



Submitted in fulfillment of the requirements in respect of Post Graduate Degree in the Department of Drama and Theatre Arts in the Faculty of the Humanities at the University of the Free State

MA (Drama and Theatre Arts)

Augusto Boal's Simultaneous Dramaturgy theory and techniques to highlight themes of human trafficking:

A Performance-Based Research Study

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Abstract

Human trafficking is seen as an international crime that exploits vulnerable individuals worldwide through multiple coerced activities. Deemed as one of the world's leading criminal activities trafficking in persons is a profit-driven business that illegally trades human beings. South Africa is especially susceptible to human trafficking as it is ranked as a country of origin, transit, and destination. Against this background, more extensive efforts are needed to make people aware of the dangers of trafficking in persons. Awareness-raising campaigns are regarded as crucial in the fight against this crime. They should be designed in such a way as to educate individuals about the true nature of these crimes and the consequences associated with them. Theatre practices are considered a useful tool to address a social problem by engaging with critical social issues productively and creatively. Traditional theatre productions could explain an idea, but through participatory theatre practices, audience members can become actively involved in exploring ways to empower social change and transformation in society. Noteworthy participatory theatre practitioner, Augusto Boal, is a contemporary theatre practitioner whose theatre techniques can aid in active learning to enable social and personal change. *Simultaneous Dramaturgy* is a participatory theatre technique and forms part of Boal's hybrid system known as *Theatre of the Oppressed*. *Simultaneous Dramaturgy* was developed by Boal and aims to encourage audience members to become active agents of change. By actively participating in finding solutions to a problem being presented, *Simultaneous Dramaturgy* promotes pursuing change, among audience members, without it being necessary for them to be on stage physically. This study investigates how a dramatic, theatre-based activity that incorporates Boal's theatre technique of *Simultaneous Dramaturgy* can raise awareness against human beings' exploitation. The study also examines the researchers' practice and how it contributes to social justice and human rights issues through performance-based projects. The research study appropriated two methodologies: a literature study (within the qualitative research paradigm) and a performance-based research study (within the performative research paradigm). In the literature-based chapters, a detailed analysis of human trafficking, factors that facilitate human trafficking, and the current state of prevention against human trafficking in South Africa is provided. Also included is a short biography of Augusto Boal, a review of his practice and participatory theatre as a tool for awareness-raising. By utilising Richard Blythe's six-step framework for practice-based research, the researcher reviewed her practice and community of practice as entities that can contribute to social change through productions and examine the process of creating a new socially conscience themed artefact. Through this performance-based research study, the researcher was able to produce an original

theatre production informed by the research conducted in the literary chapters that can be used to raise awareness about the critical issue of human trafficking. The creative artefact, embedded in this study, explicitly focussed on portraying socially constructed conditions that create vulnerability to exploitation, especially in South Africa. Furthermore, by employing the participatory theatre technique of *Simultaneous Dramaturgy* within the creative artefact, the researcher encouraged audience members to critically think about possible solutions to prevent falling victim to human trafficking. Through this study, one can conclude that creating awareness towards trafficking in persons is an effective way to make a difference in the struggle against human trafficking. Furthermore, the research also determined theatre's value as a tool for research, social change, and awareness-raising activities. On this basis, the researcher concludes that utilising theatre techniques, such as participatory theatre, social issues like human trafficking can be effectively addressed by institutions such as university performing arts departments to create, inspire and promote social consciences.

Keywords

Human Trafficking
Awareness-raising campaigns
Participatory theatre
Augusto Boal
Simultaneous Dramaturgy
Theatre of the Oppressed
Performance-based research
Practice-based research

Section A: Orientation

Chapter One: Introduction

1.1 Background/rationale

The University of the Free State (UFS) (UFS, 2020) is a research-led, student-centred, and regionally-engaged higher education institution situated in central South Africa. The vision of the university is to generate globally competitive graduates and knowledge that will contribute to development and social justice. Through academic excellence and innovation, the UFS strives towards diversity, inclusivity, and transformation. The UFS furthermore aims to generate new knowledge by employing essential and captivating projects. According to Prof Francis Petersen (UFS, 2020), Rector and Vice-Chancellor of the University of the Free State, the UFS is an internationally recognised university that puts great emphasis on following through on ideals. Petersen believes that results are one of the best tools to measure intentions and sees social-justice and human-rights projects of great importance. Among the outcomes considered significant are research outputs, cultural accomplishments, and community outreach, to name but a few.

Editors Richard Boon and Jane Plastow in *Theatre and Empowerment* (2004:1-2), state that theatre has the power to engage creatively, productively, and meaningfully with a wide range of critical issues. They believe through the various contributions included in their book it is evident that theatre performances can address problems of injustice, prejudice, and cultural and economic poverty through a multitude of ways. In the book *Applied Drama, The Gift of Theatre* by Helen Nicholson (2005:2), *Applied Theatre and Drama* is described as dramatic, theatre-based activities that are specifically intended to benefit individuals, communities, and societies. The most common aspiration of applied theatre and applied drama is to improve the lives of individuals and create better societies through the use of drama. Applied drama and applied theatre, therefore, seems to be an appropriate vehicle to contribute to social justice and development, one of the aims expressed by the University of the Free State.

In *Applied Theatre: Problems and Possibilities* (2000), Judith Ackroyd explains that applied theatre is an umbrella term for a broad range of dramatic, theatre-based activities, carried out by a host of diverse bodies and groups with shared intentionality. Ackroyd furthermore sums up the most common beliefs of different practitioners in the field of applied theatre as:

They share a belief in the power of the theatre form to address something beyond the form itself. So one group use theatre in order to promote positive social processes within a particular community, whilst others employ it in order to promote an understanding of human resource issues among corporate employees. The range is huge, including such as theatre for education, for community development and for health promotion, and dramatherapy and psychodrama. An intentionality is presupposed in all these examples. The intentions of course vary. They could be to inform, to cleanse, to unify, to instruct, to raise awareness.

On a personal note, the researcher has always been fascinated as to how art can incorporate a socio-cultural message within a narrative. The researcher, furthermore, would like to argue that theatre offers a unique platform to address critical issues in society. As an example, in 2011, students at the UFS Department for Drama and Theatre Arts staged Neil Coppen, Debbie Lutge, and the Umsindo Theatre Group's *To Be Like This Rock* (2011). The theatrical production told the harrowing story of five girls that were taken from their homes and forced into human trafficking. The researcher was so moved by the performance, that she was encouraged to find out more about the worldwide threat of trafficking in persons.

The United Nations Office on Drugs and Crime's (UNODC) *Global Report on Trafficking in Persons* (2014:7), indicates that human trafficking is a global phenomenon that affects every single country in every single region of the world. Exploiting others for financial gain can be extremely lucrative and is, therefore, one of the main motivations behind the illegal business element of human trafficking (UNODC, 2014:15). In Article 3 (a) of UNODC's *United Nations convention against transnational organised crime and the protocols thereto* (2004:42), "Trafficking in Persons" is defined as:

The recruitment, transportation, transfer, harbouring or receipt of persons, by means of the threat or use of force or other forms of coercion, of abduction, of fraud, of deception, of the abuse of power or of a position of vulnerability or of the giving or receiving of payments or benefits to achieve the consent of a person having control over another person, for the purpose of exploitation. Exploitation shall include, at a minimum, the exploitation of the prostitution of others or other forms of sexual exploitation, forced labour or services, slavery or practices similar to slavery, servitude or the removal of organs.

According to the 2016 UNODC's *Global Report on Trafficking in Persons*, the most prominent detected forms of trafficking are for sexual exploitation and forced labour (2016:8)¹. Even more worrisome is that from the detected trafficking victims in 2014, more than a quarter were children (2016:11). In Africa, which includes West-, East- and Southern Africa, there tend to be more female adult than male adult trafficking victims. However, statistics show that the most detected trafficking victims, concerning Sub-Saharan Africa, are children (2016:112). The Swedish Department for Global Development (DFGD, 2003:15) noted that political-, social- and cultural factors, as well as the interaction between these factors, play a significant role in what causes human trafficking. Women and children are especially vulnerable with regard to socio-cultural factors. Identified factors include: the oppression of women and children; being subservient to men; perceived as objects of discrimination; the desire among men to control a woman or girls' sexuality and sexual activity; the conventional notion of tolerating prostitution and the sex trade industry; as well as western lifestyles and social media are all factors that may play a role in women or children falling victim to traffickers (DFGD, 2003:17-18).

Making people aware of the dangers concerning trafficking in persons is therefore extremely important. In the article *Human Trafficking: An Exploratory Review of Awareness and Training Videos* (Preble, Basham, Mengo & Richards, 2016:224) it is mentioned that most anti-human trafficking awareness campaigns, however, focus on migration and the problems concerning this issue. Nevertheless, not many anti-human trafficking campaigns focus on the socially constructed conditions that create vulnerability to exploitation (2016:224). The purpose of anti-human trafficking campaigns should be to increase the public's knowledge with regards to trafficking in persons and to encourage the public to take action. Up-to-date information should, therefore, be presented accurately to ensure quality information is conveyed to the public (Preble *et al.*, 2016:232).

In 2012 the researcher, in conjunction with Walter Strydom² (co-producer and co-director), produced an awareness project titled *Empty Promises: Movement Against Human Trafficking*. The project aimed to create awareness amongst teenagers on issues regarding domestic situations that may lead to human trafficking. This physical theatre production used movement, dance, and music, in an entertaining, energetic way to provide a compelling look at the dangers of falling victim to modern-day slavery. The production presented five individuals (two male and three female), each depicting a different scenario to

¹ Still many other forms of exploitation occurs. These range from victims being used as beggars, forced or deceived into marriages, exploited for the production of pornography, benefit fraud, to removing their organs for financial benefit (UNODC, 2016:8).

² Walter Strydom was a junior lecturer at the Drama and Theatre Arts department, University of the Free State 2012-2016 specialising in post-modern and avante garde theatre.

show how easy it is to become a victim of human trafficking. By using the most basic concepts surrounding human trafficking, the project attempted to create awareness of human trafficking by representing socially constructed conditions through which audience members become sensitive to factors that contribute to the possible exploitation and vulnerability of teenagers. This project was funded by the National Arts Council (NAC) of South Africa and was supported by the University of the Free State's Faculty of Law and the Departments of Drama and Theatre Arts and Student Affairs, the South African Police Service (SAPS), the National Freedom Network (NFN), and Childline Free State. The forty-minute dance production was performed in various South African communities between 2012 and 2014, reaching an estimated 5 000 audience members.

In 2015 the original project was adapted to a smaller scaled dance performance focusing on female objectification, the sex-market, and the accompanying awareness of trafficking in persons. In the twenty-minutes adapted version, *Empty Promises: Movement Against Human Trafficking 2.0*, the project aimed to portray a strong message of awareness of sexual exploitation and objectification through movement and music. This project was again funded by the NAC and supported by the UFS Faculty of Law and the Departments of Drama and Theatre Arts and Student Affairs, the Free State national arts festival, and the NFN. The adapted version was performed in various Bloemfontein (Free State, South Africa) communities and reached an estimated 1 200 spectators.

The production³ used harrowing images, associated with female objectification and sex trafficking, to create awareness as to the realisation of the dangers of trafficking in persons. The production team aimed to develop, produce, and perform a theatrical awareness campaign that would contribute to the national movement against human trafficking in South Africa from 2012-2015.

The 2008 UNODC's *Toolkit to Combat Trafficking in Persons*, states that efforts should be made to raise awareness about human trafficking with a focus on educating individuals about the true nature of the crime and its consequences. It is crucial for awareness campaigns to focus on conveying enough information to individuals about the risks of trafficking, how to migrate legally, in what manner to assess if job offers are realistic, what to do if in danger of being trafficked, how to seek help, as well as health risks associated with sexual exploitation (2008:439). Raising awareness about human trafficking should

³ *Empty Promises: Movement Against Human Trafficking 2.0* (2015) starts out with three girls enticing audience members to physically look at them as objects of desire. The performance, however, soon turns dark when, through dance, the harsh realities of what lies behind a beautiful image are exposed. Being scared, alone, abused, and forced to do things you don't want to do are all cruel concepts portrayed in this production. By means of enticing audience members through the use of sexual objectification the project wanted to expose the actual human trauma that takes place behind the scenes of the sex trade industry.

be about empowering individuals to avoid falling victim to traffickers. The campaign should be designed in such a way that a clear message is communicated and delivered to the spectator (2008:417). Theatre may be the most powerful way of creating a safe environment where young people can participate in an honest dialogue about and raising awareness on social issues as stated by Gonzalez⁴ during a forum at the Bluffton University (2015).

Nicholson (2005:129) explains that encouraging people to use the aesthetics of drama, theatre and performance enables them to gain new insights into the social and cultural practices of life. It is, therefore, the ideal of the researcher to generate new knowledge with her study as to how a dramatic, theatre-based activity towards anti-human trafficking can raise awareness about the exploitation of human beings. In line with the UFS's vision, the researcher would furthermore like to focus specifically on her practice, the Department of Drama and Theatre Arts, and how it contributes to social justice and human rights issues through performance-based projects. Practice-based research makes this possible. According to Lyle Skains (2016), a practice-based researcher in creative writing and digital media, a creative artefact forms the basis of the contribution to knowledge within practice-based research. Practice-based research is, therefore, applied when an original investigation seeks to find new knowledge through practice and its outcomes. Practice-based research thus disseminates through both the artefact and the critical exegesis, whereas practice-led research only focusses on projects that involve the creative practice, but results are communicated through a critical exegesis without the creative artefact. Skains also explains that practice-based research is a social science approach to research exploring questions about the creative act itself. It is important to note that from here on the researcher, when referring to her study, will talk about performance-based research as her application of practice-based research will be in a dramatic performance format.

1.2 Research problem and objectives

In Dill-Shackelford, Green, Scharrer, Wetterer & Shackelford's⁵ article *Setting the Stage for Social Change: Using Live Theater to Dispel Myths About Intimate Partner Violence* (2015:974) it is mentioned that live theatre is a valuable public intervention that can assist with personal as well as sensitive health

⁴ Dr. Jo Beth Gonzalez, is a theatre teacher at Bowling Green High School in Ohio. She is a leading advocate for theatre education and has directed numerous plays and musicals addressing challenging subjects such as eating disorders, teen suicide, bullying, and human trafficking (BG Independent News, 2017).

⁵ At the time of publication all authors of the article came from various departments across the United States making this article a multidisciplinary field of study (Dill-Shackelford *et al.*, 2015:969).

issues. Recognised as a powerful source of persuasion, fictional narratives about social and health issues can help raise consciousness, influence attitudes, and inspire behaviour. Factors like emotional engagement through live performance play a significant role in altering attitudes, beliefs, and intentions to act. Theatre is, therefore, an effective educational tool that can affect real-world beliefs about social issues (Dill-Shackleford *et al.*, 2015:969-970).

Augusto Boal, Brazilian theatre director, theatre maker, educationalist, and activist, is seen as possibly the most influential contemporary theatre practitioner of today. Boal is a dominant figure in applied drama, and his work and reputation are primarily founded within disadvantaged communities across the world (Nicholson, 2005:9-25). Applied drama promotes involvement and participation, and Boal's theatre techniques specifically focus on social change and experimentation by encouraging actors and non-actors to learn about the world through dramatic strategies (Nicholson, 2005:75-115). In the book *Playing Boal: Theatre, therapy, activism* editors Mady Schutzman & Jan Cohen-Cruz (1994:1) note that Boal's acclaimed composite system known as *Theatre of the Oppressed* embodies various dramatic techniques whereby passive spectators become engaged participants known as spect-actors who develop strategies towards personal and social change. Boal's techniques are all based on active learning and collective empowerment that can be used by anyone devoted to addressing critical issues ranging from racism to sexism, loneliness, and political impotence.

In 1973, Boal developed a new theatre technique called *Simultaneous Dramaturgy*. It consists of actors presenting a play that presents a problem to find a solution. The play will run its course right up until the moment of crisis. At that point, the acting company would stop the play and ask the audience to make suggestions as to what the protagonist should do. The actors would, in return, improvise each suggestion made by the audience. By doing so, the play no longer passively gives advice to the audience members but instead allows them a voice. The group as a whole (actors and spectators) start learning together while the actors still retain their "power" and dominion on stage (Boal, 1995:3).

The primary research problem directing the researchers' study, is: ***How can Boal's theatre technique Simultaneous Dramaturgy be utilised to facilitate awareness of human trafficking in South Africa through theatre performances at university performing arts programmes and how could possible future projects be produced at university performing arts departments to contribute to social change?***

The researcher will investigate these sub-problems arising from the primary research problem:

- What is the state of human trafficking both internationally and in South Africa?
- Has the Department of Drama and Theatre Arts (UFS) utilised dramatic theatre performances to address critical issues in society within the last ten years?

- Have there been performance-based projects executed over the past three years at local theatre events (for example Vrystaat Arts Festival) that aim to intentionally bring attention to social change?

1.3 Research methodology and research design (chapter outline)

1.3.1 Research methodology

The study appropriates two methodologies, namely a literature study founded on arts-based research (within the qualitative research paradigm) and performance-based research (within the performative research paradigm). According to the Royal Literary Fund (2018), literary findings must have four main objectives, namely: to examine the literature in a chosen field of study, to summarise the literary research material, to critically analyse the information, and to present the literature findings. Based on the literature study *Arts-based methods in socially engaged research practice: A classification framework* by Wang, Coemans, Siegesmund, and Hannes (2017:6)⁶ three major categories classify the framework of arts-based research, and can be identified as *research about art*, *art as research*, and *art in research*. Furthermore, performing arts were identified as one of the five primary forms of arts-based research. Either one of these five forms can be theoretically applied in isolation within all three categories but are more often than not combined into a multiple forms approach (Wang *et al.*, 2017:16). *Research about art* focusses on the study of art-related subjects to contribute to further understanding a particular subject but does not artistically shape or re-create the subject matter. *Art as research* is a research methodology where the artist-researcher strives to gain insight to how art or an artistic creation can be used to potentially introduce a change be it in environmental circumstances or individual attitudes. *Art in research* is when art theory or poetics are applied towards a creative process by taking part in either the

⁶ Qingchun Wang, PhD student at the Faculty of Social Sciences of KU Leuven. Her research interest is in the development of qualitative research methods, focusing on visual research methods (Wang *et al.*, 2017:5).

Sara Coemans is a PhD student at the Faculty of Psychology and Educational Sciences of KU Leuven. Her research interest lies in exploring the potential of arts-based and multi-sensory methods for community-based research projects (Wang *et al.*, 2017:5).

Richard Siegesmund is working as a visual artist and associate professor at the School of Art, Northern Illinois University. His research interest includes articulating methods and methodologies of visual inquiry (Wang *et al.*, 2017:6).

Karin Hannes is working as an associate professor at the Faculty of Social Sciences of KU Leuven. Hannes' research interests lie primarily in developing, applying, and refining approaches to qualitative research (Wang *et al.*, 2017:6).

process of art-making or in guiding partakers in the artistic process (Wang *et al.*, 2017:14-15). As part of the literature study focusing on *research about art*, the researcher would like to focus primarily on examining and providing detailed information about human trafficking as well as Augusto Boal's *Simultaneous Dramaturgy*. By doing so, the researcher aims to acquire comprehensive knowledge on the subject matters of human trafficking and *Simultaneous Dramaturgy* within the field of *art as research*, to contribute to the existing body of knowledge with relation to the mentioned subject matters, and to inform the performance-based component of the study. In the category *art in research*, the researcher would like to present her literature findings as part of the researcher's *performance-based research*.

Richard Blythe⁷ specifies six steps within his *Framework for Practice Based Research (2014)*. This study will utilise practice-based research⁸ as a methodology, and therefore, a short description of the steps of practice-based research as a methodology should be noted. The first step is to identify the specific practice which will be under investigation. In the case of this study, the researcher will focus on the Drama and Theatre Arts department at the University of the Free State. Firstly, the researcher will catalogue all of the practice's productions done within the past ten years. Step two entails grouping these productions according to genre, target audience, mode of production, and presentational style. The third step is to identify specific urges that become evident through the grouping of the productions. From preliminary research, the researcher can speculate that some of these urges aim to create social consciousness intentionally. The fourth and fifth step is to plan and produce a unique theatrical production informed by the urges identified in the previous step. The final step is to present the documentation of the staging of the newly designed and produced production. In the case of this study, the exegesis is partly contained in the literature study presented in the proposed thesis, partly through the presentation and documentation of the prior four steps identified above and partially through documented production material (such as a recording of the production, marketing material connected to the production and the script of the production).

⁷ Employed as the Dean of the College of Architecture and Urban Studies at Virginia Tech, Dr. Richard Blythe is the founder of the practice-based research PhD programme in Europe and Asia at the Royal Melbourne Institute of Technology (Virginia Tech, 2019).

⁸ The term practice-based research is often used as a synonym for performance-based research as stated by Suzanne Little in her article *Practice and Performance As Research in the Arts* (Bendrup, 2011:20-21).

In Erel, Reynolds & Kaptani's⁹ article *Participatory theatre for transformative social research* (2017:309-310) participatory theatre methods are explained as processes that empower participants to see that the social world we live in can be changed. By developing shared knowledge through participatory theatre processes, participants can start to see the world as one with more than one course of action and various possibilities which raises awareness that social change can be achieved. The researcher would, therefore, like to frame the performance-based component through the theoretical lens provided by Boal's *Simultaneous Dramaturgy*. Elizabeth Bell and Stacy Holman Jones explain in their chapter *Performing Resistance in Theories of Performance* by Elizabeth Bell (2008:208) that the theatre technique *Simultaneous Dramaturgy* employs audience participation by making their thoughts and ideas part of a production. When spectators are encouraged to offer solutions to a problem presented on stage, *Simultaneous Dramaturgy* demolishes the wall that separates the spectators from the actors on stage. The researcher would like to use this approach with regard to her anti-trafficking performance-based project. Focussing on youth between the ages of 14 and 18¹⁰, the researcher aims to create a performance that allows the spectators to voice their opinions as to how not to fall victim to human trafficking. By acting out all their ideas the researchers' intentions are to, within a safe environment, open up a dialogue about the dangers of falling victim to human trafficking and by doing so produce an anti-human trafficking production.

1.3.2 Research design (and chapter outline)

The proposed study is divided into four sections. Section A: Introduction and Orientation; Section B: Literature Studies; Section C: Performance-based project; Section D: Reflection and Conclusion. The proposed chapter outline is as follows:

⁹ Dr. Umut Erel is a senior lecturer in Sociology at The Open University, UK (The Open University, 2019).

Tracey Reynolds is a professor in History, Politics and Social Sciences at the Faculty of Architecture, Computing and Humanities, University of Greenwich, UK (University of Greenwich, 2019).

Erene Kaptani is a member of the Centre for Applied Social Research at the University of Greenwich, UK (ResearchGate, 2019).

¹⁰ According to the South African Department of Justice and Constitutional Development's *Prevention and combating of trafficking in Persons National Policy Framework* (2019), a child is considered to be a person under the age of 18. They further state that every child in South Africa is at risk of becoming a possible victim of trafficking, with the most at-risk groups being girls between the ages of 12 and 14, boys between the ages of 11 and 13, children who ran away from home, homeless and thrown away children, youth that ran away from rehabilitation centres, youth that warms up to strangers, and youth willing to meet strangers from social networks. Due to the staging of possible sensitive topics like rape and abuse within the production, the researcher decided to focus on the youth age group of 14 to 18 years of age.

Section A: Orientation

Chapter One: Introduction

In this chapter the background and rationale, research problem and objectives, the research methodology and design, as well as the chapter outlines are presented.

Section B: Literature study

Chapter Two: Human trafficking as a theme in anti-trafficking campaigns

Within the chapter, the researcher aims to investigate human trafficking by conducting a literature review on the different types of human trafficking that exist today. The researcher also wants to examine how one can fall victim to human trafficking and how one can protect oneself from not falling victim to human trafficking. The researcher also aims to explore themes such as victimhood, the perpetrator, and the trafficker within the context of human-trafficking studies. Finally, the researcher will discuss human trafficking in South Africa, including the organisations that fight against human trafficking to speculate on the current state of human trafficking prevention in the country.

Chapter Three: *Simultaneous Dramaturgy*

This chapter will focus on Augusto Boal, the development of *Theatre of the Oppressed*, and the formation of the technique of *Simultaneous Dramaturgy* as a process of dialogue. The researcher will give attention to *Simultaneous Dramaturgy* and if it can be used as a medium to address social problems such as human trafficking.

