THE UNFINISHED BUSINESS OF TRUTH AND RECONCILIATION: ARTS, TRAUMA AND HEALING

Conference welcome and performance

Date: 19 November   Time: 17h30
Venue: Wits Amphitheatre, Wits University

Main Conference

Date: 20-21 November
Venue: Soweto Theatre

Post Conference workshops/reflection

Date: 22 November
Venue: Wits University Corner
Acknowledgments

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6th DFL Africa Research Conference
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Welcome Note

6th Drama for Life Africa Research Conference hosted by the University of the Witwatersrand in partnership with the Soweto Theatre

Drama for Life is an independent academic, research, community engagement and social responsibility programme based at the Wits School of Arts, University of the Witwatersrand. Drama for Life is dedicated to the academic, research and professional development of Applied Drama: Theatre in Education, Communities and Social Contexts, Arts Education, Drama Therapy and other related Arts for Social Transformation.

Since its inception in 2008, Drama for Life has played three significant roles, namely:

- An African centre for the professional training of artists, educators, facilitators, therapists and researchers in Applied Drama, Drama in Education and Drama Therapy;
- An African research hub that engages with multiple questions in relation to Applied Drama, Drama in Education and Drama Therapy in the context of rich, indigenous African knowledge systems and critical social, health and education problems; with specific reference to HIV/AIDS, Sexual Health and Wellness, Human Rights and Social Justice, Social Transformation through Diversity and Conflict Management;
- An African network for advocacy for artists, facilitators, educators, therapists and researchers working in the field of arts for social transformation.

The Drama for Life (DFL) Africa Research Conference constitutes one of the foremost platforms for applied drama, drama therapy, arts education, research and practice on the African continent and aims to create an inter-continental and international dialogue about the significant role arts can play in social transformation. For the past five years Drama for Life has hosted and organised the international Africa Research Conference in conjunction with varied partners. Each conference has developed out of issues identified by delegates and in response to important developments, and debates within the fields of Applied Drama and Theatre, Drama Therapy and Drama in Education, particular but not exclusive to the African continent.

In 2012 the conference, hosted by the University of Pretoria, explored the role of applied drama and theatre interventions in conflict and post-conflict societies. This year’s 6th DFL Africa Research Conference will build on the conference theme of 2012 in exploring the role of the arts in societies that have sought to engage in processes of truth and reconciliation, transition and change in post-conflict contexts. This conference seeks to expand our knowledge and understanding of the arts as a vehicle for healing and transformation. It will ask the questions: what role can the arts play in speaking back to the ‘unfinished business’ of societies that have committed themselves to significant change, and how can the arts contribute toward a deeper, more meaningful and long lasting process of healing within a context of trauma?

The conference begins at the University of the Witwatersrand, while the body of the conference is aptly presented at the Soweto Theatre, a magnificent new theatre and cultural complex dedicated to arts for social transformation. It is a symbol of all that is new. It represents the hope we carry when we begin to engage with what change means. For here too, the theatre site carries weighted historical significance. This is Jabulani. This is the home of Brenda Fassie concerts, protest meetings, Morris Isaacson High School, student marches, shadow of economic hardship, and the graveyard of brutal state violence. The conference attempts to stretch across the city, a mapping of sorts, from geographical maps that carry the evidence of our histories to the maps of our
psyche, inscribed by memories, historical stories, and actual spaces, from the University of the Witwatersrand, Braamfontein to Jabulani, Soweto; from spaces of despair to spaces of hope; from the halls of academia to the halls of artistic joy.

The conference is a unique opportunity for all artists, therapists, teachers, activists and development practitioners and academics to speak to their work in the field. The conference is a place to dialogue, interrogate and share the exceptional work that is being done all over the continent. It is a unique conference as it actively engages in praxis, the intersection between theory and practice, calling upon its participants to think, theorise and question, to experience, express and engage with topics that speak to these urgent issues in contemporary societies. Our hope is that we will do this in the spirit of respect, social responsibility and symbolic containment.

This conference, through themed papers and processes, wishes to ask the following questions:

- In what ways has performance, applied drama, drama therapy and arts education responded to processes of truth and reconciliation, transition and change?
- How has performance, applied drama, drama therapy and arts education reflected truth and reconciliation, transition, change and healing?
- How can applied drama be used as an effective pedagogy to address the reconstruction of historical narratives with regard to truth and reconciliation?
- What role can arts education play in addressing truth and reconciliation within formal and informal education settings?
- In what ways can applied drama be used as an effective conflict management strategy?
- How can the arts therapies effectively address the cycles of trauma emanating from the ‘unfinished business’ of truth and reconciliation processes?
- What role can indigenous cultural performances and rituals play in healing within a context of trauma?
- What role can ritual, ceremony and memorialisation play through the expressive arts therapies in addressing trauma emanating from conflict and post-conflict societies?
- Can the arts therapies find an integrated place within indigenous cultural and healing practices within the African context?

Drama for Life extends a warm welcome to all our guests, local and foreign from Africa and beyond, to this conference. Thank you for making the journey to join us in conversation about the power of the arts as a means to engage actively and meaningfully with social change.

Warren Nebe
DFL Conference Chairperson
19 November

South African Association of Drama Therapy (SAAD) Annual General Meeting (AGM)
14:00-16:30
Venue: Wits, University Corner 17th Floor

Wits Art Museum (WAM) Exhibition
Ernest Cole Award, Ilan Godfrey: Legacy of the Mine
Open 14:00-17:00

Conference welcome and performance
17:30
Venue: Wits Amphitheatre

Official Welcome

Professor Adam Habib
Vice Chancellor, University of the Witwatersrand

Dr Myer Taub-Touch: reimagining the dramatic archive
Drama department, University of Pretoria

18:00
Refreshments

18:30-19:30
Performance “Mistress Pandemonium: Bed of Roses” by Megan Godsell
Venue: Wits Amphitheatre

Mistress Pandemonium is the lynch-pin character in a series of ongoing interactive theatre pieces. This series uses a Carnival-style drag to access and address themes that are socially taboo and to bring them into the light via body-paint and sequins. She creates a space for speaking the unspeakable. In Bed of Roses a gardening class-cum-tea-party takes the audience under the rose beds to where the stories and bodies are buried. It puts the luscious garden of our New Rainbow Nation under the magnifying glass to see what has been chopped, what has been pruned and what has been left to grow. This piece highlights the silencing of grief and truth and focuses on our right to remember and honour the dead.

Biography
Megan Godsell is a freelance writer/director for theatre and film. She has been touring original works and Shakespeare productions in South Africa since graduating from Wits School of the Arts in 2005. She is Joburg based and has a passion for creating theatre in unusual spaces around the city.

20th November
Conference Day 1

07:15 Sharp!
Transport leaves from Wits Planetarium (University of Witwatersrand, Yale Road) to go to Soweto Theatre (sign up when you register). You may get a visitors pass and park on East Campus

Registration
08:00 -08:45
Venue: Soweto Theatre Box Office

Official Welcome and Keynote Session
THE UNFINISHED BUSINESS OF TRUTH AND RECONCILIATION: ARTS, TRAUMA AND HEALING
08:45- 10:30
Venue: Red Theatre
CHAIR: Ntokoso Madlala

Wits Choir under the direction of Dalene Hoogenhout

A programme of song

Biography
Wits Choir is unlike any choir you have ever experienced: vibrant, young, and colourful. Membership is open to all, resulting in a fully representative choir drawn from diverse national and international cultures. The choir has been under the direction of accomplished conductor and trainer, Dalene Hoogenhout, since 1995. The Wits Choir has a large fan base and has performed by invitation at many official functions, including all important Wits University ceremonies, graduations and inaugurations. Highlights for the members have included the honour of performing for former state president, Nelson Mandela, on three separate occasions, performing at the opening of the Maropeng Visitors’ Centre at the Cradle of Humankind, attended by many VIPs, including former president Thabo Mbeki and collaborating both on stage and in the recording studio with several nationally- and internationally-acclaimed artists including Loyiso
Bala, Skwatta Kamp, RJ Benjamin, Five Men Three Missing and Dear Reader (formerly Harris Tweed). Wits Choir has an extensive outreach programme for the advancement of choral music and conducting. Mini-tours to the Cape Platteland, Mpumalanga and to the Royal Bafokeng in Phokeng (near Rustenburg) have afforded the Wits Choir the opportunity to work with local choirs and conductors for the furthering of music education and to form meaningful partnerships. The choir also regularly holds choir festivals and workshops involving singers and conductors from church, school and community choirs. In 2013, the Wits Choir launched its Youth and Community Choir Festival in an attempt to broaden the scope of their outreach work even further.

**Rites of Passage: Re-Imagining our stories through creative reflexive contexts-Warren Nebe**

The ritual performance of the Truth and Reconciliation Commission (TRC) in South Africa made promise of a rite of passage. The paper will suggest a passage of story-telling, listening, testifying and witnessing was created and enacted. Rituals of engagement were constructed. Stories were told. This introduction to the conference seeks to explore the principles, processes and structure of the TRC in South Africa. Through Role Theory the intention behind the TRC as a constructed rite of passage will be destabilised. The questions inherent in the analysis will seek to help frame the purpose of this conference, and to begin a facilitated dialogue about the critical psycho-social dilemma/s South Africa faces as a nation, particularly in the shadow of the TRC. Specific attention, through the evocation of Role Theory, will be given to the purpose of the arts in addressing historical and on-going cycles of trauma. The paper intends, in conclusion, to reflect on this conference as a rite of passage: to reflect on what it may mean to construct a space where the ‘unfinished business’ of truth can be addressed to enhance the dream of a reconstructed society where all its people can actively and creatively engage with the past, present and future.

**Biography**

**Warren Nebe** is the Founder and Director of Drama for Life, an international postgraduate academic, research and community engagement programme based at the University of the Witwatersrand; and he is the Director of Themba Interactive – Initiatives for Life. He is a theatre director, senior lecturer, a HPCSA and NADT registered Drama Therapist and a Fulbright alumni. Warren is the recipient of the 2013 Vice Chancellor Transformation Award. His research focuses on identity construction, representation and memory in South Africa through performance ethnography. His directing credits include ‘Hayani’, ‘Sophiatown’, Marc Lottering, ‘Sephiri se Dule’, ‘My Brother’s Bones’, ‘Born in the RSA’, ‘Closer’ and ‘Woza Zimbo!’ He has also directed Atandwa Kani and Nat Ramabulana in ‘ID Pending’, a contemporary satire of race, class, culture, gender and other things. His new directing project ‘Through Positive Eyes’, a collaborative production with Hamish Neill, HIV and AIDS activists, performers, Gideon Mendel and UCLA’s David Gere, officially premiered to standing ovations at the Soweto Theatre in August this year. It is a theatre of testimony – an ethnographic dramatic inscription of HIV activist lives in South Africa. He is currently working with Tefo Paya on a new play called ‘Morwa.’

**Dr Sibongile Khumalo, Patron of Drama for Life**

**Biography**

Dr Sibongile Khumalo is regarded by many as South Africa’s first lady of song. She was born in Orlando West, in the heart of Soweto. Her father, Khabi Mngoma, who was a music professor and historian, introduced her to various genres of music – from the ubiquitous choral indigenous music to western classical genres. Sibongile earned her Bachelor of Arts degree in Music from the University of Zululand and continued her studies with an Honours Degree in the History of Music from the University of the Witwatersrand. Khumalo has sung in major venues across the globe and has performed at the Royal Albert Hall, the Royal Festival Hall and the Barbican Centre in...
the United Kingdom. She also performed at the Kennedy Centre, Washington DC, as well as at Ronnie Scott’s in London. Her first CD *Ancient Evenings* was published in 1996 and is an exploration of the African indigenous music. For her first album, she was awarded two South African Music Awards: Best Female Vocal Performance and Best Adult Contemporary Performance as well as Song of the Year for composer Motsumi Makhene’s song *Untold Story*. In 2006, she was appointed chairperson of the Festival Committee of the National Arts Festival, Grahamstown, a post she still holds. In the past few years, Sibongile Khumalo has spent a great deal of her schedule honing her skills as a producer and ensuring a legacy for future young singers.

‘After the TRC’- Justice verses Forgiveness- Dr John Kani

**Biography**

Dr John Kani is known as the grandfather of South African theatre. For his first play *The Island*, co-written with Athol Fugard and Winston Ntshona, which focused on life in Robben Island's prison, John Kani received one of the world’s most prestigious theatre prizes – the Tony Award. John Kani is known as one of the leading activists in the struggle against apartheid. He caused a scandal in 1982 when he kissed a white woman on stage in *Miss Julie*. His performance was followed by death threats and violations. *Nothing but the Truth* (2002) was his debut as a playwright and was first performed in the Market Theatre in Johannesburg. It tells the story of his younger brother, who was shot dead by the police in 1985, while reciting a poem at the funeral of a nine-year-old girl, who was killed during riots. It won the 2003 Fleur du Cap Award for best actor and best new South African play. In the same year, he was also awarded a special Obie award for his extraordinary contribution to theatre in the USA. Kani is the executive trustee of the Market Theatre Foundation, founder and director of the Market Theatre Laboratory and chairman of the National Arts Council of SA. He currently plays the role of Mkhuseli Mthetho in the telenovela *Inkaba* which he also created.

**Remembering Genocide: History, Memory, Commemoration- Tali Nates**

How does a country remember its painful past in the aftermath of mass atrocities and genocide? In this talk we will look at examples from the Holocaust and the 1994 Genocide in Rwanda and explore how countries and individuals remember their difficult histories. Looking at memory in Holocaust perpetrator countries such as Germany and Austria and victim communities all around the world we will see the development through the years in this area. In Rwanda and survivor communities around the world there is also development of history, memory and commemoration 19 years after the genocide. We will be examining memory through the roles of perpetrators, bystanders, activists and victims and look at different ways of commemoration such as Holocaust remembrance days, March of the Living and special days of mourning with their specific structure of memory and ceremony.

