

**WORKSHOP THEATRE IN
POST-APARTHEID SOUTH AFRICA
A CASE STUDY**

THESIS

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ABSTRACT

This is a qualitative study exploring the use of workshop theatre in post-apartheid South Africa, with the objective of making a contribution to the knowledge base regarding its use in current times. Workshop theatre is changing in response to a new socio-political reality and emerging trends in theatre practice. The case study, of developing a play on Oystercatchers with a Grahamstown group of artists, revealed the difficulties and challenges of using workshop theatre in this dynamic context.

Data collection included a focus group, observation, reflective discussion and in-depth interviews that were analysed in relation to available literature on workshop theatre in apartheid and post-apartheid South Africa. It is proposed that workshop theatre has continued relevance in post-apartheid South Africa. The process of creating workshop theatre with diverse artists has great potential to transform relationships, address issues of personal identity and to provide an underlying purpose to a workshop theatre-making context.

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**“Making a ritual, a drama, a tear
On eternity.
Domesticating the infinite
Contemplating the quantum
Questions:
Time, death, new beginnings,
Regeneration, cycles, the unknown”
(Okri, 1999, p.13)**

PREFACE

An event that inspired me for this thesis occurred at a meeting of Grahamstown artists when someone stood up and spoke about his ancestors guiding him to do the work he does. He has no formal education in the field of drama but he feels it in his blood. His contribution to the meeting made me aware of the need to express openly my own personal connection to theatre-making and not merely to focus on its intellectual justification.

I am a white South African woman born of Greek parents. My work experience has ranged from serving customers in cafés to working in industrial psychology. I was raised in a culture that celebrates song, dance and community and it has taken me many years to reconcile this background with my life and work in South Africa. The need for creative expression led me, at the age of 30, to formally study Drama and complete a Master's Degree.

I entered the world of theatre in Grahamstown, basing myself at Rhodes University for the completion of my full-time studies. Needing to pay for my studies and wanting to work with adults like myself - exploring creative expression as an integral part of their lives - I became involved with theatre initiatives involving local 'black artists. My initial intention was to work with adults, black and white. It proved difficult to find white adults who allow themselves the time to do this in addition to their working lives. On the other hand, for black artists in Grahamstown, opportunities to perform are often the only means of making some money. I thus began working with local black artists and exploring performance opportunities. One of the works we created was a cross-cultural dance piece that was performed at the National Arts Festival 2000 and the Dance Indaba 2000 in Cape Town. Working with black artists has given me valuable insight into the experience of creating theatre with people from cultural and material backgrounds very different to my own, as well as

discovering similarities in the importance given to song, dance, celebration and cultural heritage.

From my experiences I became aware of some of the issues that South African artists and I face. I also began considering my use of workshop theatre characteristics in the generation and creation of projects. Without necessarily needing to tap into the relevant literature on workshop theatre, my natural working style in creative expression is one that accesses everyone's opinions and experiences. It uses the body as a means of expression and does not rely on a conventional theatre space or a written text. I choose to work in a system that allows an equality of contribution in the theatre-making process at least as far as it is possible in the aftermath of apartheid and the educational inequality between many black Grahamstown artists and myself.

The topic I chose for this research grew out of a research curiosity (Gough, 1998) of my work and the people I have worked with. I wanted to explore the experiences of artists in relation to the use of workshop theatre. I chose to use research methodologies that were in line with the basic principles of workshop theatre being a collaborative process of creating meaning. I thus used a methodological style that strongly acknowledges the presence of the researcher and their own mind space.

The style of writing is in the first person, particularly in discussing the data collection process and findings. At times the third person is used in order to represent the multiple voices in the literature and arguments emerging from it. The first person was used in order to acknowledge and make clear my role as researcher within this study. It brings to the reader's attention that no research can be entirely neutral (Fien & Hillcoat, 1996; Guba, 1990). I did not see myself as separate from this research but an integral part of it. The research offers

knowledge and experiences based on the dynamic context that the artists and I operate in.

INTRODUCTION

Workshop Theatre

Theatre operates within a system that is as volatile, dynamic and open as the society in which it is embedded (Hauptfleisch, 1997). Attempting to define theatre and particularly workshop theatre - with a high somatic content and less reliance on text - is a problem for academics and theatre historians (Alcock, 1999). Working with workshop theatre in this study, I found it important to create an understanding of the form, bearing in mind that I couldn't reduce it to a body of rules and assumptions (Fleishman, 1990).

Workshop theatre can be broadly defined as a process of collaboratively creating theatre by combining the shared experiences of participants and using their bodies to represent meaning. It developed in the 20th century as part of a movement that questioned the role and form of theatre in the socio-political context within which it operated. One of its greatest challenges to traditional theatre practice was a reconsideration of the role of theatre in society (Orkin, 1991).

In apartheid South Africa, a context of overt social and political oppression, workshop theatre developed as an oppositional theatre form, particularly in the 1970s and 80s (Fleishman, 1990). It attempted to provide an alternative discourse or narrative in opposition to the state, which legislated and demanded uniformity and conformity to the discourse of apartheid only (Orkin, 1991). It developed characteristics specific to the form and in contrast to traditional theatre practice.

With the ending of apartheid, the role of workshop theatre - of stark opposition to the dominant social order - was no longer appropriate. The use of workshop theatre in post-apartheid South Africa is being challenged and theatre practitioners are finding new ways of using the workshop theatre form in order to give expression to current times (Steinberg & Purkey, 1995).

The goals of this research were:

- to gain critical insight into the use of workshop theatre in post-apartheid South Africa;
- to inform the use of workshop theatre in current times.

In exploring the use of workshop theatre in current times, reference had to be made to the years of protest and resistance in the 1970s and 80s that played such an important role and, "bequeathed to later practitioners in the theatre a voice that was uniquely South African" (Steadman cited in Maponya, 1995, p. xiii). This study involved an investigation of literature on workshop theatre in apartheid and post-apartheid South Africa and a case study exploring the experiences of artists and their use of workshop theatre in the creation of a play.

Chapter 1 examines the history of the workshop theatre form, especially its growth in the 1970s and 80s in South Africa: its intentions within a highly oppressive socio-political context; its characteristics; the groups using workshop theatre and difficulties experienced in the workshop theatre-making process. It is argued that characteristics of the workshop theatre form have value in and of themselves; it is in the application of these that differences and divisions emerge. The differences and divisions indicate the power structures artists themselves

operate in that must be considered when investigating the use of workshop theatre.

Chapter 2 considers the post-apartheid theatre-making context, its impact on workshop theatre and on the artists involved: the influence of a negotiated transition of power; the challenges and difficulties; the rise of cross-cultural performance, theatre for development and environmental education theatre. It is argued that workshop theatre in stark opposition to the social order is no longer appropriate and there is a move to exploring the political realm within personal identity. The adjustment of workshop theatre through the integration of emerging theatre-making trends with workshop theatre characteristics, can contribute, it is asserted, to the use of workshop theatre in our current socio-political context.

An interview conducted with Malcolm Purkey in Johannesburg greatly informed my consideration of workshop theatre in the above two chapters. I acknowledge that there are many other theatre practitioners that could add to the topic of workshop theatre in apartheid and post-apartheid South Africa and some of these were accessed in terms of their writings and through informal communications via e-mail. Grahamstown-based artists with experience of theatre in apartheid and post-apartheid South Africa influenced this study by means of informal discussions and readings of my research drafts. More practitioners could not be formally interviewed due to time, accessibility and economic constraints for both myself (based in Grahamstown) and the people approached for formal interviews.

Chapter 3 discusses qualitative research, the critical research approach and presents the research design in relation to the case study of Grahamstown artists and the development of a play on Oystercatchers for the national Science Festival 2001, using workshop theatre.

Chapter 4 documents the findings of the case study: themes that emerged from the focus group to determine the experiences and needs of artists; themes from the observation, reflective discussion and in-depth interviews on the use of workshop theatre in the creation of the play on Oystercatchers.

In concluding, Chapter 5 considers: the implications of the case study in relation to workshop theatre of the 1970s and 80s; draws together the ideas and perspectives of Chapters 1 to 4 and remarks on the implications of the study.

A Note on Terminology

My definition of *theatre* for the purpose of this study is that it involves creating a performance, using any or all of the following: dance; dialogue; mime; song and music. The final play is performed for an audience either in a conventional theatre space or an alternative space.

The word *artist* refers to a person either performing in and / or creating theatre.

Theatre group refers to a group of people coming together to work on a specific theatre project for performance.

The word *community* refers to people previously disadvantaged during the apartheid years. I am aware of the contentious nature of this term and the way it can be paternalistically used to refer to black people. It is my view that all communities need to be developed in some way and I do not assume *community* to imply inferiority in any way. In this study, it is used mostly in the context of theatre for development, referring to previously disadvantaged peoples under apartheid, and in the context of the case study of Grahamstown artists for whom belonging to a *community* is important.

The terms *black*, *white* and *coloured* are used in this thesis to refer to people previously categorised as such during the apartheid years. It is not really possible to discuss transformation in South Africa without some reference to 'population groups' as determined by the previous government. The use of these terms should not be seen to imply an acceptance of such categorisation on my part.

CHAPTER ONE

This chapter describes international shifts in theatre practice and the use of workshop theatre by South African theatre practitioners, particularly in the 1970s and 80s. Reference could not be made to the entire spectrum of theatre initiatives in South Africa in the 1970s and 80s. Relevant information was used to identify central characteristics of the workshop theatre form as they developed, the experiences of some groups using workshop theatre and certain difficulties and divisions in the form.

1.1 Ideas on alternate forms of theatre

Workshop theatre has been practiced in South Africa, other parts of Africa, Europe, North America, Latin America and Asia for many years (Fleishman, 1991). It was part of the new 'democratisation' of theatre in the 20th century, which took on many forms. Mostly this 'democratisation' involved a response against theatre in its westernised milieu and form of stage sets, props, the stage with proscenium arch and curtains (Bradby & McCormick, 1978). The alternative theatre raised important questions about the way theatre is organised, produced and distributed (Wandor, 1986). At the same time there was a questioning of the role of theatre in the socio-political context within which it operated.

"At the end of the nineteenth century and during the first half of the twentieth, Alfred Jarry and Antonin Artaud had explored non-naturalistic ways in which theatre in Europe might radically stimulate or provoke its audience as well as question or interrogate the social order" (Orkin, 1991, p.7).

Traditional westernised theatre was characterised by its restriction to the privileged classes who could afford it, the division of spectators and performers with proscenium arch and curtains and theatre aiming solely to entertain an audience. The new ideas that developed in theatre explored the role of theatre to entertain while at the same time addressing pertinent social issues and exploring the relationship between audience and performers.

Theatre practitioners such as Brecht, Grotowski and Brook generated and worked with new ideas in opposition to the traditional theatre form (Interview with Malcolm Purkey, 17/09/01). The main contribution of all these practitioners is that they sought to break down 'the wall' that divides spectator and performer. They examined and redefined the relationship and power balances between spectator and performer, as well as between director and actors. A few of their alternate ideas on the role and form of theatre are discussed below.

For Brecht (cited in Fischer, 1991), theatre had become a bourgeois institution, excluding the majority of the population. He was intent on changing theatre into an instrument that could bring about socio-political change. He did this by creating the notion of 'epic' theatre that aims at pushing the spectators into an awareness of the causes of circumstances that they find themselves in and encouraging them to take a critical attitude, prodding them into action. This is in contrast to the conventional 'Aristotelian' theatre that creates an illusion on stage to benefit the bourgeois and not the 'everyday people.' In this context performers merely entertain, reinforcing the social structure and not engaging the audience critically with issues of relevance to their lives.

Grotowski (1969) explores the awareness of personal truth for both actors and spectators by theatre's ability to move beyond the pursuit for intellectual conviction. In 'poor theatre' stripped of all unnatural impulses and decorations, the actors can reveal the deep nature of the art form by delving into their own darkness, which slowly becomes transparent. "Why are we concerned with art? To cross our frontiers, exceed our limitations, fill our emptiness - fulfill ourselves" (Grotowski, 2000, p.25). Through actors expressing their darkness, the audience also undergoes a similar process and is transformed. They are active participants in the action.

For Brook, theatre on the one hand must maintain the attention of the audience but at the same time elevate and instruct (Brook, 1968). The spectators and actors, through the exploration of human narratives in theatre, are given an opportunity to collectively explore and rewrite human history. Theatre's role is to piece human truth together (Brook cited in Williams, 1996). The pursuit for truth and theatre's ability to engage with human history transformed the role of theatre from pure entertainment to actively engaging with peoples' lives and creating the potential for a different history.

1.2 Workshop theatre in South Africa in the 1970s and 80s

1.2.1 Engagement with socio-political issues and exploration of issues relevant to people's lives at a particular time

"All theatre involves an activity located historically and ideologically, and some of the greatest works of the human imagination have been plays rooted in political argument" (Steadman, 1990, p.6).

In South African theatre, the interests of the Performing Arts Councils that came into being in 1963 revolved around pursuing the Eurocentric and North American compulsions and fantasies of a small minority of whites (Orkin, 1991). The white mainstream state-funded theatre denied the role of theatre in influencing the South African context of extreme political and social oppression. There were some attempts within the arts councils to engage with socio-political realities, but overall the connection between theatre and society was not encouraged. Malcolm Purkey (Interview, 17/09/01), who was a drama student at the University of the Witwatersrand (Wits) in the 1970s, said that students were not encouraged to make any connections between theatre and society. Theatre was considered to have only entertainment value. There was also a 'colonial psychosis' that viewed South African theatre as inferior to overseas productions. Success of South African plays was measured by recognition from overseas.

In a South African context of extreme state repression and discrimination in the 1970s and 80s, theatre practitioners were influenced by the work of Brecht, Grotowski and Brook (Interview with Malcolm Purkey, 17/09/01). A new national theatre form began to develop, drawing on local and international trends of challenging traditional theatre practice and social systems. Workshop theatre grew and moved beyond the westernised notion of theatre solely for entertainment, to theatre as a mechanism for informing an audience and encouraging social and political change. In the 1970's workshop theatre became firmly established as part of theatre practice in South Africa (Fleishman, 1991).