Chapter Four: Performance-based research on human trafficking and other social conscience issues as a theme in theatre-based activities with relation to the theatre practices at the UFS Department of Drama and Theatre Arts

This chapter will utilise Richard Blythe's six-step framework for practice-based research. The researcher will note down the various productions of the UFS Department of Drama and Theatre Arts over the past ten years. Next, the researcher will group the productions according to their similarities (such as genre, target audience, mode of production, and presentational style). The different approaches and

styles of the various productions, which can be linked with a performance that intentionally aims to create social consciousness, will then be identified. Following the grouping of productions, the researcher will reflect on how these specific productions were constructed with particular attention given to the urges of her project. These urges may include experimental drama, youth theatre, mixed media. In addition, the researcher would also like to reflect on a similar, local community of practice (Vrystaat Arts Festival).

Section C: Performance-based project

Chapter Five: Human-trafficking performance-based project

In this chapter, the researcher will determine the research quality of her creative output by utilising the assessment criteria of the *Policy on the Evaluation of Creative Outputs and Innovations Produced by Public Higher Education Institutions*¹¹ (Department of Higher Education and Training, 2017). The researcher will provide documentation with regards to the process of staging the desired anti-human trafficking theatre production focusing on the originality, significance and rigour of the creative output. The researcher will utilise Augusto Boal's theory and techniques with regards to *Simultaneous Dramaturgy* (Chapter 3), information on human trafficking as documented in Chapter 2, and the performance-based research literature chapter (Chapter 4) to inform and structure this performance-based section.

Section D: Conclusion

Chapter Six: Reflections and conclusion

1.4 Value of the research

Kruger¹², an expert on human trafficking at the University of the Free State (Faculty of Law), considers that the best way to fight human trafficking is to prevent people from getting trafficked. It is shocking how little communities know about the dangers associated with human trafficking and how to steer clear

¹¹ This policy understands research to be an original, systematic investigation undertaken to advance knowledge and understanding. Its purpose is to recognise and reward quality creative outputs and innovations from higher education institutions (Department of Higher Education and Training, 2017:3).

¹² Prof Beatri Kruger is a research fellow at the Office of the Dean: Law, University of the Free State. Prof Kruger's areas of interest are Criminal Law, Domestic Violence, Sexual Offences, Children's Rights, and Human Trafficking (University of the Free State).

of these trafficking threats. Creating awareness is thus one of the best ways to make a difference in the struggle against human trafficking.

As Cole¹³ writes in her article *What is feminism really about: Misconceptions and Realities* (2016), it is in this day and age that we are all connected to one another through globalised systems, and it is therefore in our power to stand up against discrimination and oppression not only within one's community and society but also on a global level. According to Annie Sloman's¹⁴ article, *Using participatory theatre in international community development* (2011:42), theatre in all its forms is progressively being identified as a useful tool for community development. As a tool for change, theatre with its strengths and weaknesses provides a platform that could assist in developing and emerging ideas of a growing society.

This study will shed further light on the value of theatre as a tool for research and social solidarity. Furthermore, the study can also be utilised by other disciplines like social work, law, sociology, etc. to enhance the public's knowledge about human trafficking. This study can aid as a tool to fight against human trafficking and its harmful effects.

¹³ Nicki Lisa Cole has a PhD in sociology with extensive experiences in university research and teaching. Her research background includes studying race and racism, gender and sexuality, the economy and work, consumer studies, and environmental issues. Cole researches and writes about numerous topics, with her central focus being on research areas that focus on inequality and how we can fight it (ThoughtCo, 2017).

¹⁴ Annie Sloman is a cultural and community development practitioner who primarily works in Timor-Leste and Indonesia (Sloman, 2011:55).

Section B: Literature study

Chapter Two: Human trafficking as a theme in anti-trafficking campaigns

2.1 Introduction

In this literature-review-based chapter, the researcher will take a comprehensive look at human trafficking as an international crime and the current state of this misconduct in South Africa. Special attention will be given to the different types of human trafficking that occur today, as well as the primary factors that facilitate human trafficking. Themes like *victimhood*, *the perpetrator*, and *the trafficker* will also be examined within this literary chapter to identify and define participants in human trafficking. Furthermore, the researcher will enquire into the different organisations fighting human trafficking in South Africa as to arrive at a conclusion on the current state of human trafficking prevention in the country.

2.2 Human trafficking: A definition

In Deane's¹⁵ article *Searching for Best Practice - A Study on Trafficking in Persons in West Africa and South Africa (2017:42)*, human trafficking is deemed a growing trend and is considered one of the world's leading criminal activities, affecting millions of people. Regarded as an exceptional transnational crime, human trafficking with distinct predators and victims cultivates moral outrage as a strategic means to combat coerced labour (Warren, 2012:105). Often closely connected to other severe misconducts like drug trafficking, smuggling, and terrorism, human trafficking links nations to a network of international crime assisting tremendously towards the increase of assault on human dignity due to the power vacuum of these criminal networks (Deane, 2017:42).

¹⁵ Prof Tameshnie Deane is an Associate Professor of Law at the University of South Africa and an admitted advocate of the High Court of South Africa (LinkedIn, 2021).

In Mollema's¹⁶ Doctor of Laws research study, *Combating human trafficking in South Africa: A comparative legal study* (2013:54-56), she indicates that human trafficking is a relationship concerning two individuals or a group of people, namely the victim(s) and the trafficker(s). *Traffickers* can either be a single person (male or female), a former victim turned trafficker, called a second wave trafficker, a syndicate, or gang(s). Frequently defined by their trade, position, or relationship with the victim, traffickers are perpetrators who recruit victims; exercises control over victims; transfers victims to exploitative situations; keeps victims in oppressive circumstances, and earns a profit either directly or indirectly from any of the components of trafficking and related offences. Mollema further specifies that traffickers can be any person known or unknown to the victim that lures them by some other way such as enticement, force, threats, hypnotic drugs, and so forth for sale, forced prostitution, forced labour, and servitude. *Victims of trafficking*, on the other hand, are described by Mollema as persons that have suffered harm as a direct result of exploitation by their traffickers.

Dr. Norbert Cyrus¹⁷ and Dr. Dita Vogel¹⁸ in their article, *Demand Arguments in Debates on trafficking in Human Beings: Using an historical and economic approach to achieve conceptual clarification* (2015:2), explain that the trafficking of women, men, and children involve various forms of coercion and exploitation. Seen as a profit-driven business that responds to a demand, trafficking, in the colloquial sense, is the illegal trading in human beings. Targeted actions towards changing regulation, bringing offenders to justice, protecting victims, and empowering those at risk are therefore needed to put an end to slavery and forced labour.

2.3 Modern-day slavery

In Carol Allais's¹⁹ article *The profile less considered: The Trafficking of Men in South Africa* (2013:42), the difference between traditional forms of slavery and modern-day slavery is explained as follows: historically slaves were held as property and deemed valuable, whereas, with contemporary trade in

¹⁶ Prof Nina Mollema is a senior lecturer in the Department of Criminal and Procedural Law at the University of South Africa (UNISA, 2018).

¹⁷ Dr. Norbert Cyrus' research focusses on exploring the relevance and functions of state borders for migration control. He is a senior researcher at Viadrina Center B/ORDERS IN MOTION in Frankfurt (On the Road Onlus, 2018).

¹⁸ Dr. Dita Vogel is a senior researcher at the University of Bremen in the Unit for Intercultural Education. Her research focusses on how schools and society deal with migration, including irregular and refugee migration (Universität Bremen, 2018).

¹⁹ Prof Carol Allais is a Research Associate at the University of South Africa's Department of Sociology (ResearchGate: 2021).

human beings, slaves no longer serve as property but rather as a disposable commodity. The scale, reach and organisational sophistication, and scope of international legal and institutional measures to combat the trading of human beings further set it apart from the traditional form of slavery.

According to Siddharth Kara²⁰ editorial *Perspectives on Human Trafficking and Modern Forms of Slavery* (2017:1-2), *slavery* is a global business. Callous exploitation of labour activities performed by a large group of vulnerable individuals whose exploitation is silently accepted by nearly everyone participating in the worldwide economy. From the food we eat, the clothes we wear, and the electronic devices we use, modern-day slavery forms part of our everyday lives. Born during a time when it was universally accepted to treat a substantial amount of people as property, slavery places an ignoble and archaic strain on humanity. Even though no right-minded individual will today believe in a system where slavery is considered acceptable, a vast majority of people still are being treated as property due to our global economy thriving on these shadow labour markets. The current situation is even worse than expected, considering the life of a human being has, in many ways, lost its value. A vast amount of vulnerable, deeply impoverished individuals are effortlessly and inexpensively being transported around the world for the sole purpose of slave-like exploitation. Considering the low costs and time involved in transporting a person for exploitation, a victim can generate a considerable amount of profit for the exploiter even if just for a few months, resulting in individuals being discarded and replaced relatively easily. Consequently, the rapid increase and inexpensiveness of slavery have had a profound effect on the popularity of this system, leading to an increase in permeation across the global economy.

2.3.1 Sexual exploitation as human trafficking

Mollema (2013:63-67) states that sexual exploitation seems to be the most common form of human trafficking and represents a severe form of contemporary slavery. It usually entails some form of coercion, forcing a trafficking victim to provide sexual services for the benefit of the exploiter. *Sexual exploitation* is a multi-billion dollar business all over the world, intrinsically connecting trafficking, globalisation, and the sex industry. Defined as a crime that involves recruitment, transport, and exploitation, sexual exploitation can include forced prostitution, pornography, or any other involuntary sexual practices. Alarming, the modern sex industry has become vastly industrialised, promoting leniency towards laws

²⁰ Siddharth Kara is an adjunct lecturer at the Harvard Kennedy School of Government, a visiting scientist at the Harvard School of Public Health, and a lecturer at the University of California, Berkeley. He is also an author, screenwriter, researcher, and activist against modern slavery and human trafficking (Siddharth Kara, 2018).

regulating prostitution and pornography and developing a disturbing tolerance of men's sexual abuse and exploitation of women. Unlike drug- or gun trafficking, exploitative sexual services by a victim can happen repeatedly, labelling it as the perfect criminal business due to its limitlessness.

2.3.2 Forced labour as human trafficking

Mollema (2013:67-70) notes that human trafficking is recognised as the traditional form of slavery and, therefore, implies that the phenomenon of servitude is still prevalent today. Considered the second largest form of human trafficking, *forced labour* includes all involuntary work or services performed by any person under threat of any penalty. At present, millions of people fall victim to slavery, being coerced to work under debt bondage; the threat of or actual violence against the victim or their family; deprivation of freedom; deception of working conditions; pretence concerning the nature of the work; and or the abuse of authority. Every single woman, man, or child can fall victim to forced labour and is generally found in less privatised sectors of economies. Forced labour concerning woman and girls are usually for domestic work that may or may not include sexual exploitation. Whereas the main areas of forced labour, for men, are in construction, agriculture along with fishing and fish processing. The worst form of forced labour, however, is child labour. Children are often forced to carry out a variety of jobs varying from assisting on family farms to performing physically demanding tasks. In metropolitan areas, children are used for street vending, forced begging, and committing various crimes. Eliminating servitude is proven to be especially challenging. Particularly with regards to low-skilled work due to cultural practices, illiteracy, and unequal power relationships.

2.3.3 Other forms of human trafficking

Mollema (2013:70) explains that other forms of human trafficking include *illegal adoption* whereby babies, placed on the black market, are taken outside the protection afforded to them by legal adoption systems. Illegal adoption takes place on a covert level by baby-selling syndicates or individuals targeting underprivileged, pregnant women. Some women are forcefully held captive up until the birth of their child, at which point the baby is taken away from the mother and sold, or sometimes babies are kidnapped. Consequently, these children live in constant danger.

The *trafficking of human organs* is another trade that uses illegal methods to obtain organs for medical or magical reasons. Due to a shortage of transplantable organs across the world, illegal

approaches are used to fulfill organ donation requests. In South Africa, along with many other countries, the harvesting of human body parts for traditional medicine also occurs. These organs are harvested from victims and sold at a profit by the trafficker on the black market (Mollema, 2013:70-71).

Forced marriage or “*bride trafficking*” is another form of coercion whereby victims are required to marry without valid consent. Forced marriages are a form of human rights abuse that violates the principle of freedom and the autonomy of an individual. Victims, mostly females, are forced to marry for cultural, religious, socio-economic, and monetary reasons and are exposed to codified crimes that can include rape, sexual slavery, enforced pregnancy, forced labour, enslavement, and torture (Mollema, 2013:71).

Child soldiers, listed as the worst type of child labour, form part of human trafficking. Children forced to participate in armed combat prevalent in developing countries experiencing political, economic, and social instability. Trafficking is conducted, either by forced recruitment or no voluntary consent, or without the informed consent of the victim's parents or guardians, or by not being fully aware of the duties involved in the military service. This type of human trafficking violates the child's human rights by interfering with their education, health, and psychological development (Mollema, 2013:72).

As a result, countries are encouraged to prevent the demand that fosters all forms of exploitation of persons that leads to trafficking. However, a lack of clarity exists regarding what constitutes “demand”. The Interagency Coordination Group against Trafficking in Persons (ICAT)²¹, nevertheless, feels that instead of a detailed definition, there rather must be a focus on the numerous steps that can be taken to discourage demand coupled with a willingness to implement, monitor and evaluate these initiatives (Cyrus & Vogel, 2015:2-3). Identified demand factors in Africa can include but are not limited to: the growing involvement of criminal syndicates; globalisation, migration, and development; an increase in the demand for cheap labour; an increase in demand for sex with children; the decrease in job opportunities; an increase in migration; political change; economic recession; civil unrest; internal armed conflict and natural disasters. To fight human trafficking in Africa, efforts, therefore, must be made to reduce or eliminate these factors to diminish the risk of human trafficking (Deane, 2017:47).

²¹ The ICAT, directed by the UN General Assembly, is a programme dedicated to improve coordination between UN agencies and other relevant international organisations in order to facilitate a holistic and comprehensive approach to preventing and combating human trafficking, including the protection and support of trafficking victims (ICAT, 2018).

2.4 Legislation on human trafficking

In the following section, the researcher will take a closer look at the legislation on human trafficking as the onus lies on every country to combat human trafficking and to punish those who engage and profit from exploiting others.

2.4.1 International legislation on human trafficking

The occurrence of trading with human beings is no new concept. The United Nations General Assembly adopted in 1948 the *Universal Declaration of Human Rights*²² that prohibits slavery and involuntary servitude. It also sets forth several other protections like the guarantees of freedom of movement (Article 13), freedom from forced marriage (Article 16), and free choice of employment (Article 23) that serve to protect victims and individuals vulnerable to human trafficking but also assist in global efforts against trafficking in persons. However, only in the 1990s, did the trade in human beings gain real public and governmental interest with the increase of reports on trafficked women from Eastern Europe and the former Soviet Union (Allais, 2013:42). In 1994, the United States' State Department (USSD) started to monitor trafficking in persons after the issue was reported on in the *Department's annual Country Reports on Human Rights Practices*²³. Initially, the USSD only concentrated on the trafficking of women and girls for sexual purposes, yet, after a few years, their understanding of the problem broadened (USSD, 2001:3).

As stated by the United Nations Office on Drugs and Crime (2021), the General Assembly adopted the *Convention against Transnational Organised Crime* in 2000, which came into force in 2003. The convention is seen as the leading international instrument in the fight against transnational organised crime and supplements three Protocols. Firstly, the *Protocol to Prevent, Suppress and Punish Trafficking*

²² According to the United Nations (2021), the *Universal Declaration of Human Rights* (UDHR) was drafted by representatives of cultural diversity from all regions of the world and is seen as a milestone in the history of human rights. The declaration had, for the very first time, presented fundamental human rights and is considered to be the expected standard of achievements for all individuals and all nations. It had been translated into over 500 languages and has inspired the adoption of more than seventy human rights treaties.

²³ In the late 1970s the United States Congress passed laws requiring the State Department to report on human rights abroad forming part of the *Foreign Assistance Act of 1961*. Submitted to the US Congress by the State Department the *Country Reports on Human Rights Practices* is an annual summary of human rights in countries around the world (The Online Books Page, 2018).

in Persons, especially Women and Children, also known as the *Palermo Protocol*²⁴ which came into force in 2003, is a global legally binding instrument with an agreed definition on trafficking in persons. Secondly, the *Protocol against the Smuggling of Migrants by Land, Sea and Air* entering into force in 2004, deals with organised criminal groups who smuggle migrants. Lastly, the *Protocol against the Illicit Manufacturing of and Trafficking in Firearms, their Parts and Components and Ammunition* came into effect in 2005 to prevent, combat and eradicate the illicit manufacturing of and trafficking in firearms. According to Beatri Kruger's article *Towards a sharp prosecution sword to combat human trafficking: Comparing the new South African counter-trafficking law with international prosecution standards* (2016:53-57), the *Convention against Transnational Organised Crime* and its *Protocol to Prevent, Suppress and Punish Trafficking in Persons, especially Women and Children* addresses the global trade in human beings by establishing international minimum standards for effectively combating and prosecuting human trafficking. Therefore, to successfully address the trade in human beings, all state parties should align their domestic legal responses with these international standards. The *Palermo Protocol* introduced a truly global approach to combating human trafficking, and since 2003 numerous states have incorporated the identified international standards in their domestic legislation.

In the same year that the *Convention against Transnational Organised Crime* was adopted, the *Victims of Trafficking and Violence Protection Act* was passed into law by the United States of America's Congress to combat trafficking in persons, especially in the sex trade, slavery, and involuntary servitude, along with reauthorising specific Federal programmes to prevent violence against women, and for other purposes (Gpo.gov, 2018). The Department of State in Washington initiated a report, compiled by the United States of America's embassies and consulates worldwide, to routinely monitor and account for cases of trafficking in persons that involve men, women, and children. In this report, a rigorous methodology was developed whereby the Department of State officials composed the "three lists of countries." A country deserving of inclusion on the list was determined by whether or not it is a country of origin, transit, or destination for a substantial number of trafficking victims. If a country deemed to have the "significant number" of victims, they are included in the report's three *tiers*. The *tiers* focus on the countries' governments' efforts to combat trafficking. Countries that comply fully with the Act's minimum standards to eliminate trafficking are placed in *Tier 1*. Ranked *Tier 2* are governments who do

²⁴ The *Palermo Protocol's* purpose is to comprehensively combat all forms of trafficking, irrespective of the age and gender of the victim of human trafficking, through the international three-part approach of prevention, prosecution and punishment along with the protection of victims. Furthermore, it also promotes cooperation among state parties to meet the protocol's aims (Kruger, 2016:58-59).

not fully comply with the Act's minimum standards yet do show significant efforts towards bringing themselves into compliance. *Tiered 3* are governments that did not show any attempt to comply with the minimum requirements (USSD, 2001:3-5).

2.4.2 South African legislation on human trafficking

Southern Africa's governmental responses to human trafficking vary from significant to no steps taken towards combating trafficking (Britton & Dean, 2014:308). The most prominent attribute to the failure to stop human trafficking in South Africa for many years was the lack of comprehensive legal measures to effectively prosecute perpetrators (Kruger, 2016:55). In the 2001 *Trafficking in Persons Report (TIP)*²⁵ South Africa was ranked in *Tier 2*. In the 2005 TIP report, South Africa moved from *Tier 2* to the *Tier 2 Watch List*. This negative ranking urged the government to start writing human trafficking legislation. During policy deliberation, the international instruments on labour and human rights as well as regional instruments on human rights, the rights of children, and women's rights were taken into account. Localisations of anti-trafficking standards were somewhat simplified due to the pre-existing anti-slavery sentiments. An enduring anti-slavery attitude can be found across the African continent. Anti-trafficking norms are embraced by local leaders in that slavery, abhorrent to any civilised society, is in no way a foreign concept or a form of western imperialism (Britton & Dean, 2014:310-312).

According to Ingrid Palmary and Thea de Gruchy's article *The globalisation of trafficking and its impact on the South African counter-trafficking legislation* (2019:59), it took South Africa nine years to develop counter-trafficking legislation. In 2000 the South African state signed the *Palermo Protocol* and in 2004 ratified it. For South Africa to comply with international standards and develop counter-trafficking legislation, a law-reform process was initiated in 2004 by the South African Law Reform Commission. Their report and proposals for a counter-trafficking law were finalised in 2008 (Kruger, 2016:55). The Department of Justice and Constitutional Development's (DOJ&CD) *Prevention and combating of trafficking in Persons National Policy Framework* (2019:20) furthermore states that the Department initiated in 2010 the start of the legislative process that led to the adoption of the *Prevention and*

²⁵ Issued by the United States Government, the *Trafficking in Persons (TIP) Report* is used as a means for foreign governments to engage in dialogues to advance anti-trafficking reforms and to combat human trafficking. The TIP report is regarded as the world's most comprehensive resource of governmental anti-trafficking efforts. It represents an updated, global look at the nature and scope of trafficking in persons and the broad range of governmental actions taken worldwide to confront and eliminate it (United States' State Department, 2018).

Combating of Trafficking in Persons Act. Between 2010 and 2012, the Act went through various rounds of feedback by relevant departments and successive deliberations, after which it was adopted.

The first comprehensive legislation in South Africa, dealing explicitly with trafficking in persons, was signed into law in 2013, only taking effect in 2015 (Deane, 2017:48). The *Prevention and Combating of Trafficking in Persons Act 7 of 2013* (PACOTIP)²⁶ define South Africa's legal position on trafficking in persons. Within this act, it states that a person shall be guilty of human trafficking if they transfer a person within or across the South African border through various ways, including the use of force, deception, and coercion for exploitative purposes (Deane, 2017:44). Before 2015, all South African trafficking cases were dealt with under other acts of legislation, poorly addressing the essential elements of trafficking in persons and consequently diminishing the actual statistics and severity of the problem, as the exact number of successful prosecutions remains uncertain (Deane, 2017:48-49). The *Prevention and Combating of Trafficking in Persons National Policy Framework* (DOJ&CD, 2019:20-21), however, indicates that trafficking in persons is now comprehensively addressed in South Africa through this Act, as:

It adopts a broad definition of trafficking in persons and introduces provisions for compensation to the State and to victims of trafficking in persons. It creates offences such as debt bondage, possessing, destroying or tampering with travel documents, and using services of victims of trafficking in persons. It provides for the protection of victims, including foreign nationals, and gives South African courts extra-territorial jurisdiction in certain circumstances, for example, where the victim is a South African resident or where the suspect is present in South Africa. The Act adopts a victim-centred approach, prioritising the welfare of victims during investigations and prosecutions. Protective measures include the prohibition of the prosecution of victims who entered the country without valid documentation, the prohibition of summary deportation of foreign victims and the conduct of risk assessments with respect to the safety and life of presumed victims before any repatriation is carried out... The Act also provides for severe fines and enables the state to confiscate the assets of traffickers... The Act provides the legal framework to assist competent authorities in identifying victims and prosecuting suspects and recognises the centrality of the role of civil society organisations in providing victims of trafficking in persons with support and assistance services.

²⁶ This Act is seen as South Africa's primary piece of legislation against trafficking in persons. However, various other pieces of South African legislation and policies that aid in the fight against human trafficking must also be considered. These can all be found in South Africa's *Prevention and Combating of Trafficking in Persons National Policy Framework* (DOJ&CD, 2019:21-22).

From 188 countries ranked in 2013, most of the Southern Africa region, which includes South Africa, received a *Tier 2* ranking. No country in this region had earned a *Tier 1* ranking (Britton & Dean, 2014:308). According to Deane (2017:43), one of the most significant challenges in the Southern African countries' fight against human trafficking remains the poor implementation of anti-trafficking legislation. On their own, these laws, implemented only a few years ago, are also not seen as effective, but instead perceived as a minimum tool to fight against trafficking. Used to improve the lives of victims, no guarantee exists that the legislation will restrict the prevalence of human trafficking. In conjunction with the legislation, other initiatives are therefore needed to attempt eliminating this scourge of human rights.

Shain Germaner (2018) a journalist at the *Saturday Star* reported that according to the 2018 TIP report, the United States State Department Office downgraded South Africa again from a *Tier 2* ranking to the *Tier 2 Watch List* as mentioned above. After failing to allocate further funding towards anti-trafficking efforts for the past two years, South Africa's efforts to combat human trafficking is considered inadequate. Government, police, prosecutors, and a shortage of resources are to blame for failing to curb the number of victims smuggled in, out, and within our borders. Furthermore, South Africa allegedly has become one of the top ten trafficking routes worldwide.