**Biography**

Tali Nates is the director of the Johannesburg Holocaust & Genocide Centre, she has lectured internationally about Holocaust education, genocide prevention, reconciliation and human rights. She has presented at numerous conferences, published extensively and was involved in documentary films. In 2010, Tali was chosen as one of the top 100 newsworthy and noteworthy women in South Africa, published in the Mail & Guardian Book of South African Women. Tali acts as a scholar and leader of many Holocaust education missions to Eastern Europe as well as educational missions in South Africa and Rwanda. Born to a family of Holocaust survivors, her father and uncle were saved by Oskar Schindler.
MORNING SESSIONS

11:00 - 13:00

Session 1 (A) Papers

Truth and Reconciliation

Venue: Red Theatre

CHAIR: Warren Nebe

PAPER A: Ancestors, Rain Spirits and Reconciliation: Evoking healing through ritual and culture-Professor Hazel Barnes

This paper analyses the use of African culture and ritual in the play *Desire* (Lan, 1990), in order to explore issues of healing and reconciliation. The differing attitudes to the Zimbabwean War of liberation and the complexity of responses to such a life-threatening situation are examined through two primary cultural devices namely a people’s court (indaba) and the ritualistic evocation of the ancestors. The paper suggests that reconciliation demands extraordinary courage, determination and honesty that are beyond everyday experience and are most usefully engaged through metaphor. The paper focuses on the use of culturally appropriate metaphor as a catalyst for the play’s characters to engage more deeply with the truth of their situation. It briefly relates the play’s call for further action and development in the post-war community to criticisms of the South African Truth and Reconciliation Commission’s failure to extend its influence towards a process of transformation in the post-apartheid present.

Biography

Professor Hazel Barnes is a retired Head of Drama and Performance Studies at the University of KwaZulu-Natal, where she is a Senior Research Associate. Her research interests lie in the field of Applied Drama in which she has published a number of papers on drama and theatre applied to interculturalism and post traumatic stress.

PAPER B: Memory and Dialogue in the Reconstruction of the Nation: A reading of Alex Mukulu’s *30 Years of Bananas*- Professor Christopher Odhiambo

Uganda like many post-independent African nation-states went through a turbulent history of violence and socio-economic destruction. This was mainly during the dictatorial and anarchic regime of General Iddi Amin Dada and the many years of civil war after he had been deposed. The proposed paper is a reading of how Alex Mukulu, a Ugandan playwright, has deployed the possibilities found in the dramatic imaginary to represent the structural causes and effects of this historical moment in Uganda. The paper inspects the playwright’s use of memory and dialogue as possibilities of engaging with the traumatic past and also as techniques of healing and reconciliation. The paper concludes with a critical interrogation of Mukulu’s vision of the reconstruction of the defiled and battered nation.
Biography

Professor Christopher Odhiambo is a professor of Literature and Applied Drama at Moi University’s Department of Literature, Theatre and Film Studies. This year he was a Wits University Distinguished Professor (2013). He has presented keynotes, public lectures and papers at numerous workshops, seminars, conferences and symposia locally and internationally. Odhiambo has published widely in reputable journals and books on literature, theatre, film and radio. His book Theatre for Development is an authoritative text on applied theatre.

PAPER C: Decolonisation, Critical Methodologies and Why Stories Matter- Professor Garth Stevens

In this paper, storytelling in the Apartheid Archive Project is discussed as a central site for the production of counter-narratives as well as for exposing ways in which racialised oppression is normalised. Storytelling about racism is advocated as an important tool for disrupting dynamics of oppression and surfacing the everyday ways in which racialised oppression was achieved and continues to structure contemporary social relations. We use the term critical psychosocial mnemonics to show how storytelling facilitates memory recall and how its articulation comes to restructure and shape such memories and their voicing, and dialectically serves to reinforce and ‘create’ such memories. We conclude by exploring how versions of stories through performance may contribute to additional forms of liberatory praxis in the public domain.

Keywords: Storytelling, Memory, Psychosocial Mnemonics, Liberatory Praxis, Counter Narratives, Performance, Apartheid, Methodologies

Biography

Professor Garth Stevens is an Associate Professor and Clinical Psychologist in the Department of Psychology at the University of the Witwatersrand. His book publications include a co-editorship of A ‘race’ against time: Psychology and challenges to deracialisation in South Africa (UNISA Press, 2006), and Race, memory and the apartheid archive (Palgrave Macmillan/Wits University Press, 2013). He is the co-lead researcher on the Apartheid Archive Project

PAPER D: An exploration of African notions of healing, disease and community- Sinethemba Makanya

The Truth and Reconciliation Commission was a body meant for restorative justice, where perpetrators and victims were given the chance to bear witness to stories and a chance at reparation and rehabilitation. The commission was not a success because it was not able to consider the context and therefore integrate collective healing for all concerned. There have been various calls for the integration of western and indigenous ideologies. The common trends in this so-called integration however, are to explain indigenous ideologies using Western standards or to attempt to indigenize the Western. The researcher of the following paper aims to begin a dialogue between drama therapy, as a Western healing system and Indigenous African Healing systems. Her exploration begins at definitions of health, disease and community. Using these definitions, the researcher begins to theorize on the downfalls of the Truth and Reconciliation Commission in its inability to account for the African in its process of healing and reconciliation

Biography

Sinethemba Makanya is a 27 year old, drama therapist, applied drama practitioner, educator, singer and songwriter. She completed her BA (Honours) in Drama and Performance Studies in 2008. She was awarded a Fulbright Scholarship in 2010 and completed her Master’s in Drama therapy at New York University in 2012.
**Session 1 (B) Papers**

**Trauma and Testimony**

*Venue: Blue Theatre*

**CHAIR:** Tamara Gordon-Roberts

**PAPER E: The Museum of the Unspeakable: Beyond the Binary in TO for Trauma Work - Brent Blair**

In 1994 Africa bore witness to two breathtakingly paradoxical narratives: the Rwandan Genocide and the end of South African Apartheid. Based on work with genocide survivors in Rwanda since 2007, this Theatre of the Oppressed workshop reveals a methodology that explores complexity in a world of post-traumatic events. “Museum of the Unspeakable” invites whispered witness to unspeakable or unresolved experience. Using Boal’s Image Theatre, participants step out of traumatic history and re-engage with contemporary struggles, learning how to construct spiritual allies who bear new witness to old wounds. Designed for practitioners who work in the field of trauma, the workshop interrogates trauma, loss, and memory within the psychodrama context. How may Theatre of the Oppressed navigate the precarious relationship between past, present, and future amidst a surround of painful, repetitive memory, forgotten stories, or buried injustices?

**Biography**

**Brent Blair** is the founding Director of Applied Theatre Arts undergraduate and graduate programs at USC, founding interim Executive Director of the Center for Liberation Arts and Community Engagement (LACE) in Los Angeles, and the North American representative to the international body of Theatre of the Oppressed practitioners. He trained in Theatre of the Oppressed techniques with the late Augusto Boal since 1996, is a Designated Linklater Teacher (DLT) of vocal production, and a former Fulbright Fellow grant recipient in Nigeria. A trained counseling psychologist, he has led numerous professional development training sessions in drama therapy in Los Angeles and has a specialization in the use of theatre of the oppressed for trauma therapy. From 2007 – 2012 he led numerous workshops for and with genocide survivors, trauma counselors, and theatre artists in Rwanda. He has trained the Global Leadership Fellows of the World Economic Forum at their summer programs in Columbia University and was twice invited to Davos, Switzerland to lead workshops for the annual international convening of the WEF. His work with cultural fieldworkers using theatre of the oppressed techniques in the fields of global health, education and social change has been experienced in Australia, Afghanistan, Brazil, England, Iran, The Netherlands, Spain, and later this year in South Africa and Mozambique.

**PAPER F: Debut Paper-Passing the Baton: The aesthetics of Testimony for another- Lieketso Mohoto**

Using the understandings and presentations of the narrating characters in *Karoo Moose* (Foot-Newton: 2009) and *At Her Feet* (Davids: 2002). The paper is an exploration of the dual roles of testifier and witness, which will be conflated and teased out. I aim to examine and then speak to the nature of this aesthetic, how it has been used in these plays and the ways in which the two plays can be evaluated in relationship with their engagement with testimony. This engagement, I will contend, is a way for the play to highlight testimony as an influence on the outcomes of the play as an artistic product. The paper therefore examines this aesthetic and its engagement with reality and fiction in ways that may elucidate the nature of testimonial as a way of making theatrical meaning.
Biography

Lieketso Mohoto (Dee) is a performer, academic and live sound/voice artist whose primary interest is in the voice in performance practice. She is currently a Junior Lecturer at the Rhodes University Drama Department and is leading towards an M.Ed. in higher education through the Centre for Higher Education Research Teaching and Learning.

PAPER G: Journey to Healing: The poetics of body, space and memory in translation-Théogène Niwenshuti

Sharing a personal and collective journey through interdisciplinary mediums including music (concert), storytelling, poetry and dance. This presentation shares personal and collective stories, experiences of trauma, survival, challenges around reconciliation and the journey to healing from post genocide/conflict Rwanda and the Great lakes Region of Africa. This work is inspired as well by a reflection on the post-apartheid South Africa through collaboration with local stories, research, artists, scholars, activists and ordinary people who engage with the work of healing, reconciliation, diversity and transformation. Mostly this presentation will draw from the experiences and results of Masters Research entitled Journey to Healing: The poetics of body, space and memory in translation, a case study of Re/naissance & Witness, an autoethnographic physical theatre performance presented at Goethe on Main in 2012 and during DFL Sex Actually 2012. The audience was engaged in discussions, the interviews were conducted, and a series of workshops during 2012 and 2013, resulted into a report (progress) with objectives, among others, to question the value of an autoethnographic physical performance as a lens to engage in a critical reflexive analysis of personal, local and collective journey to healing and reconciliation. And to attempt to understand and evaluate racial dialogue, healing, reconciliation and transformation in the post conflict/post-apartheid South Africa, based on the performance and audience response to it.

Biography

Théogène Niwenshuti is a post-graduate student at the Wits School of Arts and DFL. His papers include, Bringing color into life again published by Jacana and Goethe Institut in Über(W)unden: Art in Troubled Times; Dance as a communication tool to address inter-generational trauma for a healthier psycho-social environment in Rwanda and the Great Lakes Region of Africa to be published by RODOPI and DFL. Peace activist, artist, applied drama and theatre facilitator, Théogène is the coordinator of the Great Lakes Peace Campaign-OYA, founding president of two organizations, RUGARI Universal Family and iNSHOZA Dance Co. specializing in the arts and communication for development, education, human rights and social change.

PAPER H: Testimonies of Holocaust and Rwandan genocide survivors and their use in education-Tali Nates

Holocaust survivors started to share their testimonies only in the late 1960’s. Before that, there was a ‘conspiracy of silence’ where survivors chose not to speak. In the years since then, many survivors are speaking to schoolchildren and the public all around the world. From 1995, more than 52,000 testimonies were filmed to create the ‘USC Shoah Foundation, The Institute for Visual History and Education’ used widely for education and research. Rwandan survivors also did not speak and share their stories for numerous reasons that will be discussed in this presentation. In the past few years some survivors started to open up and there is a movement to record testimonies of survivors both in Rwanda as well as in other communities including South Africa. The organization ‘Voices of Rwanda’ for example filmed more than 1000 survivor’s testimonies in Rwanda and we will explore some of those testimonies together. These painful testimonies are used both in education as well as film and theatre to empower us to learn lessons for humanity from these genocides.
Biography

**Tali Nates** is the director of the Johannesburg Holocaust & Genocide Centre, has lectured internationally about Holocaust education, genocide prevention, reconciliation and human rights. She has presented at numerous conferences, published extensively and was involved in documentary films. In 2010, Tali was chosen as one of the top 100 newsworthy and noteworthy women in South Africa, published in the *Mail & Guardian Book of South African Women*. Tali acts as a scholar and leader of many Holocaust education missions to Eastern Europe as well as educational missions in South Africa and Rwanda. Born to a family of Holocaust survivors, her father and uncle were saved by Oskar Schindler.

11:00 - 13:00

**Session 1 (C) Papers**

**Race and Diversity**

*Venue: Yellow Theatre*

**CHAIR:** Rejane Williams

**Paper I:** Re-ima (ge) ining fractured identities: Examining the role of fantasy in dealing with trauma in *Crush Hopper* - Ntokozo Madlala

When a child grows up without parents it can be quite traumatic, especially when the parents blatantly reject the child and leave her with strange relatives who have no love for her. This is the true tale of Mandisa Haarhoff’s upbringing. In *Crush Hopper* she tells of how as a young Xhosa girl growing up in a coloured township, she would dream of marrying a white farmer boy with blue eyes, servant girls and garden boys. This is no random dream but a deliberate accessing of the imagination in lieu of numbing circumstances. “Sigmund Freud identifies the traumatic as an event that breaks through the protective shield of the self or the ego, ... for the survivors of Trauma the human desire to provide an account of oneself can become a profoundly troubling process” (Fisher in Prentiki and Preston, 2009: 108). This paper examines the role of Fantasy/ Imagination in this process of “accounting for” oneself post trauma.

**Biography**

**Ntokozo Madlala** is a lecturer and head of Drama Department at UKZN Pietermaritzburg. She is responsible for co-coordinating and teaching all Applied Drama Modules there and values the practice of using drama as a process of change, since 1996. She is the director of the multi-award winning *Crush Hopper*(2011).

**Paper J:** Black in the Box: Living in the contradictions of Being Black and “Acting White” -Refiloe Lepere

Black in the Box is an arts-based research project, which asks; “how do black people carry the paradox of being black and 'acting white' in order to succeed?” It puts a face and gives voice to the psychological trauma of black people who carry this paradox – not having the freedom to express their identity fully, because they are constantly measuring themselves to (and struggling to be a part of) a dominate culture that perpetuates the very stereotypes they seek to overcome. In a transitional society where post-racialism is lauded, Black in the Box highlights situations (reality-based and metaphorical) where blacks “put away their black” for the purpose of toning down their non-white identity, or make themselves less visible in order to fit in. The play makes a case for understanding the cycles of trauma
emanating from the ‘unfinished business’ of race relations in South Africa.

**Biography**

**Refiloe Lepere** trained as a drama therapist at New York University. She is a journalist, actress, director and playwright. Her work explores and pushes the boundaries between ethnography and performance. Lepere weaves history, statistics and personal narrative to address issues of social (in)justice, intersectional identities and psychology of black people.

