.

Empowering the sector-started organisations.

empowering township youth.

empowering women.

empowering young performers.

empowering young women.

empowering young, black people.

empowering youth.

Enabling artists to have their own investigations.

Enabling artists to understand their own explorations.

Enacting transformation through ritual performance.

Encountering downtrodden people.

Encountering unmotivated people.

Encountering unstructured rituals in being haunted.

encouraging agency in the youth.

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 embrace balanced thinking.

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 creativity.

Encouraging critical thinking through performance.

Encouraging discipline.

encouraging discourse.

Encouraging Fleur du Cap to continue working.

encouraging freedom of speech.

encouraging inter-generational exchanges.

Encouraging new leaders to take over the sector.

encouraging performance.

encouraging play.

encouraging productive behaviour.

encouraging self reflection.

encouraging self-expression.

Encouraging support of the arts through art.

Encouraging the awards to continue the work.

Encouraging theatre makers to make for contemporary audiences.

Encouraging theatre makers to target audiences.

Encouraging voting as a means to engage.

encouraging youth to take ownership of their story.

Enforcing change.

Engaging about the recent past.

Engaging artists across South Africa.

Engaging artists.

Engaging contextually at multiple levels.

Engaging government.

Engaging his own networks.

Engaging in a range of projects.

Engaging in politics.

engaging innovation.

Engaging organisations constituted by sector-elected leadership.

Engaging social media publics.

Engaging suffering creatively.

Engaging the government.

Engaging the minister of the sector.

Engaging the networks of others.

Engaging through a broader representative sectoral structure.

Engaging TV audiences.

Engaging with political parties.

Engaging with the public.

Enjoying creating for black people.

Enlivening an old art form.

Enshrining freedom of expression.

Ensuring contracts are upheld.

Ensuring employment opportunities in theatre.

Ensuring policy and funding are becoming more aligned to sector needs.

Ensuring stable structures before stepping back.

Ensuring that artists are able to express themselves.

Ensuring that the arts are taken more seriously.

Ensuring that the site does not create violence.

Ensuring the creation of spaces for black people.

Ensuring the cry of the request is acknowledged.

Ensuring the retention of memory.

Ensuring the site of the request is acknowledged.

Ensuring the trouble, request and the cry are heard.

Ensuring the well-being of artists.

Ensuring there is ethical leadership.

Entering the contestation of ideas.

Entertaining people on the margin of humour.

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.

Establishing Ubdope Shishini through the residency.

Evaluating achievements.

**Evaluating Policy.**

Evidencing the existence of successful heightened performance poets.

Evidencing the possibility of successful poets.

Evoking a context-based response from poets.

Evoking thought in poets.

exceeding the limits of personal responsibility.

Exchanging and sharing skills.

Exchanging knowledge.

Exciting the public.

exemplifying change.

Exemplifying the benefits of theatre education.

Exercising freedom of expression.

Exercising freedom of expression.

Existing as STAND for eleven months.

Existing in multiple worlds/contexts.

Expanding on TADA and STAND.

Expanding on the role of the minister.

expanding possibilities.

Expanding the poetry community.

Expanding the reach of poetry in the public.

Expanding the reach through SM.

Expecting artists to do projects in a set period.

Expecting more audiences.

Expecting to be accommodated.

Expecting to go back to normal.

Experiencing a release with the audience member.

Experiencing art.

Experiencing catharsis with the audience member.

Experiencing communality.

Experiencing diminished benefits.

Experiencing lockdown for twenty months.

Experiencing puberty.

Experiencing the traumas experienced by ghosts.

Experiencing theatre in daily life.

Experiencing theatre.

Experimenting for the digital realm as a theatre maker.

Experimenting with the very ontology of theatre.

Explaining a directorial vision.

Explaining the function of Theatre4Change.

Exploring a new medium.

Exploring how people live.

Exploring intergenerational exchanges.

Exploring the dynamics of knowledge exchanges.

Exploring the question of greatness through the play.

Exploring the questions in performance.

Exploring the underbelly of art-house circles.

exporting Khayelitsha.

exporting the value of the work.

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 failure of policy implementation.

Exposing failures of democracy.

Exposing flouted processes.

Exposing inability to manage funding.

Exposing issues creatively.

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 shortcomings of local, provincial and national governance in relation to Khayelitsha.

Exposing socio-political inadequacies.

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 disconnection.

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 lack of theatre in the townships.

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 public to quality education.

Exposing the scale of rape in South Africa.

Exposing the silence of the disconnected.

Exposing the void between minister and sector.

exposing the work to a broader audience.

exposing the youth to quality education.

Exposing usurped protocols.

exposing youth to different artforms.

exposing youth to different international connections.

exposing youth to opportunities.

Expressing a lack of care for material values.

Expressing a lack of care for positions.

Expressing agreement.

Expressing amazement at audience responses.

Expressing appreciation for being an artist.

Expressing apprehension.

Expressing awe at Bhengu and Putuma’s talents.

Expressing awe at witnessing the audience.

Expressing befuddlement.

Expressing care towards the ghost.

Expressing clear desires.

Expressing concern about how councils are appointed.

Expressing confidence in being funny.

Expressing confidence in own ability to solve problems.

Expressing consternation.

Expressing difficulty of understanding.

Expressing difficulty of working with ghosts.

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 enjoyment in the process.

Expressing fear.

Expressing frustration at council’s posture.

Expressing frustration.

Expressing frustration.

Expressing gratitude for gradual progress.

Expressing gratitude for platforms to engage.

Expressing gratitude for the interview.

Expressing gratitude in Xhosa.

Expressing gratitude to the hosts.

Expressing gratitude.

Expressing gratitude.

Expressing happiness to work in the sector.

Expressing hope for not being alone.

Expressing humility at being a professional artist.

Expressing interest from two companies.

Expressing interest in black people's well-being.

Expressing interest in exploration.

Expressing joy at making theatre with the community.

Expressing joy at the performer’s success.

Expressing joy in Xhosa.

Expressing joy.

Expressing love for the people.

Expressing no desire to advise the minister.

Expressing no personal contention.

Expressing notions and ideas.

Expressing optimism because of organising. Working together.

Expressing pride for the people.

Expressing sectoral concerns about personnel in the new council.

Expressing that the dress is heavy.

Expressing the cab driver’s confusion.

Expressing the desire to move beyond celebrating institutions.

Expressing the desire to see people live.

Expressing the difficulty of staying alive.

expressing the need for change.

Expressing the need for discipline.

Expressing the needs of artists.

Expressing thoughts and emotions.

Expressing treachery at working with ghosts.

Expressing what we really think and feel.

Facilitating cathartic experiences for Khayelitsha youth.

Facilitating the creation of sector-based organisations.

Facilitating the creation of TADA as STAND.

Facilitating theatre and dance alliance.

Facing fears.

Facing the challenge of diminishing cultural association.

Facing the fear to act.

Facing the ground.

Facing your own trauma through helping ghosts.

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.

feeding the youth.

feeding youth in need.

Feeling government was working poorly.

Feeling held by the people watching.

Feeling held.

Feeling inadequate.

Feeling safe while naked in public.

Feeling safe.

Feeling stronger than ever.

Feeling the audience is perfect target market.

Feeling unsafe.

Fielding interests from other provinces.

Fighting for black artists as an artivist.

Fighting for black communities.

Fighting for black people.

**Filling the gap through the CAP**.

Filling the gaps.

Filling the need by building spaces.

Filling the void of silence.

Finding a good circle of people.

Finding a new heightened text for black performers/audiences.

Finding alternative approaches.

Finding alternative forms of agency building.

Finding alternative ways of learning and teaching.

Finding alternative ways of making money.

Finding an affective modes of performing.

Finding answers with your audience.

Finding artists.

finding employment opportunities for youth.

Finding interest in every challenge.

Finding more clarity.

Finding new ways of perceiving the world.

Finding new ways to address your problems.

Finding out inspirations.

Finding potency in art.

Finding spaces to work.

Finding ways to connect.

Finding ways to connect.

Firing Johan Esterhuyzen consequently.

flying the banner for Khayelitsha.

Focusing civil society attention on PACs.

Focusing deeper.

Focusing on a relationship between two poets.

Focusing on dance and theatre.

Focusing on empowering youth.

Focusing on independent poets.

Focusing on marginalised artists.

Focusing on the artists in marginalised communities.

Focusing on the craft beyond entertainment value.

focusing on the future of art.

focusing on the future of the nation.

Focusing on theatre.

Focusing on Theatres.

focusing on young people from townships.

Focusing views on performing arts and dance.

Following other artists' work.

Following the impulse to speak back to (the) poetry (landscape).

Forecasting opening of theatres.

Formalising kasi knowledge.

**Forming organisations.**

Forming TADA to engage with government.

Formulating policy as a beginning.

**Formulating policy.**

Fostering unity amongst artists.

Founding and owning a live arts production house.

Founding organisations.

Founding TADA.

Founding the STAND Foundation.

Framing ACT as a crucial hub for our outputs.

Framing interest in performance.

Framing lockdown as useful.

Framing lockdown differently.

Framing performance practice as creating events.

Framing practice as answering questions.

Framing questions.

Framing self as a professional artist.

Framing self as an artist.

Framing the grasshopper as eager.

Framing the Guru as precise.

Framing the inspiration for the event.

Framing the performer(‘s body) as a site.

Framing the story around their ambitions to be poets.

Freeing self by freeing others.

freelancing.

**freelancing**.

functioning in multiple capacities at once.

Funding plays independently.

funding the theatre with you paycheck.

funding your passions despite adversity.

Fundraising by approaching well-off sector professionals.