As specified in the *Trafficking in Persons Report of 2019* (2019:425), the Government of South Africa still does not fully meet the minimum standards to eliminate trafficking in persons in the country. Therefore South Africa remains on the *Tier 2 Watch List* for a second consecutive year. Despite making significant efforts to combat trafficking, the government of South Africa did not manage to demonstrate an overall increase in efforts compared to the previous reporting period. These efforts include the prosecution of more traffickers, the training of front-line responders on trafficking, the allocation of stipends to various non-governmental organisations (NGOs), the National Policy Framework that provides for an action plan, and the various public awareness-raising activities that were conducted. Nevertheless, all these efforts were deemed insufficient since the South African government investigated and convicted fewer traffickers, made little progress in prosecuting traffickers connected to international syndicates, and failed to address reports of official complicity in trafficking crimes. In addition, South Africa created a culture of impunity among offenders due to efforts by officials to hamper law enforcement action as a result of corruption which in return raised concerns over victim protection. A poor understanding of trafficking, as well as inadequate training, hindered the South African government's anti-trafficking efforts. These factors resulted in the occasional arrest and detention of trafficking victims, identifying

fewer victims, referring less than half of identified trafficking victims to protective care, and sometimes also denying foreign nationals protective services²⁷.

2.5 A categorisation of countries according to the prevalence of trafficking in persons

Deane (2017:42-43) identifies the three main categories of trafficking in persons, of which a country can be part as countries of origin, transit, and destination. *Origin* refers to the place from where a victim is found and recruited. *Transit* focusses on the transportation of a victim to a geographical location generally categorised by weak border control. *Destination* is centred around the final economically prosperous location of a victim. A country can either fit into only one of these categories or be associated with more than one. Ranked as countries of origin, transit, and destination, Southern African countries, especially South Africa, are seen as being particularly susceptible to human trafficking.

Britton & Dean (2014:308-309) explain that although trafficking in Southern African Development Community (SADC²⁸) countries follows similar trends to the rest of the world, there is some unique range of patterns, shaped by a lack of legislation and weak law enforcement. There is also a deficiency in reliable data on trafficking in Africa because developing countries are least able to gather accurate data. Geographical barriers like rivers, wildlife, and deserts, form the routes of traffickers, and economic patterns like tourism, and migration, develop trafficking trends. Some cases report transnational trafficking; however, the vast majority of instances within Southern Africa happens internally via small,

²⁷ Even though the theoretical component of this study is restricted to the period ending 2019, the researcher does, however, acknowledge that, according to the *Trafficking in Persons Report, 20th Edition* (2020:453-455), South Africa was upgraded from the *Tier 2 Watch List* to a *Tier 2* ranking. It is stated in the report that, although South Africa still does not fully meet the minimum standards to eradicate human trafficking, the government did significantly increase its efforts to do so. An increase in investigations, prosecutions, and convictions of traffickers, along with improving the training of national and provincial frontline responders; the identification of more trafficking victims; and an increase in protective services for victims are some of these efforts implemented by the South African government to combat human trafficking. The government furthermore also increased their efforts to prevent human trafficking by approving its National Policy Framework on trafficking which includes a national action plan to improve capacity and coordination of combatting trafficking among government agencies as well as enhancing its national awareness-raising activities. However, the report states that South Africa did not meet the minimum standards in several key areas and therefore, should continue to increase its efforts to combat trafficking crimes.

²⁸ Established in 1992, the Southern African Development Community (SADC) is a regional economic community comprising of 16 member states that is committed to regional integration and poverty eradication within Southern Africa through economic development and ensuring peace and security (Southern African Development Community, 2012).

family-related networks. Worryingly, South Africa, in particular, has a growing number of incidences regarding organised trafficking syndicates.

According to the 2018 *Global Slavery Index*²⁹, in 2016 it was estimated that 9.2 million men, women, and children were victims of human trafficking in Africa. South Africa's estimated absolute number of trafficking victims is likely to be 155,000. With a 62 out of a 100 average vulnerability score, the African region has the highest prevalence of modern slavery in the world. Some 37% of the population is believed to be involved in forced labour, and 63% of the population caught up in forced marriages. Around 400,000 people are also believed to be victims of forced sexual exploitation in the African region accounting for 8% of all sex trafficking victims worldwide.

2.5.1 South Africa: A human trafficking hotspot

In Southern Africa, including all member states of the SADC, human trafficking is identified as a result of economic insecurity, gender inequality, and conflict. A threat to human security facilitated by poverty, disruption in social structures, and discriminatory gender systems, human trafficking challenges the rule of law, societal peace, and the welfare of the state. An intricate and wide range of political responses, policies, and various types of trafficking all form part of human trafficking in Southern Africa with Africa-specific differences being prominent. On regional and national levels, Africa-specific policy differences include the incorporation of traditional leaders, recognition of the impact of war and conflict, and acknowledgement that HIV/AIDS complicates human trafficking. International policies, therefore, are modified and reconstructed to represent region-specific contexts and conditions. Within the Southern African region, the most common types of documented human trafficking are forced labour, sex trafficking, street begging, organ trafficking or organ removal for traditional medicine, child soldiers, forced marriage, and adoption (Britton & Dean, 2014:305-308).

According to the trafficking profile of South Africa (TIP Report, 2019:428), human traffickers not only exploit domestic as well as foreign victims in the country itself but also exploit victims from South Africa abroad. Over the past five years, there was an increase of traffickers coming from Nigeria, The Democratic Republic of the Congo, and Cameroon with Mozambican crime syndicates facilitating trafficking from the eastern border of the Kruger National Park to facilitate illicit crimes. Traffickers generally recruit victims

²⁹ The *Global Slavery Index* is a comprehensive report on the number of trafficking victims across the globe. The index also analyses the actions taken by governments to respond to trafficking in persons and the factors that make people vulnerable (The Global Slavery Index, 2018).

to urban centres in South Africa like Johannesburg, Cape Town, Durban, and Bloemfontein whereby victims are forced into sex trafficking, domestic servitude, criminal activities, and agriculture. To coerce sex trafficking victims, traffickers also sometimes employ forced drug use. Furthermore, it is also stated, in the report, that there is an increase of traffickers, trafficking women from Lesotho into sex trafficking in South Africa. In addition, the trafficking profile of South Africa also states that traffickers coerce victims through traditional spiritual practices, force foreign and South African LGBTI individuals to engage in sex, and exploit foreign male victims in South Africa's territorial waters aboard fishing vessels. Some fruit and vegetable farms across South Africa also reportedly use forced labour and young men migrating to South Africa from neighbouring countries are exploited by traffickers for farm work. To add to this, Pakistanis and Bangladeshis are forced into bond labour in businesses in South Africa owned by their co-nationals. On top of everything else, there is a growing concern about official complicity in South African trafficking crimes.

2.6 Factors that facilitate human trafficking

Paul Oluwatosin Bello³⁰ in his article *Criminal justice response to human trafficking in Nigeria and South Africa: suggestions for better performance* (2018:140-143), stipulates that human trafficking is one of the fastest-growing criminal enterprises, with most victims originating from the poorest regions of the world. These regions primarily include Africa and Asia, with South Africa serving as a major hub for trafficking business. South Africa is especially susceptible to trafficking due to the high demand for cheap labour and commercial sex combined with extreme poverty, poor education, and high unemployment. According to Bello (2018:144-145), precipitating factors enabling the trafficking business to thrive can be broadly grouped into the "push" and "pull" factors. Circumstances driving or forcing people into situations that render them susceptible to trafficking encompass the push factors and include poverty, lack of parental care or support, and gender and ethnic discrimination, to name but a few, while the pull factors encompass issues that influence individuals accepting dehumanising offers like the high demand for organs and body parts, the demand for cheap labour, and political instability. These circumstances and factors that force individuals to become susceptible to exploitation are the critical components to the start of trafficking. Some factors identified to having forced vulnerable people into trafficking in South

³⁰ Dr Paul Oluwatosin Bello is a Post-Doctoral Research Fellow at the University of South Africa's Department of Corrections Management (UNISA, 2021).

Africa specifically, include, but are not limited to, widespread poverty, unequal access to education, high unemployment rates, violence against women, discriminatory cultural practices and beliefs, and the lack of knowledge and information. Furthermore, socio-economic nuances like conflict, hunger, corruption, greed, social exclusion, and economic vulnerability also play a role in the vulnerability to trafficking.

Britton and Dean (2014:309) further explain that parallels concerning narratives of falling victim to trafficking exist across the Southern African region, the four main factors in facilitating trafficking being *poverty, child and female oppression, limited control of borders, and the myth of HIV/AIDS*. Poverty and a high unemployment rate take precedence as the leading factors for trafficking in SADC countries as most victims are lured into trafficking by false promises of better lives. Deane (2017:46-47) elaborates by stating that traffickers use the promise of higher wages and better working conditions to lure people to foreign countries successfully. Other factors like conflict, gender-based violence, child abuse, natural disasters, political unrest, corruption, and instability can contribute to the shaping of an environment which encourages trafficking (Britton & Dean, 2014:309).

2.6.1 Poverty

Poverty is often ranked as the primary reason for trafficking vulnerability in all African countries. Considered to be multi-dimensional, poverty is understood to be the economic condition caused by the lack of income and necessities to live a prosperous life. As the main driving force behind the demand for employment and a secure livelihood, poverty contributes to traffic vulnerability. Its effect is that it makes people desperate to survive or to provide for their families, and it is this despair that traffickers usually exploit. Due to the unstable economic climate and a limited better-paid job market in South Africa many individuals, especially those from rural communities, lacking skills and education; pursue insecure and unreliable job opportunities in South Africa and abroad (Mollema, 2013:77-80).

2.6.2 Child and female oppression

The unequal status of women due to prevalent patriarchal systems and gender stereotypes strengthens the trivialness of women across the globe, making them more vulnerable to exploitative situations. Unequal gender relations, therefore, leaves females with little to no voice or decision-making power regarding education, occupation, and marriage. Responding to gender-based repression, women will migrate, fleeing to socially isolated and unfamiliar surroundings, making them vulnerable to

traffickers. Violence against women and children also contribute to the vulnerability of falling victim to trafficking. Statistical evidence is available that shows a link between the occurrence of trafficking and a history of family alcoholism, physical and sexual abuse, alienation from the local community, the death of a parent, or having a stepparent, as the primary factor in protecting a child's welfare is considered family stability. Children, running away from home, migrating, or abandoned by their family, are the ones most vulnerable to trafficking as they are usually minors looking for work to support themselves or their families (Mollema, 2013:83-87).

2.6.3 Limited control of borders

The vulnerability of migrants increases when relocating in distress. Being unprepared, undocumented, and uninformed about the reality of what awaits them in the place of destination makes these individuals susceptible to human trafficking. Human trafficking is further facilitated by open and unprotected borders allowing criminals to function freely across borders. Checkpoints and security personnel in South Africa are widespread and geographical boundaries such as rivers are easily crossed aiding easy human trafficking. New trafficking routes regularly replace the old ones to avoid detections and by conspiring with police, border officials, and politicians, many human traffickers efficiently accomplish their criminal activities (Mollema, 2013:92-93).

2.6.4 HIV/AIDS

Sharing many significant and mutual factors, HIV/AIDS and human trafficking are closely linked together. Both HIV/AIDS and human trafficking affect vulnerable and disempowered populations with low literacy levels and unstable, abusive environments where poverty and gender inequality are prominent. Together with being associated with unsafe migration and sex work as well as issues relating to the shame and discrimination of affected or infected individuals, human trafficking linked to HIV/AIDS is on the increase. The vast infection rate of HIV/AIDS and sexually transmitted diseases increase the demand for girls from rural areas as it is believed that these diseases have not spread that far making it "safe" to sleep with them. The superstition that sleeping with a virgin girl will cure HIV/AIDS is another factor that encourages traffickers to look for young girls, increasing the number of trafficked children (Mollema, 2013:89-90).

2.6.5 Other factors

Social marginalisation based on ethnicity, religion, race, or background at times is reinforced by traditional practices, proving that trafficking can sometimes be institutionalised by a society (Mollema, 2013:85). Conflict-ridden countries, countries in crisis, and the environmental instability of a country are also factors that contribute to unsafe migration and human trafficking. Vulnerable populations' susceptibility to human trafficking is intensified by violence, the violation of human rights, poverty, drought, floods, conflict, armed military, loss of land, political oppression, and unrest. These individuals often relocate without any resources, official residence, or legal recognition, to seek safety, making them susceptible to human trafficking as it is easy for them to disappear without a trace (Mollema, 2013:90-91). Mollema (2013:93) furthermore notes that the absence of adequate legislation, the poor implementation thereof, combined with corruption also accelerates human trafficking.

2.7 Prevention of human trafficking

Anti-trafficking norms in human trafficking policies categorise three categories according to the international standard for policy orientation namely, *prevention and deterrence, law enforcement and prosecution of traffickers*, and the *protection and rehabilitation of trafficked persons*. Prevention, prosecution, and protection are widely recognised as the standard for trafficking policies (Britton & Dean, 2014:313).

2.7.1 Trends in the prevention of human trafficking

According to the *Palermo Protocol*, prevention focusses on the implementation of comprehensive policies, programmes, and any other measures by government departments to prevent human trafficking and to protect victims from trafficking. These policies, programmes, and other measures should include cooperation with non-governmental organisations, other relevant organisations, and civil society. Government departments also agree to carry out social and economic initiatives through research, information, and mass media campaigns towards the prevention of trafficking in persons. It is also essential for government departments to strengthen their methods to reduce factors that make persons vulnerable to trafficking, such as poverty. Lastly, prevention in the *Palermo Protocol* focusses on

discouraging the demand that promotes all forms of exploitation in people, especially women and children, leading to trafficking. Governments are urged to strengthen their legislation as well as other measures, such as educational, social, or cultural entities to prevent trafficking in persons (United Nations, 2000:5-6).

Britton and Dean (2014:325-326) contend that countries usually direct their focus on the prosecution and law enforcement/migration of trafficking in persons. However, enforcement/migration and prosecution is considered globally not to be the most effective way to combat trafficking. Internationally it is agreed upon that addressing factors in populations that create vulnerability with regards to human trafficking are as important as creating good legislation and improving border control. Addressing the leading reasons for trafficking, such as enhancing the underlining causes of poverty or changing social perceptions about gender and human rights are, however, proven to be complicated. It is easier for governments to write prosecution laws and sentencing guidelines than to deal with the root causes. Many regulatory approaches to combat human trafficking are, therefore, reactionary as it only deals with the crime after it has happened. The development of initiatives, as well as focussing on gender empowerment, thus form part of SADC's and member states' key goals and affirms the importance of anti-trafficking initiatives that are comprehensive in its scope and focus, regarding prevention and cultural change.

Investing in prevention is seen as a productive approach to stop an individual from becoming a victim. Deane (2017: 54) identifies the key factors to focus on as *economic inequality, poverty, unemployment, and cultural biases*. Various vulnerability factors that expose individuals to a violation of their human rights also need to be eradicated. One way of preventing human trafficking is through governments and other stakeholders becoming involved in creating sustainable economic opportunities. Another way is through rigorous awareness-raising campaigns. Forming the critical objective in a strategic plan of prevention, awareness campaigns can be a means of understanding the problem as well as recognising trafficking as a crime. To effectively fight human trafficking in Africa concerted and extensive efforts are essential. To combat trafficking in persons successfully, there needs to be a continuous, acute awareness that links and coordinates prevention, prosecution and protection interventions (Deane, 2017:56).

2.7.2 Preventing human trafficking in South Africa

The researcher identified the following organisations as crucial role players in preventing human trafficking in South Africa:

2.7.2.1 A21

A21 is a non-profit organisation that was founded in 2008 and is driven by the will to rescue human beings everywhere from bondage. Operating in seventeen different locations worldwide, including Cape Town South Africa, A21 works towards freeing slaves, disrupting the demand to exploit human beings, and abolishing slavery everywhere. A21 follows its operational strategy of *reach, rescue, and restore*. Through events, student presentations, and education programmes A21 aims to reach individuals to reduce vulnerability. To eradicate slavery at every level A21 furthermore works closely with law enforcement to assist with rescuing victims. Lastly, A21 provides access to housing, medical treatment, counselling, education, employment, and repatriation to help restore and empower survivors of human trafficking (A21, 2020).

2.7.2.2 Cornerstone Anti-Human Trafficking Institute

The *Cornerstone Anti-Human Trafficking Institute* is a non-profit company that fights human trafficking through various platforms that include training, networking, and creating awareness. This institute is since 2016 passionate about giving a voice to the voiceless, rescuing captives, and ending social injustice. By protecting and promoting the rights of human trafficking survivors in South Africa Cornerstone ensures that the rights of human trafficking survivors are realised. Services provided by Cornerstone include but are not limited to presentations and workshops on human trafficking, aftercare services, free legal services as well as support, counselling, and assistance for individuals affected by human trafficking. Furthermore, the company also assists in providing practical and life skills training and educational opportunities, to successfully reintegrate victims of human trafficking into society. The institute also initiated an ongoing campaign *#ArtistsAgainstSlavery* which utilises the power of social media to raise awareness through various arts forms (Cornerstone Anti-Human Trafficking Institute, 2020).

2.7.2.3 Domino Foundation

As a registered non-profit and public benefit organisation, *Domino Foundation* aspires to see South African individuals living in dignity, justice, hope, and with purpose. This organisation was launched in

2004 and has eight focussed community transformation initiatives based across KwaZulu Natal, to positively impact the lives of thousands of individuals on a daily bases. The Domino Foundation's primary focus is to meet the needs of individuals and communities physically, emotionally, cognitively, and spiritually through essential structured interventions (Domino Foundation, 2018).

2.7.2.4 Freedom Generation

Freedom Generation forms part of the KwaZulu Natal's Human Trafficking, Harmful Traditions, Prostitution, Pornography and Brothels Task Team. Freedom Generation is a team that comprises of members from the National Prosecution Authority, Department of Justice, the Hawks, and various non-profit organisations. They aim to create awareness about human trafficking and to bring freedom to those in captivity, and prevent trafficking in persons from increasing in South Africa (Freedom Generation, 2018).

2.7.2.5 Hope Risen Foundation

The *Hope Risen Foundation* was founded in 2009 and is a critical player in establishing a more comprehensive understanding and systems to address human trafficking in South Africa. With a vision to spread love, hope, and justice this South African community of passionate men and women seek to end modern-day slavery and exploitation through prevention, awareness initiatives, and direct interventions (Hope Risen, 2018).

2.7.2.6 International Organization for Migration

The *International Organization for Migration* (IOM) was established in 1951 and is an inter-governmental organisation. Consisting of 173 member states and offices in over 100 countries, IOM is committed to humane and orderly migration that benefits migrants and society. Working closely with partners, government, and civil society, IOM assists in the operational challenges of migration and mobility. IOM also promotes an advanced understanding of migrational issues, encourages social and economic development through migration, and defends the human dignity and well-being of migrants and mobile populations. The South African IOM office was established in 1995 and works within six main areas namely: Migration and Health; Regulating Migration; Movement and Resettlement; Assisted

Voluntary Returns; Counter-Trafficking; and Emergency and Humanitarian (International Organization for Migration, 2020).

2.7.2.7 Iris Dignity

Iris Dignity is a charity organisation consisting of a small group of missionaries and a large group of volunteers that work together to eliminate sexual exploitation within the Mpumalanga area. Iris Dignity was founded in 2012 and wishes to eradicate sexual exploitation by raising public awareness, promoting better knowledge on issues surrounding sexual exploitation and providing help and support to individuals involved in prostitution. By empowering victims and restoring their dignity, Iris Dignity strives to bring freedom from slavery and sexual exploitation (Iris Dignity, 2019).

2.7.2.8 Love Justice International

Love Justice International (formerly known as *Tiny Hands International*) is a non-profit organisation that originated in 2004 in Asia. Their primary focus is on transit monitoring and interception. Love Justice International has established a very successful model to prevent human trafficking by training and placing monitors at borders and transit points to intervene as the crime of trafficking occurs. Their aim is therefore to terminate the process of trafficking before victims are exploited and enslaved. In 2016, Love Justice International established their first transit monitoring station in South Africa (Love Justice International, 2020).

2.7.2.9 MeCAHT

MeCAHT (Media Campaign Against Human Trafficking), operational in South Africa, Nigeria, and various partners in Europe and the USA is an international faith-based, media-driven non-profit association. MeCAHT was founded in 2009 and became active in South Africa in 2014. The heart of their operation lies in reducing the occurrences of human trafficking among vulnerable groups. Through religious inspiration and media awareness, MeCAHT attempts to prevent, rescue, empower, rehabilitate and reintegrate victims of human trafficking and prostitution (MeCAHT International, 2020).

2.7.2.10 National Freedom Network (NFN)

The *National Freedom Network* (NFN) was formally launched in 2011 and is an umbrella organisation consisting of a group of people and organisations across South Africa that work together against human trafficking. Their primary focus is to connect and interact with everyone in the field to share information, resources, and best practices, to develop a professional national network with role players and stakeholders to counter human trafficking (National Freedom Network, 2020).

2.7.2.11 Open Door Crisis Care Centre

The *Open Door Crisis Care Centre* (The Open Door) was established in 1997 and is a non-profit, interdenominational outreach organisation. As a crisis and trauma centre, The Open Door focusses on social issues like domestic violence, human trafficking, child abuse, and vulnerable children by offering counselling, social services, and support groups (Open Door Crisis Care Centre, 2018).

2.7.2.12 Prevention Vs. Cure

Prevention Vs. Cure (PvsC) is a web-based, screening agency that works to prevent human trafficking and scams by validating travelling and work plans. PvsC was established in 2015 as an initiative of STOP (Stop Trafficking Of People) that partners with local and international anti-human trafficking organisations to put a stop to the injustice of human trafficking. PvsC will investigate potential employers and confirm whether or not a job offer is legitimate, indicate to an individual if their travel destination is safe to travel to, and warn travellers of human trafficking hotspots (Prevention Vs. Cure, 2020).

2.7.2.13 S-CAPE

S-CAPE is a faith-based non-profit organisation located in Cape Town, South Africa. Founded in 2010, S-CAPE consists of a diverse group of people composed of both staff and volunteers dedicated to bringing freedom, justice, and restoration to victims of human trafficking. S-CAPE is a safe home that undertakes to offer physical, psychological, emotional, and spiritual care, as a holistic approach, to rehabilitate women and children coming out of human trafficking and exploitation. Their services include providing

shelter and food, health care, skills development, counselling, legal assistance, drug rehabilitation when needed, and future orientation (S-CAPE, 2020).

2.7.2.14 STOP Trafficking Of People NPC

STOP Trafficking Of People NPC (STOP) is a registered non-profit Christian organisation that was founded in 2008. STOP combats all aspects of human trafficking through advocacy, raising awareness, and victim support. By collaborating with other organisations in the field, STOP ensures optimal efficiency to combat slavery effectively. To prevent human trafficking, the organisation also undertakes to educate and empower individuals as well as communities about the various safety tools available to protect oneself against trafficking in persons. Some of STOP's undertakings include their online scam vetting agency *Prevention Versus Cure*, victim intervention, rural outreaches, safe house assistance, media campaigns for awareness, liaisons with government departments, and the development and provision of resources to name but a few (STOP, 2020).

2.7.2.15 Stronger Together South Africa

Stronger Together South Africa is a partnership between the *Wine and Agricultural Ethical Trade Association (WIETA)* and the *Sustainability Initiative of South Africa (SIZA)* to address the risk of forced labour within South African agribusinesses and supply chains. Stronger Together was founded in 2013 in the UK with the South African programme being established in 2017. The programme is funded by the *UK Home Office Modern Slavery Innovation Fund* and, in particular, focusses on forced labour, labour trafficking, and other hidden third-party exploitation of workers to reduce modern slavery. Stronger Together attempts to create comprehensive advice that includes open workshops, e-learning modules, and tailored in-house training that is practical, pragmatic, and easy for any business, to understand and use. By offering a range of in-depth, specialist training opportunities Stronger Together helps businesses to deter, detect and deal with exploitation within their business and supply chain (Stronger Together, 2020).

2.7.2.16 The Salvation Army

Forming part of the Christian Church, *The Salvation Army* was founded by William Booth, a Methodist evangelist, as a movement in 1865. Through the years this movement grew into a worldwide organisation that is recognised globally for its evangelism and service to disadvantaged communities in more than 127 countries through 175 languages. The Salvation Army includes community- and faith ministries that work towards the advancement of the Christian religion, education, providing aid in poverty-stricken communities as well as to other charitable entities likely to positively assist a society or community as a whole. One segment of The Salvation Army's community ministries is to actively combat human trafficking by raising awareness and educating communities, raising funds, signing petitions, and writing to politicians concerning the fight against human trafficking (The Salvation Army, 2020).