**PAPER K: Debut Paper-The Line: Committing and commemorating ‘the crime without a name’-Pedzisai Maedza**

This paper draws on Gina Shmukler’s verbatim play *The Line* (2012), and argues for a relook of the testimonies captured from witnesses, survivors and perpetrators of the violence targeting foreign and ‘perceived as foreign’ persons that escalated in 2008. Using Gregory H. Stanton’s *Eight Stages of Genocide* model and the United Nations Convention on genocide the paper is a narrative analysis of the yet to be published play text. The paper argues that the events captured and inspiring the play should be reconsidered as acts of genocide. The paper argues that in the absence of an official acknowledgement of the events as genocide, performances like *The Line* (2012) and other ‘xenophobia’ plays entomb what Winston Churchill on 22 August 1941 called ‘a crime without a name’, and what Thabo Mbeki in 2008 called ‘the unpardonable crime...in the dark days of May’. The paper will argue that *The Line* (2012) as a verbatim performance represents historical moments and afford us an opportunity to remember, analyse and better appreciate the mass violence and the resultant trauma. It will argue that performance stands as the public yet ephemeral and embodied commemoration of the trauma of genocide violence. Performance fills the void of the absent murals and museums that are often a built in commemoration of past and contemporary trauma. The paper will highlight how trauma affected all parties who experienced the violence, from the perpetrators; witnesses to survivors and the respective strategies they adopt to cope with the trauma and heal in an inclusive society.

**Biography**

**Pedzisai Maedza** is a Master of Arts Drama student at the University of Cape Town. He is currently writing a thesis on documentary theatre, and the migrant experience of asylum seekers in South Africa, titled ‘Theatre of testimony: An investigation in devising Asylum’. This work has been awarded the UCT Research Associateship for 2013. He holds a Bachelor of Arts Honours degree in Theatre from the University of Zimbabwe.

**PAPER L: Debut Paper- Imagined Alternatives: using auto-ethnographic performance to play the race game-Hamish Mabala Neill**

Each individual carries a wealth of experiences within them, and buried within these experiences are layers of meaning, ideology and choice. While the individual feels the affect of these experiences, and perhaps engages with them through some level of reflection, rarely are the wider readings of these contained social commentaries excavated and examined. There might be no need to, but in an attempt to interrogate subjects like race, whose impact shapes so much of our human experience, why not use these experiences to bolster a more experiential understanding of such phenomena? This presentation, lead by the researcher and playwright, will be a performance-lead reflection and criticism of an attempt to do so through the auto-ethnographic play, *T for Tea*. The talk will incorporate readings from the play, reflections from the fields of critical race theory and sociology that influenced the piece, and a conversation around the methodology used to create the work.

**Biography**
Hamish Mabala Neill is a theatre-maker, performer and Masters Scholar with Drama For Life. Having studied performance and television at Honours level, Neill’s research is focused on how performance, and performance studies, can be utilized in the analysis of social phenomena as experienced by the individual. While performance studies and writings of theatre-practitioners have formed the core of his academic foundation, he is developing a keen interest in the intersection of auto-ethnography with these fields in producing new, challenging work.

PAPER M: Debut Paper- The 'Trauma of Freedom' and the Tragedy of the Race: the art of moving forward-
Nondumiso Msimanga

This study is as an examination into the everyday experience of freedom in our democracy as a traumatic one. I outline my search as a Sartrean existential project, via the definitions of the key terms in the investigation: Race, Trauma, Freedom, Post-apartheid, South Africa, Black and Female. I make use of a practice-as-research mode of exploration through the methodology of Narrative Inquiry to discover the stories that give meaning to my being; as a free being. Through a critical reflection on the theatrical praxis, I draw meaning as to what it means to be a young Black woman in South Africa today. Freedom as a conceptual fact and the awareness thereof is outlined as the cause of the distress that has been termed the ‘Trauma of Freedom’. What this work reveals to me is the paradoxical optimism that is inherent within the ‘Trauma of Freedom’.

Biography
Nondumiso Msimanga completed her undergraduate studies at Rhodes University, where she graduated with distinction. She furthered her interest at Wits University where she completed her Honours and Masters. She is an arts writer, performer and theatre-maker as well as a passionate teacher. She currently works at the National School of the Arts

13:00-14:00>> LUNCH BREAK

AFTERNOON SESSIONS
14:00-15:00

Session 2 (A) Performance
When the rain stopped falling we were separated by a rainbow -Sithembiso Khalishwayo in collaboration with the cast

Venue: Red Theatre

CHAIR: Mammatli Thakhuli-Nzuza

This multi-disciplinary performance looks at the younger generation and how they fully reconcile something that they have never fully understood or experienced. It explores how this generation comes to terms with our forefathers faults, white guilt, black privilege. It asks when do we truly forgive, when can we start forgetting, how do we rectify the mistakes, how do we make the people endure everything that its been? As portrayed by 8 cast members of different race, class and sex.
Biography

Sithembiso Khalishwayo is a Director, choreographer, writer, performer and teacher having studied performance and physical theatre at the Wits School of Arts, Performing and directing shows at the NAF; Dance Umbrella, all Drama for Life Festivals. He has worked with renowned practitioners Bailey Snyman, Greg Homann, PJ Sabbagh, Tracy Humann and Gregory Maqoma.

Session 2 (B) Performance

“From the great above to the great below” The Inanna Myth as metaphor for healing

-Tamara Guhrs, Tshego Khutsoane, Khutjo Green

Venue: Blue Theatre

CHAIR: Hamish Mabala Neill

_Inanna Queen of Heaven and Earth_ was presented at the DFL Sex Actually festival in 2012. An experimental mix of Applied processes, ritual and performance, the site-specific piece of journey-theatre drew on the ancient Sumerian myth of Inanna’s descent into the underworld. In this presentation, three of Inanna’s collaborators reflect on the journey one year later. They ask whether the structure of the descent narrative and the dark goddess archetype can be useful tools for talking about healing in a nation that is coming of age. Three distinct characters embody the healing metaphor that is most interesting for this purpose: Inanna herself, representing the aspect of ourselves that must make the journey ‘below’; her friend and consort Ninshibur, who remains on the surface, representing the aspect that remains conscious or wishes to heal and Erishkigal, the dark goddess, representing repressed and hidden trauma or unresolved darkness. We take a Jungian reading of this ancient myth and share some insights into the working process.

Biography

Tamara Guhrs is a teaching artist and theatre maker interested in the use of myth, ritual and story to access personal narrative. She completed her MA in Dramatic Arts at Rhodes University in 1999. She taught at the Drama for Life division of Wits School of Arts for three years before taking a position as drama teacher at Sacred Heart College high school.

Khutjo Green is a Director, Performer, Writer, Physical Theatre, Artist and Activist. She studied at the University of Witwatersrand where she attained her Honours Degree in Bachelor of Dramatic Arts. She’s had the privilege to take on shows such as, Shakespeare’s _A Taming of the Shrew, ‘And The Girls in their Sunday Dresses’, The Unswept Room, Sunday, Soma, Just in Time, Spectator, Crocodile Tears and The Vagina Monologues_. Her professional theatre accomplishments include: Olive Tree dir. Ntshieng Mokoro, which toured numerous theatres and NAF. Broken Dreams dir. Pusetso Thibedi, Ityala Lomlawulo dir. Jefferson Tshabalala, Brer Rabbit dir. Gina Shmukler, Eclipsed dir. Warona Seane, Uhami Aji dir. Thabo Rapoo, Stories for the Future devised by DFL Lab. In 2012, Green got the chance to work with Gina Shmukler (dir.) again in THE LINE. THE LINE took a journey and toured around the country, and abroad. It was staged at the Market Theatre, Baxter Theatre, Wits Nunnery, The Rhodes Box, HIFA Festival, Hilton Festival, Thusong Youth Centre in Alexander and took in the Arts Alive Gauteng Schools. Khutjo Green was awarded with a Naledi Theatre award for Best Performance by Actress in a Lead Role in 2013.

Tshego Khutsoane is a graduate of Rhodes University and currently a scholar at Drama for Life. Having majored in Directing, Acting,
Contemporary Performance and Applied Theatre, she is highly committed to her performance craft and to the Social, Educational and Developmental aspects of the arts. Tshego has experience directing for stage, site and community based theatre. Facilitating applied drama and theatre processes with schools, target groups and communities as well as collaborative-educating in the areas of performance, improvisation, voice and applied drama and theatre techniques. Always looking to inspire and be inspired!

Session 2 (C) Workshop

Remembrance and reconciliation: The use of struggle songs to work through the trauma of the past - Wits Choir under the direction of Dalene Hoogenhout

Venue: Yellow Theatre

CHAIR: Jacques Mushaandja

South Africa’s troubled past has ensured that South African residents are all to a lesser or greater degree suffering from a collective trauma, that we are struggling to deal with as a country. One way in which this collective trauma, and the collective traumas suffered by various groups, has been addressed since 1994, has been to facilitate the construction of collective memory, as well as to foster the notions of active citizenship and social cohesion (McEwan, 2003). Internationally, over the past 30 years, music therapy has been used extensively for trauma treatment, especially trauma sustained by war veterans and victims of maltreatment and sexual abuse (Orth, 2005). The Wits Choir uses a combination of these methods in dealing with and working through the hurts of the past. When conducting workshops with other choirs, whether South African or international choirs, the Wits Choir often uses songs that were used during the struggle against apartheid, such as Bawo, tixo somandla, as well as movement, to tell the stories of South Africa’s troubled history; to bring all participants, regardless of their backgrounds, to some understanding of the shared meaning that has been created around these stories; and, importantly, to work through the trauma of the past, towards a position of forgiveness and reconciliation. The proposed workshop will take participants through such a process, illustrating the usefulness of struggle music in facilitating reconciliation among different people.

Biography

Wits Choir is unlike any choir you have ever experienced: vibrant, young, and colourful. Membership is open to all, resulting in a fully representative choir drawn from diverse national and international cultures. The choir has been under the direction of accomplished conductor and trainer, Dalene Hoogenhout, since 1995. The Wits Choir has a large fan base and has performed by invitation at many official functions, including all important Wits University ceremonies, graduations and inaugurations. Highlights for the members have included the honour of performing for former state president, Nelson Mandela, on three separate occasions, performing at the opening of the Maropeng Visitors’ Centre at the Cradle of Humankind, attended by many VIPs, including former president Thabo Mbeki and collaborating both on stage and in the recording studio with several nationally- and internationally-acclaimed artists including Loyiso Bala, Skwatta Kamp, RJ Benjamin, Five Men Three Missing and Dear Reader (formerly Harris Tweed). Wits Choir has an extensive outreach programme for the advancement of choral music and conducting. Mini-tours to the Cape Platteland, Mpumalanga and to the Royal Bafokeng in Phokeng (near Rustenburg) have afforded the Wits Choir the opportunity to work with local choirs and conductors for the furthering of music education and to form meaningful partnerships. The choir also regularly holds choir festivals and workshops involving singers and conductors from church, school and community choirs. In 2013, the Wits Choir launched its Youth and Community Choir Festival in an attempt to broaden the scope of their outreach work even further.
Session 2 (D) WORKSHOP

Here & Now - Veronica Needa

Venue: Red theatre basement

CHAIR: Peter Molefe

Using the process of Playback Theatre, this is an opportunity to pause and reflect on how we are in ourselves and in our community. We will meet each other and get in touch with our natural spontaneity & creativity through playful exercises. Learning some simple forms of Playback Theatre, we will take turns to share our stories, and discover our connections, and our differences. Slowing down our dialogue with reflection back to us in an artistic frame, we can activate a deeper listening and empathy.

Biography

Veronica Needa has been a Playbacker since 1991. She was past president of the International Playback Theatre Network (1998-2003), and currently sits on the Board of Directors for the Centre for Playback Theatre (NY, USA). She coordinates the School of Playback Theatre (UK) programme of training.

15:00-15:15 >> Break

15:15-17:15

SESSION 3 (A) WORKSHOPS

Moving Through Trauma: Dance, Drama, Psychodrama and Expressive Therapy Approached to Working with Trauma - Saphira Linden and Professor Vivien Marcow-Speiser

Venue: Red Theatre

CHAIR: Courage Chinokwetu

It is becoming an established clinical observation that trauma exists in the body as well as the mind. Trauma also shatters identity and experience, and nonverbal and symbolic approaches reawaken cognitive function and emotional and spiritual integration. Integrated arts approaches are uniquely suited, to working with trauma. This workshop will utilize an expressive therapy, body based, approach that is holistic and helps participants develop resiliency and courage. Additional modalities will include psychodrama, drama therapy and theater arts including role-playing, story telling, and enactment. Participants will learn:

1. Expressive arts, body and drama/psychodrama based approaches to working with trauma
2. To explore and examine the role the different arts forms, such as visual art, movement, enactment, poetry and music can have in working with trauma
3. Experiential activities for working with specific populations.

The presenters have more than 75 combined years of experience in working with trauma, conflict and suffering. They have built bridges that cross social and ethnic boundaries and unite people though their common humanity and need for creative expression. The
presentation will conclude by offering observations on what they have learned from working with trauma from many individuals, groups and cultures from around the world.

**Biography**

**Saphira Barbara Linden:** MA, RDT/BCT, TEP, LCAT, is a Transpersonal psychotherapist and the Artistic Director, Omega Theater/Theater Workshop Boston (since 1967), and Director of the Omega Transpersonal Drama Therapy Certificate Program. She is regarded as a pioneer in drama therapy. Ms. Linden is adjunct faculty, Lesley University, awarded 1st Teaching Excellence award NADTA, ‘fellow’ of ASGPP, and studied with Morenos, late 1960s and 1970s. She has created numerous award winning plays and has trained hundreds of professionals in the arts, mental health, education, organizations/corporations. She has worked as a management consultant, Sufi meditation teacher/guide, since 1971. She is editor of *The Heart and Soul of Psychotherapy: A Transpersonal Approach Through Theater Arts*.