Fundraising for creative teams during covid.

Fundraising.

Fusing poetry, fashion and theatricality.

Gaining consensus.

Gambling on yourself.

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.

Generating new approaches.

Getting banned by the board chairperson.

Getting involved in policy-making.

Getting out of the mess.

Getting people excited by the prospect.

Getting to the bottom of what happened at the theatre.

Getting trainees to think about their actions.

getting youth cast in films.

Giving attention to unattended ghosts.

Giving audiences content they care about.

Giving away attractive information.

Giving counsel.

Giving instructions of the requirements of the scene.

Giving the public a language of expression.

Giving the responsibility for policy to non-artists.

Giving to others.

Giving trainees a platform.

Giving trainees creative responsibilities.

Giving voice to the suppressed.

Going “somewhere else”.

going beyond reasonable responsibility.

Going deeper into the work.

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.

Graduating from UCT.

Grappling creatively.

Grappling emotionally.

Grappling existentially.

Grappling logically.

Grappling professionally.

Grappling with this question daily.

Grooming sector leaders.

growing talents.

Growing up in a shack.

Growing up.

Guarding against elitism.

Guiding actors through scene work.

Guiding the germination of new ideas.

Guiding trainees through imagination exercises.

Happening.

Harmonising collaboratively.

harnessing latent potential.

Having a positive ripple effect in the community.

Having a reach beyond “a show”.

Having a sectoral footprint.

Having a successful career in the arts.

Having a sustained career as a poet.

Having awarded funding cut by 70%.

Having books and poetry banned.

Having freedom to exercise freedom of expression.

Having friends and family who are survivors.

Having friends who are rape survivors.

**Having gravitas to be able to engage with government.**

Having inspirations close by.

Having laws changed to favour government.

Having no faith in the minister.

Having poor implementation of policy.

Having sectoral participants in the body.

Having someone take off your underwear without consent.

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 privilege to observe.

Having the promised revoked.

Having the reins taken away.

Having the space to think.

Having them compete for R20 000.

Having them in competition.

Having to accept the failure of governance.

Having to brave through.

Having to cap audience numbers.

Having to carry the burden.

Having to present an alternative.

Having to respond because of crisis.

Having to spend the funds by 31 March.

**Having to watch government sideline the sector.**

Having visceral stories.

Having work banned.

Having work produced by Soweto Theatre.

Having your being ripped from you.

Healing through theatre.

Hearing an audience member’s reflection.

Hearing from insiders.

Hearing from the audience.

Hearing of raised issues in the NAC.

Hearing of this member’s resignation.

Hearing poets express the desire for self-reflection.

Hearing that minister was busy.

Hearing the audience respond.

Helping a struggling performer complete the work out.

Helping artists affected by income loss.

Helping those in need.

Helping to draft the white paper in 1996.

**Helping to make the sector sustainable.**

Helping to shape the arts and culture policies.

Helping young artists.

helping youth connect to themselves.

helping youth find their true passions.

Hesitating.

Hiding the tension between revealing and concealing.

Highlighting a large array of independent practitioners.

Highlighting absence of gathering spaces for Khayelitsha publics.

Highlighting absence of gathering spaces for young people.

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 black games and game shows.

Highlighting black improvisation.

Highlighting black stand-up.

**Highlighting Botha as Woordfees CEO.**

Highlighting clauses from the act.

Highlighting crowded malls.

Highlighting differences in contexts.

Highlighting different musical interests.

Highlighting different roles associated with different rituals.

Highlighting differing tastes.

Highlighting DJ Sbu’s success as an entrepreneur.

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 few ever break through into the mainstream.

Highlighting how hard one has to be.

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 Khayelitsha as one of SA’s biggest townships.

Highlighting Khayelitsha’s social status.

Highlighting Khayelitsha’s status as second biggest township in SA.

Highlighting lack of care from NAC.

Highlighting lack of city support.

Highlighting lack of consultation from new council.

Highlighting lack of dialogue about the effects.

Highlighting lack of government support.

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 multiple conversations.

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 Putuma’s multiple awards.

Highlighting quirkiness.

**Highlighting STAND.**

Highlighting status as agencies of the DAC.

Highlighting Team Poetry.

**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 Makukhanye is making an impact in Khayelitsha.

Highlighting that NAC is a public-sector body.

Highlighting that opera has been incorporated in the awards.

Highlighting that SA is the most unequal society in the world.

Highlighting that some are not known.

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 there was no funding made available.

Highlighting that these people are here for a reason.

Highlighting that they spend time watching us.

Highlighting that things are not always clear.

Highlighting that this would not have been the case.

Highlighting that we live amongst survivors.

Highlighting the 2/3 vs 1/3 split.

Highlighting the 26 public entities under the minister’s watch.

Highlighting the absence of art centres in Khayelitsha.

Highlighting the absence of galleries in Khayelitsha.

Highlighting the absence of generative entrepreneurial spaces for the youth.

Highlighting the absence of performance spaces prior.

Highlighting the absence of theatres in Khayelitsha.

Highlighting the 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 aspirations of both characters.

Highlighting the beginning of new financial year.

Highlighting the book in hand.

**Highlighting the budget shared between these – R300 million a year.**

Highlighting the business of busy-ness.

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 differences among black people.

Highlighting the entrance of the new council.

Highlighting the excessive cuts.

Highlighting the existence of excellent poetry in SA.

Highlighting the exportation of South African ideas through art.

Highlighting the fear one feels.

Highlighting the focus of the relationship.

Highlighting the fundamental nature of freedom of expression.

Highlighting the gaps in the current white paper.

Highlighting the grueling nature of slam poetry.

Highlighting the impact of the awards.

highlighting the impact of theatre.

Highlighting the importance of building networks.

Highlighting the importance of having an audience.

Highlighting the importance of honouring the invitation.

Highlighting the importance of publics in achieving change.

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 incorporation of children’s theatre in the awards.

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 celebrating SA’s poets.

Highlighting the lack of reading SA poets.

Highlighting the lack of response from the NAC.

Highlighting the lack of set patterns.

Highlighting the lack of staging SA poetry work.

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 community amidst social alienation.

Highlighting the need for equality in competition.

Highlighting the need for organisations to have elected leadership.

**Highlighting the need for representative member organisations.**

highlighting the need for space.

Highlighting the need for such spaces.

highlighting the need for theatre.

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 perception of poetry as non-lucrative.

Highlighting the pervasive effect.

Highlighting the possibilities of self-enrichment in these councils.

Highlighting the presence of Khayelitsha entrepreneurs.

Highlighting the presence of live audiences.

Highlighting the presence of performers on stage.

Highlighting the presence of the shack.

Highlighting the prevalence of a surplus of township artists.

Highlighting the prevalence of poetry performances.

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 risen profile as a result of winning the award.

Highlighting the role of contextualising experience.

Highlighting the sanctity of the performance moment.

Highlighting the seeming lack of merit-based selections.

Highlighting the shift towards telling new stories.

Highlighting the source of many stories.

Highlighting the space of confusion.

Highlighting the space’s inclusivity.

Highlighting the success of these changes.

Highlighting the super objectives.

Highlighting the use of art as a vehicle for carrying messages.

Highlighting the use of art as an educative tool.

Highlighting the use of position to enable corruption.

Highlighting the various political persuasions that constitute all organisations.

Highlighting the wedding day as the pinnacle.

Highlighting theatre’s malleability.

Highlighting their status as ruling party officials.

Highlighting this as the white paper on artts, culture and heritage.

**Highlighting this process as birthing the NACouncil.**

**Highlighting this would be a third of current infrastructure budget.**

Highlighting writing as the majority work.

Highlighting Zewande BK Bhengu’s profile.

Hiring poetry professionals as judges.

**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 ghosts.

Holding space for the audience.

Holding space for the present.

Holding space for the sector.

holding space.

Holding the board and chair to account.

Holding the minister accountable.

Holding the NAC to original contracts.

Honing in.

Honouring established voices.

Honouring legendary voices.

Honouring SA’s archive.

Honouring SA’s legacy.

Honouring the emergent.

Honouring the greats.

Hooting cars.

Hoping for change.

Hoping for herd immunity.

Hoping for mass vaccination.

Hoping to create opportunities to laugh.

hosting events.

Hosting events.

Hosting many projects.

Hosting poetry sessions.

Hosting poetry slams.

Hosting various project types.

**Housing ASSITEJ.**

**Housing individuals and festivals.**

**Housing multiple dance and theatre companies.**

**Housing the South African Guild of Actors.**

Howling.

Humbling yourself as an artist.

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 as an observer.

**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 forerunners in African poetry.

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 own potential.

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 self as responsive to the community’s needs.

Identifying selling points.Thinking entrepreneurially.

Identifying sharing of skills as valuable.

Identifying sources of strength in your life.

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 demand for exercise during lockdown.

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 needs of neglected artists.

Identifying the nuances between rituals.

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 townships and South African society as talent sources.

Identifying true value of funds still unpaid.

Identifying uniqueness.

Identifying various poetry organisations.

Identifying victories to move forward.

Identifying what went wrong.

Identifying yourself in the world.

Igniting passions of Khayelitsha’s youth.

illustrating impact.

Illustrating the double impact on live arts.

Illustrating theatre’s potential reach.

Illustrating visions of community at Makukhanye.

Imagining alternative futures.

Imagining alternative worlds.

Imagining alternatives to what exists.

**Imagining thirty dance and theatre companies.**

Immersing oneself deeply in the challenge.

Impacting black lives positively.

**Impacting on policy.**

Impacting poets at a fundamental level.

Impacting poets in the moment.