2.7.2.17 The South African Professional Society on the Abuse of Children

The South African Professional Society on the Abuse of Children (SAPSAC) is a non-political and non-governmental organisation registered as a non-profit organisation. SAPSAC is a multi-professional society that was established in 1999. It provides professionals, active in the field of abused children, with a forum to exchange information on the subject of child abuse in a structured and systematic manner. SAPSAC offers membership to individuals employed within the legal-, medical-, social work-, policing, criminology, psychology-, education- and media-professions of South Africa (The South African Professional Society on the Abuse of Children, 2020).

2.7.2.18 Other Smaller organisations:

There are also various other smaller organisations fighting in their individual capacities. These include but are not limited to organisations like *Anex* (Activists networking against the exploitation of children), a non-profit organisation that fights all forms of exploitation of children through prevention and early intervention (Anex, 2018); *APAHT*, a community-based organisation that alerts people about human trafficking through awareness-raising campaigns primarily in the Gauteng region of South Africa (APAHT, 2018); *Beautiful Dream Society*, a Christian humanitarian organisation based in Lesotho, this dedicated organisation focusses on the protection of former victims as well as preventing future individuals falling

victim to human trafficking (Beautiful Dream Society, 2018); *Embrace Dignity*, a non-profit organisation in South Africa, devoted to fighting against the oppression of women by challenging gender inequalities, they do this by strengthening support systems for women in prostitution, investigating the demand for prostitution, and creating social awareness about the economic and social conditions of women and girls (Embrace Dignity, 2018); *EnterActive Productions*, a live entertainment, educational theatre production-house who through its *Stranger Danger* production created in 2018, raises awareness at schools about human trafficking (EnterActive Productions, 2018); *The OM Freedom Challenge*, a ministry of operation that creates awareness about human trafficking in Africa, The OM Freedom Challenge also raises funds for identified projects across Africa that assist in preventing human trafficking, developing skills for the vulnerable as well as rescuing and rehabilitating victims of human trafficking (OM Africa, 2015); *Pinion Project*, network partner with the NFN that focusses on informing and educating communities about all forms of sexual exploitation to shed light on the social and structural drivers that fuel vulnerability (Pinion Project, 2017); *Small Voice Human Trafficking*, centres on creating awareness about human trafficking in South Africa (Small Voice Human Trafficking, 2018); And *Trulife* teaches the youth of today about current issues such as bullying, discrimination, addiction, and so forth by using live performances, interactive workshops, and classroom curriculum activities (Trulife, 2018).

2.8 Conclusion

In this literature-based chapter the researcher took a closer look at human trafficking as an international crime and the current state of this misconduct in South Africa. Through her research, it is evident that human trafficking is a global business, exploiting vulnerable individuals through multiple coerced activities. It is also apparent that human trafficking is executed by the trafficker(s) recruiting victims for exploitative purposes. Furthermore, the researcher also examined the different types of human trafficking, concluding that sexual exploitation and forced labour are among the most common forms of human trafficking. The factors that facilitate human trafficking were also discussed with poverty, child and female oppression, limited border control, and HIV/AIDS identified as the main factors. In addition to studying the legislation on human trafficking, she found that South Africa's efforts to combat human trafficking are inadequate. Being ranked as a country of origin, transit, and destination, it became evident through the researcher's findings that South Africa is especially susceptible to human trafficking. The current state of prevention against human trafficking was also examined and she identified the most prominent organisations fighting human trafficking in South Africa. Through the research, it became

evident to the researcher that more extensive efforts are needed to effectively combat human trafficking, especially in South Africa.

Theatre, for the longest of time, has been utilised, as a tool for change, be it on a social commentary level, political level, or as a means to direct action. In the 1960s and 1970s, theatre was adopted as a tool for community development to break down conventional theatre and art, change the relationship between audiences and support social change (Sloman, 2011:42-43). According to Diang'a, Kebaya & Mwai's article *Community Theatre and Development Practices in the Nyanza Region of Kenya* (2015:108), theatre, in itself, is societal and its functions have no value in isolation from society. The practice of theatre for purely artistic purposes is a predated conceptual framework, and several types of new perspectives have been developed since then. Some of these concepts of theatre include but is not limited to Augusto Boal's *Theatre of the Oppressed* originating in the 1950s, Bertolt Brecht's *Epic Theatre* originating in the 1920s, Amiri Baraka's *Black Theatre originating in the 1960s* and Jerzy Grotowski's *Poor Theatre* also originating in the 1960s. In addition, several theatre forms have emerged like *Theatre for Development*, *Community Theatre*, *Theatre in Education*, and *Participatory Theatre*, to name but a few. These new forms of theatre encourage transformation in society. Sloman (2011:42-43) states that theatre forms and concepts, which aim to break down conventional theatre, had a significant influence on the development of participatory theatre practice as a tool for social change. Therefore, by adopting theatre as a tool to support social change and development, participatory practice must be at its core.

In the next chapter, the researcher will, therefore, focus on the participatory theatre practitioner Augusto Boal, the development of *Theatre of the Oppressed*, and the formation of the technique of *Simultaneous Dramaturgy* as a tool that supports social change and development.

Chapter Three: *Simultaneous Dramaturgy*

3.1 Introduction

Conventional theatre is a one-way³¹ piece of theatre that generally has a non-participatory approach, with little opportunity for audience members to get involved with the action on stage. Though conventional theatre can relay information to audiences, support post-performance discussions, and potentially encourage change, there are limitations to this form of theatre. Therefore, to create sustainable, empowered change, a shift started towards a more participatory approach (Sloman, 2011:43-44). According to Sloman (2011:44), *participatory theatre* builds on conventional theatre by giving the same benefits of escapism, acting as a medium to explain an idea and providing a platform to address issues. However, participatory theatre also offers a means whereby audience- and community members can actively become involved in the issues that are being explored, giving them a sense of ownership.

Sloman (2011:44-46) argues that theatre can be participatory in many ways. Either the theatre piece can directly involve community members by exploring with them issues and topics in their daily lives. It can also involve audience members being encouraged to actively participate in discussions during and after a theatre performance. Or, alternatively, it can act as a forum whereby audience members are invited to join the action on stage to change or challenge the portrayed situation. By using theatre as a forum to rehearse change the leaders of participatory theatre recognised the power of theatre if used in a way that encourages active change, respects and includes communities, and offers support to people who question the power ratio in society. One education theoretician and practitioner worth mentioning is Paulo Freire³² (1921-1997) whose theories of education, development, and emancipation were based on a continuous process of reflection followed by change through dialogue. Another noteworthy participatory leader who took Paulo Freire's theories and applied them in practice is Augusto Boal (1931-

³¹ According to the *Cambridge English Dictionary* (2020) the process of one-way communication is to only allow the conveying or exchanging of information in one direction.

³² Paulo Freire is an internationally acclaimed educator especially known for his profound pedagogy of literacy education that involves the development of critical consciousness. His educational practice of critical consciousness permits people to question the nature of their historical and social situation to create a democratic society. Some of his noteworthy books include *Education for Critical Consciousness*, *Pedagogy of the Oppressed* and *Pedagogy of Hope: Reviving Pedagogy of the Oppressed* to name but a few. He received the *King Balduin Prize for International Development* in 1980, and in 1986 the *UNESCO Prize for Education for Peace* (Bentley, 2020).

2009). By acknowledging the changeable nature of power relations and the significance of an individual's critical consciousness, Boal's focus was on action itself.

It is in this literature-based chapter, the researcher will focus on one of the most influential 20th-century modern theatre practitioner, Augusto Boal. The researcher will study the context in which Augusto Boal developed his practice as Frances Babbage³³ in her book *Augusto Boal* (2004:1-2) considers it essential in understanding his concepts. The researcher will furthermore examine the development of *Theatre of the Oppressed* (the term was first coined in 1974 in Boal's book with the same title) since the ideas and techniques, which constitutes the *Theatre of the Oppressed*, can be viewed as a result of Boal's determination to make socially engaging, life-affirming theatre in an extreme repression climate (Babbage, 2004:2). In addition, the researcher will study the development of participatory drama devised by Boal that assists communities to work through their problems to make necessary changes to their circumstances (Westlake, 2017:182). The formation of the technique *Simultaneous Dramaturgy* will also be examined and if it can be used as a medium to address the particular social problem of human trafficking.

3.2 Background

Augusto Boal was born in 1931 in Rio de Janeiro in Brazil. Brazil's history in the twentieth century is one filled with economic chaos, instability, and unrest. Occupying almost two-thirds of South America, Brazil is a vast country supporting a population of over 170 million people. The gap between rich and poor is immense, with the inequity of land distribution contributing to the country's extremes of poverty against wealth, resulting in violent conflict (Babbage, 2004:2-4).

Both his parents, José Augusto Boal and Albertina Pinto Boal, were from Portugal. Boal's father relocated to Brazil in 1914 after being exiled from his homeland for not supporting Portugal's involvement in the First World War. Considered happy childhood years, ten-year-old Augusto found expression for his love of theatre by staging shows along with his siblings and their cousins in the family dining room. However, his wish to gratify his father and to stay close to his then-girlfriend, Boal started his studies in chemistry at the University of Brazil in 1948. Nevertheless, Boal never abandoned his theatrical ambitions and so during his studies at the university he became the director of the school's cultural department.

³³ Frances Babbage is a theatre and performance professor at the School of English, University of Sheffield and shows a particular interest in the diverse ways in which theatrical performance can be created (University of Sheffield, 2021).

This position entitled Boal to free tickets for the local theatre productions, thus enabling him to meet multiple writers, actors, and directors. Not only did this career placement broaden his experience of performance, but also allowed him to build contacts that would crucially shape his later career (Babbage, 2004:4-5).

After graduating in 1952, Boal went on to further his education for another year at Columbia University in the United States. To please his father and himself, he pursued courses in both chemistry and theatre simultaneously. While in New York, Boal was overwhelmed with feelings of cultural dislocation³⁴. To get in control of this, he got involved in the university's cultural programme and organisations like the *Writers Group* in Brooklyn. Boal was able to forge further connections, and through his friendship with playwright Abdias Nascimento, founder of the group *Black Experimental Theatre*³⁵, he met the author and activist Langston Hughes (1902-1967). It was Hughes who introduced Boal to black literature and the theatre of Harlem³⁶. Not wanting to leave after his year of study Boal embarked on a further year of study at Columbia University. While the first year of Boal's study can be summarized as the undertaking of new experiences, the second year of study allowed Boal to pursue specific ambitions and in 1955 he staged two of his plays^{37 38} (Babbage, 2004:5-6).

During his time in New York, Boal was introduced to a great variety of plays and production companies. Along with his experience gained in Brazil, Boal by this time had been exposed to a wide range of artistic influences and had engaged with works from virtually all major European and American dramatists. Boal was especially influenced³⁹ by the plays of William Shakespeare³⁹ (1564-1616) and the

³⁴ Cultural dislocation, as described by Karim G. Dajani in his research article *Cultural Dislocation and Ego Functions: Some Considerations in the Analysis of Bi-cultural Patients (2018:16)*, is when an individual is removed from a specific location with specific cultural practices and relocated to a location with a substantially different set of cultural practices.

³⁵ Black Experimental Theatre was founded by Abdias Nascimento in 1944 to confront the lack of representativeness and dignity of black people in the national performing arts (Itaú Cultural, 2016).

³⁶ Harlem, a district in New York City, developed into a thriving African American cultural capital of racial awakening during the Harlem Renaissance. The Harlem Renaissance had an enormous impact on black literature and consciousness by embracing literary, musical, theatrical, and visual arts, to reconceptualize "the Negro" apart from the white stereotypes. Harlem, as the symbolic capital of this movement, was a catalyst for artistic experimentation and attracted a remarkable concentration of intellect and creative talent (Hutchinson, 2020).

³⁷ *The Horse and the Saint* is a drama by Augusto Boal that addresses issues of Afro-Brazilian culture (Instituto Augusto Boal, 2018).

³⁸ *The House Across the Street* is a comedy by Augusto Boal that deals with some highly effective methods of getting rid of your sins (Instituto Augusto Boal, 2018).

³⁹ William Shakespeare is considered to be one of the greatest dramatists of all times who applied his keenness of mind to the full range of emotions and conflicts in human beings enabling him to create imaginative visions of pathos and mirth. Through his creative energies embedded in his artistry, William Shakespeare established himself as a writer of great intellectual rapidity, perceptiveness, and poetic power (Brown, Bevington & Spencer, 2020).

work of Bertolt Brecht⁴⁰ (1898-1956) and he frequently expressed admiration for the works of these practitioners (Babbage, 2004:6-7).

While in New York, Boal studied playwriting under John Gassner (1903-1967). According to Gassner the theatrical climate of the 1950s was unstable and eclectic due to the unresolved conflict between realism⁴¹ and anti-realism/theatricalism⁴². Gassner considered realism incredibly important and believed that the principles of realistic playwriting should be studied to create better drama. However, he also argued that playwrights who do not have a driving force of ideas and commitments, often adopt the cliché qualities of realism. Gassner applauded the Brecht-inspired rejection of bland realism but felt that anti-realists had yet to find an alternative to offer in its place. His point of view was that one should move beyond the false perceptions of realism and anti-realism/theatricalism as being opposed polarities, proposing rather to integrate them in a partnership with the purpose to create invigorating contemporary theatre. Arguing that, it is the nature of theatre to exploit both illusion and anti-illusion, and therefore, audiences can simultaneously experience something “theatrical” and “real” (Babbage, 2004:7-8).

Boal’s work was deeply influenced by realism and heavily informed by the anti-illusionist principles of the Brechtian dramaturgy. He never rejected all tenets of realism and like Gassner, aimed at combining both in his theatre pieces (Babbage, 2004:8). While in New York, Boal also learned about Bertolt Brecht and, as a theatre-maker and social justice activist wanted to further Brecht’s ideas by enabling audience members to be the authors of their own political theatre piece. Where Brecht’s theatre pieces only allowed spectators to reflect on and inspire political action⁴³, Boal wanted audience members to analyse,

⁴⁰ Bertolt Brecht was a German playwright, director and Marxist who through the dramatic theory and practice of his theatrical movement Epic Theatre, developed a form of didactic drama which served as a social and ideological forum to present moral problems and to reflect on contemporary social realities (Encyclopædia Britannica (ED.), 2017).

⁴¹ In theatre realism was a general movement, developed in the late 19th century, that steered theatrical texts and performances towards depicting life with more precision to a real, contemporary society (Encyclopædia Britannica (ED.), 2017).

⁴² Theatricalism, is a theatrical style that was develop in 20th-century Western theatre, against the illusion of reality. Theatricalism opposes the techniques of naturalism in acting, staging, and playwriting (Encyclopædia Britannica (ED.), 2008).

⁴³ According to Marc Silberman (2019), an emeritus professor of German at the University of Wisconsin-Madison, Bertolt Brecht sought out new ways to bring art and politics together. Through his scriptures Brecht offers a valuable model in which to bring together politics and culture in society. Seen as one of the most innovative modern writers, almost all of Brecht’s plays are directly political, addressing specific political themes through which he aimed to inspire political transformation by presenting problems that reveal the context and relations of power. One such Brechtian technique is *Verfremdung* (alienation) by which he breaks the realist illusions of watching reality on stage. It was especially through *Verfremdung* that Brecht historised perception to demonstrate that the present can be changed because the past has changed since it is different than the present. Through *Verfremdung*, Brecht wanted to transform an oppressive system by empowering people to understand their present and to inspire the recipient to action, be it the reader, the audience, or the participant (Silberman, 2019).

intervene, and solve problems according to the action taking place onstage (Westlake, 2017:141-142). Brecht's political themes and anti-illusionist, "critical" production style, received renewed expression through Boal's practice (Babbage, 2004:6).

Throughout his time in New York, Boal was able to develop awareness towards the potentiality of theatre, broaden his theatrical vocabulary and undertake theatre-making⁴⁴ influenced heavily by the principles of actor creativity, detail, and discipline. In 1955, Boal returned to Brazil. *Teatro de Arena* (*Arena Theatre*)⁴⁵ in São Paulo (Brazil) was founded by artistic director José Renato (1926-2011) in 1953, and employed Boal upon his return. José Renato's aim with the Arena Theatre was to provide São Paulo, with a professional company that would emulate the ensemble playing, high production standards, and commitment to the serious drama of the *Teatro Brasileiro Comédia*⁴⁶. Boal was appointed as a director and playwright at the Arena Theatre in 1956 and worked there for fifteen years (Babbage, 2004:9).

In the time Boal was working at the Arena Theatre, he divided its activities into four theatrical phases. The first phase is labelled *realistic* and started in 1956. Throughout the first phase, the Arena Theatre staged only realistic foreign plays which can be attributed to a shortage of original Brazilian scripts and the assumption that original Brazilian scripts signified box office disaster. The second phase is called *photographic* and started in 1958. During the late 1950s, the Arena Theatre started to produce plays by national authors, producing realistic plays within the framework of the realities of Brazilian life. The shift from singularities to universalities took place during the third phase called *nationalisation of the classics* which commenced in 1962. The final phase is referred to as *musicals* (from 1964) and united singularities and universalities (Babbage, 2004:11).

While *nationalising the classics* early in the 1960s, the company's attention was quickly forced back to the reality of contemporary Brazilian life when in 1964 President João Goulart (1918-1976) was overthrown by an army revolt. His successor, General Humberto Castelo Branco (1897-1967), had no liberal sympathies. With restrictive measure being introduced by the new regime, the Arena Theatre was

⁴⁴ In the book *Theatre-Making: Interplay Between Text and Performance in the 21st Century* by Duška Radosavljević (2013:viii-ix), a dramaturg and academic, theatre-making is described as a collaborative undertaking of theatre authorship which dismantles old hierarchies and incorporates an active and integrated intellectual approach to the making of theatre which is removed from the universal theatre traditions.

⁴⁵ In the 1950s the *Teatro de Arena* (Arena Theatre) became the centre for a new Brazilian dramaturgy which focussed on addressing socio-political issues by providing a supportive environment to passionately search for values through renewed acting and staging styles (Peixoto, 1990:63).

⁴⁶ The company *Teatro Brasileiro Comédia* (Brazilian Comedy Theatre) was founded by Franco Zampari in 1948 and aimed to bring acclaimed European directors and technicians to São Paulo in order to establish a modern experience in Brazilian theatre through a distinguished and experienced group of people. The company operated for 16 years with its last production taking place in 1964 (Enciclopédia Itaú Cultural, 2017).

forced to reconsider its priorities. It became crucial to focus on national subjects to evaluate events i.e. to explore the possibility of resistance. However, an alternative theatre language was needed since producing a play about military activities would attract immediate censorship. Consequently, the Arena Theatre established a style that produced a new type of musical, combining Brazilian history with Brechtian distancing and realism (Babbage, 2004:12).

One such production was *Arena Contra: Zumbi* (1965) written by Boal and Gianfrancesco Guarnieri and directed by Boal. Ideologically and aesthetically considered an ambitious production, *Zumbi* drew vivid parallels between the historical attack on the colony and tactics of the Brazilian military rebellion of the time and more recently. By celebrating the rebellion of the past, the Arena Theatre sought to stimulate resistance in the present. *Zumbi*, well received by critics, is considered one of the Arena Theatre's most successful productions. It performed for more than a year, remaining in the Arena Theatre's repertoire throughout the 1960s and 1970s, and toured throughout both Europe and the United States (Babbage, 2004:12-14).

In the years following 1967, it became harder to voice any form of protest as the political situation worsened in Brazil, jeopardizing the activities of the Arena Theatre. Receiving increasing censorship and physical aggression from the military the dictatorship started targeting cultural activities of the radical intelligentsia, especially theatre since the alliance between theatre groups and university students was considered dangerous. By 1971 the political aggression had reached its peak. Police arrested numerous influential theatre practitioners of which Boal was one. Accused of crimes against Brazil, Boal was held captive at the Department of Political and Social Order for three months, during which Boal was confined and tortured. His imprisonment attracted considerable national and international attention, including American playwright Arthur Miller (1915-2005), who called for his release. Signatures of hundreds of theatre practitioners across the globe supported Miller's plea. Boal was released and acquitted of all charges shortly after Miller's appeal, however, Boal was sent into exile with his wife and son, leaving Brazil for Argentina. Sadly, without Boal, the Arena Theatre did not survive, and the company dispersed soon thereafter (Babbage, 2004:14-16).

From 1971 to 1973 Boal lived in Buenos Aires. In 1973, Boal left his home in Argentina and moved to Peru. Here he would become part of a new programme called *Operación Alfabetización Integral (ALFIN)*⁴⁷.

⁴⁷ *ALFIN* was initiated to teach literacy. The programme's main objective was to eradicate illiteracy in Peru, a problem which affected approximately 35% of its population. The focus of the programme on not only teaching literacy in the official language of Peru namely Spanish as well as the different co-official languages and dialects of the participants but also teaching literacy in artistic languages which included photography, puppetry, journalism and theatre. It was Boal who organised the theatre segment of the programme (Babbage, 2004:18).

During the early 1970s Boal had a very active period, publishing some of his most recognised theoretical works including *Theatre of the Oppressed*. Boal also travelled, lectured, presented workshops, and attended festivals in Latin America and the United States of America. By the middle of the decade, the political situation again started to worsen, constraining Boal's activities considerably. As the political climate became more dangerous, Boal had to wait two years for his passport to be renewed before being able to leave for Portugal with his family in 1976. They would stay here for the next two years. Initially supportive of his work, Boal was appointed as the artistic director of the esteemed theatre group *A Barraca*⁴⁸ and continued his teaching at the National Conservatory in Lisbon. This was, however, a static and disheartening period for Boal, producing no real progress in the *Theatre of the Oppressed*. His work, once praised and supported by the Ministries of Culture and Education, in the end, lost its financial support and terminated their contracts (Babbage, 2004:16-22).

The turning point of Boal's career, however, came in 1978 when he was offered a lecturing post at the Sorbonne in Paris. Boal's teachings of the *Theatre of the Oppressed* methods were received with such profuse enthusiasm that the first centre dedicated to its development and distribution was created. Teams were trained as facilitators to present *Theatre of the Oppressed* workshops and to coordinate the Forum Theatre⁴⁹ session. Boal's techniques began to spread, and by 1981, the first *International Theatre of the Oppressed Festival* took place in Paris. It was only a matter of time before Boal's *Theatre of the Oppressed* practice would be interpreted and expanded in many diverse ways as more and more people began to study it. As a result, many connections were forged with various community activist groups including social work, special education, health, etc. during the mid-1980s (Babbage, 2004:22-25).

3.3 Theatre of the Oppressed

It was during Boal's time in exile that he started to formulate ideas and integrate his principles and practice which would ultimately establish the *Theatre of the Oppressed*. It was, however, ALFIN's

⁴⁸ A Portuguese theatre company founded in 1975 by Maria do Céu Guerra and Hélder Costa that initially presented productions with themes that focussed on Portuguese culture and history (Coelho, 2018).

⁴⁹ According to David Farmer (2019), an award-winning writer, theatre director and drama consultant, *Forum Theatre* is a technique whereby the barrier between performers and audience is removed and audience participation is encouraged to explore alternative outcomes. Forum theatre usually focusses on some kind of oppressive situation. Audience members along with the performers investigate different courses of action that enables participants to recognize that they have the power to change a situation which might also be relevant to their everyday lives. *Forum Theatre* was pioneered by Boal as a political tool for change but has since been widely used as an educational tool as well.

educational principals that greatly influenced Boal's practice as the theories of Brazilian educationalist Paulo Freire formed the basis of its method (Babbage, 2004:16-18).

The classism between the educational methods of the elitists and the reality of the working class individual is where Freire's work originated. Freire's methodology was based on critical consciousness, emphasizing the importance of knowledge. According to Freire, knowledge can be obtained through the observation of social and economic contradictions and feeling empowered to take action against elements of oppression. Through the educational process of Freire's methods, students can transition from seeing themselves as objects (unconscious) to subjects (conscious). Participating profusely in the educational theories of Freire, Boal's thinking was greatly influenced consequently shaping his practice and his writing (Babbage, 2004:16-20).

According to Boal, theatre initially was a *dithyrambic song*⁵⁰, created by the people for the people. It was seen as a celebration in which everyone could take part in. Theatre was, however, overtaken by aristocracy through which divisions were established. It was the ruling class who decided that only some individuals will go on stage as actors, and the rest would remain as passive spectators. In doing so, the theatre started to reflect the dominant ideology. To further enhance this system, the aristocrats brought in another division whereby only some actors were allowed to be the protagonists, and the rest had to remain in the chorus, symbolising, in one way or another, the masses. Boal agreed that these manufactured barriers should be destroyed and believed that theatre can be a very efficient weapon: a weapon for liberation (Boal, 1979: Foreword).