The experiences of being black in South Africa provided important stimuli for experiential creative work during apartheid (Steadman, 1999). Workshop theatre provided a free space for artists to represent South African life accurately and inclusively (Steinberg & Purkey, 1995). It acknowledged and reflected the life experiences of a diverse range of participants, exploring their lives in South

Africa's socio-political context. An emphasis on truth, transformation and action fed the growth of workshop theatre that was driven by anti-apartheid sentiments.

Workshop theatre is about a group of actors and a director who come together to, "draw on combined memories and insights of the South African experience to improvise plays of shattering force, subtlety and eloquence" (Mshengu cited in Fleishman, 1990, p.88).

Despite the growth of indigenous theatre from the early 1970s, state-subsidised theatre remained indifferent and continued to uphold the segregation laws (Orkin, 1991). In the context of growing repression, especially after the 1976 uprisings, workshop theatre with an overt political and social focus continued to grow and reinvigorate South African theatre. Venues for new theatre such as The Space in Cape Town and the University of the Witwatersrand's Great Hall, Box and Nunnery upheld a policy of non-racialism and provided a platform for indigenous theatre. In 1976 the Market Theatre in Johannesburg was established as an integrated, non-profit and non-state subsidised theatre with the support of Anglo-American and other institutions of liberal capital (Kruger, 2001). It supported the development of a national theatre form that was largely based on the characteristics of the workshop theatre form.

Workshop theatre grew, became independent, related to the lives of the audience and experimented with a variety of expressive possibilities (Hauptfleisch & Steadman, 1983). It explored and created features specific to the form in opposition both to the apartheid regime and to traditional theatre practice.

1.2.2 The use of improvisation and actors' bodies

Fleishman (1991), in exploring the use of the physical body in workshop theatre, notes that from the beginnings of western theatre, with the first documentation of literary theatre in ancient Greece, literary drama established itself over and above the older improvisatory forms. The Carnavalesque theatre form, which preceded literary theatre, emphasised the oral as opposed to the literary in the creation of text and represented the life of every day people. It was not restricted by formal theatrical practices and was located largely in the bodies of the performers. Its message made all prevailing truth and authority both relative and multiple.

The proposition behind the workshop theatre form is that theatre is at its most 'living' when it is created in three-dimensional space, when actors enact and interact with each other using a variety of improvisational techniques in order to produce spontaneous, powerful and relevant material (Interview with Malcolm Purkey, 17/09/01).

Fleishman suggests that South African workshop theatre in the 1970s and 80s, used characteristics of the Carnavalesque theatre form because "for most people making theatre in South Africa, the written word on its own is woefully inadequate to portray or explain the full complexity of the reality they face" (1996, p.174). The workshop theatre that began to develop in the 1970s relied less on a written text and more on the creation of material through a process of preliminary discussions, improvisations, rehearsals and research by the members. The final play was the outcome of redraftings and reworkings in rehearsal with all the members of the group (Orkin, 1995).

Material for workshop theatre plays was created through mime, improvisation, observation and oral expression. The actors' bodies were critical in representing meaning on stage and promoted Grotowski's (1969) view of a 'poor theatre' that invested dramatic value primarily in the body and actions of the performer (Orkin, 1995). The actor's body was transformed into a resource on stage with which "to create meaning, to argue different points of view in different ways by the changing of identity or roles which depict and analyse various situations" (Orkin, 1995, p.9).

1.2.3 The use of orality and the stripping away of the traditional western trimmings of theatre

"Ancient things remain in the ear" (Daaku cited in Vansina, 1985, p.xi)

Africa is steeped in a tradition of oral and ritualistic performances that incorporate mimetic or improvisational performance forms. According to Ngalo (1995, p.3), "it becomes clear and possible to see African theatre in general, and South African theatre in particular, as a continuum that stretches from traditional music and ritual dance to the more modern or western hybrid kind of theatre". Liu (1997) comments that tribal drama involves a synthesis of dancing, singing, story telling, mime, body-movement and improvisation. Workshop theatre tapped into traditional African means of expression by accessing the stories of the participants themselves and sharing these as a means of depicting aspects of South Africa's history denied by the state. The use of orality also revealed the presence of actors who came from an oral traditional base (Fleishman, 1996).

Due to the new kind of theatre placing greater emphasis on the actors' bodies as representation of meaning on stage, there was less need for stage sets and props. This implied less need for the trimmings of western theatre and allowed for plays to be performed in a variety of settings.

1.2.4 The interaction of people from a range of educational, social and cultural backgrounds

Workshop theatre was particularly successful in the apartheid South Africa of the 1970s and 80s because it involved the interaction of people and allowed for individuals from diverse backgrounds to work together. The interaction and the free expression of all the actors provided a space unique in the apartheid context. It brought different people together, multi-positioned within the relations of power in the social order, and "this, more than anything, explains the remarkable significance of this theatrical technique as a means of representation or intervention in the South African situation during the 1970s and 1980s" (Orkin, 1995, p.9).

1.3 Workshop theatre practitioners

The following are some experiences of workshop theatre practitioners in apartheid South Africa and their use of workshop theatre.

In his introduction to *Sizwe Bansi is Dead* (1972) and *The Island* (1973), Athol Fugard (1974), one of South Africa's most prolific playwrights, comments on letting go of the securities of the written text in creating a play and allowing for a sense of the actors as 'creative' artists as opposed to 'interpretative' artists. The collaboration of Kani, Ntshona and Fugard in the 1970s, using improvisation, workshop and transgressing apartheid laws by the collaboration of people from

segregated sectors of society, gave a new impetus to South African theatre (Orkin, 1991).

Mbongeni Ngema and Percy Mtwa, South African actors, singers and dancers popular in the 1980s, came across Brook's "The Empty Space" (1968) and Grotowski's "Towards a Poor Theatre" (1969). On reading these texts they decided to create a play that would rely on their bodies as means of expression with the use of a few minimal props on stage (Mtwa, Ngema & Simon, 1983). They approached Barney Simon, who had worked with different workshop processes since the mid 1970s, and was also familiar with mainstream theatre practice (Fleishman, 1991). The two performers would observe 'real life' scenarios and, then with Simon, improvise around these. In the end it was up to Simon to draw all the improvised material into the final text of the play. *Woza Albert* (1981) was created and the tradition of Grotowskian (1969) 'poor theatre', relying heavily on body transformation and mimicry, reached a climax in South Africa (Fuchs, 1999).

Workshop '71 was one of the most significant and influential South African theatre groups experimenting with workshop theatre in the 1970s (Orkin, 1995). It emerged from an initiative by the Institute of Race Relations that wished to encourage the development of a drama workshop in which people from different races could work together. According to Kavanagh (1985), the expected way of working together implied whites doing most of the talking and maintaining control of the group. Yet in the actual working of the group, a different dynamic began to emerge. The group agreed that people could make a contribution in any major language. This resulted in a major shift of power within the group, allowing for greater sharing and expression by all members (Fleishman, 1991).

One of the plays of Workshop '71 is *The Fantastical History of a Useless Man*, first performed in 1976. In the introduction to the play, Purkey notes, "we made the conscious decision to work on a play about ourselves, our time and our problems" (cited in Ravan Play Scripts 2, 1978, p.2). This play offered a new perspective on the South African experience. It dramatises a polarity in South African society of different versions of 'history' and encourages non-conformist, questioning mental approaches, with versions of 'history' that institutions of authority are not willing to reveal (Orkin, 1995). According to Purkey (Interview, 17/09/01), with the Soweto Uprising also taking place in 1976, privileged South Africans were shocked by the image of black violence and anger. South Africans were in need of a new perspective, a new way of considering their situation in South Africa.

When Workshop '71 toured abroad with *Survivor* (1976) some of its members went into exile and the group disbanded (Orkin, 1995). The Junction Avenue Theatre Company (JATC) then took on most of its township members. The JATC, comprising of membership from both ruling and subordinate classes, contributed to the emergence of a popular and non-racial national theatre (Orkin, 1991). It produced a variety of workshopped plays, dealing with processes of domination and exploitation, drawing on various kinds of writing of the South African social order and the forcible removal of communities in the creation of the apartheid map (Orkin, 1995). Its aim was to reclaim and popularise the hidden history of struggle in South Africa (Junction Avenue Theatre Company, 1986).

Sophiatown is a play by the JATC, first performed in 1986. The play recreated the events surrounding the forcible removal of a community in the 1950s from a freehold township to the west of central Johannesburg, called Sophiatown (Orkin, 1995). Coplan (1980, p.315) describes Sophiatown as "an organic community that afforded Africans a freedom of action, association, and

expression available only in the few other freehold areas". Taking snippets of personal histories, the narrators of the play created their own narrative and presented it in the form of the play. The play depicts the lives of a diversity of people and their survival in the context of a vibrant community, their forcible removal and further segregation. The play includes songs that "provide a means of capturing the vitality, the creativity, and the lyricism of the people of Sophiatown" (Orkin, 1995, p.139). The play enjoyed a huge success and toured locally and internationally.

1.4 Workshop theatre for the oppressed

Apartheid South Africa was more than just politically repressive, it was also socially and culturally oppressive (Biko, 1988). The urban performing arts began to represent, "not the disintegration but the creation of a culture: part of a search for autonomy in an environment in which black people have little control over anything except a culturally guided sense of collective humanity and individual self" (Coplan, 1985, p.3). The Black Consciousness Movement used workshop theatre, but with a stronger agenda of inciting social and political change (Fleishman, 1991). Black consciousness theatre wanted to create a sense of solidarity and an aggressive, less conforming version of the oppressed (Orkin, 1991). "The Drama of Black Consciousness criticises most bitterly the social evils and injustice of apartheid, promotes most vehemently African dignity and solidarity" (Liu, 1997, p.259). It was influenced by and utilised the didactic element of oral poetry and performance.

Labour unions and political organisations also used workshop theatre to raise the consciousness of South Africans (von Kotze, 1988). Trade unions made plays using workshop theatre strategies. Professional actors were not involved in creating and performing the play, but workers themselves. Workers had a personal stake in the construction of the play that told their own story of

exploitation and struggle (von Kotze, 1988). The plays aimed to educate and encourage awareness amongst other workers. Capitalism and apartheid were linked as the common enemy (Amner, 1995). Theatre was considered an effective mechanism of raising the consciousness of the working class.

The Black Consciousness movement in theatre and the use of workshop theatre strategies in workplace contexts, contributed to the recognition that a theatre space may be recovered by the oppressed as a platform for political struggle (Orkin, 1991). This idea is explored further in Chapter Two, which looks at the growth of theatre for development in South Africa. Unfortunately most of the workshopped Black Consciousness theatre plays were never published, thus excluding a record of much of the popular theatre in the townships in the 1970s and 80s. In recording portions of national theatre history, the written word, despite the emphasis on the oral word in workshop theatre, affects the recognition and acknowledgement given to plays with no written record.

1.5 Difficulties and divisions in workshop theatre

It is clear that neither the workshop method, nor an all black cast, nor political success is any guarantee of ideological acceptability or social responsibility (Holloway, 1993). The following is an exploration of some difficulties and divisions that emerged.

1.5.1 The role of workshop theatre

A division began to develop in the use of workshop theatre between those using it to create entertainment as well as carry a political and social message and those wanting to recover theatre by the oppressed as a platform for political struggle. The success of workshop theatre plays such as *Sophiatown* (1986), began receiving criticism from the Black Consciousness Movement in the 1980s.

Workshop theatre was accused of benefiting from apartheid, not playing to the disadvantaged masses and not inciting action by the oppressed. "The question was if you played the Market did you tame the play, if you played in the township did that make the play powerful, if you played overseas was that helping the struggle or were you just having a good time" (Interview with Malcolm Purkey, 17/09/01).

Plays that were taken overseas and 'packaged South African political life into song and dance for a price, in order to make people feel better for confirming a consensus against apartheid' (Steadman, 1990), were criticised for not fully exploring the potential of theatre in leading to social and political change. For example, *The Fantastical History of a Useless Man* (1976), was very successful with privileged white audiences in its dramatisation of dissidence within the privileged sector of South Africa. In criticism of the play though, Orkin (1995, p.23) comments that, "The processes that produce oppression in South Africa are recognised, but oppressed class or group experience is part of an 'other' that remains unexplored".

What can be said for the work of Workshop '71 and Junction Avenue Theatre Company in South Africa during the 1970s and 80s is that it did not seek only to replace a European theatre aesthetic with an African one or necessarily to lead to revolt by the masses. It created a dialogue between essentially a white director and the black group. The challenge of workshop theatre to the literary form of creating theatre and to the apartheid context is that the dialogue between the different members of the group allowed for cultural differences to inform and challenge one another, instead of one culture predominating over all the others (Fleishman, 1991).

1.5.2 The nature of collaboration

The emphasis on creating dialogue between the different members created difficulties of its own. Purkey (Interview, 17/09/01) comments on workshop theatre being called a 'camel', a horse designed by a committee with bulges in all the wrong places. To work as a committee, allowing for the free expression of narratives by the theatre makers, did not make for easy working relations and processes. Fleishman (1991) comments on workshop theatre as a site for fruitful interchange and at the same time for debilitating confusions and arguments. By its very nature workshop theatre worked with oppositional discourses within its own structures and attempted to integrate them as a means of counteracting the apartheid discourse (Orkin, 1991).

Purkey (Interview, 17/09/01) notes that *Tooth and Nail* (1989) tried to accommodate too many divergent perspectives and so making the play became too complicated. The absence of women, particularly in the earlier Workshop '71 and JATC plays, led to the discourse being overtly sexist and patriarchal (Fleishman, 1991; Orkin, 1991).