**Professor Vivien Marcow Speiser:** PhD, BC-DMT, LMHC,NCC is a Professor and Director of The Institute for Arts and Health and International and Collaborative Programs in the Graduate School of Arts and Social Sciences at Lesley University. She has developed and implemented creative arts projects nationally and internationally for over thirty-five years. She uses the arts as a way of communicating across borders and across cultures. She believes in the power of the arts to create the conditions for personal and social change and transformation. Her interests and expertise lie in the areas of working with trauma and cross-cultural conflict resolution through the arts and she has worked extensively with groups in the United States, Middle East and in Southern Africa. In addition, she is an expert in the creation and performance of rites of passage rituals and in the use of dance and performance in expressive therapy practice. Author of numerous publications, books and journal editions, she has co-authored include The Arts and Social Change: The Lesley University Experience in Israel (2012). The Special Edition on The Imagine Conference. The Journal of Humanistic Psychology 47(1) (2007) and The Arts, Education and Social Change (2007).

**Session 3 (B) WORKSHOPS**

**Negating the Negation- Dramatising the Too-much- Tossie Van Tonder (closed session)**

*Venue: Blue theatre*

*CHAIR: Thembile Tshuma*

Dromio: If the skin were parchment, and the blows you gave me were ink,

Your own handwriting would tell you what I think.

*Comedy of Errors, Act Three, Scene One, lines 13-14*

The TRC’s moment of true greatness was intercepted by the reality of human existence in perpetual flux with the relentless and lurking presence of the abject - the *too-much*. Yet our tenacity in the face of the blow, marked by culture, remains immutable. The truth of our experience is knowledge to the world. Body-as-it-is-lived-by-me is an intelligent and beautiful idea, and experience. We ‘haunt’ space when traumatized, with complexity and excess - for the artist, also an exciting, obscene and fascinating *too much*. The horrifying-yet-fascinating threatens as strongly as it attracts. Here, the drama emerges as revelation, revolution, release and healing. Drama is both a
political and collective process. Artistic representation is a reality that is fundamentally shared, mobile and open-ended. This workshop will culminate as group performance/ceremony to represent reconciliation with the self in contextual process.

**Biography**

Tossie van Tonder aka NOBONKE is a critically acclaimed South African pioneer in dance theatre and performance, psychologist and writer. She mentors, teaches, choreographs and performs in theatre as healing and integrative facility for performers and witnesses. Her work with youth at risk is ongoing. She has written Nobonke, *She of all People*.

**Session 3 (C) WORKSHOPS**

**Reflecting on the Unfinished Business of Truth and Reconciliation: Arts, Trauma and Healing-Dr Hayley Berman and Dr Makgathi Mokwena**

*Venue: Yellow Theatre*

*CHAIR: Ayanda Khala*

We will provide a potential space with an extended vocabulary of materials and processes available to participants. The workshop should preferably be 1.5/2 hours long, to create, vision and dream and to reflect and digest. This is an opportunity for inwardness, silence and self-encounter, which will be facilitated by means of the provided materials and some guided journeying. Movement and sounding may be incorporated into the process. This workshop is essentially the provision of a space to reflect on the theme **THE UNFINISHED BUSINESS OF TRUTH AND RECONCILIATION: ARTS, TRAUMA AND HEALING**.

**Biography**

Dr Makgathi Mokwena is registered with the Health Professions Council of South Africa and has taught psychology at two universities. She has worked as a therapist and independent facilitator in leadership development processes, and has performed on stage. She sees spirituality in and is inspired by people’s stories of healing and transformation. She loves vegetable gardening, and running.

Dr Hayley Berman is a Social Activist and an Art Psychotherapist in private practice, working with individuals, couples, families, groups. She supervises and trains allied professionals and community workers. She completed her BAFA (Hons) at Wits University in 1990. She trained in England at St Albans in 1991 as an Art Therapist. She since completed her PhD in psycho-social studies at The University of Western England, Bristol. She is the Founding Director of an NGO - Lefika La Phodiso/ The Art Therapy Centre based at the Children's Memorial Institute. The organization focuses on making psychoanalytically informed group art therapy available to communities in need of mental health services through training and implementation. She is a practicing visual artist. She lives and works in Johannesburg, South Africa.

15:15-17:15

**Session 3 (D) WORKSHOPS**

**Facing the mamba- Kathy Barolsky and Hela Keir**

*Venue: Red Theatre Basement*
This workshop aims to introduce participants to the medium of Dramatherapy. Through the session themes of transformation, restoration, pride, arrogance, and healing will be explored. The workshop will incorporate movement, story and play as mediums to explore some deeply rooted issues around reconciliation and/or the absence of it. The workshop will be specific to the Sesame approach, a particular training of Dramatherapy that is based in Jungian psychology. It works on the premise that every individual has the capacity to heal by engaging imaginatively with the unconscious. Sesame works indirectly through the art form, which is particularly effective when working with trauma.

**Biography**

**Hela Keir** has her Master’s degree in the field of drama and movement therapy from the University of London. She has been working in South Africa in various contexts as a registered dramatherapist with adults and children, as well as in community project development and educational work.

**Kathy Barolsky** is an Applied Theatre Specialist. She graduated from Drama for Life in 2008 with an MA in Applied Theatre. She went on to establish Drama for Life Playback Theatre which has been her area of specialisation. Working in a South African context with stories of trauma she decided to further her skills and qualified as a Drama & Movement Therapist at the Royal Central School of Speech and Drama in London in 2013.

**Session 4 (A) Performance**

17:15-18:00

Tossie van Tonder in collaboration with DFL scholars

*Venue: Blue Theatre*

This 30-minute performance is the product of a 2-hour workshop facilitated by Tossie Van Tonder with DFL scholars titled “Negating the Negation: Dramatising the too-much”

**Session 4 (B) Performance**

17:15-18:00

**Mandeleme**

Majesty Mnyandu, Rotondwa Netshidane and Sbonelo Mnyandu

*Venue: Yellow Theatre*

Chair: Hamish Mabala Neill

Mandelema is a 20-minute theatre production where we see Mandela in his hospital bed confronted by a knife wielding Malema who is vowing to finish him off. Their conversation is centered around the debate about who is the real hero between them. During this debate Malema is adamant that Mandela is a sell out that has done nothing for the poor masses of South Africa. The play closes with Mandela telling Malema that he had laid a foundation for malesmas generation to build on. It is thus up to them what they decided to build.
Biography

Majesty Mnyandu is from KwaZulu Natal, with an exceptional natural gift in communications. His home is at Umgababa, an area under the Ethekwini Municipality. Majesty began his education in KZN and later moved to Johannesburg where he completed his high school and furthered his studies. Majesty obtained a diploma in media studies from Damelin and later attained a higher diploma in Community Leadership from Rhema Bible College. Majesty continued to work with various human development organizations around Johannesburg covering development areas like street children rehabilitation programmes and anti-xenophobia campaigns. In 2007 he was involved in the production of a TV documentary for SABC 1. In this production Majesty featured as an associated producer and presenter. He also worked as an assistant producer in the documentaries UMOJA and Realities Beyond Fame. In 2012 Majesty successfully completed his advanced diploma in Dramatic Arts from the University of Witwatersrand and is currently an Honours students whose research focus is the redundancy of elderly and veteran artist.

Session 4 (C) Reflective Space

17:15-18:00

Venue: Large dressing room

CHAIR: Amelda Brand

The intention of this space is to provide participants with the opportunity to reflect on the conference workshops, presentations and performances thus far, considering what the exploration of this sensitive subject matter has evoked, different themes and challenges that are emerging and envision possible ways forward. It is a space to sit, reflect, share, witness, dialogue, hold and be held.

Biography

Amelda Brand is a registered dramatherapist with the HPCSA and obtained the degrees M Drama in Community Based Theatre, Stellenbosch University, and MA Drama Therapy, Concordia University, Montreal, Canada. She works in schools and with community care-workers for Zakheni Arts Therapy Foundation and facilitates groups in Western Cape farming communities.

18:00-18:30 REFRESHMENTS

18:30-19:30

Session 5 (A) Performance

DFL Playback Theatre Company

Venue: Yellow Theatre

19:30-Bus leaves Soweto theatre to return to Wits
21 November
Conference Day 2

Registration
08:00-8:30
Venue: Soweto Theatre Box office

Welcome and Keynote Session
Arts Therapies, Playback Theatre, Applied Theatre in conversation
08:30 - 10:30
Venue: Red Theatre
CHAIR: Professor Gay Morris

Arts Therapies: Trauma, the real and the imaginary: arts therapies as language and process- Professor Phil Jones

This keynote will examine the understandings we are developing of the ways in which the therapeutic potentials of the arts can connect to individuals and groups who have experienced trauma. Processes such as the relationships between symbol, metaphor and personal and political change will be explored. The paper will, in particular, argue for the potential of drama and therapy to transform lives, drawing on the dynamics between:

- dreams, play and reality
- notions of individual and collective healing and
- trauma, oppression and expression

The keynote will reflect Dr Jones’ recent writings on the social and political contexts of dramatherapy, including his international research published in ‘Drama As Therapy’ (2007), ‘Drama As Therapy: Volume 2’ (2010) and ‘The Arts Therapies’ (2005). Concepts and practices concerning participatory work using drama in education and therapy will cover: witnessing; transformation; the life-drama connection, embodiment, empathy and distancing.

Biography
Professor Phil Jones, Institute of Education, University of London, has held the roles of Director of Research and Reader at the University of Leeds, UK and visiting chair to Leeds Metropolitan University, United Kingdom. His 'Drama As Therapy' (1996, 2007 Routledge) is, internationally, the most cited work on drama therapy (Google Scholar metrics 2013). Other volumes include, 'The Arts Therapies' (2005 Routledge), 'Rethinking Childhood' (2009 Continuum) and 'Rethinking Children's Rights' (2010 with Welch Continuum). His books on the arts therapies have been translated and published in China, South Korea and Greece. He is editor of 'Drama As Therapy 2: Clinical Work and Research into Practice' (2010 Routledge), 'Supervision of Dramatherapy' (2008 with Dokter Routledge), 'Children's Rights in Practice' (with Walker 2011 Sage), 'Childhood: Services and Provision' (2007 with Moss, Tomlinson and Welch Pearson) and is series editor for Continuum’s 'New Childhoods'. Research articles
Playback Theatre: Rebuilding Community through Deeper Listening-Veronica Needa

A brief history and overview of what Playback Theatre is and how it is used around the world in peace-making and community building is given. Examples of its applications in contexts of crisis and trauma are described. This work can be seen through the frame of therapeutic witnessing. The value of restoring/re-storying, remembering/re-membering ourselves through stories is discussed through some theoretical frameworks.

Biography

Veronica Needa has been a Playbacker since 1991. She was past president of the International Playback Theatre Network (1998-2003), and currently sits on the Board of Directors for the Centre for Playback Theatre (NY, USA). She coordinates the School of Playback Theatre (UK) programme of training.

Applied Theatre: Rhetoric, Recognition, Recovery, Performing for Change-Ayanda Khala-Phiri and Themba Interactive

Performing for democracy and social change is, in and of itself, an ongoing process of reconciliation. It is to build on the remnants of the past and to walk in the cavities of the present as a way of shaping opportunities of the future. Themba Interactive’s performance work is the landscape upon which the journey of the rhetoric, of recognition and of recovery is marked. In the margins of society’s communities, we recognize the implications of the HIV pandemic, the inaccessibility of social justice, the consequences of gendered roles paired with stigmatized identities and share modes of activism for citizens placed in the role of “architect” of their own reality. Through a performance talk-shop, we ask the question: how have communities found ways to bridge the gaps between the promise of a future and the reality of a broken present? How can applied theatre support communities in illuminating a way forward in spite of the disgruntled, disconcerted way of being that has come to be the norm for so many in our nation?

Biography

Themba Interactive seeks to be an effective model of interactive theatre that enhances participatory dialogue for sustainable social development and transformation. An NPO, established in February 2002, Themba specializes in the use of participatory theatre-based methodologies to create safe spaces amongst youth and communities in Gauteng, and recently in Limpopo, Northwest and Mpumalanga provinces. Themba aims to share and impart knowledge about Sexual Health, HIV/AIDS and Human rights in an effort to address South Africa’s social ills through active citizenship.
PAPER A: Do my stories leave no footprints? Oral histories as testimony in Mapungubwe Stories- Professor Marié-Heleen Coetzee

Benedict Anderson (1983), amongst others, proposes that notions of community/communities are discursively, symbolically, affectively and at times geographically constructed via narratives that operate within a set of understood boundaries. It can function to maintain perceptions of ‘founding narratives’ of origin and belonging, of authenticity, stability and historical continuity that underscores understandings of ownership and belonging. Community is both ‘territory’ and ‘history’ in its construction - often articulated via cultural points of reference of an oppressive and dominant regime. These territories and histories are fluid and are shaped by narratives of cultural histories, emerging ideologies and socio-political agendas. One such history/territory is the Mapungubwe cultural landscape. The production Mapungubwe Stories (2008) aimed at exploring oral histories and mapping the ways in which claimant communities storied themselves into the cultural landscape. The oral histories referred to mythologized narrations of supposedly relatively homogenous communities that anchor community in a sense of a shared history with material traces in/of the Mapungubwe cultural landscape as mnemonic reference points that integrates history, identity and territory. The narratives described loss/belonging, fragmentation/continuity and the power of the act of ‘naming’. In this sense the stories became testimonies of the ‘unfinished business’ of becoming culturally legible in a contemporary context of restitution. This paper retrospectively explores the process of collecting and ‘translating’ the above notions into a theatrical production which aimed at embodying, performing, contesting and re-imagining cultural legibility in/through oral histories around the principle of ‘testimony’.

Biography

Professor Marié-Heleen Coetzee is head of the drama department of the University of Pretoria. Her research interests include drama/theatre-based methodologies and embodied learning, and cross-cultural theatre and performance praxis. She has presented at papers and workshops at national and international conferences, contributed scholarly publications and directed/choreographed productions on various platforms.