The term *theatre* can take on two definitions: The first reflects the physical space where specific facts or events take place. The second definition refers to the psychological definition referring to something that interests the audience, stimulates admiration, and engages with our concentration (Tolomelli, 2016:45). Theatre, as summarised by Tolomelli (2016:46), can be seen as the place where spectators are invited to pay attention, to experience the subject matter through the senses, and realise an aesthetic experience by simultaneously involving the intellectual and emotional dimensions. Boal introduced an anti-cathartic kind of theatre. Influenced by Brecht, Boal felt that theatre should instead focus on making the audience aware of possibilities. Boal advocated for mindful audience members through the mechanism of empowerment (Tolomelli, 2016:46). According to Boal (1995:13):

⁵⁰ *Dithyramb*, is a choral song of improvised lyric and dance that originated in Greece in the 7th century BC. It was initially sung by banqueters in honour of the wine god Dionysus. Dithyramb obtained literary distinction around 600 BC when the poet Arion composed works of a dithyrambic type and formally presented them at Corinth. The term can refer to either an irregular poetic expression or a statement or writing in an impassioned style (Encyclopædia Britannica, 2013).

Theatre has nothing to do with buildings or other physical constructions. Theatre – or theatricality – is this capacity, this human property which allows man to observe himself in action, in activity. The self-knowledge thus acquired allows him to be the subject (the one who observes) of another subject (the one who acts). It allows him to imagine variations of his action, to study alternatives. Man can see himself in the act of seeing, in the act of acting, in the act of feeling, in the act of thinking. Feel himself feeling, think himself thinking ... An actor, acting, taking action, he has learnt to be his own spectator. This spectator (spect-actor) is not only an object; he is a subject because he can also act on the actor – the spect-actor is the actor, he can guide him, change him. A spect-actor acting on the actor who acts.

As a spectator of theatre, one simultaneously belongs to both the space of fiction happening onstage and the space of real life. Defined by Boal as *metaxis*, he applied this concept to the practice of the *Theatre of the Oppressed*. Through this dual belonging, the spectator can experiment with the connection between the *evidence on stage* and the ability to actively change it in real life. By involving the spectator to take part in the action on stage, *Theatre of the Oppressed* helps audience members to fully understand certain information or ideas by bridging the gap between theatrical fiction and real life. Through Boal's innovation, a real pedagogical process of consciousness is allowed. Through this theatrical method, spectators can design and test the change. Utilising theatre's analytical and transformative dimensions, as well as its educational direction, the practice of *Theatre of the Oppressed* regained theatre's pedagogical nature. This implies that theatre, and pedagogy in *Theatre of the Oppressed*, are not limited to the educational use of theatre as a discipline, but also that theatre becomes the process through which one can explore deeper and hidden meanings (Tolomelli, 2016:46-47).

Boal's vision of theatre was to create a process of empowerment, liberating people from social conditioning mechanisms. *Theatre of the Oppressed* allows anyone to be a playwright, director, and protagonist, aiming to build dramaturgies coming from people's individual stories. According to Boal, one can transform reality as soon as one understands it. By putting ourselves in a position of learning through action, we can transform reality by reworking experiences from the flow of life. By employing *Theatre of the Oppressed*, a path can be created through which images are built as metaphors of reality that can be acted upon. By reaffirming the co-presence of the audience and actors, it allows for a better understanding of the reality that is being explored in the theatrical narrative (Tolomelli, 2016:48-49). According to Tolomelli (2016:49-50) theatre, today still has a purpose in our complex society, not only on

an artistic level (communicating via a one-way connection between the observer and the observed) but also through its political value whereby everyone develops knowledge and an original interpretation of reality. Using theatre as an educational tool, we can start to understand the origins of injustice, upon which our society is based, and start the process to overtake it.

Boal (1995:14-15) believed that theatrical vocation belongs to all human beings and that it is the true nature of humanity, emphasising that its existence and permanence should not be concealed. The system of the *Theatre of the Oppressed* involves physical exercises, aesthetic games, image techniques, and special improvisation with the intention to safeguard, develop and reshape this human vocation. According to Boal (1979:125-126) producing theatre is created by people themselves, specifying that the human body is the first word of the theatrical vocabulary as it is the primary source of sound and movement. One must, therefore, first learn how to control and know one's own body to be able to transform from being a spectator to an actor. Through the control and knowledge of one's body, the capability of better communication increases. It is only then that people can start to free themselves from the condition of the spectator and take on the role of the actor, evolving into a protagonist becoming a subject, and ceasing to be an object. This transformation can happen through four stages:

The first stage is identified as *knowing the body*. It is during this stage that one learns, through a series of exercises, about the possibilities of the body as well as its limitations. In the second stage, *making the body expressive*, one starts to learn, through a series of games, how to express oneself through the body. During the third stage, *the theatre as language*, one begins to practice theatre as a living and present language and not as a finished image of the past. It is during the fourth stage, *the theatre as discourse*, that the spectator becomes the actor, creating scenes according to his needs to discuss specific themes. It is, however, during the third stage, that *Simultaneous Dramaturgy* comes into play as the first degree of theatre as a language (Boal, 1979:126).

3.3.1 Simultaneous Dramaturgy

The first two stages of Boal's *Theatre of the Oppressed* focus on participants and the use of the body. The third stage, divided into three parts (or degrees), represents different levels of direct participation by the spectator. The first degree being *Simultaneous Dramaturgy*, the second degree being *image theatre* and the third-degree being *forum theatre*. With each degree, the spectators move out of a passive role into one of action. During a performance, spectators are encouraged to intervene with the actions on stage whereby they abandon their role as object and assume the role of the subject (Boal, 1979:131-139).

For this study, the researcher will only concentrate on the first degree of the third stage of the *Theatre of the Oppressed*, namely, *Simultaneous Dramaturgy*.

Simultaneous Dramaturgy is the first invitation for audience members to take part in a theatrical performance without it being necessary for them to be physically on stage. With *Simultaneous Dramaturgy*, actors will perform a short scene of about ten minutes. These scenes can be improvised beforehand with the aid of a script or composed on the spot. The actors develop a scene to the point where the main problem reaches its crisis point. At this point the actors will stop the performance to ask the audience members for possible solutions. The actors will then improvise the short scene again taking into account all of the suggestions. It is at this point that the audience members are allowed to intervene, as they see fit, to correct the action and words of the actors with the intent to find a solution. The actors, obliged to follow all the instructions, simultaneously perform the work the audience members are “writing.” *Simultaneous Dramaturgy* thereby aids to theatrically reveal and discuss the spectators’ thoughts and opinions with the help of the actors. In doing so, discussions need not merely take on the form of words but can also be accomplished through all the other elements of theatrical expression (Boal, 1979:132).

This form of theatre starts to demolish the wall that separates audience members from the actors, creating great excitement among participants. With the ability to intervene, action onstage ceases to be an inevitable consequence but rather something that can change. Consequently, the action becomes subject to criticism and rectification. As all actions in *Simultaneous Dramaturgy* can change at a moment’s notice, actors must always be ready to act out proposed action without any objection and in doing so provide a live view of the consequences and drawbacks. The actor, not dictated by a finished script, interprets the mass audience’s expression to the collective thought of men and women, after which the actor ceases to act individually and starts to interpret the group (Boal, 1979:134).

3.4 Participatory arts practices

Burns, Beti, Okuto, Muwanguzi & Sanyu (2015:150) believe that theatre is only the starting point and that it allows spectators to travel between the past, the present, and the future, to discover different personalities and perspectives, and to explore a vast range of contexts. However, through Boal’s method, it becomes possible for spectators to experiment with change, to temporarily stop the flow of time to provide a pivotal moment to try something new. In doing so, spectators have the opportunity to

participate with the action on stage towards discovering altered consequences and re-strategizing outcomes.

One of the participatory art practices' defining characteristics is that it stimulates engagement and co-creation. Participation forms part of the central outline of participatory arts whereby it seeks to provide a platform and empowerment to engage in the making of art. Participation is, therefore, central to the benefit of participatory arts. As a result, participatory arts stimulate discovery by encouraging active participation and promoting the development of structures and opportunities for people to express their opinions (Rowe & Reason, 2017:51-53).

According to Rowe and Reason (2017:48-59), individual stories must be accompanied by other voices and presented within a systematic, established process of research for it to gain persuasive powers. They further claim that the arts are a vivid, immediate, and accessible medium a society can utilise to both express and discover, through the perspectives and experiences of people. The participatory art form offers an excellent platform for providing important support to an individual story by developing processes of evidence gathering and dissemination.

Unlike conventional theatre, Boal's *Theatre of the Oppressed* techniques offers a way to resolve conflict and injustices in real life. Through the use of theatrical imagery and dialogue, truths of both societal and psychological issues are expressed through dramatic representations rather than strict realism to create an "aesthetic space" where reality and fiction meet. Used worldwide in spaces wherever people gather, it connects the actual with the possible by letting people imagine how tension and circumstances could be transformed. The process of participatory democracy, therefore, allows people to reclaim their role as active, transformative agents in the world (Burns *et al.*, 2015:139-140).

3.5 Conclusion

In this literary chapter, the researcher focussed on one of the most influential 20th-century modern theatre practitioners, Augusto Boal as well as the context in which he developed his practice. The researcher furthermore examined the development of the thought-provoking model of theatre namely *Theatre of the Oppressed* along with the formation of the technique *Simultaneous Dramaturgy*.

Being passionate about creating democracy, Boal did it by empowering the oppressed. He believed that theatre is a universal language understood by both actors and non-actors. The only difference is that actors are conscious of using the language of theatre and therefore better equipped to use it to their

advantage. The practical root of Boal's *Theatre of the Oppressed* therefore lies in enabling non-actors to use the language of theatre for their benefit (Scott, 2017:300).

In addition the researcher studied the development of his practice as a type of participatory drama that assists communities to work through their problems to make necessary changes to their circumstances (Westlake, 2017:182). Inspired by Paolo Freire's pedagogical theories, Boal wanted to encourage community members to engage with the action onstage. He felt that when audience members feel oppressed, scenarios can be created to which they could intervene. Boal wanted community members to discover the oppression in their lives and deliberate on the various ways by which to confront it (Westlake, 2017:142). It is therefore evident that through the three main branches of the *Theatre of the Oppressed* namely the educational, the social, and the therapeutic, the practice of theatre can be a useful tool to understand social and personal problems and to search for their solutions (Boal, 1995:15).

The researcher also took a closer look at participatory theatre. According to Sloman (2011:46-48), participatory theatre practice works on many levels. Firstly, it assists in empowering, strengthening, and motivating individuals, groups, and communities by building their capacity. Furthermore, it enhances the cohesion of a community and acts as a powerful tool for advocacy by providing a voice to the marginalised and a platform to challenge power structures. Also, participatory theatre supports awareness-raising, behavioural change and offers opportunities for positive dialogue. It can also be used as a research, monitoring, and evaluation tool. Participatory theatre builds on the skills people already have in a fun, entertaining, and accessible way. Lastly, this practice can also have a long-term outreaching impact on participants.

It is, therefore, the opinion of the researcher that through the inquiries made in this chapter the societal issue of human trafficking can adequately be addressed with the help of a participatory theatre production that incorporates Boal's *Simultaneous Dramaturgy* method. Within the next chapter, the researcher will focus on Richard Blythe's six-step framework for *Practice-Based Research* to examine the various productions done by the UFS Department of Drama and Theatre Arts over the past ten years according to their similarities (such as genre, target audience, mode of production, and presentational style).

Chapter Four: *Performance-based research on human trafficking and other social conscience issues as a theme in theatre-based activities with relation to the theatre practices at the UFS Department of Drama and Theatre Arts*

4.1 Introduction

In this chapter, the researcher will investigate and implement Richard Blythe's⁵¹ practice-based research methodology. The researcher will firstly specify practice-based research by concentrating on the steps outlined in Blythe's practice-based research framework. The researcher will then utilise Blythe's framework to a relevant practice. In the case of this study, the researcher will focus on the UFS Department of Drama and Theatre Arts. Additionally, the researcher will also reflect on how she intends to approach her performative research component based on the literature review chapters of this study.

4.2 Practice-based research

Maarit Mäkelä's article, *Knowing Through Making: The Role of the Artefact in Practice-led Research* (2007:157-159), notes that well-known economist Herbert Simon suggested in the late 1960s already that "the science of design" could form the fundamental common ground of intellectual communication across the arts, sciences, and technology. Art-based, practice-based, or practice-led research only moved to the forefront of mainstream academic debate in the early 1990s. Consequently, artists and designers are

⁵¹ As recorded by LinkedIn (2019) Richard Blythe is since 2017 the Dean of the College of Architecture and Urban Studies at Virginia Tech, USA, and a professor in Architecture. Before taking up his position at Virginia Tech, Blythe served for approximately four years as Dean of the School of Architecture and Design at RMIT University in Melbourne, Australia. He is the Executive Director of the Global Forum for Urban and Regional Resilience and served as a member of the Australian Deans of the Built Environment Executive Committee; the Vice Chancellor's representative on the Tasmanian Government's Building and Construction Industries Council, Australia; and was a founding director of the architectural practice Terroir, to name but a few. Having a strong track record in strategic institutional leadership, Richard Blythe has worked in a range of representative roles and served on many scientific committees and accreditation review panels. His research career, driven by a passion for creative practice, is to develop approaches in creative practice research as well as building a community of creative practitioner-researchers.

progressively contextualising and interpreting the creative process by studying the process of producing new creative work. In doing so a new way of conducting research emerged whereby the knowledge and skills of a practicing artist become the central part of the research process, placing performative research (including practice-based research projects) on a level playing field with traditional literature-based desktop studies – making the production of a creative artefact as crucial as any knowledge it embodies.

According to Dónal O’Donoghue’s article, *Are we Asking the Wrong Questions in Arts-Based Research?* (2009:352), art-based researchers are different from other qualitative researchers in that their artistic processes and practices form part of their research outcomes. As artists, art-based researchers operate within a specific practice with its own history, set of responsibilities, and criteria for evaluation. In the opinion of O’Donoghue (2009:364), art-based research practices, as well as modes of representation, can provide additional insights and understanding about educational settings and situations in ways, linguistic-based research methods cannot.

In *Practice Based Research: A Guide* (2006:1-2), Linda Candy indicates that there are two main types of practice-related research, namely practice-based and practice-led. Both these research types take the nature of practice as its central focus and are carried out by practitioners such as artists, designers, curators, writers, musicians, teachers, and others. However, where practice-led research primarily leads to new understandings about practice, practice-based research focusses on the creative artefact and its contribution to knowledge. According to Candy (2006:2), it is also important to note the clear difference between practice-based research and *pure* practice since many creative practitioners specify that research forms part of their everyday practice. This type of research is mostly directed towards the individual’s goals of understanding and seeking out new techniques. Therefore the critical difference between practice-based research and pure practice is that practice-based research generates culturally original apprehensions that are not just novel to the creator or individual observers of an artefact.

Practice-based research, classified as an original investigation, undertaken to gain new knowledge through practice and the outcomes of that practice, may be demonstrated through creative outcomes in the form of designs, music, digital media, performances, and exhibitions. The significance and context of the practice described in words are, therefore, only fully understood by direct reference to the creative outcomes (Candy, 2006:1-2).

4.2.1 Richard Blythe's practice-based research methodology

According to Richard Blythe's Vimeo, *Framework for a Practice Based Ph.D., 2nd Edition 2016* (2014), practice-based research starts with an idea that is fully embedded within the processes and procedures of a practice. Practice is made up of various projects which simultaneously is made up of a series of internal processes, procedures, techniques, conversations, and collaborations. Forming another vital component of practice-based research is how each of these internal processes, procedures, techniques, conversations, and collaborations reflect into and across; accrue in, and get transformed between projects. By mapping, either future or both future and past projects of practice, as well as its processes, procedures, and internal operations, a researcher can start to look for patterns and intentionality.

As stated by Blythe (2014), the urges and fascinations that encompasses a practice can be expressed by the intentionality line, which runs through a practice over time. Urges comprise of the practice's inner motivations, and fascinations are the things that draw a practitioner's attention across various practices. Through the intentionality line practitioners can investigate and discover clarity and the gaps between what they initially intended with a project and what manifests in the final project. Utilising this research approach, practitioners start to develop new directions, new objectives, and new ways of thinking about articulating their practice.

It is believed by Blythe (2014) that no practice exists in isolation and that every practice will, to some extent, engage with an even wider group. The people drawn together in the production of projects over the course of the practice can be called the community of practice. Understanding how practices work and how creativity itself operates, therefore, lies within the inter-relationships and exchanges of the community of practice. The even larger field within which the practice and the community of practice falls is the disciplinary field to which the practitioner would like to contribute. Practice-based research is therefore in part about mapping the things, conditions, operations, techniques, and exchanges of practice to investigate how that particular practice functions and operates.

Richard Blythe's (2014) approach to practice-based research is structured in six phases. The first being a representation and a presentation of practice in itself, focussing mainly on the projects or proposed projects of that practice. In the second phase, the practitioner delves further into the practice. It is in this phase where one looks closer at the intentionality of projects, the internal operations and workings of projects, and the practice itself to reveal techniques and modes of operation that are potentially unique and individual to that practice. To position their work in a broader disciplinary field, within the third phase the practitioner's research focus shifts to their community of practice as well as understanding the

relationships, engagements, and exchanges that are essential to the operation of the practice. Because creative projects continue to happen throughout the creative research process, the researcher is never removed from his or her practice. Therefore, the practitioner remains fully embedded and immersed in his practice while researching their practice from within. This unique vantage point provides a direct method to understand how creative practices work that is not possible through any other means. An in-depth level of reflection is created through which the practitioner can start to identify key aspects of the practice, its projects, and its operations. During the fourth and fifth phase, practitioners develop their unique voice and work out ways to illustrate these essential characteristics to the broader disciplinary field using creative drawings or exhibitions. It is during the sixth and final phase that practitioners are required to make their material available through both a performance or presentation and a dissertation to the broader disciplinary field, examiners, and a panel of peers.

As summed up by Blythe in his Vimeo, *How to do a Practice Based PhD in Three Minutes* (2014), practice is defined by the constellation of projects it produces over time. The community of practice that surrounds these projects can be defined as a group of people who are critical to the operation of the practice and to how the practice approaches projects. Encircling the community of practice is the wider disciplinary field within which the practice operates and into which the practice seeks to contribute. He further explains that the urges and fascinations with which a practice engages create an intention line that runs through the practice. Practice-based research, therefore, begins with discovering the urges and fascinations which both drive and pull a practice, with the primary aim to make observations to identify key critical moments when a practice in some way changes. Lastly, the researcher needs to find ways to be able to describe and explain these moments-, urges- and fascinations to the broader disciplinary community. Practice-based research, therefore, deals with multiple orders of knowledge. The first-order focusses on the knowledge of specificity around individual projects, the second-order centres around the knowledge about a particular practice and how it operates, and the third-order relates to the disciplinary field.

4.3 Stage 1: Identifying the practice

The practice on which the researcher would like to centre her focus on is the Department of Drama and Theatre Arts at the University of the Free State (UFS). As the theatre manager together with being a part-time lecturer and director at this department, the researcher is fully engaged with this practice and therefore would like to gain new knowledge on how a creative artefact at this practice can contribute to

addressing a critical issue in society. According to Prof Nico Luwes'⁵² *Historical Overview* (n.d.:1), the drama department at the UFS was established in 1965. The history of the department can be divided into three phases. The first phase, subsequently known as the foundation years, took place over the period 1965 – 1970 under the leadership of Mr. Jo Gevers, the first head of department. The second phase occurred from 1970 – 1990 under the leadership of Prof Ben De Koker and the final phase from 1990 until the present with Prof Nico Luwes as the head of the department until 2019.

Initially, only a three-year diploma course, the curriculum offered intensive training in both the theoretical as well as the practical side of theatre and performance art. Only eight students enrolled for the course in 1965 with a mere three candidates receiving their Diploma in Drama and Theatre Arts at the end of 1967. Apart from the diploma course, the department began to offer a fully-fledged degree course in Drama and Theatre Arts from 1966. The first degrees were subsequently awarded in 1968. By this time, the department had sixteen students in total, ten being first-year students, no second-year students, and six third-year students (Luwes, n.d.:1-2).

Prof Ben De Koker, head of the department from 1970 to 1990, took an active role in obtaining a theatre for the department. At first, the Scaena was an assembly building that consisted of five offices, four lecturing venues, and a theatre space with a stage, which could house approximately 180 theatregoers. This building complex was occupied in 1972 and on the 8th of June, the Scaena Theatre was officially inaugurated with a performance of Euripides' *Die vroue van Troje* under the direction of Prof De Koker. Henceforth the department in line with policy could present full-length plays in the Scaena Theatre. It offered a temporary-permanent resort for the department to cater to the general public's taste and create a firm permanent audience base. It was, however, only in 1983, fourteen years after Prof De Koker was appointed, that he finally reached his goal of securing a theatre for the university with the opening of the Wynand Mouton Theatre. This theatre heralded a new era for the drama department. The initial design for an experimental theatre was approved in 1975 and was to be built near the university's main entrance. The building plans were, however, put on hold. Only after the rector at the time, Prof Wynand Mouton intervened, a new design for a larger, modern theatre was launched. Construction started in 1980, and in 1983, the theatre was, under the direction of Prof De Koker,

⁵² According to the University of the Free State's Faculty of the Humanities web page, Nico Luwes was the head of the Drama and Theatre Arts department from 1990 until 2019. He obtained his BA Degree in Drama and Theatre Arts in 1976 and his PhD in 2012 at the same university. Not only is Nico Luwes described as a professional actor and playwright but he also takes on the role of Chair of the Arts Commission of the S.A. Academy for Arts, Science and Culture, is an internal moderator for dramatic arts for the Department of Education and is a board member of the Vrystaat Arts Festival (UFS, 2020).

inaugurated with the production of *Hamlet*. In 1990, Prof Ben De Koker retired and left behind a department with excellent training facilities that included the most modern and best-equipped university theatre in South Africa. A total of 105 full-length plays in both English and Afrikaans were performed from 1972 to 1990. By 1990, the number of undergraduate students was between 40 and 50, with 14 honours students and two masters' students obtaining their degrees (Luwes, n.d.:3-5).

In January 1990, Prof. Nico Luwes took over the role of head of the department. Between 1990 and 2010, unprecedented growth in student numbers occurred, and by 2009, 553 drama students ranging from undergraduate to master's level had obtained their degrees. From 1990 to 2004, 214 full-length plays, musicals, and children's theatre productions were produced and in the period 2004 to 2009, the department brought 119 productions to the stage. Under the direction of Prof. Nico Luwes the professional group FACTS, based in the department, was also founded which enabled graduate students to make their professional theatre debut alongside professional staff, (Luwes, n.d.:6-8).

According to the Departmental Review Report of the Department of Drama and Theatre Arts and Programme for Film and Visual Media of 2019 (Luwes, Heydenrych & Rossouw, 2019:14-15), it was Prof Luwes who in 2012 managed to initiate and execute the building of a new Film and Media Hub on the University of the Free State campus with the latest state-of-the-art equipment. Alongside Prof Suzanne Human (Art History), Debeer Cloete (Drama and Theatre Arts), Johanet Kriel (Arts History) and with the support of Prof Anne van den Oever (Rijksuniversiteit Groningen), Prof Luwes developed the new curriculum for the Bachelor of Arts Honours degree in Film and Visual Media, the Master of Arts in Film and Visual Media and the Doctor of Philosophy with specialization in Film and Visual Media. With an ever-growing number of students, this new development is seen as a significant success in the department with various film and visual media graduates working in the professional field of television.