1.5.3 Literary as opposed to oral expressive forms

In *Sophiatown* (1986), despite the use of improvisation in the creation of the play, Fleishman (1991) notes the overriding influence of the director in formulating the play in such a way that much of the Carnavalesque element associated with workshop theatre is lost. Purkey (Interview, 17/09/01) notes "I had a lot of skills and could facilitate projects, they were mine and they were not mine". There is a notion that the plays were inherently 'tamed' due to the dynamics of the black / white collaboration and the final writing up of the play being done by the director who had the literary skills. "Of course, no resistance

culture - however much it opposes the status-quo - is entirely 'free' " (Steadman, 1990, p.12).

According to Fleishman (1990, p.157), "many mainstream theatre critics, writing in the commercial press, continue to hold the view that workshop theatre is made by those who are not talented enough to write their own plays". This indicates a sense of reduced worth of work that is workshopped and a discrimination against artists who are part of the oral expressive tradition as opposed to the literary. The level of literacy of participants involved in workshop theatre is indicative of a power balance between black and white artists, their different access to skills and perceptions of their worth.

1.6 Summary

Any study wishing to contribute to the notion of workshop theatre in a current context must make reference to and acknowledge the lessons learned and experienced by workshop theatre of the 1970s and 80s in South Africa (Steadman cited in Maponya, 1995). It was in the context of apartheid South Africa that workshop theatre grew, with an overt socio-political content. Characteristics of the form are apparent in the work of many theatre practitioners of the time but considered in this study in relation to Fugard, Ngema, Simon, Mtwana, Workshop '71, Junction Avenue Theatre Company, the Black Consciousness Movement and labour unions. The following are central characteristics of the workshop theatre form that developed:

- engagement with socio-political issues and exploration of issues relevant to people's lives at a particular time;
- the use of improvisation and actors' bodies;

- the use of orality and the stripping away of the traditional western trimmings of theatre;
- the interaction of people from a range of educational, social and cultural backgrounds.

These characteristics in and of themselves point to worthwhile ideals in theatre - making and were critical to the development of theatre in South Africa that responded to the social reality South Africans lived in. The difficulties and divisions that emerged, such as the role of workshop theatre, the nature of collaboration and the literary / oral split, have mainly to do with the people involved, together with the system and power structures they were operating in. Understanding the social context in which workshop theatre operates and the needs and experiences of artists it involves, can add valuable insight into its use.

The case study of the experiences and needs of Grahamstown artists, as well as the development of the play on Oystercatchers for the national Science Festival 2001, are discussed in Chapter Four. The findings of the study are considered in relation to the characteristics and difficulties that emerged with workshop theatre in the apartheid years, bearing in mind the people involved, the power structures they operate in and the changes to theatre-making in post-apartheid South Africa discussed in Chapter Two.

CHAPTER TWO

In this chapter the post-apartheid workshop theatre context is explored. The aim is to give an indication of some effects of the political transition in South Africa on workshop theatre. The current emphasis on community development and involvement in theatre practice is explored in relation to three emerging theatre trends. The trends are of direct relevance to the case study of a workshop theatre experience in current times that is presented in Chapter Three.

2.1 A relatively peaceful transition of power

“Theatre has the potential to be immensely powerful, to stimulate the senses, the intellect, the emotions and the spirit of people; to give us collective access to deep realms of our psyche” (Bailey, 1998, p.191).

The socio-political context of apartheid repression in which South African workshop theatre of the 1970s and 80s emerged, was significantly altered by the first free and representative election held on April 27, 1994. The ethos leading up to and following the elections was one of reconciliation and negotiation. It was “as if the positive spirit of compassion, compromise and inclusivity had at last prevailed over the antitheses set up by colonialism” (Barnes, 1999, p. 170).

The Truth and Reconciliation Commission (TRC) was established as a political solution to deal with the transition from the old apartheid to the new regime. The Commission heard the personal histories of the victims of abuse and violence under apartheid and of apartheid operatives. It provided a platform for the telling of peoples’ individual stories of loss, pain, death, anger and sometimes forgiveness. “I listened in awe as many of the tortured, the mourning, the insulted, the damaged and the poor shared with us not only their experiences as

victims but their triumph as survivors" (Boraine, 2000, p.3). The Commission heard oral narratives delivered by different people, each with their own imprint of the narrator (Krog, 1998). All this in an attempt to allow for expression of individual truths, reparation and the granting of amnesty to most perpetrators who made a public confession of apartheid crimes (Barnes, 1999).

Taylor (1998) comments that many countries that have experienced war crimes have a need to heal their nation through reparation, mourning and memory. The arts are a useful resource for processing the issues of betrayal, sadism, masochism, memory, all so intrinsically present in South Africa's troubled history. "Where it is present, drama is likely both to reflect and illuminate the culture of which it is part; where it is abundant, drama can become a key instrument in the interpretation of meaning" (Hornbrook, 1996, p.88). Suzman (1999) speaks of theatre as continually needing to illuminate the human condition that ultimately remains unchanging, whereas the means by which one expresses human dilemmas and agonies change all the time.

"Theatre is the art of arts, not only because it is a combination of poetry, painting, sculpture, architecture, song, dance, gesture and movement, but also because it is the art of life. It is a mirror which reflects society, a mirror with which society can look at itself" (Liu, 1997, p.7).

2.2 Workshop theatre in post-apartheid South Africa

The political transition in South Africa and the aim of the TRC to deal with our history in a spirit of forgiveness has affected workshop theatre in South Africa. From the early 1990's, Steadman (1990) commented on the need for workshop theatre to review its conventions. Theatre in a post-apartheid context has to move away from a mere re-enactment of life in opposition to the state. Fugard (1999) states emphatically in an interview that as much as it is important to

maintain vigilance over the new regime, he believes there will be enough safeguards to prevent there ever being a situation again in which one finds oneself in such stark opposition to the system. He goes further to suggest that no longer needing to speak for a silenced majority, he can as a new South African be "a total Afrikaner, and that maybe I could even conceive of a scenario where I am a voice for the Afrikaner" (Fugard, 1999, p.220).

Protest and resistance have been replaced by an emphasis on social issues within, rather than between communities (Flockemann, 2000). Post-apartheid practitioners are moving beyond a politics of opposition, to explorations of the political in personal identity. They are "promoting critical thought while exploring the limits of theatrical performance itself" (Steadman, 1990, p.29).

2.3 Trends in post-apartheid theatre-making

In a post-apartheid context, workshop theatre productions successful during the apartheid years, have been reworked and rerun. One such production is *Sophiatown* (1986) by Junction Avenue Theatre Company (JATC), which Fuchs (1999) comments on as a possible indication of JATC having outgrown its structures and needing to redefine itself in a new political and social context. Purkey (Interview, 17/09/01) noted that after JATC's production of *Tooth and Nail* (1989), it took ten years before they produced *Love, Crime and Johannesburg* (1999). The audience reception of *Love, Crime and Johannesburg* (1999) was similar to that of plays from the start of the work of JATC. If they could sustain a programme for two weeks in a one hundred seat theatre, they would be happy. This is quite different to the reception of *Sophiatown* (1986), which played ten seasons in a five hundred seater.

The problem "with the post-apartheid perspective that still tries to be critical is it gets quite conservative and it gets quite ironic and relies on wit

and doesn't have the kind of humanity and the space for feeling that a play like Sophiatown could have with a deep moral issue" (Interview with Malcolm Purkey, 17/09/01).

The loss of stark opposition in the socio-political context, by the ending of apartheid, is forcing workshop theatre to redefine its form in dealing with current social realities. Purkey (Interview, 17/09/01) notes that the questions we need to talk about now are obvious: crime; AIDS; corruption and 'Africanness'. Productions are dealing with issues of guilt, the past and the need to express truth (Davis, 2000). Cultural minority groups, women, gay and coloured issues are also constructing a new space from which to speak (Flockemann, 2000). Drama has become ubiquitous with the development of film and television. It has to move out to the streets and social crisis must be fully engaged with. Drama is no longer restricted to the theatre. In fact we live in a dramatised society in which drama happens all the time (Williams cited in Regan, 2000). The drama that 'happens all the time' is that found in the lives of everyday people.

"As Western theatre is becoming more institutionalised in the interests of survival of the arts, the opposite has happened in Africa. There is a movement away from centralised theatre and towards handing over the power of the production to the communities" (Burt, 1999, p.11).

Trends in post-apartheid theatre-making indicate a strong move toward community and an emphasis on development. The Market Theatre Laboratory holds a Community Theatre Festival every year and programmes are in place to offer opportunities for training (Sichel, 2000).

Most community theatre is based on the basic principles of workshop theatre as collaborative and inclusive of people from a range of cultural, educational and

social backgrounds. The use of workshop theatre in relation to these emerging trends can contribute to the development of theatre in post-apartheid South Africa. Three trends in post-apartheid theatre-making with a strong emphasis on community-involvement and integration are discussed below. These are: the return to community or cultural roots in cross-cultural performance; the involvement of communities in the creation of theatre in theatre for development; and theatre dealing with issues relevant to a current context, such as the environment.

2.3.1 Cross-cultural performance

“We may express ourselves in our own voices, with all the fervour, trauma, richness and vitality of the developing nation we are” (Bailey, 1998, p.192).

Suzman (1999) comments on the need for South African theatre practitioners to write and express their own stories in the language that best expresses their experiences. There is a current trend in South African theatre of cross-cultural performance that incorporates a variety of cultural traditions. Black theatre practice in particular is influencing the dominant European forms by bringing its traditions of oral literature, ritual and dance (Alcock, 1999).

An example of cross-cultural performance is evident in the play *Ipi Zombi* (1996). Brett Bailey started the theatre company Third World Bunfight. He trained and worked with local black Grahamstown artists in the mid 1990's and directed *Ipi Zombi* (1996) in collaboration with black artists on an issue relevant to their history and birthplace. The artists were chosen and trained because of their Xhosa roots and access to traditional African expressive forms of oral and ritualistic performance that were incorporated in the play. *Ipi Zombi* (1996) uses a strong sense of ritual, challenging accepted forms and structures of theatre

performance.

The play was performed at the Grahamstown National Arts Festival in an industrial theatre space, toured to different rural areas and was also performed in Zimbabwe. It included sangomas, a live chicken, a church choir, cross-dressing men and zombi children. It played with constantly shifting realities in the re-enactment of an event that happened in real life in the Eastern Cape (Flockemann, 2000).

Ipi Zombi (1996) is an example of cross-cultural performance that maintains the power of the white director (discussed in 1.5.2 and 1.5.3). As much as the play was workshopped and peoples' individual stories accessed, the theatrical, organisational and literary skills of the white director made the play happen. Cross-cultural performance has the potential to maintain a power structure between the black / white collaboration in the creation of the play.

"I think one of the issues that we face at the moment is whether we can move from a workshop-based theatre to a literary-base, whether we need to make contributions for writers to write as opposed to workshopers to workshop" (Interview with Malcolm Purkey, 17/09/01).

In the development of literary skills, there is a danger that artists' oral and improvisatory means of expression may be made inferior to the literary. Fleishman discusses the importance given to the written word in the emergence of the literary theatre forms, undermining the Carnavalesque form of theatre-making (discussed in 1.2.2). For practitioners who will not have the opportunity to attend a Higher Education Institution, there is scope for the National Qualifications Authority, businesses and educational institutions to provide skills that will allow artists the opportunities to initiate and access funding for their own projects. At the same time, recognition must be given to the power of oral

expression and skills inherent in the life histories of South African artists and to not exclude or relegate these forms to the township or rural stages. "We all have important stories to tell, and special and unique ways of telling them" (Buckland cited in Mather, 1999, p.4).

2.3.2 Theatre for development

Another development in South African 'new' theatre is the rise of theatre for development or community theatre. There was some use of theatre for development during apartheid but it is only in recent years that theatre for development or community theatre has experienced greater acceptance and growing importance in South African traditional theatre circles (Hutchison, 1996). Theatre for development incorporates characteristics of workshop theatre but has a strong focus on community and development. It uses oral text to create performance, the participation of a mixed group of people, the use of actors' bodies to create meaning and to address social and political issues. It extends some of the original intentions of Black Consciousness theatre (see 1.4) to serve community needs and initiate empowerment. Community people are involved in the improvisation and use of their bodies to create and represent meaning, in order to encourage transformation in their personal circumstances by building knowledge and understanding.

The main influence on theatre for development is the work of Paulo Freire (1972) and Augusto Boal (1979). Brazilian educationist, Paulo Freire (1972) argues that the reason people become oppressed is because they internalise the opinions of their oppressors. According to Freire, (1972) education should be a means of transformation for the oppressed. Only through a process of actively involving people in the construction of knowledge and understanding, can true learning and growth take place. For Freire (1972, p.63) dialogue is a partnership for naming the world: "At the point of encounter there are neither utter ignoramus or

perfect sages, there are only (wo) men who are attempting, together, to learn more than they now know”.

For influential theatre practitioner Augusto Boal, all theatre is political and instead of it being used as a tool for domination it can be changed into a tool for social liberation. Theatre can lead to social liberation, as it is the art of looking at ourselves; it is a form of knowledge that helps us transform the world we live in (Boal, 1992). For Boal (cited in Schutzman & Cohen-Cruz, 1994) it is through the body that one can learn to override oppression. Theatre is intensely physical and the body is the primary element of life inside and outside the theatre. “Because the mechanisms of oppression shape the body, it is through the body and its habits that those mechanisms can be exposed” (Schutzman & Cohen - Cruz, 1994, p.128). According to Slade’s (cited in Henry, 2000) view of education, the ‘whole self’ and not just the cerebral self needs to be engaged in an interactive and not an isolating process. Becoming conscious of our structures, becoming conscious of our movement habits and bringing them to the attention of the conscious mind, allows us the opportunity to change our patterning (Steinman, 1986).

The writings of Boal (1979) and Freire (1972) are currently influencing theatre practitioners to use theatre for development as a way of addressing issues of South Africa’s apartheid past and work with communities to change the pattern of disempowerment and racism (Burt, 1999).