**Impacting policy through TADA.**

Imparting knowledge.

Imparting skills learned through university education.

Imparting tertiary education to Khayelitsha publics.

implementing a vision.

Implementing policy.

**Implementing Policy.**

Implementing the new vision with a new minister.

Implementing your vision.

Incorporating devices to return to self.

Incorporating entertainment and craft.

Incorporating kasi knowledge into game shows.

Incorporating subversive poetry into fashion.

Incorporating the current story into theatre work.

Incorporating the hosts in the example.

Incorporating unknowing members of the public into the performance.

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 its opening on 11 August 2018.

Informing of letter sent in January 2021.

Informing of origins in the Eastern Cape.

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 others about the work.

Informing that 90% of funds were yet to be paid.

Informing that Khayelitsha is the second biggest township.

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.

Informing that up to 3600 people could be raped every day.

Informing the public about Khayelitsha.

Informing the public.

Infusing laughter into a polluted landscape.

Infusing poetry into dramatic text.

Infusing theatricality into all aspects of business.

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.

Injecting laughter into the public sphere.

Innovating the only shack theatre in the world.

Innovating to fill a need (entrepreneurial spirit).

Inspiring people in dance and theatre.

Inspiring self.

instigating change.

instigating change.

Instigating thought.

instilling a sense of self-worth.

instilling a sense of value in the youth.

instilling confidence in the youth.

instilling pride.

Instructing performers.

Instructing trainees to collaborate.

Instructing trainees.

Interceding between ghosts and recipients.

Interrogating “Poetry in Performance”.

Interrogating intergenerational transfers.

Interrogating polarising issues.

Interrogating policy implementation.

Interrogating the poetry landscape through the play.

Interrogating what people go through.

Intervening in society.

Intervening to affect the environment.

Interviewing audiences.

Introducing art as society’s voice.

Introducing children to theatre.

introducing new artists to the public.

introducing new intellectuals to the public.

Introducing self as a playwright.

Introducing self as Mandisi Sindo.

Introducing self as Mandisi Sindo.

Introducing self as Mandisi Sindo.

Introducing self.

Introducing self.

introducing youth to further education opportunities.

introducing youth to professional opportunities.

Inventing gameshows.

Inventing in change.

Inventing.

Investing in passions.

Investing in the African languages and performance modes.

investing in the youth.

Inviting new audiences into the poetry landscape.

Inviting the department of education.

Inviting the public to a specialised work.

Inviting the public to Khayelitsha.

Invoking archetypal characters.

Invoking Brooke’s definition of theatre.

Invoking game theory.

Invoking improvisational practice.

Invoking names into practice.

**Invoking the principle of “arm’s length”.**

Invoking UbDope’s gameshow.

Jesting.

Joining a canon of previous winners.

Joking around.

Joking with the hosts.

Joking.

Judging based on corporate appeal.

Judging based on performance.

Judging based on voice and body.

Judging based on writing.

Justifying this with the need for PESP rollout.

Juxtaposing fear with bravery.

Juxtaposing the lonely writing with the people public.

Juxtaposing the Marikana and Sharpeville massacres.

Juxtaposing white underwear with being used.

Keeping poetry contemporaneous.

Keeping the panel a secret.

Keeping violence from the site.

Knowing about NACouncil processes.

Knowing about State Capture.

Knowing about theatre.

Knowing budget limits.

Knowing funding opportunities.

Knowing how to “come back”.

Knowing how to engage with socio-economical conditions.

Knowing how to reach your audience.

Knowing how to stay present with oneself.

Knowing in order to teach.

Knowing Mtshali’s politics but not the person.

Knowing of external adjudicators.

Knowing one is not alone.

Knowing Self.

Knowing survivors personally.

Knowing that there are many ghosts.

Knowing that there are people willing to help.

Knowing that there was a need.

Knowing the complexity of dealing with different target markets.

Knowing the ethics of performing trauma.

Knowing the existing talent in SA.

Knowing the history of South Africa.

Knowing the need to place community arts into national policies.

Knowing there are thousands more.

Knowing there are ways to come into that access.

Knowing this was impossible for self.

Knowing what is happening.

Knowing what to share when.

Knowing when something is happening.

Knowing when to step away.

Knowing where things went wrong.

Knowing your audience.

Knowing your audience’s times.

**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 reliance on archaic 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.

Laughing.

Launching NAI in 1991.

Launching TADA as STAND.

Launching TADA at the end of March.

Launching the National Arts Initiative.

Laying money on the line.

Leading Khayelitsha.

Leading the leaders.

Leading the youth.

Leading with the eagerness to explore.

Leaning on networks of influential artists.

Leaning on the resources of the capacitated.

Learning about.

Learning as a consequence.

Learning from apartheid era.

Learning from apartheid of the nature of political influence.

Learning how poets received the work.

Learning the minister heard about the crisis in January.

Learning the publicly funded institutions must elect chairs.

Learning to become a woman.

Learning.

Leaving advising.

Leaving Makukhanye Art Room.

Leaving the interview halfway.

letting the speak.

Leveraging “beefs”.

Leveraging experience to raise money for the sector.

Leveraging individuals’ public profiles.

Leveraging international networks.

Leveraging local networks.

Leveraging multiple opportunities.

Leveraging network.

leveraging partnerships to access resources.

leveraging relationships.

Leveraging the audiences for established professionals.

Leveraging the corporate sector to raise more funds.

Leveraging the influence of different parties.

Leveraging the reach of SM.

Lifting every voice.

Limiting freedoms of expression.

Listening actively.

Listening attentively to what is happening.

Listening through an audience.

Listening to an audience.

Listening to appointment interviews.

Listening to ghosts.

Listening to skilled artists.

Listening to the audience.

Listening to what the ghost is asking for.

Listening to your audience.

Listening together.

Listening with an audience.

Listening with the audience.

listening.

Listening.

Listing banned organisations.

Listing changes in business functions.

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 and working in Johannesburg.

Living as a pariah.

Living daily with fear.

Living in a shack for 25 years.

Living in Khayelitsha.

Living in marginalised communities.

Living in precarity.

Living out her names.

Living out names as a practice.

Living out names as a way of being.

Living out the requests of ghosts with care.

Living the ghosts’ traumas.

Living the praise of knowledge.

Living through similar experiences as the ghosts one helps.

Living through stories.

Living up to one’s names.

Living with suffering.

Living with wound-up fears.

Living without resolution.

Lobbying artists to participate.

Lobbying corporates to contribute.

**Lobbying for an arts and culture policy.**

**Lobbying for new Arts and Culture Policy.**

Lobbying government to collaborate once in motion.

Lobbying private and public institutions to build such spaces.

Locating audiences.

Locating inspiration.

Locating poetry in performance as a genre.

Locating the theatre in Cape Town.

Locating the transition in time.

Locating theatricality in lived experience.

Locating this context as the root of the problem.

Locating work in public and private sites.

Longing to witness people.

Longing to witness the public.

Looking after bodies.

Looking after diets.

Looking after voices.

Looking ahead.

Looking forward to advancing existing work.

Looking forward.

Looking into a mirror.

Looking into space.

Looking into the reflector’s eyes.

Looking to be employed as a producing artist.

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 intimacy with yourself violently.

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 intimate part of your being.

Losing the need for a national structure.

Losing time waiting for funds to be paid.

Magnifying the black experience.

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 a new style of theatre.

Making a poetry in performance play.

Making a public call for donors.

Making an example.

**Making an example.**

Making an impact in the township.

Making an impact.

Making art in response.

Making art to deal with one’s fears.

Making art.

making connections underlying social ills.

Making connections.

making dreams come true.

making education accessible.

making education usable.

Making examples.

Making internal decisions.

**making international connections**.

Making it through daily.

making knowledge accessible.

Making mistakes.

Making noise in the media about arts and culture.

Making people laugh.

Making poetry more accessible.

**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 quality education available.

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 space as an artist.

Making space for artists to talk about their work.

Making space for other artists.

Making space for self as an artist.

Making spaces that young people can run and own.

Making the achievement of dreams a reality.

Making the invisible visible.

Making the mistake to think the fight was provincial.

making the youth custodians of the story.

Making theatre about poetry.

Making theatre accessible to communities.

Making theatre for the people.

**Making theatre of the people, by the people and for the people.**

Making theatre.

Making theatre.

Making time for one’s desires.

**Making up the sector.**

Making visible the outcasts.

Making work for black audiences.

Making work for the people of Khayelitsha.

Making work in places where something has happened.

Making work in private sites.

Making work in public sites.

Making work that resonates with Makhanda audiences.

Making work where something could happen.

Making work where something is happening.

Making work where something should happen.

Making youth believe in their abilities.

Managing funding well.

Managing to push on through adversity.

Manoeuvring through substantial funding cuts.

Marketing a show for Freedom Day.

Marketing on social media.

Marketing Poet-O-Type on SABC news.

Marketing te play.

Marketing the event.

Marketing Ub’Dope Comedy eSibikwa.

Marketing.

Marking the benefits of COVID restrictions.

Maturing talent.

MC-ing events.

Meditating.

Meeting artists regularly.

Meeting fewer deadlines.

Meeting people in the community.

Meeting with children on the streets of Khayelitsha.

Memorialising Babitha Deokaran.

Mentioning artists from Gugulethu.

Mentioning artists from Khayelitsha.

Mentioning artists from Nyanga.

Mentioning Billy Langa.

Mentioning graduating in 2011.

Mentioning jokingly.

Mentioning Kraai4Theatre.

Mentioning Lebethe’s request for uncompromised appointments.

Mentioning letters by the current CEO and CFOs.