PAPER B: ‘The Ending of the Dream’- Telling stories and performing the real in the Drama for Life Mvuso School and Community Education Project-Tamara Gordon-Roberts

The Drama for Life Mvuso School and Community Education Project aims to address current key issues in education and community development by enhancing the capacity of educators and practicing community artists. The project trains educators and artists from Soweto and Eldorado Park in Applied Drama and Theatre methods to engage adolescents in experiential and reflective processes, helping ensure that learning and change becomes negotiated and sustainable. The training enables a collaborative response to the many psychosocial issues faced by teachers and community artists or development workers. This paper will explore the ways in which the DFL Mvuso school and community education project process has developed into a ‘container’ for the multiple trans-generational
narratives of adolescents, secondary school teachers, community artists, parents and grandparents of Soweto. The efficacy of the project will be investigated with reference to the emerging themes of the project namely; navigating the relationships between process and product; playing reality and playing with metaphor; the teacher and the facilitator; what is told and what is not told; what is witnessed and what is not witnessed. The paper will propose the project as a model for addressing the untold narratives in our communities in an attempt to offer sustainable support structures and to promote compassionate community responses to current social issues.

Biography
Tamara Gordon-Roberts is a registered Dramatherapist with the Health Professions Council of South Africa. Tamara trained in the Sesame approach to Drama and Movement Therapy at the Central School of Speech and Drama- University of London. Tamara currently works in various fields as a therapist, facilitator and educator. Her client experience is in adult mental health (acute and forensic psychiatry); child an adult moderate to severe learning and physical difficulties; child and adolescent emotional behavioural difficulties and the elderly with dementia. Tamara is the academic programme manager of Drama for Life. Tamara coordinates Applied Drama and Theatre fourth year, Honours and masters courses including the Drama for Life core course and Drama Therapy. As a member of Drama for Life she has coordinated two of the four Africa Research Conferences.

PAPER C: Enriched relating, sharing and deepened mutual support through creative arts training in Bonnievale-
Amelda Brand and Adriaan Brand
Two Zakheni facilitators were sent out in November 2012 to provide training support in self-care skills and creative arts based group facilitation techniques in Bonnievale. Four workshops and follow-up mentoring sessions would aim to serve care workers who provide psychosocial support to vulnerable youth in the valley. Bonnievale is a farming town where unemployment and poverty are rife, and the society is divided along racial lines. In an initial request letter, the hope for transformation and integration was expressed, as was a belief that the creative arts could be a suitable medium through which to facilitate this. While the initial workshop aims were to assist participants with the use of the creative arts in their work, facilitators witnessed the group of 16 participants from different organizations and sectors of society become integrated both as a group. This process of meeting each other through the creative arts will be discussed.

Biography
Amelda Brand is a registered dramatherapist with the HPCSA and obtained the degrees MA Drama in Community Based Theatre, Stellenbosch University, and MA Drama Therapy, Concordia University, Montreal, Canada. She works in schools and with community care-workers for Zakheni Arts Therapy Foundation and facilitates groups in Western Cape farming communities.

Adriaan Brand is a Music Therapy student at UP, and works full time as co-ordinator of the Delta Trust funded Music van de Caab Heritage Development Project on and from Solms-Delta Estate in the Cape Winelands. He is also a FireMaker and Well-being workshop facilitator with Zakheni.

Since 2008 the Nelson Mandela Foundation has been conducting Community Conversations, using Community Capacity Enhancement (CCE) as a tool to talk openly and act bravely on the traumatic and silencing impact of HIV/AIDS. In 2012, Drama For Life in partnership with Themba Interactive took to the mountains of Dennilton (Moutse East Villages). A community of 25 villages rooted in culture and buried in politics, a community whose borders were remarked and renamed, a community where intergenerational gaps and party-political influence haunts the ability to act in solidarity towards a reimagined future of HIV/AIDS. This group presentation will focus on the capacity of a combined methodological approach using applied theatre and CCE to guide communities critically engaging on past and present challenges, in an attempt to envision, define and act towards a reimagined future of HIV/AIDS. In efforts to achieve this reimagined future, four communities from Moutse East acknowledged the need to reconcile the differences of the past. Using the Moutse East Community Dialogues as a case study, the work of eight facilitators, in twelve months with over 70 conversations will be shared as a possible sustainable approach in dealing with the “unfinished business” of communities that have been silenced.

Biography

Warren Nebe is the Founder and Director of Drama for Life, an international academic, research and community engagement programme based at the University of the Witwatersrand. He is a theatre director, senior lecturer, a HPCSA and NADT registered Drama Therapist and a Fulbright alumni. Warren is also the Managing Director of Themba Interactive, an award winning NPO devoted to HIV/AIDS education and prevention within a context of social transformation. He has supervised the Drama for Life and Themba Interactive Nelson Mandela Community Dialogues in the Moutse East Villages in Limpopo and Mpumalanga.

Cheraé Halley was born in the Eastern Cape, East London where she completed both her Primary and Secondary education. Cheraé moved to Johannesburg where she completed both honours and masters in Dramatic Arts at the University of the Witwatersrand. She completed three years of South African Sign Language studies as an extra course. Having studied Applied Theatre and Performance Studies as a student she has worked on small projects within the Deaf community, via DeafSA (Deaf Federation of South Africa) and SANDA (South African National Deaf Association) and as a postgraduate her research included working with a theatre ensemble of both Deaf and hearing performers. Cheraé is a member of the DFL Playback Theatre company in South Africa, and has completed a core training course in Playback theatre with Pamela Freeman from the New York centre for playback theatre. In 2010 Cheraé was awarded the Drama For Life scholarship through which she completed her award winning MA research. In 2011 Cheraé was awarded the M-A-C AIDS Fund Leadership Initiative training fellowship where she completed a five week comprehensive training on HIV, gender and leadership in KwaZulu-Natal in order to develop and manage an HIV/AIDS Deaf awareness project under the hosting organization GALA (Gay and Lesbian memory in Action). 2011 also provided Cheraé with one week concentrated Nelson Mandela Foundation (NMF) training in Community Dialogues. In 2012, Cheraé facilitated Applied Theatre workshops for the Drama For Life project “Acting Against Conflict”. Cheraé currently is the project officer for the HIV/AIDS Deaf awareness project at GALA, which uses theatre as an educational outreach tool for HIV/AIDS awareness in Deaf schools around Johannesburg. Cheraé is the project coordinator for the Themba Interactive NMF community dialogue project based in Mpumalanga, which uses community capacity enhancement and theatre
participatory methods to dialogue and transform. Since 2013, Cheraé has been coordinating and lecturing the Applied Theatre Studies IIIA course at The Wits University under the Division of Drama For Life.

**Mammatli Thakhuli-Nzuza** is an applied drama facilitator, theatre maker, production designer and actress. She is the founder of Meskel Tselote Theatre Organization, through which she initiated her studies on exploring ways to develop transgenerational dialogue in South African communities through drama. She has volunteered her skills and time to charities such as Dramatic Need, has worked with youth members in Lesotho and is currently working on drama project with the SAPS. Mammatli is an accredited Community Capacity Enhancement (CCE) facilitator and trainer, facilitating community dialogues in Limpopo. She is also a theatre maker who works with marginalized members of the community to raise awareness and encourage dialogue on social ills. Her most recent works include “Am I Really” (2013), a play about and performed by a group of disabled students and “You Tell Me” (2010), a play about knowledge transference from elders to the youth, workshoped and performed by Wits drama students and senior citizens of Sharpeville Care of the Aged. She is an accomplished production designer who has designed for professionals like Vanessa Cook, Makgaola Ndebele, Bhekilizwe Ndlovu and Nobulali Dangazela. Mammatli is currently a Drama For Life Masters scholar and forms part of the Drama for Life Playback Theatre Company.

**Skhumbuzo Herbert Bolotini** was born in 1977 November 06th in Dennilton, Moutse East and stayed in a village called OR Tambo. He completed his Matric in 1999, trained as a security guard and worked as a Security Officer until 2004. Bolotini trained as an HIV/AIDS counsellor and worked at Ndlovu Care Group as a HIV/AIDS Counsellor. In 2008 Bolotini received a certificate in a short course as a community Journalist at UNISA and also did a course in training practices for Educators and Trainers through UNISA. Currently, Bolotini works as a Counsellor Trainer at Ndlovu Care Group and Facilitates CCE Community Dialogue in Moutse East In the area called Ntoane through Themba Interactive Community Dialogues. He has recently been appointed as a Community Liaison Officer at Ndlovu Care for in the study for Multi-Centre, Randomised, and double –Blind, Placebo-Controlled Safety and efficacy Trial of a Dapivirine Virginal Matrix Ring in Healthy-Negative Woman through International Partnership for Microbicides.

**Lesley Nkosi** is a Drama for Life alumnus holding a Masters Degree in Applied Drama and Theatre. He has diverse experience in Media, Project and People Management for Social Change programmes as well as Project Management. Les conceptualized and co-hosted a radio talk show for Wits Campus Radio, Life Beats, which was nominated for the MTN Radio Awards for best News and Actuality in 2013. Les is a renowned Facilitator and Social Change Agent in various fields of expertise. A Chief Facilitator and Trainer in the UNDP Community Capacity Enhancement Programme and has worked with the Nelson Mandela Foundation as the Provincial Manager/Chief Facilitator for CCE Community Dialogues.

**11:00-13:00**

**Session 1 (B) Papers**

**Performance as Healing**

*Venue: Blue Theatre*

*CHAIR: Professor Phil Jones*
PAPER E: The Story I Am About to Tell - Bobby Rodwell

In 1997 mehlo-maya (eye-to-the-sun) embarked on a journey that had immeasurable impact on the lives of everyone involved. The Story I Am About to Tell had three ‘actors’ and three ‘real people’ - as the narrator referred to the cast. The ‘real people’ gave personal testimony as they did at the TRC. The play itself was committed to ‘stripping down the theatricality of the TRC’. Why did we cast ‘real people’? Would it have been different if it were not ‘theatre in time’? As it was, would it have been possible to use actors? What is the power of testimonial theatre? What are the ethics around using real stories to make theatre? How does one maintain ‘authenticity of voice’? Was there a healing process for the ‘real people’? Did their testimony differ from that told at the TRC?

The production closed after five years – like the TRC did it leave ‘unfinished business’?

Biography

Bobby Rodwell is the director of mehlo-maya (eye-to-the-sun) which uses theatre, film, radio and print in human rights and political debate. Bobby is committed to making work that has potential for social change and enters theatre with an historical and socio-political lens rather than a pure theatrical lens.

PAPER F: The Performance of Healing, or the Healing Power of Performance: A Launch from the Literal to the Liminal - Deborah Vieyra

If healing processes through performance and storytelling are overly determined by an “accurate” recounting of trauma, do we run the risk of replacing the healing potential of performance with a mere performance of healing, negating the generative potentialities of aesthetic exploration? Does an overreliance on the literal have the potential to catalyze instead a ‘retraumatization’ where, as Watkins and Shulman suggest in Towards Psychologies of Liberation, “the retelling itself may retraumatize, erasing the boundaries between past and present, the remembered and the presently experienced”? (2008: 108) Drawing from experiences in the United States as well as with the Indian Theatre of the Oppressed organization, Jana Sanskriti, this presentation explores how reconciliatory efforts, specific to the contemporaneous South African situation, may be best served by the performing arts if theatre does not forget its own aesthetic centre, allowing us to use for its “real life” benefits, the liminality of theatrical construction.

Biography

Deborah Vieyra is a Fulbright scholar who recently completed her MA in Applied Theatre Arts at the University of Southern California. Her research includes working with Gender Justice LA using theatre for healing and activism, and spending time in India with the Theatre of the Oppressed organization, Jana Sankriti.


The Far-Fetched Project is a multi-disciplinary creative arts education project working with the refugee children from Three2Six School in Johannesburg. Through Applied Drama techniques, the students create a mixed media theatre production and, in the process, gain a platform to express themselves and a rare opportunity to play. The project provides a creative addition to mainstream education, developing artistic skills whilst cultivating self-esteem and hope. The Far-Fetched Project is working towards an inclusive, integrated society, where displaced children can thrive through self-expression in the creative arts. This presentation will focus on the pilot Far-Fetched Project, critically looking at the value of Applied Drama techniques in building the creativity and identity of young refugees in
Johannesburg. Far-Fetched uses an Applied Drama framework allowing the refugee child to reclaim the play space, and create artistic productions telling the story they create, in the way they wish to tell it, and to the audience they choose.

**Biography**

**Monique Hill** is a DFL alumnus and a multi-disciplinary artist working in Johannesburg, South Africa. Having completed her Honours in Applied Drama and Theatre Studies at the University of the Witwatersrand in 2012, Monique founded the Far-Fetched Project, which provides a weekly creative space for child refugees in Observatory, Johannesburg.

**PAPER H: Debut Paper-Tears in the mirror: Reliving the voice of the subdued voice-Yvette Ngum**

The issue of rape is nowadays a common phenomenon that happens on a daily basis against children and women. It is a worldwide crisis that needs to be addressed. This topic insinuates women who have experienced and witnessed sexual abuse. The work aims to help individuals learn to observe, create awareness, and use of a performance platform space, and the body of an actor as a language for reflection and self-exploration. Its analysis is to articulate new direction and bring about transformation. It considers how the narrative performative theory, explored in performance has aesthetic potentials to produce individual and collective knowledge that alter perceptions on sexual violence. This work is based on the method of performative auto-ethnographic performance. The actor carried out a dialogical performance embodying the character’s body performatively. The world created by the performer on stage enabled the audience to relate and identify with problematic aspects of their daily life/family and the society.

**Biography**

**Ms. Yvette Ngum** is a DFL alumnus, holds an MA degree from Wits University South Africa in Dramatic Arts. She is a theatre practitioner/facilitator on HIV/AIDS prevention, Human Rights Activist, youth’s development and women empowerment. She is currently designing a project, which aims at empowering youth with the ability and knowledge on sexual and reproductive health. She has published a book titled “Teenage Pregnancy Prevention using Process Drama” ISBN: 978-3-659-36912-4. She is a TFD part time lecturer with the University of Yaoundé 1 and the University of Buea, Cameroon.