The reality in a current day South Africa is that there is a need to address issues of empowerment and encourage healing from our apartheid past. “The challenges lying ahead and the pain still lingering from the past have become more and more evident” (Barnes, 1999, p.170). There are many instances when communities become marginalized from the means of exercising power in the political, economic, technical and intellectual arenas (Kelly & van der Riet, 2001).

Theatre then provides access to both the literate and illiterate to engage with issues of direct relevance to their lives in a way that is non-threatening to the audience. "Drama can raise consciousness because it is a mode of communication that has a life of its own" (Mda, 1993, p.19).

The same perception of workshop theatre in terms of it not being considered as 'great art' (Fleishman, 1990) due to the amount of collaboration involved (see 1.5.3), also applies to the way community theatre or theatre for development is sometimes perceived. A stereotype still exists that 'great art' involves theatre on a western stage with professional performers and financial success. Community theatre projects are denied recognition unless they conform to some acceptable form of traditional theatre-making. In terms of theatre for development's ability to change people's patterning, a lot of work can be done on changing peoples' perceptions of theatre that caters to the needs of communities, while at the same time producing great entertainment. It is in the acknowledgment that theatre should be accessible to all involved and that its success should not only be measured in terms of financial reward and recognition but also in its ability to change people in deep and meaningful ways, that a balance can be reached in theatre being successfully collaborative both in terms of being entertaining and also in terms of initiating empowerment.

2.3.3 Environmental education

One of the issues that are gaining prominence in the current-day South African context is environmental education. Alcock (1999) discusses the work of Theatre for Africa and its interventions on the way we perceive and treat our environment. Burt (1999) explores the use of theatre for development as a means of educating children to become participating citizens with regards to environmental issues. The emphasis on participation and engagement with understanding the issues is the strength of environmental education. True

learning takes place when people share in the creation of meaning of the world around them (Freire, 1972).

Some environmental issues can seem to be irrelevant at times to the broader and more pressing conditions that people live under, such as a need for money. It's the process of engaging creatively with issues that can inform peoples' lives in a way that is non-threatening and create actions that are nurturing both for the environment and the self by leading to ways that improve peoples' living conditions (Ellenbogen, 1994).

2.4 Summary

Gevisser (cited in Blumberg & Walder, 1999) comments on the post-election theatre scene as a time of crisis in South African theatre. In the time of crisis, workshop theatre has had to respond to a new social and political context as well as new trends in theatre-making. Its use in community empowerment theatre has grown, whereas its use as artistic means of expression is struggling to find a form now that the overt socio-political contrast in the country has altered. As Purkey comments, the questions are clear and there is a need to engage and comment on current socio-political realities but they lack the drive and passion of the workshop theatre plays of the 1970s and 80s.

Despite these difficulties, the new trends in theatre practice are full of exciting possibilities. Workshop theatre characteristics and the lessons learned from their use in the 1970s and 80s can offer valuable and critical insight on the workings of theatre in South Africa today. In the work of the theatre group, discussed in Chapter Four, workshop theatre forms the basis of the interaction between performers, but the group is open to working in community contexts and engaging with environmental issues and cross-cultural performance. The

combination of different theatre forms and their relevance for the people involved is what holds out hope for theatre in South Africa.

Chapter Three presents the research methods, values and design of the case study of Grahamstown artists and their use of workshop theatre. Emerging themes from the research are analysed in Chapter Five in relation to the literature presented on workshop theatre in Chapters One and Two.

CHAPTER THREE

This chapter starts off with a discussion on the nature and value of qualitative research, the critical research approach and their applicability in the present study. Thereafter the case study research design, on Grahamstown artists and the use of workshop theatre in the development of a play, is presented in detail.

3.1 Research approach and research values

A **qualitative research** methodology was followed. In understanding qualitative research, Henwood and Pidgeon (1992) describe the naturalistic or interpretative paradigm in which qualitative methodologies of research are used. The following are some characteristics of this paradigm:

- an emphasis on description rather than explanation;
- the representation of reality through the eyes of participants;
- the importance of viewing the meaning of experience and behaviour in context and in its full complexity.

In drama most research is qualitative as it takes account of the different viewpoints and experiences of individuals, as well as acknowledging the depth and richness of data (Somers, 1996). Considering the importance of accessing different performers' experiences, qualitative research focuses on depth and richness of data with an interest in personal views and circumstance (Denzin & Lincoln, 2000).

A **critical research** approach was used, which acknowledged participants and researcher as co-researchers. This is in keeping with the fundamental nature of workshop theatre as a negotiated, collaborative theatre-making process. Critical research allows for all participants to be involved in defining the process, reflecting on their experiences and providing feedback. The participants are engaging directly in understanding and acting on issues of concern in their own lives (Lather, 1986). Researcher and participants become "the changer (s) and the changed" (Lather, 1991, p.56).

Critical theory's approach to research is not to search for and present a truth, which is the focus of positivistic research endeavours; rather the process of research becomes an act of "empowerment for change". Research is only valuable if it adds to or contributes to a process of transformation rather than just increasing knowledge. Within this context the researcher's role is that of a powerful catalyst for transformation rather than a neutral observer. Within the critical context, the researcher's voice is seen as a strength and not a weakness because of this shift in focus (Lather, 1986) .

"Broadly speaking, postpositivism is characterised...by the increased visibility of research designs that are interactive, contextualised, and humanly compelling because they invite joint participation in the exploration of research issues" (Lather, 1986, p.259)

The researcher's role was made explicit to the participants and any uncertainty addressed (through collaboration and clarification of issues) (Banister, Burman, Parker, Taylor & Tindall, 1994). In the research I had multiple roles: those of researcher, mediator, director, learner, teacher and participant.

3.2 Case study design

A **case study** is the in-depth examination of a phenomenon in its natural context, including the point of view of the participants (Leedy, 1997). Case studies acknowledge and recognise the complexity and "embeddedness" of social truths (Bassegy, 1999). The literature on workshop theatre informed the case study. Due to the significance of the socio-political contexts that artists themselves operate in (as highlighted in Chapters One and Two), the experiences and needs of artists in Grahamstown were first explored so as to facilitate an understanding of the workshop theatre process relevant to their particular context. The use of workshop theatre was then investigated in the development of a play on Oystercatchers for the national Science Festival 2001.

3.3 Data collection techniques

Overall this research study consisted of four phases: 1) accessing the relevant **literature** on workshop theatre in apartheid and post-apartheid South Africa, 2) conducting a **focus group** with artists in order to understand the experiences and needs of artists in Grahamstown, 3) **observation** and **reflective discussion** in the development of a play using workshop theatre and 4) **in-depth interviews** with artists involved in the creation of the play.

3.4 Focus group

Individual artists and representatives of art related institutions in Grahamstown were invited to join a focus group in order for me to learn about their experiences and needs. As Morgan (1988, p.25) states, "focus groups are useful when it comes to investigating what participants think, but they excel in uncovering why participants think as they do". A certain level of interviewer moderation was

involved to allow for discussion of experiences. I conducted the focus group attempting to keep a balance between minimal intervention and encouraging debate to maximise interaction (Barbour & Kitzinger, 1999). I am not a Xhosa speaker and most participants speak Xhosa as a first language. The assistance of three Xhosa speakers during the focus group (artists I have worked with in the past) helped in guiding the discussion. They also influenced the level of interaction due to their knowledge of the intentions of the focus group and their active participation as both participants and mediators.

In the focus group we suggested theatre for development techniques such as image theatre, as a means of exploring the experiences of artists that they first wrote down on newsprint and then discussed. Group processes were recorded in writing and on video with the consent of participants. The focus group was held on 12 October 2000.

3.4.1 Invitation to artists

The meeting was open to all artists in Grahamstown and advertised in both Xhosa and English. An application form was circulated and posters were distributed all over the town centre and township (Appendix A).

The invitation to the meeting was made to all "community-based artists". In retrospect I should have used a broader term. Only black artists came to the meeting. With experience I have become aware of how the term community seems to automatically imply black people and is value-laden in terms of perceptions of the work of example community versus professional artists. This notion is explored further in 3.5.2 that discusses the difficulties of accessing funding for a local group of predominantly black artists.

There was no specification of what type of art one had to be practicing in order to attend. People from a variety of artistic backgrounds attended the meeting. This yielded interesting results in terms of the relations between different artists in Grahamstown, their similarities and differences. It provided a holistic and varied picture of the artistic environment in which artists operate. It also served the purpose of introducing artists from very different fields to each other. Several indicated at the end of the meeting that they would like to work together in the future or at least would recognise each other from now on.

The venue for the session was in a community hall accessible to people from 'both sides of town', meaning the predominantly white university centre and the predominantly black townships. A discussion guide was prepared in order to facilitate discussion.

3.4.2 Sample

This consisted of nine Xhosa speaking black artists who attended the session, of whom four were women and five were men. They ranged from fledgling artists in their teens to seasoned performers in their forties.

3.5 Observation and reflective discussion

Observation and reflective discussion were applied to the creation of a play on Oystercatchers for the national Science Festival 2001. The play partly emerged as an outcome of the focus group session and artists indicating a need for projects that offer payment.

In the creation of the play, a critical research approach of being a catalyst for participants to transform the situation themselves, was adopted (Guba, 1990). I

assumed a participant-observer role in which I set up situations for the group, based on workshop theatre characteristics, and observed what happened, while at the same time participating and not excluding myself from the group or the research (Robson, 1993, p.197). During the development of the play I used constant feedback and self-reflection, which are essential features of any co-operative theatre-making experience (Somers, 1996).

The reflective discussions during the development of the play allowed for a great deal of reflection of both the process but also of each individual involved and how the process was moving along for them. Reflective discussion and my use of it during the research involved questioning the relationships between artists, between the artists and myself as the researcher and accessing opinions and feelings on the way the play was being created through our collaborative efforts.

The benefits of the above techniques were that they allowed me to experience workshop theatre at first-hand and constantly interact with artists in the theatre-creation process on a deep level. I looked for and explored the characteristics of the group's creative process, and their difficulties, in relation to the characteristics of workshop theatre identified in Chapters One and Two. I also looked at the integration of new influences in theatre-making in their work. Group processes were recorded in writing and on video, with the consent of participants.

3.5.1 Background to the project

From the start of the process, after the first meeting when I presented the project of creating a play on Oystercatchers to artists from the focus group, I was very clear about what was required in order for us to access funding and that it could limit the number of people that could be involved. It was left to me to apply for funding for the project and report back to the group in February 2001.

The national Science Festival organisers liked the idea of local black artists presenting a play in line with their aim to highlight the plight of endangered species. The organisers requested a sunset show on the plight of the African black Oystercatchers, to be performed three times at the festival (29 March, 1&2 April 2001). We received funding for six performers to create the play for the festival.

3.5.2 Accessing funding / Money as reward

I learned a great deal from accessing the funding needed for the play. Funders kept trying to offer less and less, as though artists perform and put in time and effort merely for their own pleasure. On the one hand the use of local artists made funding more accessible, and on the other, there seemed to be a bias against paying local artists their worth as experienced performers. Based on a theatre practitioner's experience of accessing funding from the Science Festival office for a similar project, in a previous year, a Johannesburg theatre company was paid twice as much for similar work, mostly due to the assumption that a theatre company from Johannesburg is obviously more experienced and more professional (Personal Communication, Jane Burt).

In the end, I presented the amount offered to the performers and they did not question the amount. From my perspective, the payment to each performer certainly did not equal their worth and time. It was something, a boost for the start of the year; because artists go from one project to the next, never knowing where the money will come from next.

3.5.3 Beginning the theatre-creation process

In February 2001 I met again with the artists interested in participating in the project. I had made copies of information I had accessed on the Oystercatchers, the funding available to us and arranged a trip to the sea with the nature conservation officer from the Western District Municipality. At this stage of the process, eight local black artists and I were involved in the play. As much as I was a participant-observer I didn't want to actually perform in the play but rather record its development.

I made it clear that we only had funding for six performers. There was reluctance amongst the group for anyone to step down. It was agreed that a budget alteration would be made to pay one extra salary and that each person would earn less to substitute the second additional person's salary. This is indicative of a community sense of accountability and sharing that is intrinsic in the work of local black Grahamstown artists (see findings of case study, 4.1.5 and 4.3.8).

Each person read through the information on the Oystercatchers and then we were all taken to the Cannon Rocks beach on 20 February 2001 to look for Oystercatchers and their chicks. The Western District Municipality officer who took us informed us about their habits and threats to their survival (Appendix C). After our trip to the sea we began to work on developing the play.

3.5.4 Sample

In keeping with the nature of workshop theatre as collaboration with people from different backgrounds, I suggested that Educational Drama and Theatre (EDT) postgraduate students from Rhodes University join us in the creation of the play. This was also in keeping with an outcome of the focus group that "*it is good to*

work with different people". University students were a natural choice as there was no more funding and university students could afford to get involved only for the experience. Four students were invited to attend a workshop session with the group. It was agreed at the end of the session that it would be good if the students joined our group in the creation of the play. Out of the four, two joined: one as a performer and the other as a marketing person. "Once there we met the other performers and did some warm-ups and then we decided together that we would be involved and then afterwards the other two honours students dropped out of the EDT course".

The group was therefore made up of eight local black artists, two white university students and myself.

3.5.5 Recording of material

Data for analysis was video- and tape-recorded, with the consent of the participants. Written information was also analysed (Appendix D).

In terms of the video recording it is important to note that whereas video recording the focus group session with artists worked very well and the artists agreed to its use, it did not feel appropriate with the theatre group during the development of the play on Oystercatchers. There was a sense in the group that we were all working together and stepping outside of that with a video camera somehow felt like a betrayal of my relationship with the artists. Video recordings therefore involved recording the development of the play and a public showing that we had in order to get feedback from other artists in Grahamstown.