Mentioning Makukhanye Art Room.

Mentioning Makukhanye Art Room’s awards.

Mentioning Mbali Malinga.

Mentioning more STAND initiatives.

Mentioning Sabata Sesiu.

Mentioning the dynamics of the relationship.

Mentioning the previous win.

Mentioning the reach of the work before winning the award.

Mentioning Weber Wentzel as representing some of these.

Mentioning who boards should be accountable to.

Mentoring poets.

Mentoring young artists.

Merging two sub-sectors.

Migrating between provinces.

Migrating to digital platforms.

Missing out on observation due to lockdown.

Missing out on the energies of people.

Missing the convergence.

Missing the space to see and be with people.

Missing watching eclectic groups of people.

Missing witnessing.

Mistaking Tshabalala for a Zulu person.

Mocking minister’s tenure.

modelling alternative futures.

Modelling positive roles.

Monitoring and adapting constantly.

Monitoring government.

**Monitoring the implementation of policy.**

**Monitoring the implementation of policy.**

Motivating actors in exercise.

Motivating self to win.

Motivating self.

Motivating youth out of complacency.

Mourning the loss of commitment to the sector.

Moving beyond sympathy.

Moving from imported stories to telling own stories.

Moving in a direction where things open up again.

moving out of the way.

**moving out of the way**.

Moving out of the way.

Moving the centre to the margin.

moving the centre to the margin.

Moving with purpose.

Moving.

Multitasking as an artist.

Naming herself as Nondumiso Lwazi Msimanga.

Naming Ismail Mahomed, Yvette Hardie and Gregory Maqoma.

Naming J Bhobhoza.

Naming Koleka Putuma.

Naming Limpopo.

Naming Mpho Popps Madikoane.

Naming Mpumalanga.

Naming Northern Cape.

Naming North-West.

**Naming PACOFS.**

Naming practice as Sketch’ing Hard.

Naming TEWOP.

Naming Thabiso Mhlongo.

**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 Guru and the Grasshopper.

**Naming the Market Theatre.**

Naming the Performing Arts Workers’ Equity.

**Naming the Playhouse.**

**Naming the State Theatre.**

Naming the TX Theatre.

Naming Tsitsi Chiumya.

Naming two plays.[[2]](#footnote-2) Initiating new projects.

Naming Zewande BK Bhengu.

Narrating the creation of TADA from February to launch.

Narrating the desire to stay open.

Narrating the origin of STAND.

Narrating the performance.

narrating the story of Khayelitsha.

Needing more than two decades to talk.

Negating entrance requirements.

Negotiating liminality.

Negotiating the violence of anger-filled sites.

Negotiating the violence of angry ghosts.

Nominating an arts and culture task group.

Non-knowing. Being in the dark.

Normalizing ideals.

Noticing a lack of commitment to: engaging the sector; working with the sector.

Noticing audience desires.

Noticing audience fads.

Noticing audience interests.

Noticing audience trends.

Noticing lack of professionalisation of Cape Town organisations.

Noticing points of status.

noticing possibility.

Noticing tensions between the famous and the literary.

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 opportunity to write.

Noticing the performance poets.

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 emerging voices.

Nurturing talent.

Observing one's own actions.

Observing people.

Observing people.

Observing the audience.

Observing the modern society.

Observing the poetry landscape.

Obtaining funds from BASA (Business and Art South Africa).

Obtaining funds from the Netherlands embassy.

Offering a patron fee.

Offering methods for redemptive transformation.

Offering new ways of understanding.

Opening poetry up to the public.

Opening the doors of culture and learning.

opening up space.

**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 the TEWOP slam.

Organising to compile policy recommendations.

Organising to represent our own interests.

Organising.

Overcoming fear.

Overcoming hurdles in rehearsal.

**Owning our fate as a sector.**

Owning the title of only shack theatre in the world.

parenting the youth.

Parodying hip hop through characters.

Parodying theatre.

Partaking the Vuka Actor Challenge.

Participating critically.

Participating in the arts sector.

Participating in various projects.

Participating with people.

Participating with places.

Participating with things.

Partnering to host projects.

Pausing before speaking.

Paying attention to audience response to the work.

Paying attention to the impact in the moment.

Penetrating new markets through SM.

perceiving social ills.

Perceiving the invitation to advise as an opportunity.

perceiving the needs of the youth/public.

perceiving the value in others.

Performing a woman going through stages of life.

Performing amidst traffic.

Performing antithesis.

Performing as J Bhobhoza.

Performing at night.

Performing bravado.

Performing despite banning.

Performing during life being lived.

Performing for two weeks.

Performing in community halls.

Performing in everyday spaces.

Performing in Maboneng.

Performing in places where something is happening.

Performing in the street.

Performing in the townships.

Performing in township theatres.

Performing invisible theatre.

Performing on international stages.

Performing On The Line.

Performing paradox.

Performing pariahdom.

Performing rituals.

Performing the play across the country.

Performing the world.

Performing to create safety in public.

Performing where people are.

Performing where something could happen.

Performing where something has happened.

Performing where something should happen.

Performing with ghosts.

Performing with the audience.

Performing with the public.

Performing.

persevering.

Persisting through hard times.

Pitting an older purist against an eager youth.

Pitting youth versus experience.

**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.

Planning in advance.

Planning ten years in advance.

Planning to teach all artistic disciplines.

Planning to teach music.

Planning to teach poetry.

Planning to teach theatre at KASI RC.

Planning to teach visual arts.

Playing an influential role post-Apartheid.

Playing an influential role through the transition.

Playing between different art spaces.

Playing multiple roles.

Playing the driving role.

Playing the secretariat role.

Playing with absent bodies.

Playing with ghosts.

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.

Polarising audiences.

Polarising characters.

Polarizing audiences to create buy in.

Pondering response.

Popularising shack theatres in marginalised communities.

portraying the versatility of his programs.

Positing an alternative.

Positing that government lacks competence to implement.

Positioning ACT as a crucial hub.

Positioning Khayelitsha.

Positioning own practice in this context.

Positioning self strategically.

Positioning Self.

Positioning STAND as a private sector foundation.

Positioning yourself effectively.

Positioning.

practising a philosophy of artivism.

Practising artivism.

Practising artivism.

practising as an artist.

Practising caution.

Practising intellectualism.

Practising non-partisan activism.

Practising over two decades.

Practising public intellectualism.

Praising acting team.

Praising God.

Praising independent unfunded spaces.

Praising live performance as a developed domain.

Praising Makukhanye Art Room as the only shack theatre in the world.

Praising Makukhanye Art room.

Praising NFVF for efficiency and effectiveness in rollout.

Praising South Africa’s depth of stories.

Praising South African stories.

Praising talents of actors.

Praising the awards.

Praising the beauty of Mzans’ Afrika.

Praising the emergent policy.

Praising the TX Theatre.

Praising their phenomenal work.

Preferring board accountability as opposed to politicians.

Preferring entrepreneurial ventures as opposed to welfare.

Preferring not to be a relief agency.

Preferring to be known as an artivist.

Preparing for life’s challenges.

preparing the youth for the industry.

Presenting a narrative on the street.

**Presenting a united front as many sub-sectors.**

Presenting an alternative narrative about SA poetry.

Presenting an alternative vision to the current.

Presenting facts.

Presenting Khayelitsha.

presenting Khayelitsha.

presenting multiple disciplines onstage.

Presenting plays.

Presenting the issues facing Khayelitsha’s publics.

Presenting the sector’s perspective.

Priming community as major need due to COVID.

**Priming organisation as the only way to create a collective voice for the sector.**

Prioritising the establishment of a National Arts Coalition.

Prizing affect over praise.

Prizing responses that trigger insights into self.

Prizing the importance of the current generation of youth.

Probing a public’s conscience.

Probing SA’s art-house circles.

Probing the community’s conscience.

Probing the landscape of poetry in performance.

Problematising endo 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.

Problematising the word “theatre”.

Problematizing the NP government’s appointment of boards.

Processing suffering through performance.

Producing a comedy show in the kasi.

Producing a full comedy production.

Producing a Mother’s Day special.

Producing an all-female comedy line-up.

Producing and disseminating knowledge through playwriting.

Producing comedy hip hop.

Producing comedy sketches.

Producing comedy skits for online purposes.

Producing comedy skits.

Producing comedy.

Producing fashion.

Producing films for online purposes.

Producing for festivals.

producing new knowledge.

Producing plays that challenge the government decisions.

Producing stand-up comedy.

Producing stimulating spaces in townships.

Producing the “Pots” t-shirts.

Producing theatre as space.

Producing theatres.

producing.

Producing.

Professionalising organisations.

Profiling Makukhanye Art Room.

Profiling other artists.

Programming influential comics.

Projecting social ills onstage.

Promoting Sibikwa Arts Centre.

Promoting Ubdope Comedy show.

Protesting people's worldview.

Protesting without performing further violence.

Providing a brief synopsis.

providing a conducive space for creativity.

Providing a platform for the transfer of ideas.

Providing access to education within Khayelitsha.

providing all-encompassing learning.

Providing alternative environments for Khayelitsha youth.

Providing alternative opportunities for disillusioned artists.

Providing alternative revenue streams for practitioners.

Providing alternative spaces for township youth.

Providing an income and a platform to as many as possible.

providing artistic platforms for youth.

Providing cultural stimulation for township publics.

Providing direction to TADA.

**providing employment opportunities for youth**.

providing extra-curricular activities for youth in townships.

providing homework assistance.

Providing interesting ways to do work.

Providing learning and instruction to these students.

providing multi-disciplinary arts training to communities.

Providing new opportunities for township publics.