11:00-13:00

**Session 1 (C) Papers**

**Gender and Masculinities**

*Venue: Yellow Theatre*

*Chair: Tshego Khutsoane*

**PAPER I: Disturbing masculinity: gender, performance and ‘violent’ men –Professor Alexandra Sutherland**

This paper attempts to explore the ‘unfinished business of patriarchy’ and how drama processes may disturb entrenched masculine positions and offer moments of reconciliation for those who witness these performances. Neelands argues for a need within applied theatre to focus on ‘the identity politics of recognition and away from political theatre’s traditional concern with the ‘old left’ politics of redistribution’ (2007:305). I examine one set of theatrical and social performances by focusing on a performance by a prison drama group, and the interplay between the sanctioned violence of prison warders and the use of gender performances by inmate performers who use theatre to negotiate an alternative politics of recognition.
Biography

**Professor Alexandra Sutherlan** is an Associate Professor in Drama at Rhodes University where she runs the under-graduate and post-graduate Applied Theatre programmes. Her current research involves mapping the identity performances which surface within the dramatic moment and how these have meaning beyond it, with men in criminal justice settings.

**PAPER J: Gendering memories of violence at the Truth and Reconciliation Commission-Dr Nthabiseng Motsemme**

African women’s remembrances of violence as narrated at the Truth and Reconciliation Commission (TRC) invite us to abandon privileged and safe ideas of where memories lie, while detailing how trauma and historical wounds get imprinted onto homes, landscapes and women’s bodies. They demand that we acknowledge that violent memories are more than just about ‘what we see’, or ‘what we say’, or ‘what we think’; but are also deeply embodied and affect notions of self and our metaphysical worlds. Carving their own understandings of what constitutes truth and reconciliation, township women’s recollections of past violence also surfaces the hidden and invisible work that they do in order to endure and humanise states of terror. This is the unacknowledged and never celebrated work of how when daily violence folds into the everyday lives of those targeted, women continue to engender the everyday with some sense of normalcy; carefully nurture and weave together cultural intergenerational chords; attempt to reproduce moral communities based on the ‘ethics of care and compassion’ in the hope of restoring the social fabric of their communities. And how often times they fail, fall and surrender to it all. Women’s memories of violence highlight that it is in their gendered daily practices that they intuitively know that violence is always embodied, and must therefore be dealt with a multi-layered and holistic manner.

Biography

**Dr Nthabiseng Motsemme** is the Director of Postgraduate and Research Capacity Development at the University of KwaZulu-Natal. She has also held positions at the University of South Africa Research Directorate where she managed the university wide funding and research capacity programme for young, black and women researchers as well as the Women-in-Research Initiative. Prior to this she was a researcher at the Wits Institute for Social and Economic Research (WISER) and the Unisa Graduate School. She has also spent some years lecturing at the University of Cape Town and the University of the Western Cape. Her research interests include African feminist and womanist theories and methodologies; theories on the body; African popular cultural production; township women’s identities; African urban spiritualities; women’s voices in Truth Commissions; as well as women’s experiences in higher education. She currently sits on a number of editorial boards including African identities, Africa Education Review and Feminist Legal Studies. She is also a mother of four children.

**PAPER K: Moffie- Bailey Snyman**

*Moffie: the Novel*, written by Andre Carl van der Merwe, becomes a counter-point from which to destabilize and subvert an oppressive and discriminatory time in South Africa’s history. In an interview with Melt Myburgh (2009) Andre Carl van der Merwe states, “As far as *Moffie* is concerned, I am identifying a particular perspective of this slice of history that can so easily be forgotten. I want to highlight a group that has been discriminated against and had a remarkably difficult time in the Defence Force.” Van der Merwe’s interpretation of his past aides in our present histories (re)presenting South Africa’s militarized past. Our history is then positioned as a human construct of phenomena of the past and the process of recalling history (including life history) and making meaning of it is shaped by
the way in which we as individual practicing historians stress or omit certain events or experiences. The past becomes history’s narrative object of enquiry. *Moffie: the Novel’s* narrative object of enquiry is Andre Carl van der Merwe’s semi-autobiographical past. *Moffie* the physical theatre production thus becomes my physicalized narrative re-imagining of Andre Carl Van der Merwe’s re-imagining of his past.

### Biography

**Bailey Snyman** is a Lecturer/Choreographer/Performer and holds a Degree in Organisational Psychology, Philosophy and Drama from Rhodes University. His higher education includes a Masters Degree in Choreography, Contemporary Performance Studies and Dance History. In 2006 Bailey founded the Matchbox Theatre Collective with Nicola Haskins. Bailey was the recipient of the Standard Bank Young Artist Award for 2012 and the Mail and Guardian Top 200 Young South Africans 2012. He is currently a lecturer in Movement and Physical Theatre Studies at the University of Pretoria Drama Department.

### PAPER L: “Afterlives”: Resurrecting the South African Border War - Nicola Lazenby

What is known about the SADF, as the armed forces of the Apartheid government, is limited and very negative. This can be attributed to the Apartheid state’s stringent secrecy and censorship laws and the atrocities perpetuated by the SADF, which were brought to light during South Africa’s Truth and Reconciliation Commission (TRC). However, while the image of the SADF as a heinous perpetrator of Apartheid violence is undeniable, it is being complicated by the emergence of a range of recent cultural productions. Using Jacqui Thompson’s collection of SADF memoirs, *An Unpopular War: From Afkak to Bosbefok* (2006), and the revival of Anthony Akerman’s play, *Somewhere on the Border* (2012), this paper explores how these cultural productions assert an alternative, individual, and humanised rendering of the SADF soldiers who experienced the Border War. The attempt to render these soldiers in an alternative light signals an anxiety regarding the way the SADF is remembered in contemporary South Africa. This anxiety resonates with broader issues of the role of “victimhood” in South Africa’s national identity in the aftermath of Apartheid.

### Biography

Nicola Lazenby recently graduated from the University of Cape Town with her Masters in English. Her focus is on trauma literature, and she is interested in the role of storytelling and metaphor in the negotiation of trauma and the construction of identity.

### Session 1 (D) Papers

**Post Conflict Societies**

*Venue: Red Theatre Basement*

*CHAIR: Munyaradzi Chatikobo*
PAPER M: Making the familiar strange: Strategies of managing conflict(s) through applied drama -Professor Kennedy Chinyowa

It has been argued that countries in transition such as South Africa face the perennial challenge of how to restore peace and justice, create socio-economic equality and promote a culture of human rights (Price, 2007). The potential of mediating conflicts in such societies lies in the ability to cultivate social relationships that are based on human equality, dignity and respect. Since the experience of conflict itself arises from human relationships, any attempt to restore social justice therefore needs to be cognisant of the relational dimension of conflict. In particular, the stories that people share about their experiences provide the framework for thinking, perceiving and imagining conflict as if it were a distanced object exerting an influence on them. Stig Eriksson (2009) has argued that applied drama employs distancing to make the familiar strange and allow a reflective ‘stepping back’ that will enhance a more critical examination of events and situations. Even though distancing creates the awareness that the event is happening at one remove from the real, its power lies in the capacity to arrest attention while providing protection, involvement, empathy and detachment. Using the illustrative paradigm of workshops carried out by the Acting Against Conflict Project at the University of the Witwatersrand, this paper examines strategies that were employed in transforming conflicts emerging from students’ gender based relationships? Botes (2003) uses the term ‘conflict transformation’ to refer to the process of inducing change in relationships between parties through improving their mutual understanding. Thus the paper focuses on strategies that helped to mediate the seemingly disparate worlds of fiction and reality. As Madison (2010) argues, by applying performance based paradigms to managing conflicts, we enter a poetics of understanding and an embodied system of knowledge concerning how activism can act as the means and space for subverting and reconstituting reality in conflict transformation processes.

Biography

Professor Kennedy Chinyowa is currently Head of the Division of Dramatic Art and Senior Lecturer at the University of the Witwatersrand. He is also the co-founder of the Acting Against Conflict Project, an interdisciplinary research project that has collaborated with many Wits University units in engaging with students on institutional culture topics associated with sexual harassment, racial prejudice and xenophobia. He has taught at various universities including the University of Zimbabwe, Griffith University, University of KwaZulu-Natal and Tshwane University of Technology. He has won numerous research awards including two Postdoctoral Research Fellowships, Carnegie Research Grants, Humanities Faculty Research Grants and the American Alliance for Theatre in Education’s Distinguished Thesis Finalist Award. Apart from presenting several international conference papers, he has published extensively in books, refereed and accredited journals.

PAPER N: SAFARI: Theatrical Journeys through Rwanda, Kenya, and Kashmir -Nandita Dinesh

SAFARI will track a practitioner-researcher’s journey in exploring/ understanding the idea of a participative spectator when working with theatre in conflict/ post-conflict zones. The presentation will begin with this practitioner’s experiments involving participatory theatre vis-à-vis the spect-actor in Augusto Boal’s Theatre of the Oppressed, and lead into her current efforts to design an inclusion of the spectator in immersive theatrical experiences. By presenting images, exercises, and critical analyses of specific projects conducted in Kigali, Mombasa, and Srinagar, this presentation will explore various ways in which a spectator’s participation might be encouraged in a theatrical performance, and at the same time, consider the potential/ limitations of each of these active modes of spectator participation. In doing so, SAFARI will also discuss the implications of experimenting with theories of spectatorship on the ethical and pedagogical frameworks that a theatre practitioner-researcher must consider while working with community-based theatre in
times/places of war.

**Biography**

**Nandita Dinesh** currently teaches Theatre and heads the Arts Department at UWC Mahindra College, India. She is a PhD candidate in Drama at the University of Cape Town, and has received an M.A. in Performance Studies from the Tisch School of the Arts at New York University. Focused on the role that theatre can play during/after violent conflict, Nandita has conducted community-based theatre projects in India (Ahmedabad, Nagaland, Jammu, and Kashmir), Mexico, Costa Rica, Guatemala, Rwanda, Uganda, Kenya, and Zimbabwe.

**PAPER O: Exploring critical content material for the applied drama playwright in the unfinished business of truth and reconciliation: A comparative analysis of the narratives of Nelson Mandela and Robert Mugabe in understanding the failures of the TRC-Bhekilizwe Bernard Ndlovu**

This paper looks at the possibilities of using the personal and political journey of Nelson Mandela of South Africa and how it speaks to the failures and successes of truth and reconciliation as a way of creating applied drama scripts. I look at the premature imposition of a transformation drive that was a result of a total journey by a leader on a people that had not travelled the same journey. The paper views the South African case of Truth and Reconciliation as reconciliation without truth and asks the critical question of; if truth, then whose truth? If it was Nelson Mandela's truth that was a result of a long journey of critical thinking and reflection, the paper poses the critical question of; was the South African populace going to arrive without travelling? Have the basic tenets of transformation that include, among other things; journeying and reflection been compromised here? I go on to consider the path that could have been taken and proffer what can salvage the situation now. The paper takes a brief look at the story of the Zimbabwe’s Robert Mugabe as an analytical binoculars or magnifying glass to see how the glaring issues of personal impositions by Robert Mugabe can help South Africa see her subtle personality impositions of Nelson Mandela with all the good intentions that have stagnated an otherwise noble venture that can still be revisited. Can a thorough study of Nelson Mandela’s journey as a hero who transformed and not as a hero who changed South Africa contribute to a new perspective of understanding the unfinished business of Truth and Reconciliation? The main direction that this paper takes is asking and exploring whether there is some critical content to be derived from these lives for the critical writer who wants to challenge the Meta story and contribute to the important issue of truth and healing.

**Biography**

**Bhekilizwe Bernard Ndlovu** is an Interactive and Experiential Training Practitioner, Playwright, Director, Actor, Motivational Speaker, Career Guide and Blogger. He is currently managing a children’s charity called Dramatic Need based in Viljoenskroon, Free State and is a sessional Lecturer with Drama for Life at Wits. Bheki believes that true social and political justice revolutionaries should distinguish themselves from voters by being fiercely critical not only of the status quo but of themselves as well. He has created works that have pained his audiences and himself and believes he is slowly curving a niche in writing in discomfort because he believes that the comfort we celebrate is questionable and premature.

**PAPER P: Performing Farmer-grazier Conflicts in Cameroon: Process and Practice of Reconciliation-Dr Emelda Ngufor Samba**
The purpose of this paper is to examine how effectively applied drama and theatre have been used as a conflict management strategy in the Farmer – grazier disputes in the North West Region of Cameroon. Attempts by government officials to resolve these disputes have produced very little results because of their approach that has rather aggravated hatred and conflicts. Applied theatre practitioners in Cameroon, for the past two decades, have attempted to address these conflicts in a process that begins with the acceptance of responsibility for the conflicts in a play situation and later on seeking ways of implementing them in real life situations. This paper addresses two theatre workshops that took place in the North West Region of Cameroon, interrogating how through the performance of the conflicts, the practice and process of reconciliation was initiated.

Biography

Dr Emelda Ngufor Samba is Head of the Performing Arts and Cinematography Section, University of Yaounde 1, Cameroon. She holds a PhD in Theatre Studies from the University of Bayreuth Germany, and is author of Women in Theatre for Development in Cameroon, Participation, Contributions and Limitations. As coordinator of People Theatre and Cinema for Social Change, she has facilitated several workshops with disadvantaged groups.

13:00-14:00>>LUNCH BREAK

AFTERNOON SESSION

14:00-15:30

Session 2 (A) Papers

Towards a poetics of wellbeing

Venue: Red Theatre

CHAIR: Hazel Barnes

PAPER Q: The Heart and Soul of Psychotherapy: A Transpersonal Approach Through Theater Arts- Saphira Linden

Just as drama therapy guides and psychodrama directors facilitate helping clients explore their personal truths, certain transpersonal practices, drawn from a variety of spiritual traditions, help people discover and deepen their connection to their most authentic selves. This presentation will focus on a transpersonal approach to drama therapy and will address twelve foundational principles for this work. Linked and guided by the twelve principles, a coherent body of Transformational Drama Therapy practice has developed. Transpersonal drama therapy modalities that are integrated into other drama therapy practices will be presented with a brief experiential exercise. A video of short transformational theater excerpts will be shown. This approach to drama therapy and psychodrama can be applied in different cultural settings and can be integrated with different spiritual traditions. Excerpts from a case will be shared from: The Heart and Soul of Psychotherapy: A Transpersonal Approach Through Theater Arts—Drama Therapy, Psychodrama and Transformational Theater,

Biography
PAPER R: Towards a poetics of wellbeing - Dr Veronica Baxter

In response to the pall of gloom that seems to dominate our lives, there has been considerable research conducted into what constitutes happiness, or optimism, including the positive psychologists led by Martin Seligman (2011) and others. In most of this literature and research, it is suggested that happiness is a skill that can be learnt, and that developing resilience in times of adversity is a necessary part of the curriculum. In recent academic discussions there has been renewed interest in concepts of beauty, and the connections between beauty and morality (Winston, 2005,2006) and South Africa’s implementation of values education (Solomons and Fataar, 2011). This paper will attempt to link these notions, i.e. optimism, resilience, beauty, morality and wellbeing and suggest that in theatre where people are engaged in regular and beautiful acts of imaginative positive change, the “good stuff” is rehearsed. The paper will discuss the possibilities of a poetics of wellbeing in applied theatre, discussing examples of work in South Africa.