3.6 In-depth interviews

It was the intention of this study to interview everyone involved in the play on *Oystercatchers* after its completion, in order to discuss my findings and get final comments from members of the group about the theatre- creation process. The group, however, was influenced by the return of Brett Bailey (see 2.3.1). Bailey was looking for artists to create *Big Dada*. Offered payment, travel and performance opportunities, some members of the group left with him to go to Umtata. I thus conducted in-depth interviews (Kvale, 1996) with only five members of the group. The interviews were tape -recorded with the consent of participants, transcribed and analysed.

3.7 Data analysis

The data from the literature, focus group, observation, reflective discussion and in-depth interviews (this included artists' writings on newsprint, video, tape -recorded material, diaries and various texts) were analysed qualitatively and triangulated in order to create a comprehensive study of the case (Lincoln & Guba, 1985, p.305). "Triangulation has been generally considered a process of using multiple perceptions to clarify meaning, verifying the repeatability of an observation or interpretation...(it) serves also to clarify meaning by identifying different ways the phenomenon is being seen" (Stake, 2000, p.443).

Case study research is 'strong in reality' but hard to organise (Bassey, 1999). There are few fixed formulas to guide the novice in analysing case study data (Yin, 1984). Data was analysed by initially coding it (Franklin & Osborne, 1971) and then analysing it in terms of what Patton (1987) calls "inductive analysis". This refers to patterns, themes and categories emerging out of the data rather

than being decided on prior to data collection. This stage was fairly flexible, allowing for change upon reflection.

In interpreting data, themes and patterns were constructed and used to describe and explain phenomena. A process called "reflective analysis" was undertaken, which involves using primarily intuition and judgment to portray or evaluate phenomena in relation to the relevant literature (Leedy, 1997).

In the development of themes and patterns, further evidence of the same pattern as well as disconfirming or contradictory evidence was sought (Hammersley, 1993), thus increasing the validity and reliability of the study as well as ensuring rich, detailed information.

3.8 Ethical considerations

This study was undertaken with the knowledge that it is an intervention in itself and therefore likely to affect the environment. Documentation was kept throughout the research process, acknowledging that my assumptions, hunches and concerns regarding the research would influence the end result (Henwood and Pidgeon, 1992). Ethical considerations included obtaining consent from the participants, remaining accountable, informing participants of the consequences of the research and giving and receiving feedback about the findings (Kvale, 1996).

3.9 General comments on the research

It is useful to note two general trends that were evident from the research findings even after initial readings. These were:

- an acknowledgment of the participants' dedication to their work as artists and willingness to share with each other and myself;
- researching people in workshop whose culture differs from my own influenced my interpretation of results; the difficulty in interpreting some of the data may have been further increased by the participants' expressing themselves in a language that is not their own.

3.10 Discounting of data

The term "discounting data" is used for interpreting data in the context in which it was collected (Deutscher, 1973 and Mills, 1940, cited in Taylor & Bogden, 1984). The following were taken into consideration when data from this study was interpreted, bearing in mind that different contexts require different interpretations:

3.10.1 Influence of researcher

I am an artist based primarily within a university context in Grahamstown. By assuming the role of researcher and mediator I played into the role of white artists who are perceived as taking leadership positions in artistic projects. On the one hand this clearly reflected a reality of the artistic climate in Grahamstown (see 4.3) and on the other, I tried to counteract it through a critical research approach of sharing my intentions from the start and allowing participants to engage with issues appropriate to their lives as artists. Constant feedback was used to clarify any issues and voice concerns.

Chapter Four presents the findings of the research design that was outlined in this Chapter.

CHAPTER FOUR

Research findings of the themes that developed from the focus group, observation, reflective discussion and in-depth interviews are presented in this chapter.

4.1 Focus group themes (see Appendix B for examples of artists' writings used to generate the following analysis in connection with the video recording of the proceedings).

4.1.1 Variety of artists and variety of skills

The focus group revealed that a wide range of artists live and work in Grahamstown. There were dancers, rap singers, a kwaito singer, an African dance teacher, a schoolboy keen to perform, educators, etc. Participants' experiences included performing in Zimbabwe, running workshops at schools, performing for free, performing at the Rhodes Drama department, etc. There was an indication amongst most of the participants that people did not only work in one medium but combined dance, song, acting, mime and teaching, depending on the need and availability of work.

Most participants indicated that there wasn't enough collaboration between local black artists at that time, *"I didn't know that there are some artists in the community,"* and expressed a willingness to work together, *"I'd like to work with Kwaitos"*.

4.1.2 Divisions among artists

A participant commented on “*too much competition*” between artists. There was also a lack of awareness of other peoples’ activities. For example, one participant mentioned the Battle of MCs, a competition for music bands, held in Joza (the name of a township in Grahamstown) and organised by the President’s Award (a funding body). The band that this participant belongs to, won the competition and received money to record their first music track. Another participant indicated that he had known nothing about this competition and felt that he hadn’t been invited; to which the first participant indicated that they did not organise the shows and “*kwaitos are free to come, we’re all musicians*”. There was a sense that each person was out there to make it for him or herself.

There was further indication, although not so prominent, of divisions between white and black artists in Grahamstown. These divisions could have been explored further if white artists had also been present at the meeting. “*People say oh things dealing with theatre, whites must go with those things*” . At the end of the meeting one participant commented, “*what will happen with all these things after you left Grahamstown?*”. She was directing the question at me, the white researcher and university student. As much as I had made it clear at the start of the meeting that the point was to work collaboratively on issues relevant to peoples’ lives, there still seemed to be an expectation that I, as the white university student, would be the one to take the outcome of the meeting further in terms of the issues identified. There was also an assumption that I, like other white students would eventually leave town, whereas for local black artists, Grahamstown is their home. This comment came despite me giving a background of my own work earlier on in the session and the fact that I live permanently in Grahamstown.

4.1.3 It all boils down to funding

Most artists used the word “*suffering*” when referring to their work as artists and regarded the lack of funding as being a big issue. One participant kept referring to his group’s lack of education as a big stumbling block to accessing funding. The rest of the participants agreed that funding was hard to access.

4.1.4 Whites’ access to funding

There seemed to be an expectation that in terms of funding and the generation of projects, an educated white person needs to be involved for these to be successful. This often created a dependence on Rhodes University Drama Department, which has the resources and skills to generate projects and access funding. The jealousies that existed between black artists from the township were often related to artists’ connections or lack of connections to white university students or white theatre practitioners who generated projects and accessed funding.

Most artists indicated they had worked on projects generated by someone else. One such initiator is Brett Bailey (see 2.3.1 on the work of Bailey in Grahamstown). Bailey had a tremendous impact on the experiences offered to local black artists. One participant referred to him as “*not a white man*”. He taught skills and had provided performance opportunities for four of the participants. They performed in Zimbabwe and ran workshops in schools.

At the same time it was acknowledged that “*w orking with Brett, we do everything, working too much, more than the money we’re paid*” . Most of the participants indicated that they have done many workshops , “*I’ve done a lot of workshops at the Drama department*” and had been working hard for many years. “*I’ve gone*

through workshops, I'm skillful, now I just need the money". It seemed that artist's experience and skills were not acknowledged in terms of monetary rewards. Many participants indicated that they had been asked to perform but offered no or very little payment.

Funding seemed to be available for training local artists but no funding for artists themselves to initiate their own projects. In the field of the performing arts where funding is difficult to access, it seemed that management and organisational skills were still located in the domain of white artists who therefore had a better chance when applying for funding. Black artists, who were still mostly located in the less literate end of the scale, continued to depend on white artists to access work. A feeling of disempowerment, in terms of generating money and projects, was continually reinforced.

4.1.5 Reasons for being an artist

"I want to do what I've been given by God"

Participants were clearly not in it for money alone. One participant said , *"I like to entertain people, if you enjoy art you'll be young"* . Another participant mentioned trusting herself and her talent that would make her a star one -day, *"I want to respect myself and be me"*. Most artists indicated a sense of community development in their art. *"I want to develop the community"*, *"People think rap is about gangsterism, for us there is a message in every song"* .

4.1.6 The nature of theatre and definition of terms

I got a sense in the focus group that artists were using terms as though to justify the importance and worth of their work. There was pride in being called 'an artist', in working hard, in producing good work. At the same time I couldn't help

thinking that the formalising of dance, song and theatre is a white westernised notion that still struggles to find a place amongst people who feel it so naturally, yet somehow have to prove it in a formal western type context in order to obtain money and receive recognition from established institutions. The need for *"trusting myself"* and *"being a star"* created a sadness in me that being an artist in a western sense implied recognition and acceptance, which had to be worked for and proven, instead of the norm being inherent recognition of the skills, experience and talent of everyone present.

4.1.7 A need for a representative body

It is of significance that only local black artists attended the meeting. This could indicate a need for a body through which the needs of artists who are not aligned with the university or any other bigger institution can be discussed.

There are bodies representing and helping the development of arts projects in Grahamstown. Organisations such as Dakawa exist to encourage, develop and create monetary rewards from artistic projects. The Rhodes University Drama Department has often offered skills development workshops for local black artists. These were referred to by participants in the focus group. The Dance Umdudo, organised by the drama department and funded by First National Bank, is an opportunity for local artists to perform their work on a stage. Recently the First Physical Theatre Company received funding to run a community-based dance initiative. The Grahamstown Arts Forum has been established to represent the interests of local artists. The Ilitha Arts Education Project is based in Grahamstown and organised a National Arts Education Convention, held in Grahamstown, at the beginning of 2000. The Studio Project was established to encourage local groups of artists to put on performances at the Grahamstown National Arts Festival, held annually.

The Performing Arts Network of South Africa (PANSA) was launched in Grahamstown on 17 November 2001 and aims to address the needs of artists locally and nationally. At the meeting, Grahamstown artists commented on the importance of sharing their experiences and that, despite the presence of other representative bodies, there is no united and representative space in which all artists can meet, share and create work together as equals. This situation of perceived inequality between artists seems to be aggravated by the perceptions of professional art as first and foremost needing to be economically successful and that art for its own sake, acknowledging the needs of artists to express an emotional calling to art, is not given sufficient recognition as an inherent part of being an artist.

4.2 Final comments from focus group

Participants in the focus group offered insights on their experiences as artists in Grahamstown. Adhering to a critical research approach, solutions to issues that artists face were collaboratively and creatively engaged with at the meeting. One of the solutions offered by artists is that we as a group should keep meeting. It was suggested that for the next meeting each person should look for potential projects we could get involved in.

At the next meeting in the beginning of November 2000, I was the only one who arrived with a potential project. I saw the project as an opportunity to continue working collaboratively, using workshop theatre in the creation of a play on Oystercatchers for the national Science Festival 2001 and for all of us to work on a project that would generate payment. I addressed the issue of me being the one to generate the project with artists. As much as we discussed my role in relation to accessing funding, the only means of dealing with this, outside of

formal training for artists themselves, was to maintain openness and encourage participants to take the process forward.

4.3 Emergent themes from the Observation, Reflective Discussion and In-Depth Interviews

The examples of themes offered below are an integration of all three data collection techniques and reflect insights gained through the process of creating the play on Oystercatchers for the national Science Festival held in Grahamstown in 2001.

4.3.1 Participation in understanding the topic

"At first it was boring, we didn't like it, we were not expecting something like that, we were expecting something like a play". In the beginning of the process there was reluctance and confusion amongst artists about what we could offer to a topic that seemed so foreign. *"But the more we were doing it the more it becomes so painful and the more people start to realise this is not right, people mustn't do these things. This is good and we must take care of these Oystercatchers we must look after them. People started to love it".*

As much as the topic was not directly relevant to peoples' lives, empathy developed with the plight of the Oystercatchers. This was encouraged by the participation of artists in the process of understanding and getting information on the topic, *"we talked about it, went to the beach, make a research, see what it happening there, what must we do".* The participation of artists from the start of the process, in understanding the topic at hand, added great value to the creation of the play.

"If you do something that you do by your own self its much more better than if someone has directed you, because you won't do it right but if it comes from your heart and you feel it, it will be pure".

"I studied them and then my mind just opened wide because I saw that nature is very much important and I started to give myself to the project. Each and every member of the group put his or her ideas together"

4.3.2 Accessing the actors' feeling / body-response and the element of spontaneity

"Improvisation really created it, it was enormously collaborative it was very African and rhythmic".

During the first few rehearsals, after being joined by the two EDT students and having gone to the sea, warm-ups and improvisational exercises were done. One of the exercises involved a discussion of the beach, the sea, conservation and birds. Then in groups, people were asked to create a movement phrase that reflected the thoughts written down on newsprint.

"It was so difficult for us because we were not given material but we tried to do our best. We tried to collect things by our own selves and do things by our bodies. We used our bodies for the material to make sure everything is clear so that everybody can understand what is going on".

The perceived benefit of exercises that relied on improvisation and a body response is that it provided a sense of the beach, *"not just the scientific facts of the conservation, the reality of the beach and what needs to be at the beach, what it means to be interested in conserving something".* Another perception is that *"it brought in some flavour of what it means to be an African black*

Oystercatcher or what the ocean is like or any of those kinds of rhythms and feelings and senses and that kind of stuff that was then taken into informing things that happened later"

The wording used by the above participant of the creation of "flavour" is an interesting word reflecting a sensory, as opposed to a mental, thought response. The feeling and body response of actors created new understandings and insights that would not have been apparent if the play was in written form.

4.3.3 Importance of people involved

The improvisation was very freeing for the artists and myself, but at the same time done in a context of fear because of not having any idea of the final product. The play really depended on the actors themselves. This indicates the importance of commitment and sharing by everyone involved in a workshop theatre experience. One of the students commented, *"I found it hard to hand over the shape of the thing to a whole bunch of people because I wouldn't be convinced of how it would turn out but I think you knew that from the beginning there were really great people and great performers"*.

4.3.4 Relations in the group through the development of the play

"What made this work is that we are respecting each other. There were no adults and small, we treated each other as equal, no body acted as I'm older than you".