Providing opportunities for advancement.

Providing platforms for community artists.

Providing platforms for embodied knowledge to emerge.

providing recreational spaces.

providing relief.

Providing solutions to social ills.

Providing some form of income.

providing space for free expression.

providing space for others.

Providing space for specialists and non-specialists to interact.

Providing space for traditional intellectualism.

Providing spaces for artists to teach.

Providing young learners opportunities to learn from professionals.

Proving the case.

proving the method.

Proving the need to government.

Proving the need to the corporate sector.

Provoking laughter.

Publicising critical opinions.

Publicising the matter through the City Press.

Publicising work.

Publishing own plays.

Publishing subverted poems on merchandise.

pulling intellectuals beyond the academy.

Pulling people in.

Purging with the public.

Pursing member interests.

Pursuing a compelling question.

Pursuing as much impact as possible.

Pursuing new knowledge.

Pursuing the interests of members amidst the realities.

Purveying messages from ghosts to the living.

Pushing self to the limit.

Putting something on the line.

Putting the sector on the national agenda.

Putting up the other half as producers.

Question Mthethwa’s appointment.

Question why they still sit on council.

**Questioning artists’ silence amidst these crises.**

Questioning audiences.

Questioning choices of performers.

Questioning freedom of expression.

Questioning gender stereotypes.

Questioning how artists can be silent.

Questioning how eligibility is defined.

Questioning how learning occurs.

Questioning how such a minister is appointed.

Questioning how theatre makers respond to current realities.

Questioning how to keep institutions corruption free.

Questioning illogical actions.

Questioning NAC decision-making.

Questioning NAC’s incompetence.

Questioning our embodied knowledge.

Questioning prices with the audience.

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 social conventions.

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 levels of investment.

Questioning the limits of a performance.

Questioning the loyalties of government deployed chairs and boards.

Questioning the minister has taken to review.

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 what is being made in the contemporary art scene.

Questioning who is teaching who what.

Questioning why he was appointed to A and C.

Questioning why theatre has been regulated so harshly.

Quizzing audiences about township knowledge.

Quizzing the hosts.

Quoting “We are the pots.” Writing responsively to contemporary culture.

Quoting Brecht.

Quoting poem on t-shirt.

Quoting the NAC Act.

Quoting: “Re dese.

raising a family.

Raising a substantial amount of money.

Raising awareness about issues.

Raising awareness about the sector’s plight.

raising capital.

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 issues to a glocal level.

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 public profiles of both spaces.

Raising the stakes of a poem.

Raising the stakes of competition.

Raising the stakes.

Raising the window/adjustment period as an opportunity.

Raising unclear matters.

Rationalising NAC methods.

Re mo stofong.” Acknowledging the shift in public culture.

Re on’o.

Reach black communities.

Reaching audiences on SM.

Reaching audiences.

Reaching beyond the theatre walls.

Reaching coloured communities.

Reaching global audiences.

reaching more people.

Reaching multiple audiences.

Reaching new generation.

Reaching out to different communities.

Reaching out to new audiences.

Reaching people through these spaces.

Reaching white communities.

Reading books by whistle blowers.

Reading books.

Reading newspapers.

Reading the lists of recipients.

Reading various books.

Realising a need.

Realising alienation from the world.

Realising connection through shared trauma.

Realising COVID was not going away soon.

Realising how easy it is to create a performance space.

Realising people’s willingness to help once they understand.

Realising that policy formulation is only the beginning.

**Realising that policy makers do not understand arts and culture.**

Realising that we are storytellers.

Realising the benefits of the different context.

Realising the ease of changing spaces into performance venues.

Realising the growth of the organisations’ reach.

Realising the intellectual potential of the work.

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 the opportunity to catalyse available resources.

Realising the problematic landscape of theatre.

Realising the sense of shared communality.

Realising their lack of focus on performance.

**Realising why we struggle at a micro level.**

Realizing the Xhosa utterance “ewe”.

Rebranding a beloved art form.

Rebuilding Makukhanye Art Room into a proper theatre.

Recalling a prior conversation.

Recalling advice from a UCT lecturer.

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 prior conversation.

Recalling questions about ambitions for the future.

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 transformation of mind.

Recalling the two legs of the department – science and technology, and arts and culture.

Recalling UCT studies.

Receiving a call from Dr Ngubane.

Receiving a fraction of the awarded promised funds.

Receiving accolades.

Receiving advice from internal voices in NAC.

Receiving announcements from the NAC.

Receiving attention.

Receiving contracts for funding.

Receiving critical feedback from poets.

Receiving critique from poets.

Receiving feedback from industry professionals.

Receiving feedback of success.

Receiving from others.

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 personal responses from poets.

Receiving proposals for policy.

Receiving recognition.

Receiving responses beyond the work.

Receiving responses from poets after the shows.

Receiving students from multiple townships.

Receiving substantial funding despite absent records.

Receiving support from community members.

Receiving support.

Receiving the go-ahead from the committee.

Receiving unknowable feedback.

Receiving visitors from Europe.

Receiving visitors from Gauteng.

Receiving visitors from other countries across the world.

Receiving visitors from the USA.

Reciprocating humanity.

Recognising a need.

Recognising cycles.

Recognising inspiring new artists.

Recognising multiple formations within the sector.

Recognising own achievements.

Recognising patterns.

Recognising recurrent characters in the landscape.

Recognising talent.

Recognising that art is a gateway to learn and understand people's experiences.

Recognising that people are present for a reason.

Recognising that people believe the work is important.

Recognising the business of theatre making.

Recognising the honour.

Recognising the importance of actors taking care of their instruments (body and voice).

Recognising the incredible talent in SA.

Recognising the need for change.

Recognising the potential for content.

Recognising the potential for creative inspiration everywhere.

Recognising the privileges of living with stories.

Recognising the privileges of the award.

Recognising the problem.

Recognising the public value of the work through performing.

Recognising the relationship between protest and theatre in South Africa.

recognizing opportunities.

Recognizing the wider problem to allow reconnection.

recognizing your influence.

Recognizing your own power.

recognizing your privilege.

Recording increased productivity.

Recounting stories of rape.

Recounting the benefits of lockdown.

Recounting the restrictions of lockdown.

Recreating the work.

recruiting others to the work.

Rectifying problems as a team.

Redefining theatre.

Rediscovering the ordinary.

redreaming his world.

redreaming the world.

Reducing time spent on certain tasks.

Reeling and holding space.

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 a theatre being built in the Free State.

Referencing a theatre built in Johannesburg by Mr Mahlangu.

Referencing an existing grudge between the two.

Referencing artists from Kraaifontein.

Referencing artists from younger generations.

Referencing artists in Johannesburg.

Referencing arts organizations of the 80s.

Referencing Bhengu’s touring overseas.

Referencing briefs.

Referencing CAPAB.

Referencing children’s nappies.

Referencing codified rituals.

Referencing community events.

Referencing COVID-19 restrictions.

Referencing DJ Sbu’s growth as a result of the arts.

Referencing DJ Sbu’s risen profile.

Referencing drafting of the white paper during the transition.

Referencing Fleur du Cap awards.

Referencing ghosts desiring to transfer their experience to the listener.

Referencing history between the two.

Referencing Khayelitsha Art School and Rehabilitation Centre.

Referencing lawyer’s bullish presentation to the sector.

Referencing Lead SA awards.

Referencing Location Lekeyshini Lokasie.

Referencing lockdown restrictions.

Referencing Makukhanye Art Room as an example of T4C’s work.

Referencing Makukhanye Art Room.

Referencing many artists without opportunities.

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 one artist from Johannesburg.

Referencing one person shows.

Referencing panties.

Referencing peer artists.

Referencing poets committed to growing the craft.

Referencing poets spending money to travel to festivals.

Referencing poets who do it for themselves.

Referencing rituals with formulaic requirements.

Referencing self-publishing poets.

Referencing shared history as valuable for the slam.

Referencing Spice Mega awards.

Referencing strict rules applicable to certain rituals.

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 first lockdown (21 days).

Referencing the five implicated staff members.

Referencing the impact of anti-apartheid artivists.

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 metropolitan areas.

Referencing the number of applications.

Referencing the profile of Koleka Putuma.

Referencing the protest by occupation at the NAC.

Referencing the public’s motives.

Referencing the R300 million.

Referencing the reach of other artists rise.

Referencing the two elections cycle Mthethwa has been minister.

Referencing the underwear on the dress.

Referencing the use of art as a means create global awareness about apartheid.

Referencing visits from interested parties.

Referencing world famous SA poets.

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 2017.

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 becoming suppressed.

Referring to being named by her mother.

Referring to being the SBYA for theatre in 2020.

Referring to being yanked.

Referring to braai meat vendors.

Referring to chairperson appointments by NP government.

Referring to CODESA negotiations.

Referring to confectionary stalls.

Referring to contributors to the institutions’ downfalls.

Referring to council member who stayed from old council.

Referring to fruit vendors.

**Referring to Gregory Maqoma.**

Referring to hard lockdown (level 5).

**Referring to high-credibility members.**

Referring to hiring cars.

Referring to impact of family calls.

**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 Makukhanye Art Room as one such space.

**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 own work.

Referring to people who have had trauma.

Referring to people who have lost jobs.

Referring to period of running the space.

Referring to previous threats to theatre’s audiences.

**Referring to Saartjie Botha.**

Referring to sectoral commentary.

Referring to something happening between the bodies.

Referring to something happening.

Referring to stalled projects.

Referring to starting in the arts in 1998.

Referring to studies.

Referring to Team Bhengu and Team Putuma.

Referring to temporarily shut theatres.