The Departmental Review Report (Luwes *et al.*, 2019:13-14) further states that the curriculum of the BA degree in Drama and Theatre Studies, during the foundation years, mostly adopted theories and handbooks from a classically British, Western, and European perspective. The focus was mainly on the historical and chronological development of drama and theatre arts from the classical Greek theatre to the avant-garde. From 1984, the teaching and learning curriculum stayed more or less the same, narrowing down and reshaping only a small percentage. However, a change in prescribed work in theatre practice theories, and new directing and acting styles occurred as more experimental new plays were to be performed. Nevertheless, it was only in the 1990s that a new curriculum was designed. Smaller modules replaced year subjects to concentrate more on performance outcomes, focusing largely on presenting more modern and experimental plays. In 2015 the graduate curriculum was again improved,

allowing specialisation during the third year. In combination with the two core modules, History of the Performing Arts and Theories of the Performing Arts third-year drama students have since been allowed to specialise in either Performance Art in Acting, Technical Aspects of Performing Arts, and Film Practice. Theatre Making, a fourth specialisation, was introduced in 2019. The Honours curriculum was also adjusted in 2015 to accommodate a sharper focus on the research component of the course with modules in Research Methodology in Drama and Theatre Arts, Performing Arts Practice and Applied Research in Performing Arts. By comparing and benchmarking the curricula of the other drama and theatre departments at South African and international universities, the honours curriculum was again modified in 2019. Students can choose between two fields of specialisation from the following: Acting, Directing, Physical Theatre, Applied Theatre, Design and Scenography, Theatre-making, Technical Theatre Management, Arts Management, Playwriting, Stage makeup, Theatre for the Young, or Voice and Speech as to focus more on theatre practice. These specialisation fields are taken in combination with the three core modules, Ideologies and Research Methodology in Drama and Theatre Arts, Advanced Performance Theories and Analysis, and the Research report.

The report of the Departmental Review (Luwes *et al.*, 2019:7-8) furthermore pronounces that the department is a specialised and forming practice in both the theories and the application thereof within the academic field of learning dramatic arts. The Drama and Theatre Arts course intends to help graduating students to think holistically, comparatively, and creatively, along with developing their artistic ability to express themselves. By taking a holistic approach, the staff members of the department strive to form not only performing artists but also intelligent and analytical students who can as artists comment on a contemporary world. The practice furthermore promotes interest among students to acquire knowledge on not only Western but also local indigenous practices in drama and theatre arts to encourage intellectual/artistic awareness. Through a collaborative relationship, participants and researchers are engaged, implicitly, in the process of generating data, knowledge, and learning new creative skills through artistic outputs be it on paper or stage performance, and film practice.

According to the Directorate for Institutional Research and Academic Planning (2019) at the University of the Free State, three students received their Diploma in Drama and Theatre Arts in 2010, and a total of 247 undergraduate students obtained their BA Degrees in Drama and Theatre Arts between the years 2010 to 2018. Also, 83 Honours and 14 Master's degrees were awarded to Drama and Theatre Arts students between 2010 and 2018. The Directorate for Institutional Research and Academic Planning records (2020) furthermore states that in the year 2019, a total of 24 undergraduate students obtained a

B.A. degree, 6 students obtained Honours degrees, and 2 students obtained their Master’s degrees in Drama and Theatre Arts.

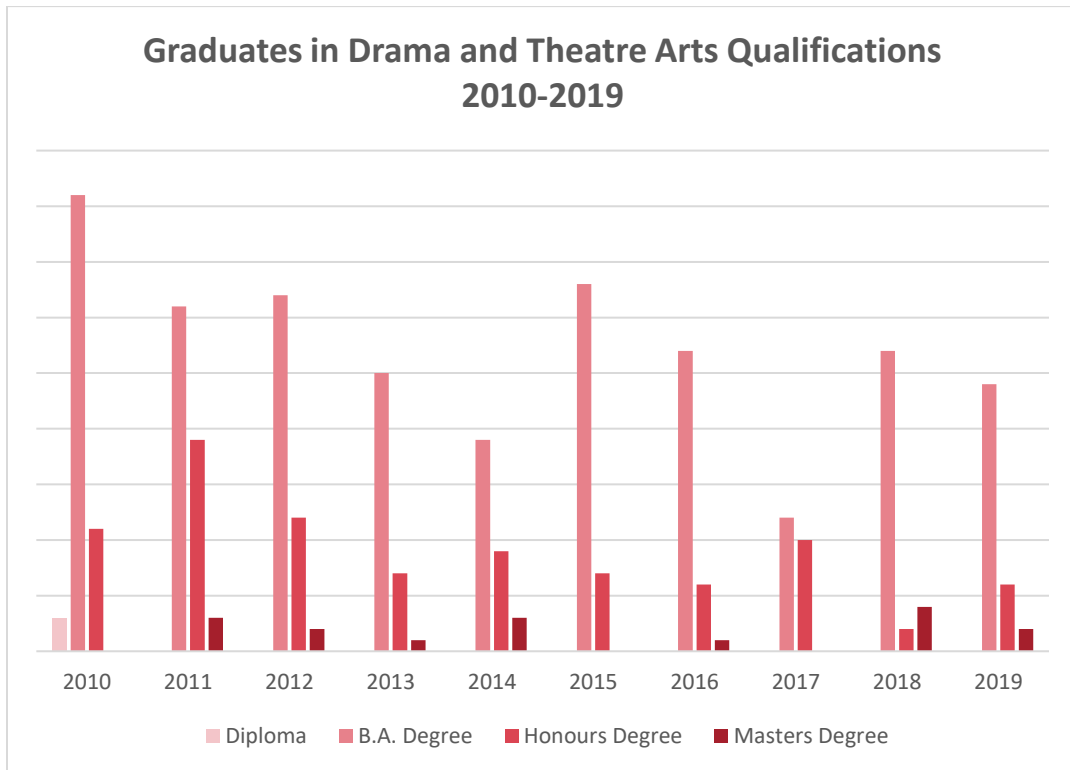


Figure 1: Chart 4.3 - Graduates in Drama and Theatre Arts Qualifications 2010-2019

4.4 Stage 2: Grouping of variables

In this stage of the practice-based research process, the researcher will map all the productions which were done by the UFS Drama and Theatre Arts department over the past ten years, to identify and examine patterns and intentionality within its projects. By delving into the practice methods, techniques, and internal workings of projects, the researcher will try to reveal techniques and modes of operation that are potentially unique and individual to this practice.

4.4.1 Level of professionalism 2010-2019

The researcher will identify all the creative outputs of the past ten years, which were in some way supported by the practice, be it financially or through artistic involvement, along with the different

directors of these outputs and on which level of professionalism it was performed. According to the researcher, it is important to note the level of professionalism as it exhibits the degree of knowledge and skill within a specific creative output, and it is therefore chosen as the first variable for production classification.

4.4.1.1 2010

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
<i>HARAMBE (SEEKING FOR FRESH AIR)</i> By Angelo Mockie & Godfrey Manenye	Angelo Mockie & Godfrey Manenye	STUDENT PRODUCTION Feb. - Scaena Theatre University of the Free State
<i>BOER MANIE SE MELK WORD SUUR</i> By Ilne Fourie	Ensemble	PROFESSIONAL Feb. - Scaena Rehearsal Room University of the Free State
<i>RUGBY, DIE GA(Y)ME</i> By Ilne Fourie	Debeer Cloete	STUDENT PRODUCTION Feb. - Scaena Rehearsal Room University of the Free State
<i>IMPI</i> By Ilne Fourie	Pieter Venter	PROFESSIONAL Feb. - Scaena Theatre University of the Free State
<i>MY LIEWE MENEER MALAN</i> By Nico Luwes	Thys Heydenrych & Pieter Venter	PROFESSIONAL Feb. - Wynand Mouton Theatre University of the Free State
<i>O, KONDOOM, DAAR'S 'N KAT IN MY BOOM</i> By Wim Beukes & Peet Van Rensburg	Thys Heydenrych	PROFESSIONAL Feb. & Apr. - Scaena Theatre University of the Free State
<i>MIELIE-MAALIE MAANTUIG</i> By Ross Roelofse	Debeer Cloete	STUDENT PRODUCTION Mar. - Scaena Rehearsal Room University of the Free State
<i>PILLARS OF SOCIETY</i> By Hendrik Ibsen	Thys Heydenrych	STUDENT PRODUCTION Mar. - Scaena Theatre University of the Free State
<i>DIE PLAASVERVANGERS</i> By Pieter Fourie	Stephanie Brink	STUDENT PRODUCTION Mar. - Wynand Mouton Theatre University of the Free State
<i>MASKERMAAN</i> By Cecilia Du Toit	Nico Luwes	PROFESSIONAL (FACTS) Mar. - Japie Krigesaal Woordfees Arts Festival
<i>MASKERMAAN</i> By Cecilia Du Toit	Nico Luwes	PROFESSIONAL (FACTS) Apr. - Laerskool van Reedesaal Klein Karoo National Arts Festival
<i>TAILOR MADE / NOMMERPAS</i> Compiled Poetry Programme	Stephanie Brink	PROFESSIONAL (FACTS) 2010 Nationwide

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
THE CRUCIBLE By Arthur Miller	Gerben Kamper	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
THE EMPEROR'S NEW CLOTHES Adapted by Karabelo Lekalake	Karabelo Lekalake	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
KINKELS INNIE KABEL By André P. Brink	Nico Luwes	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
HUNGER Devised script by the ensemble	Godfrey Manenye	STUDENT PRODUCTION Jun. - Grahamstown National Arts Festival
JONAS By Daleen Kruger	Gerben Kamper	PROFESSIONAL (FACTS) Jul. - Scaena Theatre Volksblad Arts Festival
'N SEDER VAL IN WATERKLOOF By P.G. Du Plessis	Nico Luwes	PROFESSIONAL (FACTS) Jul. - Wynand Mouton Theatre Volksblad Arts Festival
IMPI 2 By Ilne Fourie	Pieter Venter	PROFESSIONAL - JUL Jul. - Albert Wessels Auditorium Volksblad Arts Festival
HUNGER Devised script by the ensemble	Godfrey Manenye	STUDENT PRODUCTION Aug. - Scaena Rehearsal Room University of the Free State
DOORTJIE SE STERT By Ilne Fourie	Pieter Venter	STUDENT PRODUCTION Sept. - Scaena Rehearsal Room University of the Free State
BOBAAS VAN DIE BOENDOE By André P. Brink	Nico Luwes	STUDENT PRODUCTION Sept. - Scaena Theatre University of the Free State
LUSISTRATA By Aristophanes	Stephanie Brink	STUDENT PRODUCTION Sept. - Wynand Mouton Theatre University of the Free State
RIEKIE DIE RENOSTER By Welma Debeer & Niel van Niekerk	Thys Heydenrych	STUDENT PRODUCTION Oct. - Scaena Rehearsal Room University of the Free State
RIEKIE RHINOCEROS By Welma Debeer & Niel van Niekerk	Thys Heydenrych	STUDENT PRODUCTION Oct. - Scaena Rehearsal Room University of the Free State
DIE DRAAIJAKKALSE By Nico Luwes	Nico Luwes	PROFESSIONAL Sept. & Oct. - kykNET Gimmies Aardklop National Arts Festival
PLASTICS By Shirley Johnson	Karabelo Lekalake	STUDENT PRODUCTION Oct. - Scaena Theatre University of the Free State
SONDAG KOS VYF PESOS By Josefina Niggli	Pieter Venter	STUDENT PRODUCTION Oct. - Scaena Theatre University of the Free State

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
SUNDAY COSTS FIVE PESOS By Josefina Niggli	Pieter Venter	STUDENT PRODUCTION Oct. - Scaena Theatre University of the Free State
FANTASTICKS By Tom Jones Music by Harvey Schmidt	Peter Taljaard	PROFESSIONAL (FACTS) Nov. - André Huguenet Theatre PACOFS

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 29 productions in 2010. Through either financial support, artistic involvement, or both, the practice was able to in the year 2010, stage 18 student- and 11 professional productions.

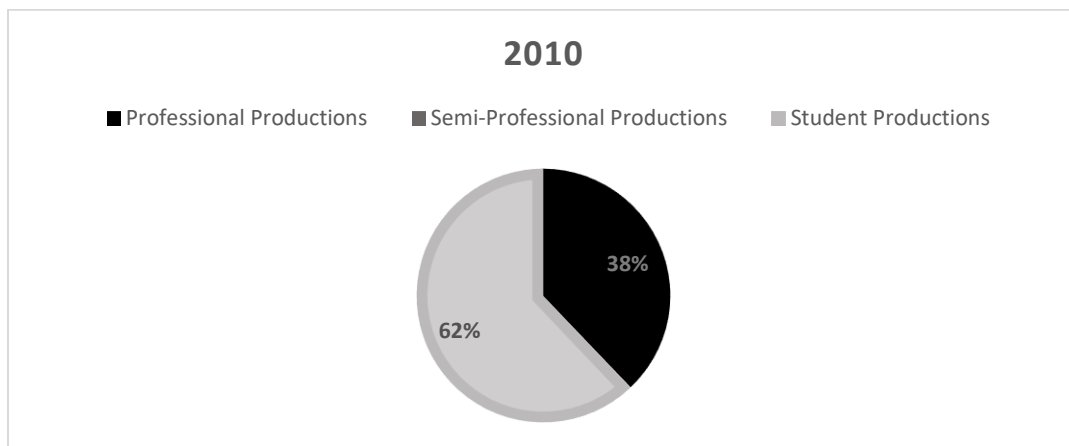


Figure 2: Chart 4.4.1.1 - 2010 Professional- vs Semi-Professional- vs Student Productions

4.4.1.2 2011

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
MANKOKOSANA (THE RAIN DANCE) By Nieke Lombard	Godfrey Manenye & Claudette Collins	STUDENT PRODUCTION Feb. - Scaena Theatre University of the Free State
OUR FATHER'S DAUGHTERS By Charles Dumas	Charles Dumas	PROFESSIONAL Feb. - Scaena Theatre University of the Free State
EYE-DENTITY By ensemble	Ensemble	SEMI-PROFESSIONAL (FACTS) 2011 Bloemfontein
THE JUNGLE BOOK Adapted by Godfrey Manenye	Godfrey Manenye	STUDENT PRODUCTION Mar. - Scaena Rehearsal Room University of the Free State

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
VICTORIA SE GEHEIM By Ilne Fourie	Pieter Venter	STUDENT PRODUCTION Mar. - Scaena Theatre University of the Free State
'N MIDSOMERNAGDROOM / A MIDSUMMER NIGHT'S DREAM By William Shakespeare	Gerben Kamper	SEMI-PROFESSIONAL Mar. - Wynand Mouton Theatre University of the Free State
IPI ZOMBIE? By Brett Bailey	Charles Dumas	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
ONNIES EN OUERS By AJB de Klerk	Thys Heydenrych	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
REVOLTING RHYMES Based on the works by Roald Dahl	DeBeer Cloete	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
DIE DRAAIJAKKALSE By Nico Luwes	Nico Luwes	PROFESSIONAL Jul. - Albert Wessels Auditorium Vryfees Arts Festival
DIE KASKENADES VAN KEES KIESWETTER By Nico Luwes	Nico Luwes	SEMI-PROFESSIONAL Jul. - Albert Wessels Auditorium Vryfees Arts Festival
DIE KASKENADES VAN LIEWE HEKSIE Adapted by Ilne Fourie	Stephanie Brink	PROFESSIONAL (FACTS) Jul. - Rehearsal Room Theatre Vryfees Arts Festival
NEXT CUSTOMER PLEASE By Ilne Fourie	Pieter Venter	PROFESSIONAL Jul. - Albert Wessels Auditorium Vryfees Arts Festival
DIE RENOSTERS By Eugene Ionesco	Nico Luwes	PROFESSIONAL (FACTS) Jul. - Wynand Mouton Theatre Vryfees Arts Festival
'N LEWE IN DIE TEATER By David Mamet Translated by Peter Taljaard	Marthinus Basson	PROFESSIONAL (FACTS) Jul. - Scaena Theatre Vryfees Arts Festival
AMA REQUIEM By Peter Shaffer Translated by Nerina Ferreira	Niel van Niekerk	PROFESSIONAL (FACTS) Jul. - Sand Du Plessis Theatre Vryfees Arts Festival
PIET SE TANTE By Nico Luwes	Pieter Venter	PROFESSIONAL (FACTS) Jul. - Wynand Mouton Theatre Vryfees Arts Festival
TO BE LIKE THIS ROCK By Neil Copen	Gerben Kamper & Godfrey Manenye	STUDENT PRODUCTION Sept. - Scaena Theatre University of the Free State
GE-WEES By Pierre André Viviers	Pieter Venter	STUDENT PRODUCTION Sept. - Scaena Theatre University of the Free State
DIE AVONTURE VAN ALICE IN WONDERLAND Adapted by Thys Heydenrych	Thys Heydenrych & Walter Strydom	STUDENT PRODUCTION Sept. - Wynand Mouton Theatre University of the Free State

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
THE FINAL DRESS REHEARSAL By Jack Frake	Thys Heydenrych	STUDENT PRODUCTION Oct. - Wynand Mouton Theatre University of the Free State
DIE ARRESTASIE By Uys Krige	Stephanie Brink	STUDENT PRODUCTION Oct. - Wynand Mouton Theatre University of the Free State

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 22 productions in 2011. Through either financial support, artistic involvement or both the practice was able to, in the year 2011, stage 11 student-, 8 professional- and 3 semi-professional productions.

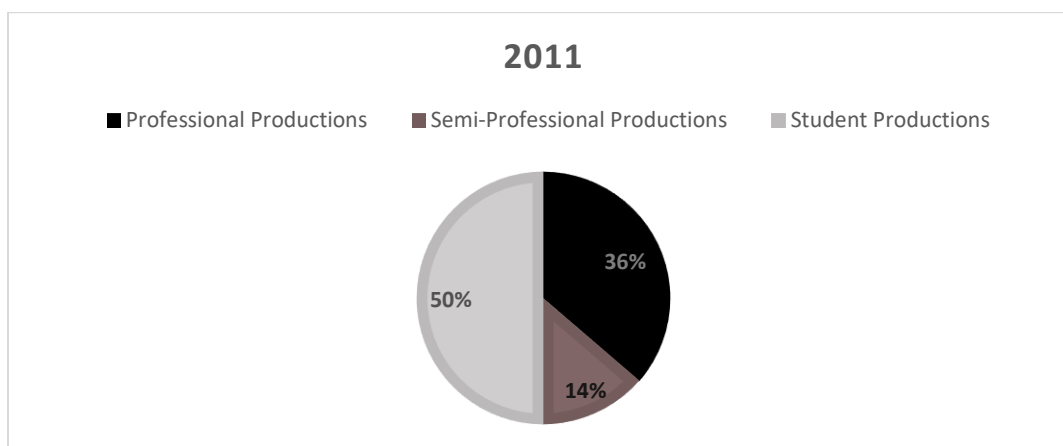


Figure 3: Chart 4.4.1.2 - 2011 Professional- vs Semi-Professional- vs Student Productions

4.4.1.3 2012

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
JONAS By Daleen Kruger	Gerben Kamper	PROFESSIONAL (FACTS) Feb. - Brimstone Arena Suidooster Arts Festival
HAIRSPRAY By Mark O'Donnel & Thomas Meehan Music by March Shaiman Lyrics by Scott Willman & Marc Shaiman	Thys Heydenrych	PROFESSIONAL (FACTS) Feb. & Mar. – Wynand Mouton Theatre
'N LEWE IN DIE TEATER By David Mamet Translated by Peter Taljaard	Marthinus Basson	PROFESSIONAL (FACTS) Mar. - Hoërskool Stellenbosch Woordfees Arts Festival

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
ASPOESTERTJIE By Pieter Venter	Pieter Venter	STUDENT PRODUCTION Mar. - Scaena Rehearsal Room University of the Free State
DIE HUIS VAN MARIA MALAN By Nico Luwes	Nico Luwes	STUDENT PRODUCTION Mar. - Wynand Mouton Theatre University of the Free State
SPRING WORKSHOP Workshopped Theatre	Charles Dumas & Angelo Mockie	STUDENT PRODUCTION Mar. - Scaena Theatre University of the Free State
SO WHAT'S NEW By Fatima Dike	Karabelo Lekalake	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
THE AMAZING ADVENTURES OF TAMBOOTIE, THE PUPPET By Pieter Scholtz	Gerben Kamper	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
WAAR IS MARKGRAAF? Translated by Mariechen Naudé	Thys Heydenrych	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
THE BAR AT THE CORNER By Godfrey Manenye	Godfrey Manenye	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
S11 By Leon Kruger	Gerben Kamper	PROFESSIONAL (FACTS) Jul. - Scaena Theatre Vryfees Arts Festival
DIE GRASWEWENAAR By Nico Luwes	Nico Luwes	PROFESSIONAL (FACTS) Jul. - Wynand Mouton Theatre Vryfees Arts Festival
PUTSONDERWATER By Bartho Smit	Pieter Venter	PROFESSIONAL (FACTS) Jul. - Wynand Mouton Theatre Vryfees Arts Festival
DIE WOUD By Marcelle Pieterse	Marcelle Pieterse	STUDENT PRODUCTION Jul. - Eunice Theatre Vryfees Arts Festival
POPPEKAS By Ilne Fourie	Ilne Fourie	SEMI-PROFESSIONAL Jul. - JBM Hertzog Koshuis Gazellie Vryfees Arts Festival
WILEY AND THE HAIRY MAN By Suzan Zeder	Brenda Eppley	STUDENT PRODUCTION Sept.- Scaena Theatre University of the Free State
DIE FRAGMENTED MANTSWE Poetry Programme	Karabelo Lekalake & Walter Strydom	STUDENT PRODUCTION Sept. - Wynand Mouton Theatre University of the Free State
TSJECHOW IN YALTA By John Driver & Jeffrey Haddow Translated by Alewyn Lee	Gerben Kamper	STUDENT PRODUCTION Sept. - Wynand Mouton Theatre University of the Free State
NAG VAN DIE HIËNA By Nico Luwes	Nico Luwes	STUDENT PRODUCTION Sept. - Scaena Theatre University of the Free State

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
<i>DIE EFFEK VAN GAMMASTRALE OP MAN- IN-DIE-MAAN GOUSBLOMME</i> By Paul Zindel Translated by Ernst Eloff	Pieter Venter	STUDENT PRODUCTION Sept. - Scaena Rehearsal Room University of the Free State
<i>THE LARAMIE PROJECT</i> By Moisés Kaufman and members of the tectonic theatre project	Brenda Eppley	STUDENT PRODUCTION Oct. & Nov. - Scaena Theatre University of the Free State

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 21 productions in 2012. Through either financial support, artistic involvement or both the practice was able to, in the year 2012, stage 14 student-, 6 professional- and 1 semi-professional production.