"Unity made the play work, no one was better than the other one, we treat each other equally, there was no boss, we are one family".

In the data a lot of the experiences expressed were in terms of "family", in which people were aware of difference but there was also a sense of working together and having a common goal for the play to succeed. This sense of belonging was not as easy for the two white students to access, "I was a bit out" . This seems to be linked to the experiences of the students in a university context and their knowledge of theatre-making that differed from the other artists.

"It's quite a sensitive thing, being the only white student in the actual performance, younger than everyone, well almost, and having a bit of objective training in terms of space and staging...It was quite hard for me sometimes not to say 'oh yes we must do this' because obviously I didn't want to appear as though I was running the show".

"It was a very different working environment bluntly, I'm always used to working with normal old "white people" and it was very nice to talk to African dancers because there is a rhythm that is stunning...the Africanness of it is not something we are exposed to as much at the Rhodes Drama Department...typically I am with people very similar to me".

4.3.5 Reasons for being involved in theatre

The love of creating theatre by local black artists was apparent in the creation of the play and picked up on by one of the white students who commented, "And everyone was willing to feed stuff in right until the end and offer their opinions and really engage and bring something emotional into the play as well, which I found quite unique. Because often with students especially , you get to a specific point in the play and they'll say, 'well I've done my engaging and emotional giving and that's all you're going to get sweetheart'. People just really responding for the love of the medium"

4.3.6 A site for fruitful interchange and debilitating confusion

In the interviews the greatest difficulty for the two white students involved was the issue of lateness and people not coming to rehearsals.

"And then idiosyncrasies like people not coming to rehearsals for various reasons, I don't know any of them, but it's part of the process. I wouldn't appreciate that from a student group".

"One thing which was frustrating is how often people were late because it would slow things down...we wouldn't achieve as much as we wanted to for that specific day"

For local artists, the differences between artists and their commitment to the work was also expressed as a frustration in the creation of the play.

"During the rehearsal oh we used to fight because some others would be late, others would be early, others would shout, others will kiss each other, others won't kiss"

"Some other guys liked talking things, fighting with each other, they like to argue. It was successful at the end of the day because they were fixing each other's problems"

The above comment indicates a real awareness among artists that our interactions were ultimately about ourselves and a recognition that each one came with a specific set of issues that we brought with us and had to deal with in relation to the others in the group.

4.3.7 Reflection of the performers

The presence of each artist and their experiences contributed to the development of a play that was strongly based on mime and movement, as opposed to dialogue. Most of the artists considered themselves as dancers as opposed to actors and most came from an oral tradition that accesses body response to create meaning.

The following is an interesting reflection of one of the participants on the role of dance as opposed to acting. *"Sometimes as an actor you feel small because of the role you are playing, when you are doing dance everybody must see what you're doing and you have to sell yourself to the people"* .

4.3.8 Teaching people not entertaining them

"I have been dancing before...from the Oystercatchers there is a big difference of how to entertain and teach people to learn what you're doing with your body. They must see it and learn. I was not entertaining them, I was teaching them".

There was a love expressed by all the actors of the joy of physical movement and extending this as a means of teaching. *"I think we must be dedicated in our work, do lots of research and take ourselves as learners and teach learners...trying to give them what they must get"*. The difficulty of teaching people about an environmental issue was acknowledged, *"Now I realise that it was in fact quite a hard thing to do is to approach a scientific subject and try and convince people without being didactic or cocky or sentimental or irritating that it's an important thing"*.

4.3.9 Lessons learned

The actors and I have great pride in the final play that we created (Appendix E). Ultimately, though, the lessons that stood out in most people's minds were those on the experience of sharing and creation between us.

"I learned how to share the ideas and how to work to the strange people, older people than you. In future I'd like to be more responsible than the others. I want to start a group and choreograph and write a script and then direct it".

"I learnt how to work with people, be more skilled, learn more things. I learned that sharing is the most important thing; if you share everything then you'll be okay. If you share with the group then it will be good"

"I've gained a lot because I didn't take notice of the birds. They are important too, learnt how to protect them and keep them safe as we take care of ourselves because we're doing it for human beings to understand how birds are important in our lives. We are birds ourselves"

"Everyone fitted in like plays of a puzzle...it was an awful lot of fun, the image of the drum, being like the rhythm of the sea, being like the performer's voice, that sort of thing is what I found most wonderful about the whole thing and what was most enjoyable, something so fundamentally different".

CHAPTER FIVE

The goals of this research were to gain critical insight into the use of workshop theatre in post-apartheid South Africa and to add to the knowledge base on the use of workshop theatre in current times. Data was collected from a variety of sources to inform this study as presented in the previous chapters. The following is a discussion of some of the concepts or themes that emerged from the data, in relation to the literature presented. The focus group provided a backdrop for understanding the themes that emerged in the use of workshop theatre by the Grahamstown artists involved in the study.

5.1 Workshop theatre in post-apartheid South Africa

5.1.1 Emphasis on process

It is clear that the play on Oystercatchers was not directly related to a socio-political issue such as those dealt with in workshop theatre of the 1970s and 80s (see 1.2). We used elements of workshop theatre in order to explore an environmental education issue (see 2.3.3) with the intention of informing an audience (see 2.3.2). The content of the play was decided on by the agenda of the national Science Festival organisers (see 3.5.1).

The plight of the Oystercatchers seems removed from the actual experiences of black artists (who made up most of the group). These artists rarely get a chance to go to the beach and hardly ever in a four-wheel drive vehicle (one of the biggest threats to Oystercatchers). The divisions in society in terms of access to skills, education, finances (the aftermath of apartheid) are realities that Grahamstown artists live with (as identified in the focus group, see 4.1). In this context, the empathy that developed to the Oystercatchers and to each other,

through artists' experiences of going to the coast and in the creation of the play, was remarkable (see 4.3.1).

Some of the needs that artists expressed in the focus group (see 4.1) for work that involves different people, payment for performance, helping or educating in some way and expressing creatively, were fulfilled by the initiation of the project. At the same time it was clear that the level of interaction and sharing between all the artists and myself as researcher and participant, created a space for dealing with issues of difference between us both as people and as South Africans with very different backgrounds.

A mixed group of artists were involved in the play. Not all the artists had worked together before and there were differences in experience between the white university students and the black artists (see 4.3.4). Through the use of reflective discussion (see 3.5) the relations between people in the group kept evolving and transforming. Awareness developed amongst us that our interactions were more about personal politics and that the issues we brought with us could be dealt with in relation to the others in the group and with the material that formed the basis for the theatrical play (see 4.3.6).

Everyone in the play indicated the value of sharing equally and learning to work with people that had different work experiences, ages, education, social and cultural backgrounds (see 4.3.9). For the white performers and myself there was an opportunity to work with people who, as university students, we would not normally get to work with (see 4.3.4). Everyone was thrown in from the start with as little knowledge of the final outcome of the play as anyone else in the group. This created an opportunity for spontaneity not only in the material for the play but in the relationships between people. This was not always comfortable for everyone, but encouraged a sense of accountability and sharing between people who essentially live in a town clearly divided along racial lines (predominantly

black townships on the one end and predominantly white town center on the other), while at the same time dealing with the educational, economic and social differences between us.

It was due to the interaction in the development of the play, through workshop and improvisation, that the socio-political realities in artists' lives were experienced. Workshop theatre has moved from the primary focus of the final content of the play having to highlight stark socio-political issues in South Africa, (as in apartheid workshop theatre), to the process within which the play is created by diverse artists. This is indicative of a global trend in education theories in South Africa and abroad on the significance of process-oriented learning (Usher, 1996). It is this evolution that now signposts the route for workshop theatre's continued significance in a post-apartheid South African context that infuses the theatre-creation process with great potential to transform relationships, address issues of personal identity and to provide an underlying purpose to a workshop theatre context currently caught up in a non-definitive malaise. Chapter Two is reflective of the state of suspended animation that workshop theatre now finds itself in, having lost the direction and impetus of political protest. It is now the process of creating workshop theatre, with all the dynamics it unearths, which holds the key to its endurance.

5.1.2 Awareness of people involved and power structures

Workshop theatre encourages a critical process of creating theatre through the interaction of everyone involved. What made the interactions in the Oystercatcher play clearer was the focus group in which artists discussed some of their viewpoints and perspectives on the relationships between each other and their perceptions of whites involved in theatre (see 4.1.2 and 4.1.4). It is important to access the viewpoints of participants from the start of a workshop theatre-process and negotiate this 'relationship' all the time. The use of

reflective discussion throughout the theatre-making process allowed for each person to express how he or she was feeling and what was going on for them both in terms of their life in general and in relation to the play (see 3.5). The reflective discussions gave me the opportunity to be open about my role as researcher and white university student in relation to the group. There was an openness, which allowed for the inequalities that were present between us to be worked through, due to the participatory nature of workshop theatre. At the end of the process there was unanimous acceptance that the process was 'owned' by all of us.

I was very aware during the theatre-creation process of the perceptions expressed in the focus group of needing a white artist to work with if a project is going to have any worth and access to funding (see 4.1.4). It would have seemed that in a new socio-political context, black artists are better able to access funding. At the same time there is an attitude of low self worth in terms of the abilities of the black artists in the case study and their need to be aligned to a white director, which will take a lot of training and experience to alter. The context of a poverty-stricken township, plagued by unemployment, exacerbates the need of artists to find a means of 'escaping' and creating meaning through involvement with artistic projects generated by whites. I often said to members of the group, when they asked me about the next project that I wanted to be the one performing and participating in a project someone else initiates. I am aware that in a Grahamstown context where unemployment and poverty are high, the gap in terms of skills and attitudes will take time to change. Needless to say it is important to be aware of such attitudes and to find a way to work with artists in a way that is honest and acknowledges the power structures operating between you.

5.1.3 The continued significance of improvisation and body to reflect meaning

The improvisation and accessing of artists' body responses (see 4.3.2) provided an opportunity for spontaneity and flexibility in the emergence of the work. It created movements and images that artists were not initially aware of having in response to the Oystercatchers (see 4.3.1). It provided an opportunity to begin to engage with a topic that artists were encouraged to learn about and experience from the start of the process. This was done through artists reading material on Oystercatchers and going to the coast to see at first hand the Oystercatchers and their chicks (see 3.5.3). The originality of the work created would have rested solely in the hands of the director had the play been based on a written text alone and had artists not been encouraged to experience the topic at first hand. There was an element of the unexpected that made the work exciting for all involved. The sense of fear about the final outcome of the play at the beginning of the process (see 4.3.3) turned into happy surprise as peoples' ideas and thoughts began to develop into material for the final version of the play.

The final play created could have been simplified by the vision of one person dictating the basic structure of the play from the start of the process. Yet, as discussed above, the lack of a thought-out play from the start of the process encouraged the creation of original material. At the same time it created a confidence in artists of their ability to generate material and not only to perform in response to instructions. This had a positive effect on the interactions between performers and their dedication to the play. As indicated by one of the white students (see 4.3.5), the level of engaging and emotional giving in the play was unique in her experience.

Very few props were used and the final play drew on the tradition of Grotowskian (1969) 'poor theatre' (see 1.1), relying heavily on body transformation and mimicry. The use of dance and ritual is an example of the rise of cross-cultural performance explored in 2.3.1, which brings orality, ritual and dance into traditional theatre practice. It also revealed the experience of artists in the group who had worked with Brett Bailey in Third World Bunfight (see 2.3.1). These actors had undergone training and performed plays that accessed the African tradition of oral and ritualistic performance (see 1.2.3).

There was an indication in 4.3.8 that environmental education is hard to do without becoming didactic or sentimental. The use of the body in carrying across the meaning of the play was indicative of a current trend in theatre practice where "works do not remain in the realm of 'pure dance' or mime, but explore the gamut of expression, both physical and verbal, at their disposal" (Alcock, 1999, p.51). This helps to make the message clearer, accommodates the different language groups in South Africa, as well as of people who are disabled and reflects the African tradition of oral and ritualistic performance that most South Africans have as heritage.

5.1.4 Professional versus community theatre

We did not work on the play in a conventional theatre space. We worked at The Crossing, a warehouse located midway between the township and town centre that is supposed to function as a place for all artists to meet and work. The reality is that the venue is run down and often dirty. This made it difficult to work, especially after it was rented out on weekends for student parties and there was glass on the ground. There is a strong sentiment amongst artists that the university has 'proper' theatre spaces for artists to work in but these are not accessible, both in terms of having the right to use them and the inconvenience

of being far away from most artists' residences. Theatre for development promotes the creation of theatre within the context that people find themselves and there was a great deal to be learned from working in such an unconventional theatre space. On the other hand it highlights the lack of adequate resources for artists in Grahamstown, as well as a representative space for all artists to meet and work together as equals (4.1.7).

We did not perform the play in a theatre but in an area called The Fountain at the Grahamstown Monument. This is an open space with no curtains or direct division of audience and performers. On the one hand this made it easier for the artists to go into the audience at times and spontaneously engage with audience members throughout the performance of the play. On the other hand we often had to fight for space with other artists performing in the same venue and leaving large musical instruments on the stage, which gave us little room to move in. This was especially difficult since we had become used to a big warehouse space for rehearsing the play. We also had difficulties being heard by the audience due to the bad acoustics and lack of provisions of microphones by the organisers.

At the meeting of PANSA discussed in 4.1.7 the current reality of artists needing to fight for funding and proper treatment was reflected in our experiences with the venue for the play on Oystercatchers. The organisers were unprepared for the requirements of performers and expected the artists to keep accommodating their agenda, without providing adequate support. In terms of funding there were expectations that artists would do a great deal of work and organising for very little money. This reinforced the difficulty artists have with accessing funding and dealing with organisational bureaucracy in organising performances. I was aware of my own role in trying to deal with the crises that arose and am aware of the huge need for artists to receive management skills training and for funders and

organisers to be educated on the needs of artists through better feedback with all the artists, and / or training.