Referring to that chairperson’s desire to use public resources selfishly.

Referring to the 9th of May.

Referring to the actors.

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 audience.

Referring to the beginning of lockdown.

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 difficulties of the time.

**Referring to the early nineties**.

Referring to the emergence of the National Arts Coalition.

Referring to the end of the piece.

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 self-initiating poets.

Referring to the shambolic department.

Referring to the space.

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 upbringing.

Referring to when something is happening in the body.

Referring to when something is happening inside the bodies.

Referring to when we are quiet.

**Referring to Yvette Hardie.**

Reflecting contemporary stories.

Reflecting on Lebethe’s attempt to stop chairperson’s fraudulent acts.

Reflecting on On The Line

Reflecting on own practice.

Reflecting on self.

Reflecting on the past few years as a performance artist.

Reflecting on the performance.

Reflecting suffering.

Reflecting the fragility of democracy in performance.

Reframing heightened text.

Refusing alignment to any political party.

Refusing co-optation.

Refusing silence.

**Refusing solidarity without critique.**

Refusing stagnation.

Refusing to administer funding based on political connection.

Refusing to forget history.

Refusing to hold in the release.

Refusing to seek government funding.

Refusing to stay silent.

Refusing to take black people for granted.

**Refuting claims of a lack of money in the sector.**

Refuting monolithic blackness.

Refuting notions of black people liking the same things.

Refuting notions that blacks are a single sub-culture.

Refuting notions that blacks are all a single LSM.

Refuting the legitimacy of the minister.

Refuting theatre as an archaic form.

reimaging possibilities.

Reimagining how we restart the theatre.

Reimagining liveness.

Reimagining poetry and fashion.

Reimagining shacks.

Reimagining theatre.

Reimagining work made for live engagement.

Reinvigorating perspectives through slam poetry.

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 meeting of eyes.

Relating the minister’s concession.

Relating the nature of their appointment.

Relating to government.

Relaying how the piece begins in the car.

Releasing incompetent people.

Releasing the release.

Relinquishing agency.

Relinquishing power by relinquishing political will.

Relinquishing responsibility.

Reliving traumas.

Relying on funding income.

Remembering departed activists.

Remembering the first time.

Reminding that 1 April is not far away.

Reminding the public that theatre is about liveness.

Reminding the public that theatre is beyond plays.

Removing social expectations by stripping bare.

Repeating “nkosi sikelela”.

Repeating a refrain.

Repeating exercises.

Repeating performance until it becomes invisible.

Repeating question.

Repeating story.

Repeating that minister should go.

Repeating that rituals enact shifts.

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 on a Gugulethu woman’s rape petition.

Reporting to the steering committee of the NAC.

representing a new narrative.

Representing black people who love reading.

Representing black voices.

Representing black weirdos.

Representing blood.

Representing dance and theatre.

Representing danger.

Representing different parts of the sector.

**Representing existing sectoral organisations.**

Representing Khayelitsha constantly and consistently.

Representing Khayelitsha.

representing Khayelitsha.

Representing Kiri Pink Nob.

Representing love.

Representing marginalised voices.

Representing rural voices.

**Representing sectoral policy advocacy.**

Representing sectoral voices.

**Representing sub-sectors.**

Representing suppressed voices.

Representing the Current State of Poetry.

Representing the sector more effectively.

Representing the sector through civil society.

Representing township voices.

Representing unheard voices.

Requesting actors to develop images of an environment.

Requesting advise from the coalition.

Requesting monologues from duos.

Requesting simple answers.

Requesting sponsors to connect with Makukhanye.

Requesting these institutions to reroute money to the DAC.

Requiring government support.

Rescinding on signed contracts.

Researching a compelling question.

Researching after experiences.

Researching in performance.

Researching the human condition by observation.

Researching the market.

Researching what audiences like.

Researching your audience.

reshaping public perception about Khayelitsha.

Resisting being compromised.

Resisting by occupying.

Resisting censorship.

Resisting complicity.

Resisting conformity.

Resisting dependence on the system.

**resisting erasure**.

resisting erasure.

**resisting erasure**.

Resisting ministerial appointments of chairpersons.

Resisting money from NAC.

Resisting the minister’s supposed tactics of engagement.

Resisting the temptation to let success dictate change.

Resonating glocally.

Respecting the prevalence of a pandemic.

Respecting your competitors.

Responding by asserting ownership of a theatre.

Responding in the public domain.

Responding to a question of ACT’s relevance.

Responding to English in Xhosa.

Responding to issues as they arise.

Responding to question.

Responding to the finance minister’s speech.

Responding to the Mboweni’s speech.

Restarting the theatre again.

Restarting unfinished projects.

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**.

retaining your roots.

Retching.

Rethinking the method of approach.

**Retreating back into civil society**.

**Retreating back into civil society**.

Returning to the rehearsal room.

Revealing a number of ongoing court cases.

Revealing and concealing.

Revealing being a contained person.

Revealing collaborative cases.

Revealing conflicts of interest as recipient and allocator.

Revealing consumption patterns of black audiences.

Revealing deep admiration shared for each other(‘s work).

Revealing excess allocations.

Revealing Faniswa Yisa’s 21-day challenge.

Revealing his desire to assign R75000 bonuses to board members.

Revealing his desire to self-assign a R100 000 bonus.

Revealing how factions have formed in the public.

Revealing how government is suppressing the sector unreasonably.

Revealing how Lebethe was manoeuvred out.

Revealing how Sne Dladla’s platform has grown.

Revealing how some actors went beyond 30 days.

Revealing how the CEO and CFO stopped this.

Revealing how the chairperson then ensured the firing of the CEO and CFO.

Revealing how the driver has no idea what is occurring.

Revealing how the investigation caused the minister to remove the chairperson.

Revealing how this led to new board appointments.

Revealing how young poets approach the industry.

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 not knowing the number of underwear that would come.

Revealing over-calculations.

Revealing poetry’s place in SA society.

Revealing privilege.

Revealing rape statistics.

Revealing ritual performance as sometimes systematic.

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 ghosts listen to our readiness.

Revealing that it is winner takes all.

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 organisations are doing this work.

Revealing that people have stayed consistent ever since.

Revealing that public institutions have to declare their status.

Revealing that Sithole was to receive funds from the same cohort.

Revealing that some poets revealed the need for inner work.

Revealing that the investigation led to charges being made.

Revealing that the minister “arrived” a week later.

Revealing that the poets put up half the prize money.

Revealing that the protest has been on for 21 days.

Revealing that the SA poet laureate will judge writing.

Revealing that Theatre4Change is run by 5 UCT graduates.

Revealing that there will be a judge for performance.

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 complexity of living with trauma as a victim.

Revealing the contradiction in Mthethwa’s appointment.

Revealing the cost of not being among people.

Revealing the criteria for judging.

Revealing the dress was made up of used underwear.

Revealing the extent of the incompetence.

Revealing the ignorance in context of the true status.

Revealing the inability to declare a prospective winner.

Revealing the inner workings of the poetry realm.

Revealing the invisible performativity of suffering.

Revealing the lack of a system at times.

Revealing the lack of capacity.

Revealing the loss.

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 project’s existence over several years.

Revealing the protestor’s decision to decline.

Revealing the regulation’s pernicious effects on the sector.

Revealing the weight of the dress.

Revealing the writer’s need for community.

Revealing these as opposites to usual associations.

Revealing this as the beginning of the crisis.

Revealing this public moment as the emergence of the crisis.

Revealing wasteful allocations.

Revealing what is.

Revealing what was inspiring during lockdown.

Reversing.

Revisiting old projects.

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.

Risking literal safety.

Risking safety.

Risking your life.

Risking your sanity.

Rooting motives in black ideals.

Running a business as a producing artist.

Running a company as an artist.

Running a rehabilitation centre.

running a theatre independently for 10 years.

Running a theatre without financial support.

Running an award-winning shack theatre.

Running an entrepreneurial business in the arts.

Running around in the streets.

Running KASI RC.

Running Kiri Pink Knob.

Running Makukhanye Art Room.

Running organisations with and in townships.

Running organisations with Liso Sindo (wife).

Running organisations.

Running organisations.

Running out of time.

Running the brand Seen Pha.

Running the CAP for a few years.

Running the Community Arts Project in Cape Town from the 80s.

Running the space for seven years.

Running township-based organisations.

Sacrificing desires for sectoral good.

sacrificing income for the organizations.

Sacrificing livelihoods to keep work alive.

Scouting talent.

Screaming.

screening the interview live.

Searching for a new heightened text.

searching for talent everywhere.

Seeing all the different faces.

Seeing poetry performed across various stages.

Seeing possibility in change.

Seeing real-world impact of activism.

Seeing self as a future theatre owner during varsity.

Seeing the different characters.

Seeing the stains clearly.

Seeing the work materialise.

Seeing through the emergence of a steering committee.

Seeking accreditation for KASI RC.

Seeking alternatives to live performance.

Seeking alternatives.

Seeking answers earnestly.

Seeking corporate sector involvement in such spaces.

Seeking efficient methods of practice.

Seeking employment opportunities for trainees.

seeking employment opportunities for youth.

Seeking for an answer to a question.

Seeking funders.

Seeking government involvement in such initiatives.

Seeking out positive connections.

Seeking out what inspires you.

Seeking people to take over STAND.

seeking potential in people.

Seeking proven excellence.

Seeking sponsors and sponsorships.

Seeking sustained excellence.

Seeking the longevity of spaces for the community.

Seeking to invite influential stakeholders.

Seeking what ignites you.

Seeking young dance professionals.

seeking young intellectuals.

Seeking young poetry professionals.