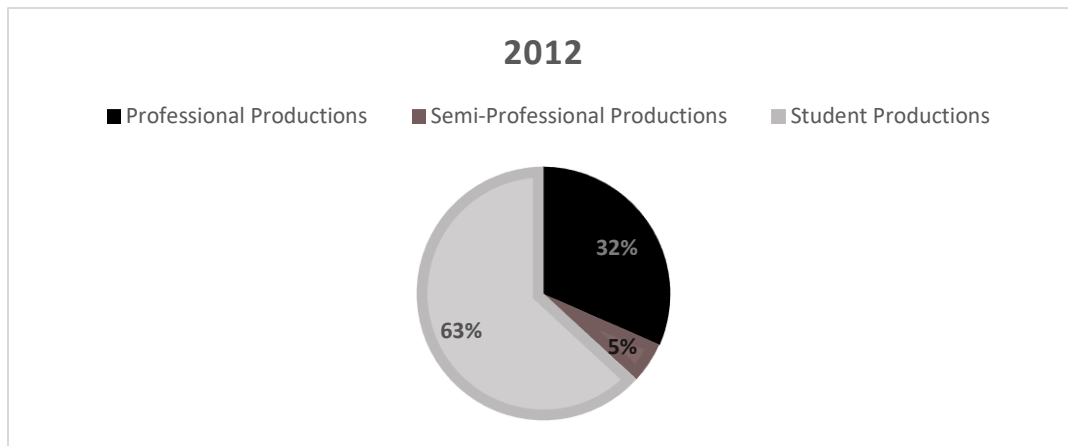


Figure 4: Chart 4.4.1.3 - 2012 Professional- vs Semi-Professional- vs Student Productions

4.4.1.4 2013

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
<i>EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING</i> By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Jan. - Rag Hall University of the Free State
<i>PUTSONDERWATER</i> By Bartho Smit	Pieter Venter	PROFESSIONAL (FACTS) Mar. - Stellenbosch Woordfees Arts Festival
<i>THE MONSTER UNDER THE BED</i> By Kevin Dyer's	DeBeer Cloete	STUDENT PRODUCTION Mar. - Scaena Rehearsal Room University of the Free State

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
PLAY ME By Monde Mayephu	Godfrey Manenye	STUDENT PRODUCTION Mar. - Scaena Theatre University of the Free State
HELEN VAN BETHESDA By Naómi Morgan	Gerben Kamper	STUDENT PRODUCTION Mar. - Wynand Mouton Theatre University of the Free State
HANSIE EN GRIETJIE By J.P. du Plessis	Gerben Kamper & Marijda Kamper	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
HANSEL AND GRETEL By JP du Plessis Translated by Gerben Kamper & Peter Taljaard	Gerben Kamper & Marijda Kamper	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
MY PLAAS SE NAAM IS VERGENOEG By George Weideman	Pieter Venter	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
PEOPLE ARE LIVING THERE By Athol Fugard	Karabelo Lekalake	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
VREK By Helet de Wet	Walter Strydom	STUDENT PRODUCTION Jun. & Jul. - Grahamstown National Arts Festival
CHASING LAUGHTER By Monageng Vice Motshabi	Karabelo Lekalake	PROFESSIONAL Jul. - Scaena Rehearsal Room Vryfees Arts Festival
VREK By Helet de Wet	Walter Strydom	STUDENT PRODUCTION Jul. - Scaena Rehearsal Room Vryfees Arts Festival
DIE BUIE-EGTELIKE OUPA By Nico Luwes	Nico Luwes	PROFESSIONAL (FACTS) Jul. - Wynand Mouton Theatre Vryfees Arts Festival
HEIDI By Johanna Spyri Translated by Tjaart Potgieter	Marijda Kamper	PROFESSIONAL (FACTS) Jul. - Scaena Theatre Vryfees Arts Festival
KANNA HY KÔ HYSTOE By Adam Small	Gerben Kamper	PROFESSIONAL (FACTS) Jul. - Wynand Mouton Theatre Vryfees Arts Festival
SÊRA SAKBOUDE SING 'N SOLO By Ilne Fourie	Pieter Venter	PROFESSIONAL Jul. - Scaena Rehearsal Room Vryfees Arts Festival
EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Aug. - Wynand Mouton Theatre SASOL Free State School Festival
EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Aug. - Scaena Theatre UFS Arts and Social Justice Week
THE WIZARD OF OZ By Karen Combrinck	Walter Strydom & Marli van der Bijl	STUDENT PRODUCTION Aug. - Scaena Rehearsal Room University of the Free State

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
RICHARD III By William Shakespeare Adapted by Thys Heydenrych	Thys Heydenrych	STUDENT PRODUCTION Sept. - Wynand Mouton Theatre University of the Free State
EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Oct. - Freedom Park Freedom Exhibition
ARENA By Mark Dobson	Mark Dobson	STUDENT PRODUCTION Oct. - Scaena Theatre University of the Free State
DON JUAN ONDER DIE BOERE By Bartho Smit	Gerben Kamper	STUDENT PRODUCTION Nov. - Scaena Theatre University of the Free State

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 19 productions in 2013. Through either financial support, artistic involvement or both the practice was able to, in the year 2013, stage 12 student-, 6 professional- and 1 semi-professional production.

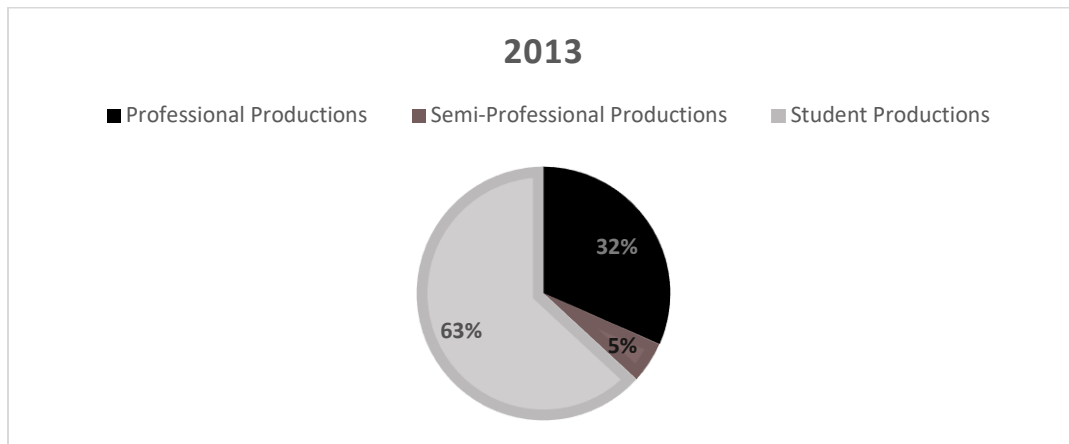


Figure 5: Chart 4.4.1.4 - 2013 Professional- vs Semi-Professional- vs Student Productions

4.4.1.5 2014

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
KANNA HY KŌ HYSTOE By Adam Small	Gerben Kamper	PROFESSIONAL (FACTS) Mar. - Stellenbosch Woordfees Arts Festival
DIE BUITE-EGTELIKE OUPA By Nico Luwes	Nico Luwes	PROFESSIONAL (FACTS) Mar. - Gimsaal Klein Karoo National Arts Festival

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
<i>LYLE THE CROCODILE AND THE HOUSE ON EAST 88TH STREET</i> Based on the Books by Bernard Waber Adapted for the Stage by Kevin Kling	Debeer Cloete	STUDENT PRODUCTION Mar. - Scaena Rehearsal Room University of the Free State
<i>KASTREER</i> Compiled from scripts by P.G. du Plessis, Reza de Wet, Pieter-Dirk Uys, Bartho Smit, and Andre P. Brink	Walter Strydom & Helet de Wet	STUDENT PRODUCTION Apr. - Scaena Theatre University of the Free State
<i>BABELKOUS EN BRUIDEGOM</i> By Robert Thomas Translated by Anna Neethling-Pohl	Pieter Venter	STUDENT PRODUCTION Apr. - Wynand Mouton Theatre University of the Free State
<i>THE PEN</i> By Monde Mayephu	Godfrey Manenye	STUDENT PRODUCTION May - Theatre University of the Free State
<i>ARENA</i> By Mark Dobson	Mark Dobson	SEMI-PROFESSIONAL May - Gallery on Levisour Bloemfontein
<i>'N MIDSOMERNAGDROOM (VIR KINDERS)</i> By William Shakespeare Adapted by Karen Combrinck	Gerben Kamper & Marijda Kamper	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
<i>EK, ANNA VAN WYK</i> By Pieter Fourie	Nico Luwes	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
<i>EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING</i> By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Jul. - Grahamstown National Arts Festival (Vrynge)
<i>NAG VAN DIE HIËNA</i> By Nico Luwes	Nico Luwes	PROFESSIONAL Jul. - Scaena Theatre Vryfees Arts Festival
<i>DON JUAN ONDER DIE BOERE</i> By Bartho Smit	Gerben Kamper	PROFESSIONAL Jul. - Scaena Theatre Vryfees Arts Festival
<i>S(T)OUT EN PEPER</i> By Thys Heydenrych	Thys Heydenrych	PROFESSIONAL Jul. - Scaena Rehearsal Room Vryfees Arts Festival
<i>THE BAR</i> By Godfrey Manenye	Godfrey Manenye	SEMI-PROFESSIONAL Jul. - Albert Wessels-Auditorium Vryfees Arts Festival
<i>VICTORIA SE GEHEIM</i> By Ilne Fourie	Pieter Venter	PROFESSIONAL Jul. - Scaena Theatre Vryfees Arts Festival
<i>LET'S EAT HAIR</i> By Carl Laszlo Adapted by Mark Dobson	Mark Dobson	SEMI-PROFESSIONAL Aug. - Scaena Movement Room University of the Free State
<i>PUSS IN BOOTS</i> By Rowena Bennet	Thys Heydenrych	STUDENT PRODUCTION Sept. - Scaena Rehearsal Room University of the Free State

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
<i>DIE GESTEWELDE KAT</i> By Rowena Bennet Adapted by Thys Heydenrych	Thys Heydenrych	STUDENT PRODUCTION Sept. - Scaena Rehearsal Room University of the Free State
<i>CURL UP AND DYE</i> By Sue Pam-Grant	Karabelo Lekalake	STUDENT PRODUCTION Sept. - Scaena Theatre University of the Free State
<i>MOORDENAAR</i> By Anthony Shaffer Translated and adapted by Carel Nel	Nico Luwes	STUDENT PRODUCTION Sept. - Wynand Mouton Theatre University of the Free State
<i>HAMLET</i> By William Shakespeare Adapted by Thys Heydenrych	Thys Heydenrych & Peter Taljaard	SEMI-PROFESSIONAL Oct. - Scaena Rehearsal Room University of the Free State
<i>BORN IN THE RSA</i> By Barney Simon	Karabelo Lekalake	STUDENT PRODUCTION Oct. - Scaena Theatre University of the Free State
<i>ONS DORP</i> By Thornton Wilder Translated by Ulrich Stark	Pieter Venter	STUDENT PRODUCTION Nov. - Wynand Mouton Theatre University of the Free State

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 23 productions in 2014. Through either financial support, artistic involvement or both the practice was able to, in the year 2014, stage 12 student-, 6 professional- and 5 semi-professional productions.

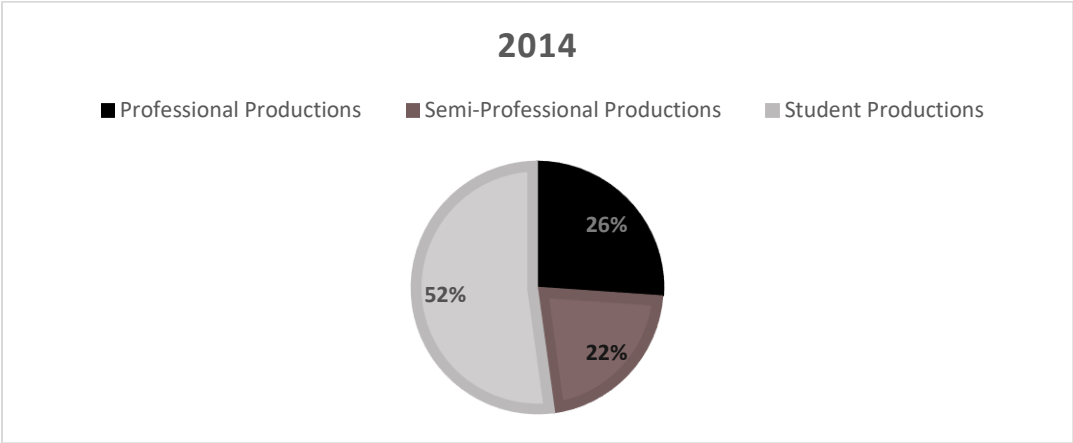


Figure 6: Chart 4.4.1.5 - 2014 Professional- vs Semi-Professional- vs Student Productions

4.4.1.6 2015

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
DON JUAN ONDER DIE BOERE By Bartho Smit	Gerben Kamper	PROFESSIONAL Mar. - Stellenbosch Woordfees Arts Festival
TEARS By Zukiswa Wanner Adapted by Godfrey Manenye	Godfrey Manenye	STUDENT PRODUCTION Mar. - Scaena Theatre University of the Free State
TWO INTO ONE By Ray Cooney	Thys Heydenrych	STUDENT PRODUCTION Mar. - Wynand Mouton Theatre University of the Free State
JACK AND THE BEANSTALK By Karen Combrinck & Walter Strydom	Walter Strydom	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
KINDERSPELETJIES By Marietjie Pretorius Adapted by Kobus Strydom	Gerben Kamper	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
AGT VROUE By Robert Thomas Translated by Jocelyn De Bruyn	Pieter Venter	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
THE PEN By Monde Mayephu	Godfrey Manenye	PROFESSIONAL Jun. & Jul. - Grahamstown National Arts Festival
EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING 2.0 By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Jul. - Arts Festival Grounds Vrystaat Arts Festival
CURL UP AND DYE By Sue Pam-Grant	Karabelo Lekalake	SEMI-PROFESSIONAL Jul. - Albert Wessels Auditorium Vrystaat Arts Festival
REPELSTEELTJIE By Gaerin Hauptfleisch	Thys Heydenrych	SEMI-PROFESSIONAL Jul. - Scaena Rehearsal Room Vrystaat Arts Festival
TSJEKHOV-TRIPTIEK By Anton Tsjechov	Nico Luwes	PROFESSIONAL Jul. - Scaena Theatre Vrystaat Arts Festival
LET'S EAT HAIR By Carl Laszlo Adapted by Mark Dobson	Mark Dobson	PROFESSIONAL Jul. - Scaena Rehearsal Room Vrystaat Arts Festival
SWANEMEER By Karen Combrinck	Gerben Kamper & Marijda Kamper	STUDENT PRODUCTION Aug. - Scaena Rehearsal Room University of the Free State
STERKSTROOM Workshopped by the ensemble	Gerben Kamper	STUDENT PRODUCTION Aug. - Scaena Theatre University of the Free State
EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING 2.0 By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Aug. - André Huguenet Theatre Free State School Festival

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING 2.0 By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Aug. - UFS Arts and Social Justice Week
EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING 2.0 By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Aug. - Heidedal Community Hall Out Reach Programme
EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING 2.0 By Marijda Kamper & Walter Strydom	Marijda Kamper & Walter Strydom	SEMI-PROFESSIONAL Aug. - Oct. - Various High Schools Bloemfontein
ROMEO & JULIET By William Shakespeare Adapted by Thys Heydenrych	Thys Heydenrych	STUDENT PRODUCTION Sept. - Wynand Mouton Theatre University of the Free State
DIE SLAPENDE SKOONHEID By Petrus Du Preez	Pieter Venter	STUDENT PRODUCTION Oct. - Scaena Rehearsal Room University of the Free State
'N SNOEKIE VIR MY SWEETHEART! By Nico Luwes	Nico Luwes	STUDENT PRODUCTION Nov. - Scaena Theatre University of the Free State

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 17 productions in 2015. Through either financial support, artistic involvement or both the practice was able to, in the year 2015, stage 10 student-, 4 professional- and 3 semi-professional productions.

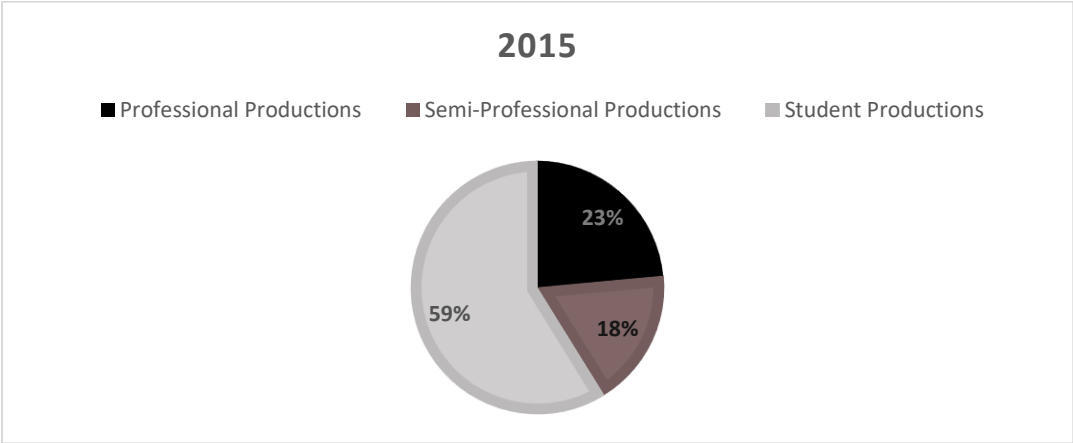


Figure 7: Chart 4.4.1.6 - 2015 Professional- vs Semi-Professional- vs Student Productions

4.4.1.7 2016

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
DIE TROUE By Anton Tsjekhov	Nico Luwes	STUDENT PRODUCTION Mar. - Wynand Mouton Theatre University of the Free State
'N VLOOI IN FRANKRYK Translated and adapted by Annebelle Smit	Annebelle Smit	STUDENT PRODUCTION Mar. - Scaena Rehearsal Room University of the Free State
JOHANNA, O JOHANNES By Louis De Villiers	Thys Heydenrych	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
'N KWESSIE VAN VERBEELDING By Nico Luwes	Thys Heydenrych	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
MOEDERS EN DOGTERS By Corlia Fourie	Pieter Venter	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
RED RIDING HOOD Adapted by Walter Strydom	Walter Strydom	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
PHARMAKON Workshopped by the ensemble	Ensemble	STUDENT PRODUCTION Jun. & Jul. - Grahamstown National Arts Festival
ERA By Mark Antony Dobson	Mark Antony Dobson	SEMI-PROFESSIONAL Jul. - Scaena Rehearsal Room Vrystaat Arts Festival
CHRISTINE By Bartho Smit Adapted by Pieter Venter & Walter Strydom	Pieter Venter	PROFESSIONAL Jul. - Scaena Theatre Vrystaat Arts Festival
SUIKER By Hugo Claus Translated by Hennie van Coller	Nico Luwes	PROFESSIONAL Jul. - Wynand Mouton Theatre Vrystaat Arts Festival
OOMS By Chris Vorster	Chris Vorster	PROFESSIONAL Jul. - Wynand Mouton Theatre Vrystaat Arts Festival
#IMPROV-OH-CCASION By the ensemble	Thys Heydenrych & Dion van Niekerk	PROFESSIONAL Jul. - Scaena Rehearsal Room Vrystaat Arts Festival (Vrynge)
TRAPPE By Nicolaas Beukes	Nicolaas Beukes	SEMI-PROFESSIONAL Jul. - Scaena Rehearsal Room Vrystaat Arts Festival (Vrynge)
PHARMAKON Workshopped by the ensemble	Ensemble	STUDENT PRODUCTION Aug. - Scaena Theatre University of the Free State
COPPÉLIA EN DIE POPPEMAKER By Karen Combrinck	Marijda Kamper	STUDENT PRODUCTION Sept. - Scaena Rehearsal Room University of the Free State

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
FAMILIEST(R)EKE By Ray Cooney Translated by Wim Vorster	Thys Heydenrych	STUDENT PRODUCTION Sept. - Wynand Mouton Theatre University of the Free State
ERA By Mark Antony Dobson	Mark Antony Dobson	SEMI-PROFESSIONAL Sept. - Gallery on Levisour Bloemfontein
ERA By Mark Antony Dobson	Mark Antony Dobson	SEMI-PROFESSIONAL Oct. - City Hall Auditorium Cape Town Fringe Festival
SUIKER By Hugo Claus Translated by Hennie van Coller	Nico Luwes	PROFESSIONAL Oct. - Stellenbosch Drostdy Theatre
THE LOVER By Harold Pinter	Dion van Niekerk	STUDENT PRODUCTION Oct. - Scaena Theatre University of the Free State
THE BIRTHDAY PARTY By Harold Pinter	Dion van Niekerk	STUDENT PRODUCTION Oct. - Scaena Theatre University of the Free State
ERA By Mark Antony Dobson	Mark Antony Dobson	SEMI-PROFESSIONAL Nov. - Oude Kraal Country Estate Bloemfontein

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 17 productions in 2016. Through either financial support, artistic involvement or both the practice was able to, in the year 2016, stage 11 student-, 4 professional- and 2 semi-professional productions.

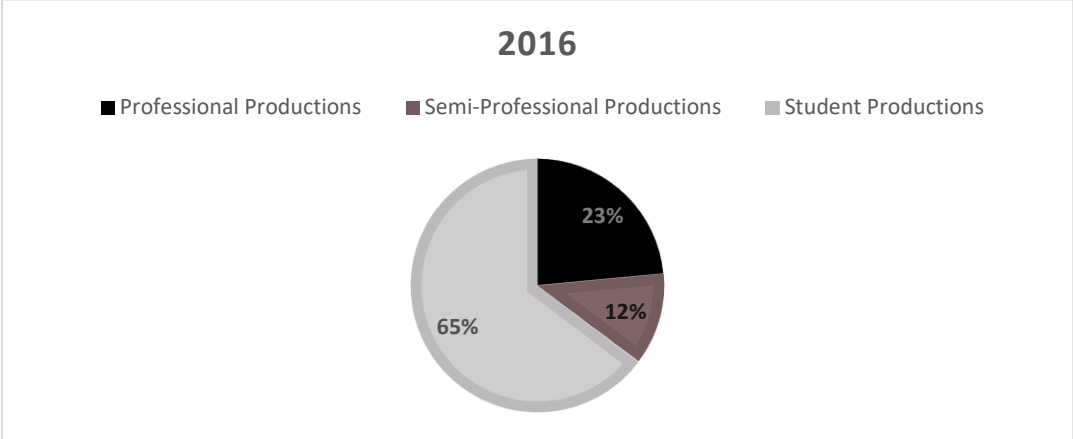


Figure 8: Chart 4.4.1.7 - 2016 Professional- vs Semi-Professional- vs Student Productions

4.4.1.8 2017

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
PYGMALION By George Bernard Shaw	Dion van Niekerk	STUDENT PRODUCTION Mar. - Wynand Mouton Theatre University of the Free State
SNOW WHITE AND THE SEVEN DWARFS By Annebelle Smit	Annebelle Smit	STUDENT PRODUCTION Mar. - Scaena Rehearsal Room University of the Free State
ROBIENA SE AFRIKA AVONTUUR By Corlea Kloppers & Franco De Wet	Pieter Venter	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
WOMEN OF TROY Based on Euripides' <i>Trojan Women</i>	Thys Heydenrych	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
SOVEREIGN Workshopped by the ensemble	Ensemble	STUDENT PRODUCTION Jun. & Jul. - Grahamstown National Arts Festival
IS DIE BAR AL OOP? By Nico Luwes	Nico Luwes	PROFESSIONAL Jun. - Nelspruit InniBos Arts Festival
MY LIEWE MENEER MALAN By Nico Luwes	Nico Luwes	PROFESSIONAL Jul. - Scaena Theatre Vrystaat Arts Festival
ANDRIES ANDERS EN DIE LEGENDE VAN DAWIE JONAVIS By Nicolaas Beukes & CW Laten	Nicolaas Beukes & CW Laten	SEMI-PROFESSIONAL Jul. - Scaena Rehearsal Room Vrystaat Arts Festival
SLAGGAT By Nicolaas Beukes	Nicolaas Beukes	SEMI-PROFESSIONAL Jul. - Madelief Gazellie Vrystaat Arts Festival (Vrynge)
TOK TOK By the ensemble	Dion van Niekerk	PROFESSIONAL Jul. - Soetdoring Gazellie Vrystaat Arts Festival (Vrynge)
BLOMMEFEEETJIES By Karen Combrinck	Marijda Kamper	STUDENT PRODUCTION Sept. - Scaena Rehearsal Room University of the Free State
DIE WATERWYSER By Nico Luwes	Nico Luwes	STUDENT PRODUCTION Sept. - Scaena Theatre University of the Free State
AROUND THE WORLD IN 80 DAYS By Jules Verne Adapted By Mark Brown	Thys Heydenrych	STUDENT PRODUCTION Nov. - Wynand Mouton Theatre University of the Free State
THE HATE CRIME PROJECT Workshopped by the ensemble	Dion Van Niekerk & DeBeer Cloete	STUDENT PRODUCTION Nov. - Scaena Theatre University of the Free State

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 14 productions in 2017. Through either financial support, artistic involvement or both the practice was able to, in the year 2017, stage 9 student-, 3 professional- and 2 semi-professional productions.