Biography

Dr Veronica Baxter [BA (Hons), MA (Natal), PhD (Winchester/Southampton)] has taught at South African and British universities for 25 years, focusing on applied theatre and drama, directing, theatre history and South African theatre. Her research is mainly concerned with applied theatre and performance, community arts and South African theatre. Her most recent publications are chapters in Learning through Theatre (edited by Tony Jackson and Chris Vine), and Practice as Research in the Arts: Principles, protocols, pedagogies and resistances.
Playing back Trauma

Venue: Blue Theatre

CHAIR: Cheraé Halley

PAPER T: My Story...Your Story! Playback Theater Encounters- Aviva Apel-Rosenthal

Aviva-Apel Rosenthal will share her experiences leading her Playback Theatre group since 1991, through the cultural, political and social contexts unique to the area. She and her group believe that Playback Theatre has the power to host deep dialogue, provide conciliation and healing and to empower the role of theatre as a catalyst of social change. She will talk about her personal and professional understanding and experience in cross cultural communication, post trauma groups and individuals, and reconciliation work through the PBT artistic approach.

Biography

Aviva Apel-Rosenthal is an actress, theater director, drama-theater and PBT workshop facilitator, Playback Theater Company Conductor and Director. Aviva Apel-Rosenthal- is founder and artistic director of 'Play-Life' Playback Theater Company in Tel Aviv (www.playback1.co.il) in Israel since 1991. She was the president of The International Playback Theatre Network IPTN from 2007 to 2011. Aviva is conducting PBT performances and training workshops in artistic, therapeutic, social and business-oriented organizations. She works internationally in Europe, Asia and the USA. Aviva is also the Co-Director and Founder of the Israeli Playback Theatre School, and the founder of a revolutionary program in affiliation with Haifa University, providing education in drama and Playback Theater for ultra orthodox women. "I bring to my work my experience based on my past as a theater actress and director, my therapeutic education and understanding, and my long practice conducting performances and workshops for holocaust survivors, victims of terror attacks, bereaved families Israelis and Palestinians, traditional Jewish women, and many other communities striving for recognition, acceptance, and normality in Israel and the region."

PAPER U: DFL Playback Theatre (DFL PT) - Kathy Barolsky

DFL Playback Theatre (DFL PT) began as a research project in 2008 with the intention of breaking the silence around HIV & Aids in South Africa. Since then the group has performed in various contexts with the aim of providing the space for audiences to share stories around some of South Africa’s most contentious and difficult issues. DFL PT as a result has had the privilege to hear and playback stories that have mirrored the complex and nuanced stories of South Africans and people living in South Africa. Such experiences have challenged the PT performers to trust their ability to listen deeply by utilising the sensitivity of Playback theatres frame. In this discussion Kathy will be sharing some of the experiences that DFL PT has had and how PT has provided the space to hold experiences of trauma within a South Africa context.

Biography

Kathy Barolsky is an Applied Theatre Specialist. She graduated from Drama for Life in 2008 with an MA in Applied Theatre. She went on to establish Drama for Life Playback Theatre which has been her area of specialisation. Working in a South African context with stories of trauma she decided to further her skills and qualified as a Drama & Movement Therapist at the Royal Central School of Speech and Drama in London in 2013.

My research focused on Playback Theatre as a ritual space, and how the training of the Conductor and Players is vital in enabling them to not only process and play Teller’s stories, but to elicit stories in the first place. Playback practitioners must first explore their own stories and struggles before they can hope to cultivate the kind of space in which Tellers feel safe enough to share. The courage that it takes to create this space can only come from the company first exploring their own painful stories through which, “they can develop confidence in their ability to respond appropriately to their client’s most painful stories.” (Winslade et al 1997:65). My research argued that aspects of Narrative Therapy and Community Psychology may aid the Conductor and Players to better prepare themselves to hold stories of trauma that are likely to arise in a South African context.

Biography

Monique Hill is a DFL alumni and a multi-disciplinary artist working in Johannesburg, South Africa. Having completed her Honours in Applied Drama and Theatre Studies at the University of the Witwatersrand in 2012, Monique founded the Far-Fetched Project, which provides a weekly creative space for child refugees in Observatory, Johannesburg.

PAPER W:  Debut Paper- Community of the Personal Narrative: The nature of engaging with empathy inside and outside of the Playback Theatre Event-Elroy Martin Bell

Considering Playback Theatre as an effective method of building community and healing, this paper investigates the notion of empathy in relation to the playback theatre process. I aim to explore what empathy is, how it functions in the mind and how it is presented in a theatrical context. This neurobiological process, I will present, is vital in the creation of a dialogic society and a community of memory but can also be hindered by ethnicity-related bias. Through exploring the translation of spoken narrative for improvisational performance I will elaborate on the layers of empathetic engagement. Furthermore, this research will expand on how durable and transposable that empathetic reaction is and whether playback theatre is a viable method for expanding that capacity.

Biography

Elroy Martin Bell is an academic, community theatre practitioner and educator; he is keenly interested in youth development and empowerment through theatre. Elroy has just completed his BA Honours degree in Theatre Directing and Drama Education at the University of Cape Town. Following the DFL conference, he will be pursuing career opportunities in Washington D.C.

Session 2 (C) Papers

Khulumani Support Group

Venue: Yellow Theatre

CHAIR: Sibongile Bhebhe

PAPER X: Khulumani! Khulumani Support Group’s Art, Healing and Heritage Workshops- Judy Seidman and Nomarussia Bonasa
Khulumani’s Art Healing and Heritage Workshops use visual arts to explore our people’s experiences, understanding, and way forward in our post-apartheid society. This creative expression leads to both personal healing, developing group consciousness and communication, and ultimately to collective mobilisation and action. The work deepens our understanding of our heritage. The workshops build upon the concept “Culture is a weapon of struggle”, put forward by South African cultural workers during the anti-apartheid era. Processes draw upon Paolo Friere’s Education for Liberation methodologies, following cultural lines formulated in Theatre of the Oppressed. These workshops give voice to people who have been silenced during our history of repression. Khulumani Support Group is a membership-based organization formed in 1996 to support people testifying before the TRC; today our 85 000 members continue to work towards redress, restitution, and justice.

Biography

Judy Seidman, lead facilitator for KSGs art-making workshops, is a visual artist, cultural activist, and arts educator. She was a member of Medu Art Ensemble in Botswana during the 1980s; and has written and worked extensively on South Africa’s culture of resistance.

Nomarussia Bonasa was born in Soweto, and raised in the Eastern Cape and Gauteng. An activist and community organizer, she participated in Khulumani Support Group since 1995 as a member, victim and survivor of apartheid violations. Today she works as KSG East Rand organizer, National Organizer, and workshop facilitator.

Paper Y: Reflections on Fifteen Years of Engaged Applied Theatre Practice and on Putting the Truth and Reconciliation Commission on Trial-Dr Marjorie Jobson and Ms Betty Mrwebi

The paper on looking back on Khulumani’s embrace of theatre for social healing and transformation over fifteen years of ‘learning from doing’ will including reflections on the impacts of the different productions on different audiences in different spaces – from Arts Festivals to mainstream theatres, community halls, school halls and spaces created in the streets of Soweto. The paper will explore what Khulumani as a membership organization of survivors of apartheid crimes learned about the power of the performing arts to reach people across divides in the country to deepen possibilities for real engagements through the transformational possibilities generated through these ‘theatre of witness’ productions and the extent to which these experiences have had long lasting impacts in dealing with trauma and in limiting its transgenerational transmission.

Biography

Dr Marjorie Jobson is a medical practitioner with a special interest in community-based strategies for rebuilding communities damaged by major trauma and for transforming victims into community healers. She is director of Khulumani Support Group.

Ms Betty Mrwebi is the widow of Khulumani’s Project Officer for Theatre for Social Transformation, Mr Duma Kumalo, who lived for the calling to use the performing arts to heal the divisions in the country.

Paper Z: Khulumani Youth Empowerment through Forum Theatre

A group of 12 young community activists, trained by the Director of Forum Theatre Africa to use Forum Theatre to explore the many difficult issues facing young people in post-apartheid South Africa, will share a performance they created for the December 2012 National Dialogue on the Unfinished Business of the Truth and Reconciliation Commission. The performance will follow a short introduction by Mr Bonginkosi Mayepu on the process of their experience as young people learning about the trauma suffered by the
previous generation and how they transformed this information into a production to highlight the continuing experiences of victims of apartheid violations being dismissed in the present – a process of continuing victimization.

14:00-15:30

Session 2 (D) WORKSHOPS

Limited- 12 spaces available, sign up during registration

Venue: Red Theatre basement

CHAIR: Lalu Mokuku

The real and the imaginary: symbol, metaphor and drama- Professor Phil Jones

This workshop will explore the nature of symbols and metaphors in drama. It will explore how they can be created and how they can be developed to help groups and individuals express and explore themes and issues. Participants will research the parallels and differences between symbol and metaphor. The workshop's emphasis will be upon the interaction between play, embodiment, voice and image making as ways of encountering symbolic and metathoric material. The potentials of symbols and metaphors to express, hold, explore and create transformation will be explored. The session will include exercises to warm up, focus, develop main activities, create opportunities for closure and de-roling and completion. This is a participatory drama skills workshop and participants will be given the opportunity to look at application and ways of adapting techniques to particular situations.

Biography

Professor Phil Jones, Institute of Education, University of London, has held the roles of Director of Research and Reader at the University of Leeds, UK and visiting chair to Leeds Metropolitan University, United Kingdom. His 'Drama As Therapy' (1996, 2007 Routledge) is, internationally, the most cited work on drama therapy (Google Scholar metrics 2013). Other volumes include, 'The Arts Therapies' (2005 Routledge), 'Rethinking Childhood' (2009 Continuum) and 'Rethinking Children's Rights' (2010 with Welch Continuum). His books on the arts therapies have been translated and published in China, South Korea and Greece. He is editor of 'Drama As Therapy 2: Clinical Work and Research into Practice' (2010 Routledge), 'Supervision of Dramatherapy' (2008 with Dokter Routledge), 'Children's Rights in Practice' (with Walker 2011 Sage), 'Childhood: Services and Provision' (2007 with Moss, Tomlinson and Welch Pearson) and is series editor for Continuum's 'New Childhoods'. Research articles have been published in many journals including the 'European Journal of Counselling and Psychotherapy', 'Research in Drama Education', 'Counselling and Psychotherapy Research', 'The Arts in Psychotherapy' and 'Body, Movement and Dance in Psychotherapy'. He has given keynotes in many countries including South Africa, South Korea, the U.S.A., Italy, Greece, the Netherlands and, recently, at the prestigious Triennial World Congress for Psychotherapy, Sydney, Australia.

15:30-16:00>>Tea

16:00-17:30

Session 3: Keynote session

Venue: Red Theatre
CHAIR: Khutjo Green

Professor Vivien Marcow Speiser

Opening to Ritual

This lecture will discuss and enact the performance of a healing ritual. Together we will cross thresholds and, each, according to their own beliefs and ability, will approach an enactment between the world of the sacred and the world of the profane, between this surrounding reality and the unknown. This presentation will bridge the past and the present and move towards the future through the mobilization of individual and collective experiences and energies.

Rumi writes, “your hand opens and closes and opens and closes. If it were always a fist or always stretched open, you would be paralyzed”. We will open our hands together to access wisdom and healing sources in the exploration and creation of a ritual to mark this moment in time.

Biography

Professor Vivien Marcow Speiser (Phd) is a Professor and Director of The Institute for Arts and Health and International and Collaborative Programs in the Graduate School of Arts and Social Sciences at Lesley University. She has developed and implemented creative arts projects nationally and internationally for over thirty-five years. She uses the arts as a way of communicating across borders and across cultures. She believes in the power of the arts to create the conditions for personal and social change and transformation. Her interests and expertise lie in the areas of working with trauma and cross-cultural conflict resolution through the arts and she has worked extensively with groups in the United States, Middle East and in Southern Africa. In addition, she is an expert in the creation and performance of rites of passage rituals and in the use of dance and performance in expressive therapy practice. She is committed to making a difference in the worlds in which we live. She has learned to take chances and to commit to an issue and to a project and this presentation is drawn from this body of work. Her work will be presented within an historical, personal, interpersonal, cross cultural, local and global perspective. She has heard the expressions of joy and the cries of anguish of the human spirit and this work has been her response to that.

17:30

Transport leaves Soweto Theatre and returns to Wits University (Wits Main Theatre)

18:30

Refreshments

Venue: Wits Theatre

19:00 for 19:30

Session 4 (A) Film Premiere

Truth In Translation

In conversation with Nick Boraine

Venue: Wits Main Theatre
CHAIR: Professor Alexandra Sutherland

Can we forgive the past to survive the future?