Seeking young professional to teach the youth.

Seeking young professionals to teach different disciplines.

Seeking young teachers.

Seeking young visual arts professionals.

Selecting a thirty day period.

Selecting the qualifying applicants.

Selecting words carefully.

self-funding theatre.

Self-organizing. Prioritizing the arts sector.

Selling books.

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.

Setting up regular check-ins.

Setting up the show.

Shaping the storytellers of the future.

Shaping the vision in collaboration.

Sharing different learning methods.

Sharing experiences of learning.

Sharing pricing information.

Sharing stories as artists.

Sharing stories with other South Africans.

Sharing stories with the world.

sharing the spotlight.

Sharing traumas.

Sharing with others.

Shifting blame.

Shifting from one state to another.

Shifting the mindsets of youth in marginalised communities.

Shortlisting potential candidates.

Shouldering the consequences of actions.

Shouting.

Shutting down after the first lock down.

Shutting theatres down permanently.

Sidelining DAC for being completely useless.

Signalling a need for change.

Signing contracts for awarded funds.

Simulating challenges for trainees.

Singing in a circle.

Singing nkosi sikelela.

Singing nude.

Singing the decolonised version of the national anthem.

Singing the original version of the national anthem.

Singing.

Slowing down.

Soliciting proposals for a new arts and culture dispensation.

Solidifying STAND as a creator of income opportunities for the sector.

Solving problems as a team.

Solving the problem of dwindling audiences.

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 publicly about the work.

Speaking to the crumbling nature of the new council.

Speaking to various people.

Speaking truth to power and being suppressed.

Speaking truth to power.

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.

Spotlighting SA poets.

Spreading the funding across 1300 applications.

Spreading the money adequately.

spreading the vision internationally.

Staging a drama play.

Staging a public critique.

Staging a public protest.

Staging a two hander.

Staging artivism Staging decoloniality.

Staging at the Soweto Theatre.

Staging critical plays.

Staging for black audiences.

Staging Poet-O-Type.

staging productions by women.

Staging protest.

Staging public intellectualism.

Staging shows in festivals.

Staging the production on Freedom Day.

Standing in the gaps.

Standing to lose something valuable.

Standing your ground.

Starting a new foundation.

Starting a new initiative.

Starting by way of introduction.

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.

Starting the Theatre4Change project in Khayelitsha.

Starting without knowing.

Stating that freedom of speech equals democracy.

Stating that humour can turn us up.

Stating that people love live performance.

Stating the facts about independent theatre producing.

Stating the need for excellence.

Stating the vuka actor workout challenge kept him inspired during lockdown.

Stating this as wrong.

Stating, “the pessimism of the intellect, and the optimism of the will.” Tracing the quote to Antonio Gramsci.

Staying active and engaged.

Staying alive with the fear.

Staying in the organisation.

Staying independent of the organisations.

Staying open.

Staying ready for challenges.

Staying yourself while being moved around.

Stepping away from the mirror.

Stepping back as experienced professionals.

Stepping back from leadership.

Stepping forward into the dark.

stepping in for unassisted youth.

**Stepping in to fill a need.**

**Stepping into the void.**

Stepping out of a car.

Stepping out of the car.

Sticking to known facts.

Stimulating practitioners amidst the pandemic.

storytelling.

Storytelling.

Straining the sector with irregular procedures.

Strategizing as artist organisations to chart best courses.

Strategizing creatively.

Striking while the iron is hot.

structuring unstructured lives.

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 a tertiary level (UCT).

Studying at tertiary level.

Studying at University of Cape Town.

Studying embodiment.

Studying in Cape Town.

Studying theatre in Khayelitsha.

Submitting the shortlist to the Minister.

Suffering (similar)[[3]](#footnote-3) traumas.

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 directions.

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 Fleur du Cap should focus on township talents.

Suggesting future recipients will benefit from the awards.

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 art can change lives.

Suggesting that calls for his firing will rise.

Suggesting that community theatre be incorporated in the awards.

Suggesting that opening theatres is possible.

Suggesting that rituals can dictate tension.

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 legacy is living itself out.

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 they keep an eye on blooming talents.

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 all.

Supporting artists through income loss.

Supporting independence.

Supporting other artists' work.

Supporting performers in training.

Supporting the arts and culture sector independently as artists.

Supporting the event for poetry’s sake.

Supporting young performers’ aspirations.

Suppressing our voices versus releasing.

Surfacing “user generated content” for theatre.

Surfacing a Black Woman Professor.

Surfacing a community of survivors.

Surfacing a new kind of literature.

Surfacing a shack theatre built in Kraaifontein.

Surfacing a writer’s needs.

Surfacing ACT’s contributions.

Surfacing activity for activity’s sake.

Surfacing alternate narratives.

Surfacing alternative success stories.

Surfacing black inter-subjectivity.

Surfacing black sub-culturesAsserting that black cultures are heterogenous.

Surfacing black subjectivity.

Surfacing black subjectivity.

Surfacing connection.

Surfacing desperations in the sector.

Surfacing diversity in black cultures.

Surfacing DJ Sbu’s success as an artist.

**Surfacing DSAC’s budget of almost R5 billion.**

Surfacing examples of others with useful methods.

Surfacing funding allocations.

Surfacing KASI RC.

Surfacing lack of access to funds for SA arts.

Surfacing Liso’s career as a musician.

Surfacing Makukhanye as South Africa’s first shack theatre.

Surfacing many township artists.

Surfacing minister’s disrespect.

Surfacing minister’s ignorant tweets.

Surfacing neglect of SA arts sector.

Surfacing notions of purity (white dress).

Surfacing own methods.

Surfacing people’s response to the work.

Surfacing PhD work.

Surfacing poetry’s existence in SA.

Surfacing polarisation as a method.

Surfacing polarised arguments.

Surfacing public concerns.

Surfacing representation.

Surfacing sectoral desire for new council to be replaced.

Surfacing sectoral discontent.

Surfacing social anxieties pursuant from the pandemic.

surfacing talent.

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 acceleration of 4IR.

Surfacing the allocation to other art forms.

Surfacing the celebration of SA poets elsewhere.

Surfacing the depth of admiration shared.

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 dominance of Shakespeare.

Surfacing the effects of isolation.

Surfacing the exchange of knowledge.

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 lack of work for artists.

Surfacing the law.

Surfacing the limitations of being a carrier of messages.

**Surfacing the massacre of Marikana.**

Surfacing the minister’s lack of leadership.

Surfacing the music of Hugh Masekela.

Surfacing the music of Miriam Makeba.

Surfacing the need for alternative art spaces.

Surfacing the need for archiving.

Surfacing the need for community.

Surfacing the need for gathering spaces.

Surfacing the need for institutions to survive.

Surfacing the need for more engagement in townships.

Surfacing the need for space.

Surfacing the need for such institutions.

Surfacing the need to let go.

Surfacing the need to listen to the people.

**Surfacing the need to start organisations.**

Surfacing the needs of Khayelitsha and other townships.

Surfacing the needs of marginalised communities.

Surfacing the pain of those outside convention.

Surfacing the paradox.

Surfacing the particular layered impact on dance and theatre.

Surfacing the possibility of failure.

Surfacing the possibility of project collapse.

Surfacing the possibility of stalling.

Surfacing the principle of freedom of expression.

Surfacing the problem.

Surfacing the problem.

Surfacing the question of chair and board allegiances.

Surfacing the reach of Sarafina.

**Surfacing the responsibility to protect freedom of expression.**

Surfacing the sparring aspect of poetry.

Surfacing theatre’s potentiality to think through broad ideas.

Surfacing their youth.

Surfacing this as the early nineties context.

Surfacing this criteria as lacking from modern poetry scene.

Surfacing various incompetencies.

Surrendering to ghosts.

Surveying audience.

Surveying the landscape.

Surviving on a pittance.

Surviving on funding.

Surviving through multiple lockdowns.

Surviving through projects.

Surviving to tell the tale.

Surviving to witness catharsis.

Suspecting a rushed series of actions.

Suspecting lack of forethought.

Suspecting oversights.

**Sustaining a critical posture.**

Sustaining a successful career in the arts.

Sustaining cultural institutions.

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 theatre projects in the arts.

Sustaining this work for a long period.

Switching language codes to express gratitude.

Switching language to clarify a point.

Switching language to express consternation.

Switching language to express vigour.

Switching language to make examples.

Symbolizing a ghost.

Sympathising with the current council.

Sympathising with the new council.

synchronising performance practices.

Taking a demotion to membership.

Taking a strong line as politically non-partisan.

Taking accountability for free time.

Taking care of mental health.

Taking care of people.

Taking care of places.

Taking care of the things that manifest change.

taking care of the youth.

Taking care of yourself.

taking care of youth.

Taking critical perspective.

Taking critical perspectives on what is happening in society.

Taking initiative.

**taking Khayelitsha to the world**.

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 social ills.

Taking on the dreams of the community.

Taking on the role of critical commentator.

Taking one’s clothes off sometimes.

Taking over twenty years to talk.

Taking ownership of sector problems.

taking pride in shared value.

Taking responsibility for changing the landscape.

**Taking responsibility for reconfiguring the sector.**

Taking responsibility for social change in the community.

Taking responsibility for the sector through ACTAG.

Taking responsibility.

Taking responsibility.

Taking the NAC to court.

Taking the work to Kippies.

Taking the work to POP Art.

taking theatre back to the people.

Taking theatre out of the Theatre.

Taking time to fulfil the ghosts’ needs.

Taking time to investigate what one is seeking.

Taking up critical positions wrt government.

Taking up leadership.

taking up space.