The above experience in the difficulties with rehearsal and performance space is indicative of perceptions of community versus professional theatre. The people who perform in theatre, the place where it is rehearsed and performed, as well as who funded it, seems to determine a sense of its value. Workshop theatre should not be discriminated against for its recognition of and contribution to a post-apartheid context that is in dire need of a critical form that is inclusive and collaborative. The original intention of workshop theatre was to go outside of convention but it appears that some people who write about what is considered as 'good' and 'bad' art (see 2.3.2), exclude the ability of theatre to influence people in its development and not merely in the final product.

5.1.5 Environmental education – a need to be creative

The Oystercatcher play was rehearsed and performed in an unconventional theatre space; it was made up of mostly black artists and funded by organisers with little understanding of the needs of artists. A danger in the current popularity of theatre for development-type projects that aim to educate an audience, is that organisers are not clear on what the education involves and initiate projects for the sake of being seen to be creative and inclusive of local black artists in events. In retrospect being given funding (after some difficulty, see 3.5.2) to develop a play on Oystercatchers with local black artists, to be performed in an open space at the national Science Festival was not the best way to represent the plight of Oystercatchers to the people who needed to hear about it most.

The people who drive the four-wheel drive vehicles and go for walks on the beach with their dogs that can kill Oystercatcher chicks are not the ones that would have come to a sunset show at the Science Festival. Also the representation of the plight of Oystercatchers by a group of predominantly black artists who hardly ever go to the beach was not the best way of helping people access the experience for themselves. In this context a group of white artists might have been more appropriate and the play could have been performed in the lecture space in which a talk was given on the plight of Oystercatchers.

At the same time I am grateful for the opportunity to engage with a topic of environmental relevance that gave us all the opportunity to go to the sea and develop empathy and understanding of the needs of the environment that sustains us all.

5.1.6 The role of workshop theatre

It is clear from this study that the role of workshop theatre in stark opposition to the social order has changed. Workshop theatre has had to adjust to the issues being explored in the current socio-political context and is influenced by the emerging trends in theatre practice that incorporate workshop theatre characteristics.

The study of the play on Oystercatchers revealed that the characteristics of workshop theatre continue to have relevance in a current-day context. The involvement of people from different sectors of society and the opportunity to engage with a 'body response' to material, generated a play rich with cultural diversity and sharing. In a post-apartheid context where divisions in society are still rife, although the goal of political freedom is in the process of being

achieved, the need to share and create meaning is great. Workshop theatre provides a space for sharing and joint meaning-making.

5.2 Conclusion

From personally engaging with a workshop theatre experience I learned first-hand about some of the difficulties and challenges of the workshop theatre form. I would like to propose the following as areas in which workshop theatre can be developed in order for its current role to be more effective:

- The element of self-reflection as discussed in 3.5, during the process of theatre-creation, must be developed amongst artists. The final outcome of the play, in terms of professionalism and entertainment value is important, but if the process is not facilitated as openly as possible, the real value of workshop theatre, of bringing people together to share equally, will not be as effective.
- Having the opportunity to hear the needs and experiences of individual artists prior to the theatre-creation process (as was done in this study by the focus group) provides a means of clarifying the issues between artists, finding a means of acknowledging these and then working with them openly in the creation process.
- More of the lived experiences of theatre practitioners using workshop theatre need to be shared. Qualitative research on the experiences of artists using workshop theatre provides valuable insight on the needs of people in particular communities and can inform the practice of theatre in that area.

- In conducting research on workshop theatre I found the critical research approach particularly useful in understanding this research and engaging with all the participants as part of the process and not outside of it.
- There are fears of the unknown and difficulties in developing material collaboratively in workshop theatre. The surprise and benefit to individuals of allowing themselves to develop and use their own material, makes the collaborative process very worthwhile and touches on the basic core of spontaneous creativity.
- New trends in theatre-making can add value to the use of workshop theatre. The reality is that theatre for development in particular is gaining in popularity and providing funding for local artists to work. This may not be the medium they wish to work in, and there may be reluctance in engaging with the material. Ultimately though, any theatre-making process can be engaged with in such a way that many lessons can be learnt and opportunities created for artists to work and practice their skill. The aim is to keep the process open and critical, both for the artists themselves and the relations with the organisers, in order to create better and more inclusive theatre in future.
- The notion of community theatre as inferior in some way needs to be addressed and clarity generated on how artists with no formal drama training can be recognised and rewarded for their years of experience. The South African Qualifications Authority is moving towards such recognition but organisations and theatre critics are not as quick to change and acknowledge their own bias.

- The current realities of artists, certainly in Grahamstown, are that work and funding are hard to find. There is a great need to train artists in accessing funding, dealing with organisers and setting up their own projects. There is also a necessity for feedback interaction with organisers so that they can become more sensitive in understanding artists and their needs.
- A need for a representative body was expressed and the formation of PANSAs should help in providing 'a voice' for Eastern Cape artists. At the same time it does not directly address the divisions amongst Grahamstown artists and the lack of a truly representative 'space' for artists to meet and generate work. This also affects the opportunities for artists to be seen in other provinces. There is a sense that Eastern Cape artists are marginalized and despite the level of skills present, many Eastern Cape companies often hire Gauteng-based groups. This is because of the lack of a body that operates professionally and represents all artists.

5.3 Researcher's note

As an artist, researcher and student in Grahamstown, I have learned a great deal from my involvement in this research. The research drew on a variety of sources and disciplines. This indicates a shift in most disciplines to be more inclusive and multi-disciplinary. In considering workshop theatre in post-apartheid South Africa there is a growing need to access multiple meanings and versions of 'reality'.

I am aware of the limitations of terminology and the way in which it can be interpreted in many ways. It is important for me to acknowledge my own

experience of language in this research as value -laden in terms of my own mental constructions of it.

In terms of literature, theatre is a difficult area to research. Fleishman's (1991) comments on not reducing workshop theatre to rules and assumptions was very useful in this study and highlighted some of the difficulties I myself experienced with investigating the workshop theatre form. In attempting to gain a body of understanding of workshop theatre I was aware of its responsive and context-based nature. I thus chose to consider workshop theatre in particular contexts and in this way not make my findings definitive, but rather informative on the way workshop theatre operates and how it can be adjusted in a current day context.

In writing this thesis, the people I worked with to create it were completely alienated from me, both because of my need to complete it and from a lack of access to a literary base at such an 'advanced' educational level. This was difficult for me at times and highlights the opportunity for more artists to express their experiences and see them in writing so that ideas on theatre do not remain only with literate and trained practitioners.

The perceptions and experiences of the workshop theatre form are what determine its use and not so much the form itself. Workshop theatre no longer has apartheid to be critical against but it can be critical in terms of the power structures within its own collaborative theatre -creation process. It is argued in this thesis that there is a use for workshop theatre in current times and that workshop theatre can encourage a self-reflective approach for artists and the power structures in which they operate.

My involvement in the research sometimes made the commentary on the results difficult to articulate and I am aware of the personal nature of this research. The process of relating my experiences and research has been very enriching for me.

I have learned a great deal from fellow artists in Grahamstown and am grateful for the opportunity to research an area that is directly relevant to the way I choose to work with people. This research has helped me learn more about the use and value of workshop theatre and has taught me about my own need for sharing and connection in creative expression.

It is through the sharing of our experiences that the artists and I involved in this study created this thesis.

“People who truly dance are those who have never bartered the fierce freedom of their souls, never strangled their hunger for rhythmic movement, nor frustrated their joyous response to music and song” (Primus cited in Asante, 1996, p. 3):

APPENDICES

Appendix A: *Application form and poster inviting “community-based” artists to attend the focus group meeting*

Appendix B: *Examples of participants’ writings on their experiences as artists, in the focus group*

Appendix C: *Newspaper article commenting on the progress of the play on Oystercatchers and the trip to the coast*

Appendix D: *Examples of artists’ writings in response to an exercise to access the artists’ feeling / body response to the play*

Appendix E: *Pictures of the performance of the play on Oystercatchers in The Fountain at The Monument during the national Science Festival 2001*

Appendix A

*Application form and poster inviting
“community – based” artists to attend the
focus group meeting*

ISIMEMO

KUBO BONKE ABASEKUHLALENI
NABEZOMJDUDO, NABEZOBUGCISA
BENKCUBEKO



UNGATHANDA UKUCHITHA IXHESHA UNCEDISA KWINGXOXO EHLOLA
IMIBA YABAZENCUBEKO APHA ERHINI?

ELI LITHUBA LOKUBA ABAKWEZENKCUBEKO BAHLULELANE IZIMVO
NABAKUCINGAYO. OKU KWAHLULELANA KUYAKUBHALWA KUBE
YINGXELO. ABO BAKUBE BENCEDISA BAKUNIKWA ITHUBA LOKUYIBONA
LENGXELO PHAMBI KOKUBA ITHUNYELWE KWABANYE ABANTU.

UKUBA UNOMDLA NCEDA UBEKHO KWELINYE LALAMAXESHA
ENTLANGANISO ALANDELAYO. NCEDA USELE UZALISA NENKCUKHACHA
KWELIPHEPHA LINGASEMVA KWELI.

NGOLWESINE, 12 KU-OK'THOBA NGENTSIMBI YE-14H00 OKANYE
NGOLWESIBINI, 17 KU-OK'THOBA NGENTSIMBI YE-14H00

INDAWO YI-CROSSING COMMUNITY CENTRE (NGAKWA METRO
WHOLESALERS)

1. IGAMA LAKHO: _____

2. IMFONOMFONO OFUMANEKA KUYO: _____

3. KUKANGAKANANI UKWEZENKCUBEKO?

4. LOLUPHI UHLOBO LWENKCUBEKO OKULO?

5. ZEZIPHI EZINYE ZEZINTO WENA NEZINYE II-ATHISTI ENIJONGENE NAZO, EZIMALUNGA NOMSEBENZI WAKHO?

6. UNGAPHUMELELA NGOLUPHI USUKU UKUBAKHO KWEZINGXOXO? (BEKA U-'X' ECALENI KOLOSUKU ULUKHETHAYO). NCEDA UQAPHELE UKUBA EZINGXOXO ZAKUTHABATHA **IYURE ENESIQINGATHA UKUYA KWIIYURE EZIMBINI.**

ULWESINE, 12 KU-OK'THOBA NGENTSIMBI YE-14H00 -----

OKANYE

ULWESIBINI, 17 KU-OK'THOBA NGENTSIMBI YE-14H00 -----

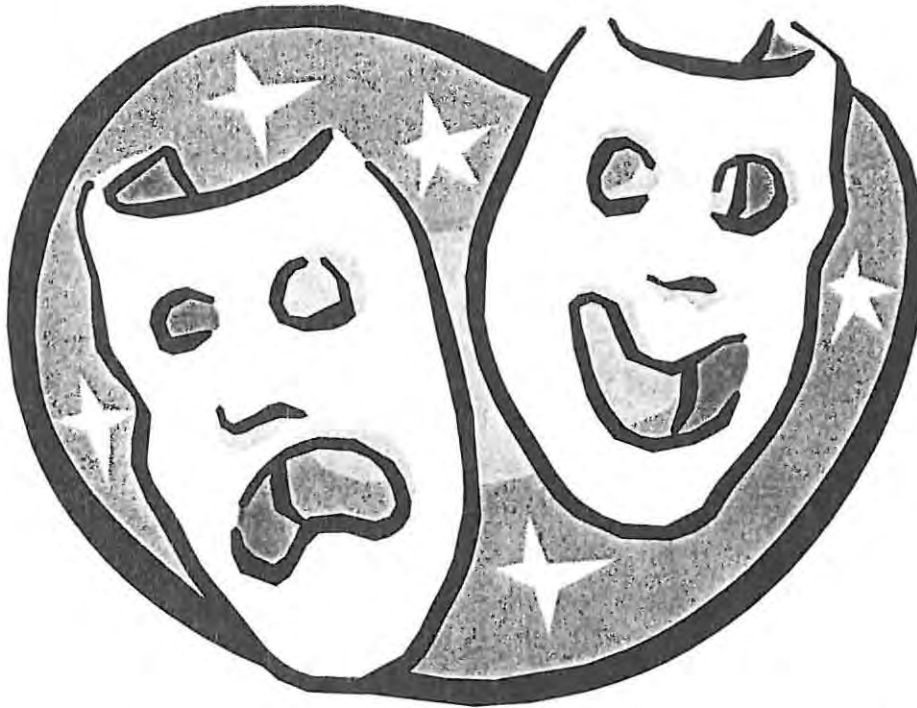
7. (BEKA U-'X' ECALENI KWENDAWO ONGAXOLA YIYO)
INGABA I-CROSSING COMMUNITY CENTRE YEYONA NDAWO
IXOLISAYO? EWE -----

HAYI -----

Enkosi Kakhulu ngokuthabatha inxaxheba kwezingxoxo.
Athina Copteros

INVITATION

TO: ALL LOCAL COMMUNITY BASED ARTISTS



WOULD YOU LIKE TO TAKE THE TIME TO PARTICIPATE IN A STUDY THAT EXPLORES **THE ISSUES** LOCAL ARTISTS FACE?

I AM INTERESTED IN LOOKING AT HOW LOCAL COMMUNITY ARTISTS **UNDERSTAND** AND **EXPERIENCE** THEIR WORK AND WHAT SOME OF THE ISSUES ARE THAT LOCAL ARTISTS FACE. THERE ARE NO RIGHT OR WRONG ANSWERS, ONLY A FORUM TO **DIALOGUE** YOUR THOUGHTS AND EXPERIENCES.