This was the question Nelson Mandela and Desmond Tutu asked of the South African people after a brutal half-century of Apartheid. For a moment in time, the country said yes. From 1996 to 1999, victims and perpetrators told their stories face-to-face before the Truth and Reconciliation Commission. The world watched in amazement as the truth of a nation was placed on the table, averting an expected bloodbath. Then the headlines faded, as did the idea. Truth in Translation follows a group of South African actors, an American director, and a legendary composer as they try to resurrect that experiment in healing before it disappears. They do so in the belief that, if people divided by distrust could listen to each other once, it could happen again. They take this theatre production around the world, to countries emerging from genocide, violence and atrocity, from post-genocide Rwanda and the war-torn Balkans, to Northern Ireland after the Troubles. Before long, the play becomes a mirror where audience and performer find themselves confronting their past through each other’s eyes. Masks are dropped. Identity is threatened. Hope emerges, even as fear of losing hope creeps in. As they challenge audiences to wrestle with their fears and hatreds, the actors begin to question the fragile reconciliation that’s held them together. Featuring never-before-heard original music by jazz legend Hugh Masekela. For more information about Global Arts Corps please visit www.globalartscorps.org.

Biography
Nick Boraine graduated from the University of the Witwatersrand in Johannesburg in 1994 with an honors degree in drama. Since then he has been involved in countless aspects of performing, writing and directing for stage, television, as well as film. As an actor Nick has performed in numerous plays, highlights of which include Popcorn, Birdy, Faustus, Metamorphosis, Sic and Truth in Translation. In his film and television work Nick has been involved in many local South African and international production. Films include, Promised Land, In My Country, I Dreamed of Africa, District 9, Jozi and Paradise Stop. On television he’s been seen in King Solomon’s Mines, The Philanthropist, Strike Back and the Mating Game to name a few. Touring the world with Truth in Translation was a transforming moment on both a professional and personal level. The relationship between performing and storytelling and their influence on breaking the vengeance cycle fascinated Nick. Through the countless workshops and interactions with other performers, ex-combatants and children, he saw endless possibilities to provoke a perceptual shift that might stop violence and promote dialogue. While Nick continues to act on stage and screen, he also works for the Global Arts Corps in the role of Associate Artistic Director.

Friday 22 November
Post Conference workshops/reflection
Wits University Corner, 17th Floor

08:30-09:00- Registration
Venue: 17th floor, Wits University Corner
09:00-13:00

SESSION 1 (A) WORKSHOPS

Playback theatre for Healing and Change- Aviva Apel-Rosenthal

Venue: 17th Floor Wits University Corner

CHAIR: Veronica Needa

Playback Theatre (PBT) is an original form of improvisational theatre in which audience or group members tell stories from their lives and watch them enacted on the spot. In this workshop we shall learn and refine a series of PBT forms and rituals that will allow us to experience and understand the potential of Playback Theatre for healing, community building and therapeutic applications.

Biography

Aviva Apel-Rosenthal is an Actress, Theater director, Drama-Theater and PBT workshop facilitator, Playback Theater Company Conductor and Director. Aviva Apel-Rosenthal- is founder and artistic director of 'Play-Life' Playback Theater Company in Tel Aviv (www.playback1.co.il) in Israel since 1991. She was the president of The International Playback Theatre Network IPTN from 2007 to 2011. Aviva is conducting PBT performances and training workshops in artistic, therapeutic, social and business-oriented organizations. She works internationally in Europe, Asia and the USA. Aviva is also the Co-Director and Founder of the Israeli Playback Theatre School, and the founder of a revolutionary program in affiliation with Haifa University, providing education in drama and Playback Theater for ultra orthodox women. "I bring to my work my experience based on my past as a theater actress and director, my therapeutic education and understanding, and my long practice conducting performances and workshops for holocaust survivors, victims of terror attacks, bereaved families Israelis and Palestinians, traditional Jewish women, and many other communities striving for recognition, acceptance, and normality in Israel and the region."

09:00-13:00

SESSION 1 (B) WORKSHOPS

Drama, story and transformation-Professor Phil Jones

Venue: UC15

CHAIR: Ella Kotze

This workshop will offer participants the opportunity to work with story structures. The session will look at how dramatic ways of creating and enacting stories can help deal with hard-to-express themes and individual and collective material. Stories feature in cultures in many ways and can reflect communal realities and individual experiences. This session will offer an introduction to working with stories that are considered to be ‘traditional’, as well as stories that are newly created by group members according to simple structures. The work will involve role, movement, play and will explore the opportunities of both enactment and witnessing in drama based story making. The session will include exercises to warm up, focus, develop main activities, create opportunities for closure and de-roling and completion. This is a participatory drama skills workshop and participants will be given the opportunity to look at application and ways of adapting techniques to particular situations.

Biography
**Professor Phil Jones**, Institute of Education, University of London, has held the roles of Director of Research and Reader at the University of Leeds, UK and visiting chair to Leeds Metropolitan University, United Kingdom. His 'Drama As Therapy' (1996, 2007 Routledge) is, internationally, the most cited work on drama therapy (Google Scholar metrics 2013). Other volumes include, 'The Arts Therapies' (2005 Routledge), 'Rethinking Childhood' (2009 Continuum) and 'Rethinking Children's Rights' (2010 with Welch Continuum). His books on the arts therapies have been translated and published in China, South Korea and Greece. He is editor of 'Drama As Therapy 2: Clinical Work and Research into Practice' (2010 Routledge), 'Supervision of Dramatherapy' (2008 with Dokter Routledge), 'Children's Rights in Practice' (with Walker 2011 Sage), 'Childhood: Services and Provision' (2007 with Moss, Tomlinson and Welch Pearson) and is series editor for Continuum's 'New Childhoods'. Research articles have been published in many journals including the 'European Journal of Counselling and Psychotherapy', 'Research in Drama Education', 'Counselling and Psychotherapy Research', 'The Arts in Psychotherapy' and 'Body, Movement and Dance in Psychotherapy'. He has given keynotes in many countries including South Africa, South Korea, the U.S.A., Italy, Greece, the Netherlands and, recently, at the prestigious Triennial World Congress for Psychotherapy, Sydney, Australia.

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**09:00-13:00**
**SESSION 1 (C) WORKSHOPS**

**The Museum of the Unspeakable-Brent Blair**

*Venue: UC1401*

*CHAIR: Onthatile Matshidiso*

Trauma carries an auto-defensive mechanism that operates paradoxically to incessantly assault the survivor with painful, repetitive images and simultaneously to deride these images as meaningless or somehow unspeakable; thus trauma, as antagonist, pulls the survivor relentlessly and repetitively from the living present towards a dark, moribund past. The *Museum of the Unspeakable* was a technique developed in Rwanda to avoid the risk of retraumatization by inviting genocide survivors to step back and see the pain of the past through the lens of the present, with an eye towards changing their future. Author Elizabeth Jelin (*State Repression and the Labors of Memory*) calls this a shift from literal to exemplary memory. Using Boal’s Image Theatre techniques, the exercise invades the aesthetic actor/audience space and invites an interactive embodied museum strolling relationship with each image without feeling pressured to speak or put under the collective spotlight.

**Biography**

**Brent Blair** is founding Director of Applied Theatre Arts undergraduate and graduate programs at USC, founding interim Executive Director of the Center for Liberation Arts and Community Engagement (LACE) in Los Angeles, and the North American representative to the international body of Theatre of the Oppressed practitioners. He trained in Theatre of the Oppressed techniques with the late Augusto Boal since 1996, is a Designated Linklater Teacher (DLT) of vocal production, and a former Fulbright Fellow grant recipient in Nigeria. A trained counseling psychologist, he has led numerous professional development training sessions in drama therapy in Los Angeles and has a specialization in the use of theatre of the oppressed for trauma therapy. From 2007 – 2012 he led numerous workshops for and with genocide survivors, trauma counselors, and theatre artists in Rwanda. He has trained the Global Leadership Fellows of the World Economic Forum at their summer programs in Columbia University and was twice invited to Davos, Switzerland to
lead workshops for the annual international convening of the WEF. His work with cultural fieldworkers using theatre of the oppressed techniques in the fields of global health, education and social change has been experienced in Australia, Afghanistan, Brazil, England, Iran, The Netherlands, Spain, and later this year in South Africa and Mozambique.

WORKSHOP (D)

Drama and Conflict Management workshop- Professor Kennedy Chinyowa

Venue: UC16
Chair: Wendy Zvakavapano

It has been argued that creative approaches to conflict management such as narrative mediation and role simulation have emerged in response to the shortcomings of disciplinary-based methods of handling conflicts such as the legal system, institutional policies and other rationalist based models (Bagshaw, et al, 2005). In the case of sensitive conflicts such as xenophobia, homophobia and sexual harassment, legal and other disciplinary procedures often discourage victims from reporting cases. For instance, statistics indicate that South Africa has the highest incidents of rape in the world, yet only 1 in 36 rape cases are reported (CCDU, 2009 : 1). As a result, the majority of victims tend to accept gender related violence as normal. According to the Ministerial Report on Discrimination in Higher Education (2008), there is considerable lack of awareness and interest by university students on issues that impact on their lives. These issues include ethnic prejudice (or xenophobia), religious difference, racial tension, sexual harassment and homophobia. There is a compelling need, therefore, to address these conflicts in order to promote broader understanding of diversity and difference among participants. The objective of the workshops is to explore participants’ understanding of diversity related conflicts through interactive drama workshops. The workshops will be focusing on participants’ understanding of conflict management; equipping them with conflict handling strategies; and if possible, transferring such knowledge to their own lives.

Biography

Professor Kennedy Chinyowa is currently head of the Division of Dramatic Art and Senior Lecturer at the University of the Witwatersrand. He is also the co-founder of the Acting Against Conflict Project, an interdisciplinary research project that has collaborated with many Wits University units in engaging with students on institutional culture topics associated with sexual harassment, racial prejudice and xenophobia. He has taught at various universities including the University of Zimbabwe, Griffith University, University of KwaZulu-Natal and Tshwane University of Technology. He has won numerous research awards including two Postdoctoral Research Fellowships, Carnegie Research Grants, Humanities Faculty Research Grants and the American Alliance for Theatre in Education’s Distinguished Thesis Finalist Award. Apart from presenting several international conference papers, he has published extensively in books, refereed and accredited journals.

13:00-14:00>> LUNCH

14:00-15:30

SESSION 2 (A) Post Conference Dialogue and Reflection

Venue: Wits University Corner 17th Floor
Chair: Warren Nebe
**MA Creative Work Showings**

*Venue: Wits University*

**To Stand Somewhere by Ter Hollmann**

“To Stand Somewhere” is a sometimes moving, sometimes irreverent look at the experience of being white and English speaking on the Southern tip of Africa. The play moves from the writer’s days as a little known struggle hero to his present day struggles as a member of a marginalized minority. The work seeks to create a dialogue both internal and external on what makes us South African.

**Biography**

Ter Hollmann is an actor/writer/theatre-maker who is currently finishing his Masters in Drama at Wits University. He hopes to end all forms of bigotry or die trying.

**Witness This Witness, Witnessing This-Khutjo Green**

It's an experimental attempt at trying to speak back to the violence, by first acknowledging our positions as witnesses. It challenges and questions the action-reaction principle involved in witnessing. Is it possible to re-imagine a non-violent society? Where and how does the conversation with violence commence and whose responsibility is it?

**Biography**

Khutjo Green is a Director, Performer, Writer, Physical Theatre, Artist and Activist. She studied at the University of Witwatersrand where she attained her Honours Degree in Bachelor of Dramatic Arts. She’s had the privilege to take on shows such as, Shakespeare’s Taming of the Shrew, And The Girls in their Sunday Dresses, The Unswept Room, Sunday, Soma, Just in Time, Spectator, Crocodile Tears and The Vagina Monologues. Her professional theatre accomplishments include: Olive Tree dir. Ntshieng Mokgoro, which toured numerous theatres and NAF. Broken Dreams dir. Pusetso Thibedi, Ityala Lomhlawulo dir. Jefferson Tshabalala, Brer Rabbit dir. Gina Shmukler, Eclipsed dir. Warona Seane, Uhami Aji dir. Thabo Rapoo, Stories for the Future devised by DFL Lab. In 2012, Green got the chance to work with Gina Shmukler (dir.) again in THE LINE. THE LINE took a journey and toured around the country, and abroad. It was staged at the Market Theatre, Baxter Theatre, Wits Nunnery, The Rhodes Box, HIFA Festival, Hilton Festival, Thusong Youth Centre in Alexander and took in the Arts Alive Gauteng Schools. Khutjo Green was awarded with a Naledi Theatre award for Best Performance by Actress in a Lead Role in 2013

**T For Tea – An ethno-autographic piece about Playing The Race Game-Hamish Mabala Neill**

*T for Tea*, is an ethno-autographic performance which seeks to explore the complicity that we as individuals play in performing race. The play is a dynamic collection of scenes and vignettes, which draw from moments in the playwright’s past and present experiences. Each piece holds a fragment in his wider experience and discovery of how race is performed, and who learns that he was not a separate from the game as he once thought. The resulting play is a poetic journey of discovery that draws from deep within to reveal how this particular performance is inscribed, taught, and then ultimately performed.
Biography

Hamish Mabala Neill is a theatre-maker, performer and Masters Scholar with Drama For Life. Having studied performance and television at Wits University, (Honours), Neill’s research is focused on how performance, and performance studies, can be utilised in the analysis of social phenomena as experienced by the individual. While performance studies and writings of theatre-practitioners have formed the core of his academic foundation, he is developing a keen interest in the intersection of auto-ethnography with these fields in producing new, challenging work.

Reflections... (Of a Mind in Exile)-Makhaola-Mosuoe Njabulo Ndebele

Where does the exile find home? Is it in the places that give comfort during exile? Is it in the memory of the places left behind? Reflections... is an auto-ethnographic performance study that seeks to find answers to these questions, through exploring experiences and places of home and exile. Reflections... also seeks to explore. Performance as means for catharsis for both; performer and audience.

Biography

Makhaola holds a Bachelor of Arts degree (1998), and a Performers Diploma in Speech and Drama (1995), from the University of Cape Town, in 1995; he has since worked as a theatre, television, and film actor; a dramatist and screenwriter, a theatre director, a television producer; a creative consultant, and a dramaturge. Makhaola is currently a contract performance lecturer in Wits School of Arts/Dramatic Arts and a 2014 MA candidate.

For more information please visit our website www.dramaforlife.co.za. Don’t forget to follow us on Facebook: Drama for Life and Twitter: @drama_for_life.