Talking to other artists to foster collaborations.

Tapering expectations based on limitations.

Tapping into the club scene.

Tapping into the comedy scene.

Targeting different audiences.

Targeting different markets.

Targeting different markets.

Targeting humour as a business.

Targeting new markets.

Teaching about cultural policy.

Teaching and imparting knowledge.

teaching different artistic disciplines.

Teaching each other.

teaching languages.

Teaching performance.

Teaching poetry.

teaching reading and comprehension.

Teaching the audience about poetry.

teaching the youth.

Teaching theatre.

Teaching trainees about letting go.

teaching women theatre skills.

teaching women to take up space.

teaching youth English.

teaching youth otherwise inaccessible knowledge.

Teaching.

Teaching.

Teasing and poking fun.

Teasing the interviewer.

Teasing the interviewer.

Teasing the interviewer.

Telling an alternative black story.

Telling someone.

Telling stories about backgrounds.

Telling stories about communities.

Telling stories about origins.

Telling stories from the heart.

Telling stories from the heart.

Telling stories from the soul.

Telling stories of happenings in communities.

Telling stories through theatre.

Telling stories with our souls.

Tending to issues in the community.

Tending to issues in the family.

Tending to issues in the home.

Tending to issues in the self.

Testing material in township theatres.

Testing work repeatedly.

Thanking Mike

Thanking the interviewer.

Thanking the interviewer.

Thinking about global reach.

Thinking about how to impact the industry as a poet.

Thinking about local reach.

Thinking about main disassociations.

Thinking about position of self.

Thinking about the arts.

Thinking about the performance.

Thinking about uniqueness of one’s work.

Thinking communally.

Thinking COVID would last 3 to 4 months.

Thinking creatively about possibilities.

Thinking entrepreneurially.

Thinking entrepreneurially.

Thinking like an entrepreneur.

Thinking of self as a performance artist.

Thinking on one’s toes.

Thinking socio-entrepreneurially.

Thinking through what one has been doing.

Thinking to make space for other artists.

Tracing the paths of task group members.

Tracing this crisis to the minister’s decision to appoint a new council.

Tracking audience movements.

Training actors for performance.

Training the body and voice.

training unemployed youth.

training young artists as a practice.

Training young artists.

training young practitioners.

Transferring meaning.

transforming the lives of youth.

Transgressing silence.

transgressing the ivory tower.

Transgressing the norm.

Traveling the country.

Traveling with work (theatre).

travelling abroad.

Traversing urban and township contexts.

Treasuring the audience’s response to the work.

Treating time as sacred.

Triggering responses from those one is communicating with.

Trusting different dispensations.

Trusting the power of humour.

trusting the youth with responsibility.

Trying to attend to ghosts’ requests.

Trying to be heard.

Trying to be seen.

Trying to change this as TADA and STAND.

Trying to create performance events where “we listen together”.

Trying to enact care for ghosts.

Trying to ensure careful work with ghosts.

Trying to hear actions are trying to activate you.

Trying to identify new leadership to take over.

Trying to imagine alternative worlds into creation.

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 organise artists.

Trying to provide funding for work.

Trying to understand greatness in this context.

Trying to understand rationale.

Trying to work with government.

Trying to work with the new people.

Turning fear into art.

Turning fear into passion.

Turning towards own community’s struggles.

Understanding artists' challenges.

Understanding identity.

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 challenges of other people.

Understanding the economics.

Understanding the potential impact of SA poetry.

Understanding the suffering of the victim and the perpetrator.

Understanding theatre.

Understanding trauma.

Understanding varying contexts.

Understanding what composes a great poet.

Understanding where policy comes from.

Undoing the ropes binding her.

Undressing violently.

Undressing.

Uniting the youth through theatre.

Unpacking the distribution of votes.

Unpacking the objectives of performing certain rituals.

Unpacking the relationship between the two.

Unseating Shakespeare.

Unseating western hegemony.

Upholding an ethical stance.

Upholding criticality.

Upholding the law.

Upholding treasury regulations.

uplifting communities.

Upskilling.

Using agency as artists.

Using agency to critique government.

Using art as a shield for political expression.

Using art as a weapon to liberate people.

Using art to contribute to democracy.

Using art to fill the gap left by banned organisations.

Using body as art.

Using concepts masterfully.

Using culture as a shield for political activity.

Using effective strategies to directly impact communities.

Using fashion to sell poetry.

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 performance as a political tool.

using personal connections for public benefit.

Using platform to produce ideas.

Using plays to expand poetry’s reach.

Using praxis in research.

Using raised funds as a source of capital for artists’ ventures.

Using SM to your advantage.

Using the available resources.

Using the CAP as a platform.

Using the time to revisit old projects.

Using the vision as a basis for entering discussion with government.

Using theatre as a canvas to explore black experience.

using theatre as an archival tool.

Using theatre to address social ills.

Using theatre to expand imagination.

using theatre to improve the lives of students.

Using time deliberately.

Using Xhosa to express emotive language/notions.

using young performers of different ages in the same space.

Utilising knowledge learned at university.

utilising social responsibility.

utilising the strengths of the youth in performance.

Validating imaginations.

Validating practitioners.

Validating the marginalised voice.

valuing theatre as a transformative tool.

Visualising ideal communalism.

Visualising success.

Visualising the future.

Voicing the concerns of the sector in the absence of an organised voice.

Waiting for cabinet to adopt the white paper.

Waiting for funding.

Waiting.

Waiting.

Walking and singing naked in the rain.

Walking away from the doffed dress.

Walking out of the house with fear.

Walking the journey with them.

walking the walk.

Wanting a red robe.

Wanting buttons from the chest to the ankles.

Wanting the theatre to be built.

Wanting to drop down to the ankles.

Wanting to make a difference.

Warming up the body and voice.

Warning against a new council inheriting the old messes.

Warning against apathy.

Warning against assigning politicians too much power.

Warning against dictating to an audience.

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 people live as research.

Watching performances.

Watching stand-up comedy.

Weaponising art for social transformation.

Wearing a 45kg dress.

Wearing a dress that is physically heavy.

Wearing a red dress.

Wearing a Seen Pha t-shirt.

Wearing a wedding dress made of panties.

Wearing his brand.

Wearing many people’s underwear on the body.

Wearing SA’s dirty laundry.

Wearing the public’s pain.

Wearing the stains of democracy.

Wearing the trauma of survivors.

Wearing the trauma of the public.

Weeping in a wedding dress in public.

Weeping in the street.

Weighing the impact of the incompetence.

Whistleblowing.

Winning a Fleur du Cap award.

Winning a theatre award amidst lockdowns.

Winning an award as Makukhanye Art Room.

Winning the Fleur du Cap award previously.

Winning the SBYA 2020.

Winning the SBYA.

Withdrawing from TADA as STAND.

Witnessing news about rape victims.

Witnessing polarised audiences engage the work.

Witnessing the audience on the street.

Witnessing.

Wondering why he was appointed in the first place.

Workin at UCT Drama Dept as an associate Producer.

Working alongside other advisors.

Working as a playwright.

Working as an artist for a long time.

Working as an artist.

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 despite minimal resources.

working for the community.

Working for the next generations.

Working for the people.

Working for the youth.

Working from Khayelitsha.

Working in a sector that needs constant support.

Working in anti-apartheid cultural organizations.

Working in communities as an artivist.

Working in Khayelitsha.

Working in live performance.

Working in marginalised communities.

Working in service of the sector.

Working in the informal sector.

Working in the poetry sphere for a long time.

Working on a Phd.

Working on fractional budgets.

Working out to prepare for performance.

Working outside the ambit of government.

Working to hold that space.

Working to manifest change that ghosts seek.

Working well under pressure.

Working with a party affiliation as a non-partisan representative.

Working with all political parties.

Working with ancestors.

Working with barely any resources.

Working with clueless deployees.

Working with differences and similarities in relationships.

Working with diminished budgets.

Working with entities that are alive in a different way.

Working with entities that have been alive in this world.

Working with fractions of promised funds.

Working with ghosts.

Working with ghosts.

Working with ghosts.

**Working with government on implementation.**

Working with government.

Working with his spouse.

working with limited resources.

Working with lowered stakes.

Working with multi-party-affiliated activists.

Working with multiple artists along the way.

Working with multiple governments.

Working with new faces without warning.

Working with own resources.

Working with parties serving TADA’s interests.

Working with previous alive entities.

Working with Roger Johdeen.

working with spouse.

Working with subsequent councils.

Working with teams.

Working with the new council.

Working with the people.

Working with the science and technology portfolio.

Working with what little exists.

Working with young(er) theatre practitioners.

Working without financial support.

Working without funding.

Working without funding.

Working without funds.

working without resources.

Working without resources.

Writing a critical piece about the Market Theatre.

Writing a publication called *The Cultural Weapon*.

Writing a two person show.

Writing about a whistleblower.

Writing about poetry.

Writing about policy makers.

Writing about the arts.

Writing about the Minister in the Sunday Times.

Writing about the poetry scene.

Writing and directing own work.

Writing and directing the work.

Writing and producing theatre.

Writing as a search.

Writing as response.

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.

Writing into the archive.

Writing new work.

Writing plays about poetry.

Writing plays that ask questions.

Writing poetry in plays.

Writing reflexively.

Writing subversive poems on t-shirts.

Writing the roles of women on the body.

Writing to make space for other artists.

Writing.

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)
3. This footnote serves to acknowledge that the similarity is in how we understand and frame these experiences as molestation or rape, whilst acknowledging that it would be presumptuous to assert similarity in two people’s experiences of said traumatic experience. [↑](#footnote-ref-3)