IF YOU ARE INTERESTED PLEASE COMMIT TO ONE OF THE FOLLOWING TIMES FOR A MEETING AND COMPLETE THE ATTACHED PAGE:
THURSDAY, 12 OCTOBER AT 14H00 OR
TUESDAY, 17 OCTOBER AT 14H00

1. NAME OF ARTIST: _____

2. CONTACT TELEPHONE NUMBER: _____

3. HOW LONG HAVE YOU BEEN WORKING IN THE ARTS?

4. WHAT KIND OF WORK DO YOU DO IN THE ARTS?

5. WHAT ARE SOME OF THE ISSUES YOU AS LOCAL COMMUNITY
BASED ARTIST FACE, RELATING TO YOUR WORK:

6. ON WHICH DATE WOULD YOU LIKE TO PARTICIPATE IN THE
STUDY?
(PLEASE MAKE A X NEXT TO THE DAY THAT SUITS YOU). PLEASE
NOTE THAT THE MEETING WILL GO ON FOR **1 AND A HALF TO 2
HOURS.**

THURSDAY, 12 OCTOBER AT 14H00 ----- **OR**
TUESDAY, 17 OCTOBER AT 14H00 -----

7. (PLEASE MAKE A X NEXT TO THE VENUE THAT SUITS YOU)

WOULD YOU LIKE TO MEET IN THE DRAMA DEPARTMENT AT
RHODES UNIVERSITY? -----

WOULD YOU LIKE TO MEET AT THE CROSSING? -----

Thank you very much for taking the time to participate in this study.
Athina Copteros

Appendix B

Examples of participants' writings on their experiences as artists, in the focus group

Widened
Hall. Memorial
ask for donations.
I have been in a lot of work
shops and skill full have
only need to work on
Music, Dancing, Acting!



DRAMA

SUPPORT for
the UNEDUCATED
ACTORS

NO SPONSORSHIPS

NO SUPPORT for
THE ACTORS AND
DANLERS

EDUCATED People
WANTS to work
only with the EDUCATED

People in
OUR
COMMUNITIES

DANCE

(MAY/1997)

FEW SUPPORTER

NO SPONSORSHIPS AS
AS the DRAMATIST

with the police

port Alfred

Teach dance at Fort Beaufort
rural areas.

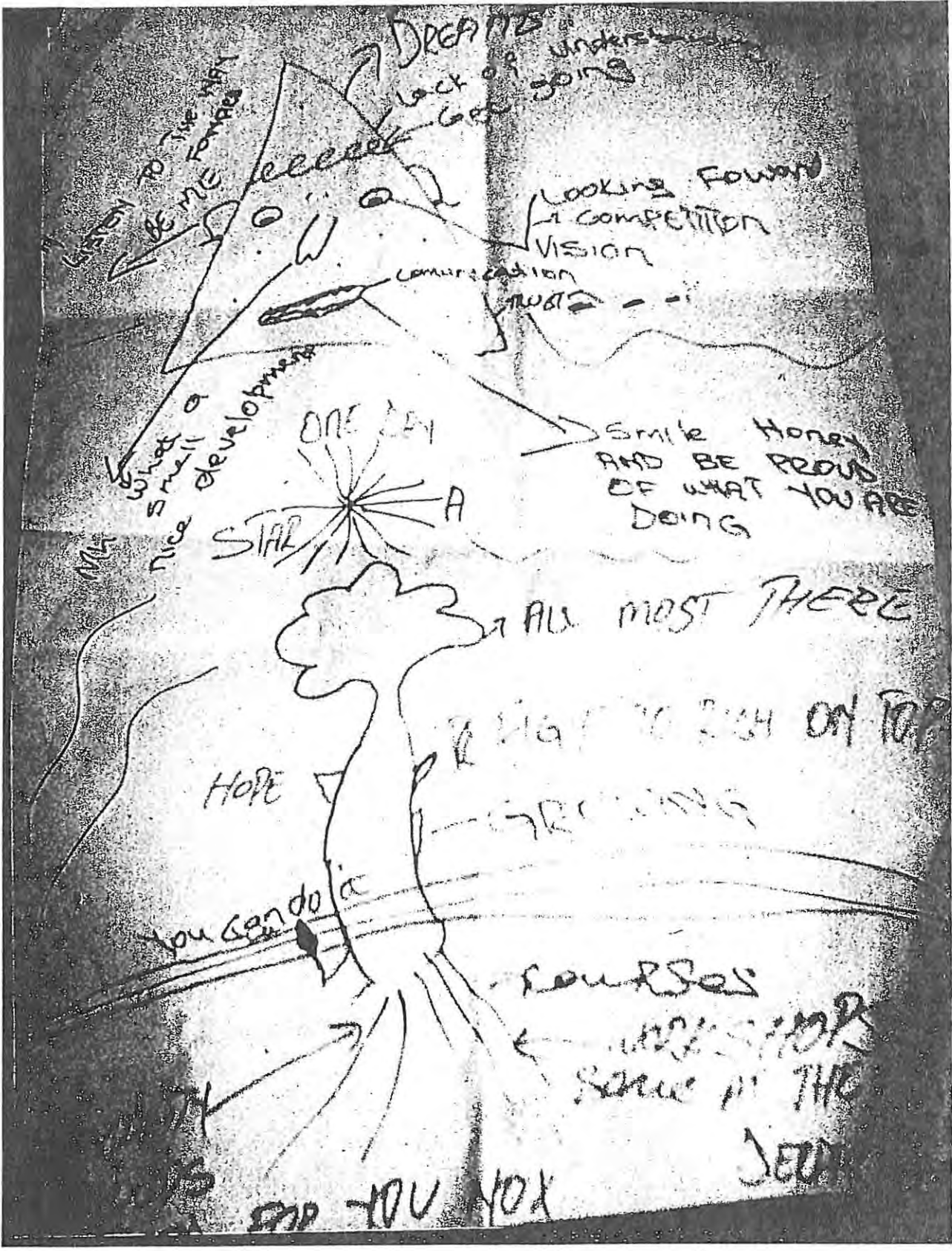
1998 Teach dance at port Alfred
at the disable school

1999 Dance at Shades of ...

2000 JOIN SIYAPHAMBILI and dance at ...

2001 TOWN. Dance at Nien ...

COMMUNITY: All my life I have been
working to develop the community
and to improve the standards of
children.



just two years. I
with Bruce Bailey. We were
singing. Name of Dance
do some workshop with
kids. We also went with my
to perform our ^{travelling} dance in the

CAPE & ZIMBABWE

in Zimbabwe we learn
the new & different
than our African. Now I
fused with my project. I wish I
continue even this year & next
years.



Created a chance for members
to expose their artistic career
that I have organize. Also
was putting my dreams into reality

I notice that some of the
that is interested in joining
in the group where from gangsters
background so we where trying to
have some problems but because
of I have learned problem
resolution skill, the problem
was solved.

And we where working
in promoting peace in our
hand



Appendix C

*Newspaper article commenting on the
progress of the play on Oystercatchers and
the trip to the coast*

Grocott's mail Friday, March 16, 2001

Oystercatcher creative conservation project

THE African Black Oystercatcher breeds on the coast of southern Africa. Due to the nature and timing of its breeding cycle this bird is being threatened by coastal use and development.

The Oystercatcher Creative Conservation Project was initiated by Athina Copteros and involves Grahamstown community-based artists in collaboration with post-graduate Rhodes University educational drama and theatre students.

The intention of the group is to create a piece of dramatic action that makes people aware of the conservation needs of South Africa's coastal regions and offers insight into the lives and needs of the African Black Oystercatchers



that have to be allowed to breed successfully if they are to survive.

The group will be handing out information and performing at Sasol SciFest 2001. The dates and times of the performances are Thursday 29 March, Sunday



1 April and Monday 2 April from 5pm to 5.15pm at the Monument.

"We would like to thank Alan Stephenson from Western District Municipality and Ian Hendry for taking us to the beach and showing us Oystercatcher chicks," said Ms Copteros.

"It was a real treat. Thank you also to Phil Hockey of the Oystercatcher Conservation Programme for the inspiration and generous assistance.

The performers in the group are Thandeka Budaza, Andile Bonde, Ntomboxolo Donyeli, Boniwe Tyota, Makhosandile Makhosi Yafele, Zwelinzima Somyali, Sisonke Yafele, Nyaki Tsana and Ayiwyn Walsh. The co-ordinator is Athina Copteros and handling

the marketing is Paul Tosio.

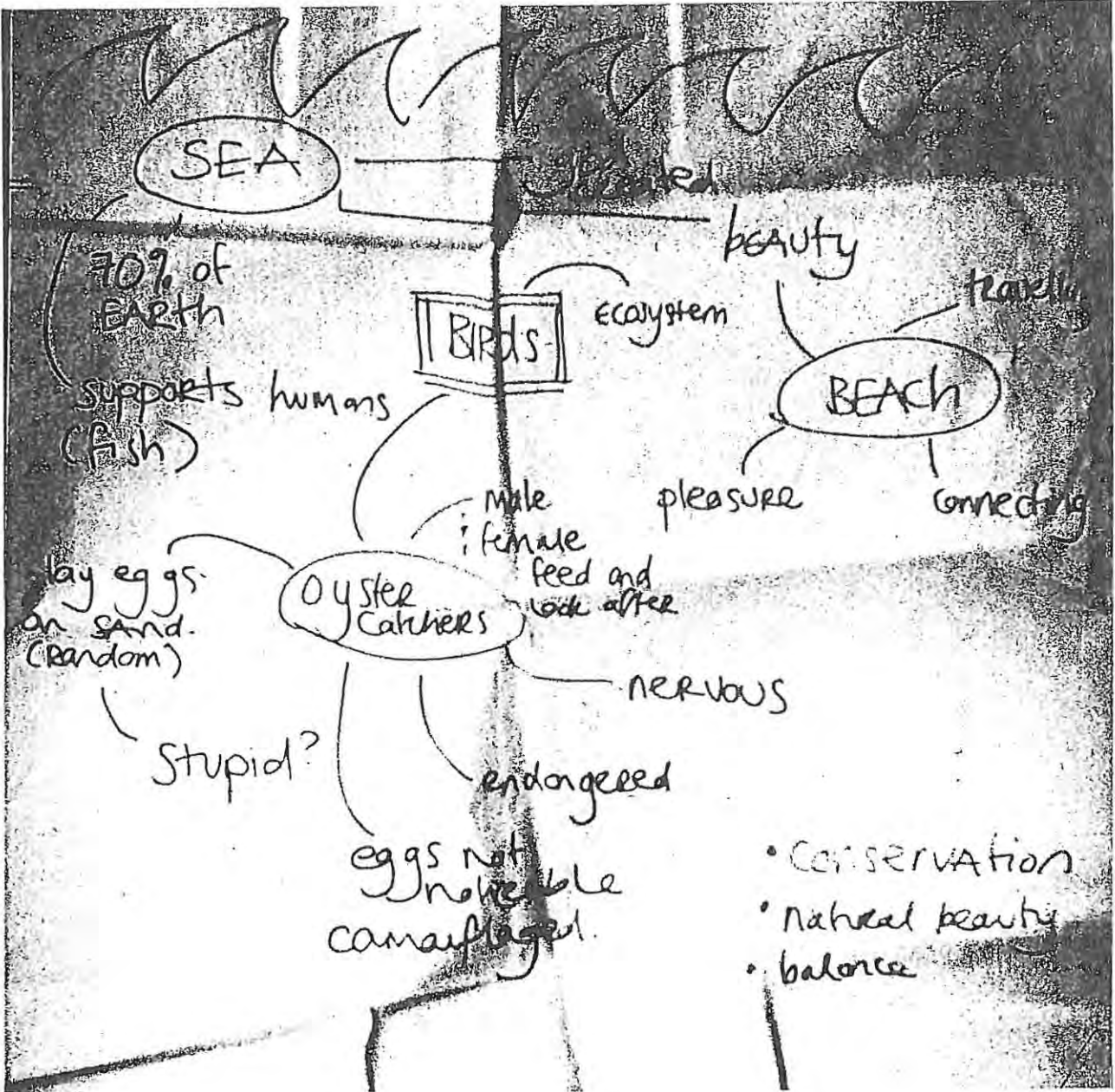
The African Black Oystercatcher has a world population of about 5 000 birds, making it the rarest coastal breeding bird confined to southern Africa and earning it a place in the International Red Data Book as a 'near-threatened' species.

The main aims of the Oystercatcher Conservation Programme are to develop a conservation strategy for the African Black Oystercatcher that will also contribute to the conservation of other coastal species and to develop awareness of the conservation needs of South Africa's coast.

"We hope to see you all at our performance," said Ms Copteros.

Appendix D

*Examples of artists' writings in response to
an exercise to access the artists' feeling /
body response to the play*



Why beach, coastal
area NB to conserve?

→ Keeping the balance
— Rhythmic — Flow
— clean — Life
— consistency

→ Spirit of the sea
Keep the spirit clean / holy

Unusual spirit

An example / teacher

→ Sands

→ A contrast / alternative

Freedom opportunity

→ Food - Protein

Rain + H₂O cycle essential for life

→ sand underfoot

→ To play space for recreation

— THEY HAVE LIFE

— THEY ARE JUST LIKE US

— EVERYTHING IS IMPORTANT

— TAKE CARE OF EVERY THING

— RIGHT TO LIVE

— NETWORK OF L VII

— CONSTITUTION FOR HUMAN RIGHTS

WHAT IS THERE FOR ANIMALS

Appendix E

*Pictures of the performance of the play on
Oystercatchers in The Fountain at The
Monument during the national Science
Festival 2001*



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UNPUBLISHED INTERVIEW CONDUCTED BY THE WRITER

Purkey, Malcolm 17/09/01 Johannesburg

PERSONAL COMMUNICATIONS

Ian Steadman, e-mail communications, September 2001
Jane Burt, Grahamstown, 5 May 2001

PUBLISHED PLAYS REFERRED TO IN THE STUDY

Athol Fugard and Casts
Sizwe Bansi is Dead (1972)
The Island (1973)

Barney Simon and Casts

Woza Albert (1981)

Junction Avenue Theatre Company

Sophtown (1986)

Tooth and Nail (1989)

Love, Crime and Johannesburg (1999)

Workshop '71

The Fantastical History of a Useless Man (1976)

Survivor (1976)