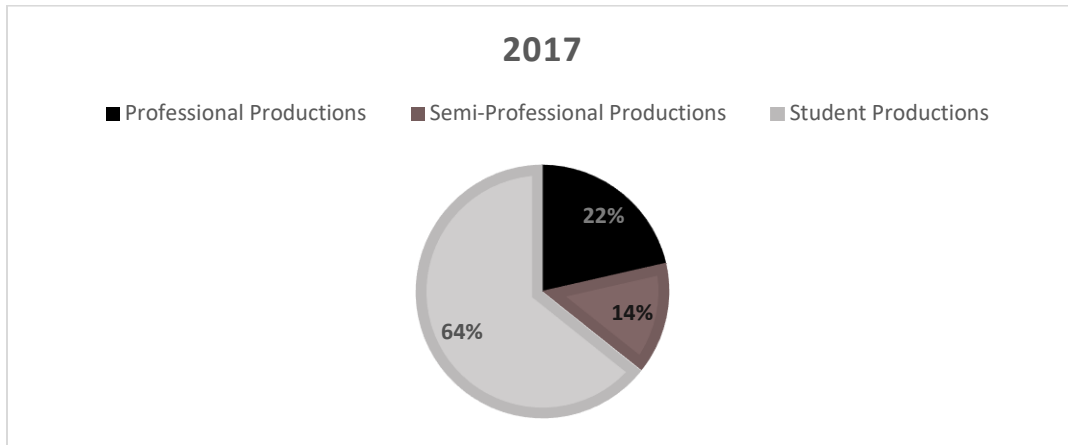


Figure 9: Chart 4.4.1.8 - 2017 Professional- vs Semi-Professional- vs Student Productions

4.4.1.9 2018

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
BUNNICULA By Deborah and James Howe	DeBeer Cloete	STUDENT PRODUCTION Apr. - Scaena Rehearsal Room University of the Free State
JOLLIE PATROLLIE By Nico Luwes	Nico Luwes	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
THE BALD DIVA By Eugene Ionesco	Dion van Niekerk	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
THE PRINCESS AND THE THREE PRINCES By Annebelle Smit	Annebelle Smit	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
BANG By Shareen Swart	DeBeer Cloete	PROFESSIONAL Jul. - Beyers Naude Residence Vrystaat Arts Festival
DIE BRAWE DADE VAN 'N KLEIN MUIS By Nicolaas Beukes	Nicolaas Beukes	SEMI-PROFESSIONAL Jul. - Scaena Rehearsal Room Vrystaat Arts Festival
TOK TOK By the ensemble	Dion van Niekerk	PROFESSIONAL Jul. - Albert Wessels-Auditorium Vrystaat Arts Festival

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
IS DIE BAR AL OOP? By Nico Luwes	Nico Luwes	PROFESSIONAL Jul. - Scaena Theatre Vrystaat Arts Festival
CRY, THE BELOVED COUNTRY By Alan Paton Adapted by Nico Luwes	Nico Luwes	STUDENT PRODUCTION Jul. - Exam Room 2 Vrystaat Arts Festival (Vrynge)
TROOS By Nicolaas Beukes	Nicolaas Beukes	SEMI-PROFESSIONAL Jul. - Madelief Gazellie Vrystaat Arts Festival (Vrynge)
HOE SPEELGOED REGTIG-EGTIG WORD By Karen Combrinck	DeBeer Cloete	STUDENT PRODUCTION Sept. - Scaena Rehearsal Room University of the Free State
FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF By Ntozake Shange	Marijda Kamper	STUDENT PRODUCTION Sept. - Scaena Theatre University of the Free State
NOISES OFF By Michael Frayn	Thys Heydenrych	STUDENT PRODUCTION Sept. - Wynand Mouton Theatre University of the Free State
CAESAR By William Shakespeare Adapted by Thys Heydenrych	Thys Heydenrych	STUDENT PRODUCTION Nov. - Wynand Mouton Theatre University of the Free State
AROUND Original script by Arthur Schnitzler (<i>La Ronde</i>) Adapted by the ensemble	Dion van Niekerk & DeBeer Cloete	STUDENT PRODUCTION Sept. - Scaena Rehearsal Room University of the Free State

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 15 productions in 2018. Through either financial support, artistic involvement or both the practice was able to, in the year 2018, stage 10 student-, 3 professional- and 2 semi-professional productions.

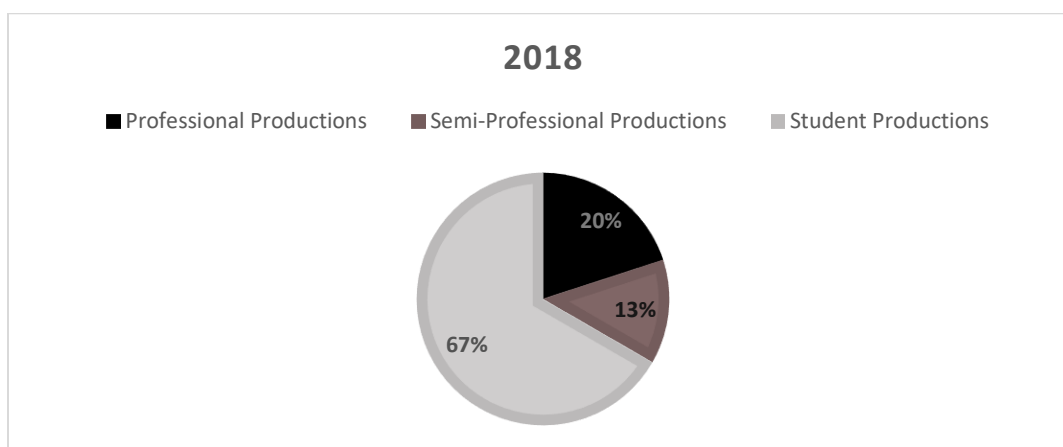


Figure 10: Chart 4.4.1.9 - 2018 Professional- vs Semi-Professional- vs Student Productions

4.4.1.10 2019

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
EMMA'S GREAT SPACE ESCAPE By Barend Kriel	DeBeer Cloete	STUDENT PRODUCTION Apr. - Scaena Rehearsal Room University of the Free State
THE WOLVES By Sarah Delappe	Gerben Kamper & Marijda Kamper	STUDENT PRODUCTION Apr. - Scaena Theatre University of the Free State
DOGG'S HAMLET By Tom Stoppard	Dion van Niekerk & DeBeer Cloete	STUDENT PRODUCTION May - Wynand Mouton Theatre University of the Free State
THE FANTASTICALS By Annebelle Smit	Annebelle Smit	STUDENT PRODUCTION May - Scaena Rehearsal Room University of the Free State
IN THE DARK By Chris Vorster	Chris Vorster	STUDENT PRODUCTION May - Scaena Theatre University of the Free State
FORFEITURE By Barend Kriel	Barend Kriel	STUDENT PRODUCTION Jun. & Jul. - Grahamstown National Arts Festival
THE ISLAND By Athol Fugard, John Kani & Winston Ntshona	Jerry Mofokeng wa Makhetha	PROFESSIONAL Jul. - Scaena Theatre Vrystaat Arts Festival
DIE HART VERKLAP By Edgar Allan Poe	Dion van Niekerk	PROFESSIONAL Jul. - Scaena Theatre Vrystaat Arts Festival
DIE KONING STERF By Ionesco	Nico Luwes	PROFESSIONAL Jul. - Wynand Mouton Theatre Vrystaat Arts Festival
FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF By Ntozake Shange	Marijda Kamper	SEMI-PROFESSIONAL Jul. - St. Andrews School Hall Vrystaat Arts Festival
JOLLIE PATROLLIE By Nico Luwes	Nico Luwes	SEMI-PROFESSIONAL Jul. - Scaena Theatre Vrystaat Arts Festival
FORFEITURE By Barend Kriel	Barend Kriel	STUDENT PRODUCTION Jul. - Exam room 2 Vrystaat Arts Festival (Vryng)
KRISTALVLAKTE By Amy Jephtha	Anthea v. Jaarsveld	STUDENT PRODUCTION Aug. - Scaena Theatre University of the Free State
HOW HIGH IS UP? By Brendan Murray	Schoeme Grobler & Zabesutu Mpiti	STUDENT PRODUCTION Sept. - Scaena Rehearsal Room University of the Free State

PRODUCTION	DIRECTOR	LEVEL OF PROFESSIONALISM
DOGG'S HAMLET By Tom Stoppard	Dion van Niekerk & DeBeer Cloete	STUDENT PRODUCTION Sept. - Scaena Theatre University of the Free State
MY BRILLIANT DIVORCE By Geraldine Aron	Thys Heydenrych	STUDENT PRODUCTION Oct. - Scaena Theatre University of the Free State
FORFEITURE By Barend Kriel	Barend Kriel	STUDENT PRODUCTION Oct. - Scaena Movement Room University of the Free State
STORY! Workshopped by the ensemble	Dion van Niekerk	STUDENT PRODUCTION Oct. - Scaena Rehearsal Room University of the Free State
BELLA VISTA By Nico Luwes	Nico Luwes	STUDENT PRODUCTION Oct. - Wynand Mouton Theatre University of the Free State

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 16 productions in 2019. Through either financial support, artistic involvement or both the practice was able to, in the year 2019, stage 11 student-, 3 professional- and 2 semi-professional productions.

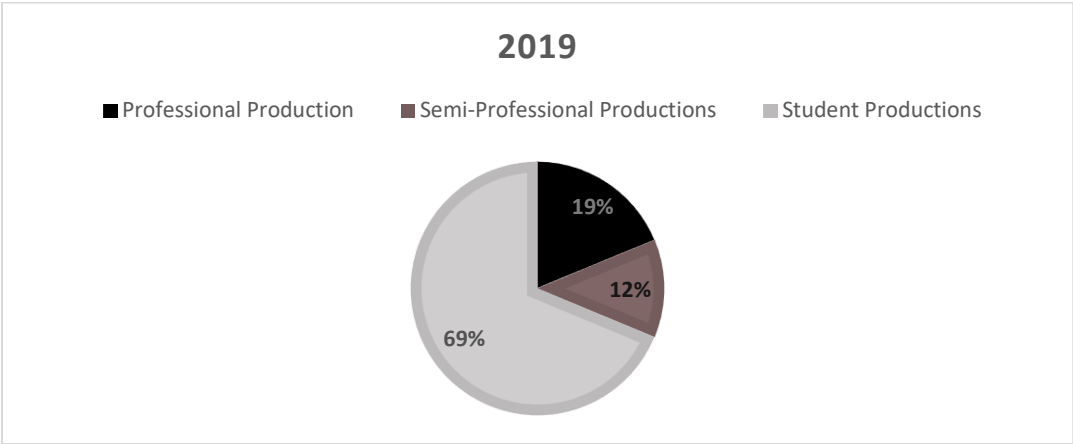


Figure 11: Chart 4.4.1.10 - 2019 Professional- vs Semi-Professional- vs Student Productions

4.4.2 Genres

The second variable selected to group creative outputs over the past 10 years is the genre. The three categories according to which the creative outputs are classified are drama and comedy. The category of

other is also included to accommodate outputs that do not definitively fit in either genre or to other relevant genre variations.

NR	PRODUCTION	YEAR	DRAMA	COMEDY	OTHER
1	HARAMBE (SEEKING FOR FRESH AIR) By Angelo Mockie & Godfrey Manenye	2010	X		Physical Theatre
2	BOER MANIE SE MELK WORD SUUR By Ilne Fourie	2010		X	Theatre for Young Audiences
3	RUGBY, DIE GA(Y)ME By Ilne Fourie	2010	X		One Man Performance
4	IMPI By Ilne Fourie	2010		X	One Woman Performance
5	MY LIEWE MENEER MALAN By Nico Luwes	2010		X	
6	O, KONDOOM, DAAR'S 'N KAT IN MY BOOM By Wim Beukes & Peet Van Rensburg	2010		X	
7	MIELIE-MAALIE MAANTUIG By Ross Roelofse	2010		X	Theatre for Young Audiences
8	PILLARS OF SOCIETY By Hendrik Ibsen	2010	X		
9	DIE PLAASVERVANGERS By Pieter Fourie	2010	X		
10	MASKERMAAN By Cecilia Du Toit	2010	X		
11	TAILOR MADE / NOMMERPAS Compiled Poetry Programme	2010			Dramatised poetry
12	THE CRUCIBLE By Arthur Miller	2010	X		
13	THE EMPEROR'S NEW CLOTHES Adapted by Karabelo Lekalake	2010		X	Theatre for Young Audiences
14	KINKELS INNIE KABEL By André P. Brink	2010		X	
15	HUNGER Devised script by the ensemble	2010	X		
16	JONAS By Daleen Kruger	2010 - 2012	X		
17	'N SEDER VAL IN WATERKLOOF By P.G. Du Plessis	2010		X	
18	IMPI 2 By Ilne Fourie	2010		X	One Woman Performance
19	DOORTJIE SE STERT By Ilne Fourie	2010		X	Theatre for Young Audiences
20	BOBAAS VAN DIE BOENDOE By André P. Brink	2010		X	

NR	PRODUCTION	YEAR	DRAMA	COMEDY	OTHER
21	LUSISTRATA By Aristophanes	2010		X	Greek Theatre
22	RIEKIE DIE RENOSTER By Welma Debeer & Niel van Niekerk	2010		X	Theatre for Young Audiences
23	RIEKIE RHINOCEROS By Welma Debeer & Niel van Niekerk	2010		X	Theatre for Young Audiences
24	DIE DRAAIJAKKALSE By Nico Luwes	2010 - 2011		X	
25	PLASTICS By Shirley Johnson	2010	X		Satirical Drama
26	SONDAG KOS VYF PESOS By Josefina Niggli	2010		X	
27	SUNDAY COSTS FIVE PESOS By Josefina Niggli	2010		X	
28	FANTASTICKS By Tom Jones Music by Harvey Schmidt	2010		X	Musical / Melodrama
29	MANKOKOSANA (THE RAIN DANCE) By Nieke Lombard	2011	X		Physical Theatre
30	OUR FATHER'S DAUGHTERS By Charles Dumas	2011	X		
31	EYE-DENTITY By ensemble	2011			Street Theatre by means of drama, dance, music, fitness.
32	THE JUNGLE BOOK Adapted by Godfrey Manenye	2011		X	Theatre for Young Audiences
33	VICTORIA SE GEHEIM By Ilne Fourie	2011		X	
34	'N MIDSOMERNAGDROOM / A MIDSUMMER NIGHT'S DREAM By William Shakespeare	2011		X	
35	IPI ZOMBIE? By Brett Bailey	2011	X		Ritual Drama
36	ONNIES EN OUERS By AJB de Klerk	2011		X	
37	REVOLTING RHYMES Based on the works by Roald Dahl	2011		X	Theatre for Young Audiences
38	DIE KASKENADES VAN KEES KIESWETTER By Nico Luwes	2011		X	
39	DIE KASKENADES VAN LIEWE HEKSIE Adapted by Ilne Fourie	2011		X	Theatre for Young Audiences
40	NEXT CUSTOMER PLEASE By Ilne Fourie	2011		X	One Woman Performance
41	DIE RENOSTERS By Eugene Ionesco	2011	X		Absurdism
42	'N LEWE IN DIE TEATER By David Mamet Translated by Peter Taljaard	2011 - 2012	X		Tragicomedy

NR	PRODUCTION	YEAR	DRAMA	COMEDY	OTHER
43	AMA REQUIEM By Peter Shaffer Translated by Nerina Ferreira	2011	X		Music Theatre Production
44	PIET SE TANTE By Nico Luwes	2011		X	
45	TO BE LIKE THIS ROCK By Neil Coppen	2011	X		
46	GE-WEES By Pierre André Viviers	2011	X		Tragicomedy
47	DIE AVONTURE VAN ALICE IN WONDERLAND Adapted by Thys Heydenrych	2011		X	Theatre for Young Audiences
48	THE FINAL DRESS REHEARSAL By Jack Frake	2011		X	
49	DIE ARRESTASIE By Uys Krige	2011	X		
50	HAIRSPRAY By Mark O'Donnel & Thomas Meehan	2012		X	Musical
51	ASPOESTERTJIE By Pieter Venter	2012		X	Theatre for Young Audiences
52	DIE HUIS VAN MARIA MALAN By Nico Luwes	2012	X		
53	SPRING WORKSHOP Workshop Theatre	2012	X		Musical Theatre
54	SO WHAT'S NEW By Fatima Dike	2012	X		Tragicomedy
55	THE AMAZING ADVENTURES OF TAMBOOTIE, THE PUPPET By Pieter Scholtz	2012		X	Theatre for Young Audiences
56	WAAR IS MARKGRAAF? Translated by Mariechen Naudé	2012		X	
57	THE BAR AT THE CORNER By Godfrey Manenye	2012		X	
58	S11 By Leon Kruger	2012	X		
59	DIE GRASWEWENAAR By Nico Luwes	2012		X	
60	PUTSONDERWATER By Bartho Smit	2012 - 2013	X		
61	DIE WOOD By Marcelle Pieterse	2012	X		Thriller
62	POPPEKAS By Ilne Fourie	2012	X		Psychological Drama
63	WILEY AND THE HAIRY MAN By Suzan Zeder	2012		X	Theatre for Young Audiences
64	DIE FRAGMENTED MANTSWE Poetry Programme	2012			Dramatised Poetry

NR	PRODUCTION	YEAR	DRAMA	COMEDY	OTHER
65	TSJECHOW IN YALTA By John Driver & Jeffrey Haddow Translated by Alewyn Lee	2012	X		
66	NAG VAN DIE HIËNA By Nico Luwes	2012	X		Thriller
67	DIE EFFEK VAN GAMMASTRALE OP MAN-IN-DIE-MAAN GOUSBLOMME By Paul Zindel Translated by Ernst Eloff	2012	X		
68	THE LARAMIE PROJECT By Moisés Kaufman and members of the tectonic theatre project	2012	X		Verbatim Theatre
69	EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING By Marijda Kamper & Walter Strydom	2013 -			Physical Theatre
70	THE MONSTER UNDER THE BED By Kevin Dyer's	2013		X	Theatre for Young Audiences
71	PLAY ME By Monde Mayephu	2013	X		
72	HELEN VAN BETHESDA By Naómi Morgan	2013	X		
73	HANSIE EN GRIETJIE By J.P. du Plessis	2013		X	Theatre for Young Audiences
74	HANSEL AND GRETEL By J.P. du Plessis Translated by Gerben Kamper & Peter Taljaard	2013		X	Theatre for Young Audiences
75	MY PLAAS SE NAAM IS VERGENOEG By George Weideman	2013	X		
76	PEOPLE ARE LIVING THERE By Athol Fugard	2013	X		Tragicomedy
77	VREK By Helet de Wet	2013	X		Protest Theatre
78	CHASING LAUGHTER By Monageng Vice Motshabi	2013	X		
79	DIE BUIITE-EGTELIKE OUPA By Nico Luwes	2013 -		X	
80	HEIDI By Johanna Spyri Translated by Tjaart Potgieter	2013		X	Theatre for Young Audiences
81	KANNA HY KÔ HYSTOE By Adam Small	2013 -	X		
82	SÊRA SAKBOUDE SING 'N SOLO By Ilne Fourie	2013		X	Theatre for Young Audiences
83	RICHARD III By William Shakespeare Adapted by Thys Heydenrych	2013	X		

NR	PRODUCTION	YEAR	DRAMA	COMEDY	OTHER
84	THE WIZARD OF OZ By Karen Combrinck	2013		X	Theatre for Young Audiences
85	ARENA By Mark Dobson	2013 - 2014	X		Physical Theatre
86	DON JUAN ONDER DIE BOERE By Bartho Smit	2013		X	
87	LYLE THE CROCODILE AND THE HOUSE ON EAST 88TH STREET Based on the Books by Bernard Waber Adapted for the Stage by Kevin Kling	2014		X	Theatre for Young Audiences
88	KASTREER Compiled from scripts by P.G. du Plessis, Reza de Wet, Pieter-Dirk Uys, Bartho Smit, and Andre P. Brink	2014	X		Workshopped Theatre
89	BABELKOUS EN BRUIDEGOM By Robert Thomas Translated by Anna Neethling-Pohl	2014		X	
90	THE PEN By Monde Mayephu	2014		X	
91	'N MIDSOMERNAGDROOM (VIR KINDERS) Based on Shakespeare's A Midsummer Night's Dream Adapted by Karen Combrinck	2014		X	Theatre for Young Audiences
92	EK, ANNA VAN WYK By Pieter Fourie	2014	X		
93	NAG VAN DIE HIËNA By Nico Luwes	2014	X		Thriller
94	DON JUAN ONDER DIE BOERE By Bartho Smit	2014 - 2015		X	
95	S(T)OUT EN PEPER By Thys Heydenrych	2014		X	
96	THE BAR By Godfrey Manenye	2014		X	
97	VICTORIA SE GEHEIM By Ilne Fourie	2014		X	
98	LET'S EAT HAIR By Carl Laszlo Adapted by Mark Dobson	2014	X		Physical Theatre
99	PUSS IN BOOTS By Rowena Bennet	2014		X	Theatre for Young Audiences
100	DIE GESTEWELDE KAT By Rowena Bennet Adapted by Thys Heydenrych	2014		X	Theatre for Young Audiences
101	CURL UP AND DYE By Sue Pam-Grant	2014	X		Tragicomedy

NR	PRODUCTION	YEAR	DRAMA	COMEDY	OTHER
102	MOORDENAAR By Anthony Shaffer Translated and adapted by Carel Nel	2014	X		Thriller
103	HAMLET By William Shakespeare Adapted by Thys Heydenrych	2014	X		
104	BORN IN THE RSA By Barney Simon	2014	X		Verbatim Theatre
105	ONS DORP By Thornton Wilder Translated by Ulrich Stark	2014	X		
106	TEARS By Zukiswa Wanner Adapted by Godfrey Manenye	2015	X		
107	TWO INTO ONE By Ray Cooney	2015		X	
108	JACK AND THE BEANSTALK By Karen Combrinck & Walter Strydom	2015		X	Theatre for Young Audiences
109	KINDERSPELETJIES By Marietjie Pretorius Adapted by Kobus Strydom	2015	X		
110	AGT VROUE By Robert Thomas Translated by Jocelyn De Bruyn	2015		X	Thriller-Comedy
111	THE PEN By Monde Mayepthu	2015		X	
112	EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING 2.0 By Marijda Kamper & Walter Strydom	2015			Physical Theatre
113	CURL UP AND DYE By Sue Pam-Grant	2015	X		Tragicomedy
114	REPELSTEELTJIE By Gaerin Hauptfleisch	2015		X	Theatre for Young Audiences
115	TSJEKHOV-TRIPTIEK By Anton Tsjekhof	2015			Tragicomedy Three One-Act Plays
116	LET'S EAT HAIR By Carl Laszlo Adapted by Mark Dobson	2015	X		Physical Theatre
117	SWANEMEER By Karen Combrinck	2015		X	Theatre for Young Audiences
118	STERKSTROOM Workshopped by the ensemble	2015	X		
119	ROMEO & JULIET By William Shakespeare Adapted by Thys Heydenrych	2015	X		
120	DIE SLAPENDE SKOONHEID By Petrus Du Preez	2015		X	Theatre for Young Audiences
121	'N SNOEKIE VIR MY SWEETHEART! By Nico Luwes	2015		X	

NR	PRODUCTION	YEAR	DRAMA	COMEDY	OTHER
122	DIE TROUE By Anton Tsjechov	2016		X	
123	'N VLOOI IN FRANKRYK Translated and adapted by Annebelle Smit	2016		X	Theatre for Young Audiences
124	JOHANNA, O JOHANNES By Louis De Villiers	2016		X	
125	'N KWESSIE VAN VERBEELDING By Nico Luwes	2016		X	
126	MOEDERS EN DOGTERS By Corlia Fourie	2016	X		
127	RED RIDING HOOD Adapted by Walter Strydom	2016		X	Theatre for Young Audiences
128	PHARMAKON Workshopped by the ensemble	2016	X		Protest Theatre
129	ERA By Mark Antony Dobson	2016	X		Physical Theatre
130	CHRISTINE By Bartho Smit Adapted by Pieter Venter & Walter Strydom	2016	X		
131	SUIKER By Hugo Claus Translated by Hennie van Coller	2016	X		
132	OOMS By Chris Vorster	2016		X	
133	#IMPROV-OH-CCASION By the ensemble	2016		X	Improvisation Interactive Comedy
134	TRAPPE By Nicolaas Beukes	2016	X		Psychological Drama
135	COPPÉLIA EN DIE POPPEMAKER By Karen Combrinck	2016		X	Theatre for Young Audiences
136	FAMILIEST(R)EKE By Ray Cooney Translated by Wim Vorster	2016		X	
137	THE LOVER By Harold Pinter	2016	X		Tragicomedy
138	THE BIRTHDAY PARTY By Harold Pinter	2016	X		Tragicomedy
139	PYGMALION By George Bernard Shaw	2017	X		
140	SNOW WHITE AND THE SEVEN DWARFS By Annebelle Smit	2017		X	Theatre for Young Audiences
141	ROBIENA SE AFRIKA AVONTUUR By Corlea Kloppers & Franco De Wet	2017		X	Theatre for Young Audiences
142	WOMEN OF TROY Based on Euripides' <i>Trojan Women</i>	2017	X		
143	SOVEREIGN Workshopped by the ensemble	2017	X		

NR	PRODUCTION	YEAR	DRAMA	COMEDY	OTHER
144	IS DIE BAR AL OOP? By Nico Luwes	2017 - 2018		X	
145	MY LIEWE MENEER MALAN By Nico Luwes	2017		X	
146	ANDRIES ANDERS EN DIE LEGENDE VAN DAWIE JONAVIS By Nicolaas Beukes & CW Laten	2017		X	Theatre for Young Audiences
147	SLAGGAT By Nicolaas Beukes	2017	X		Psychological Thriller
148	TOK TOK By the ensemble	2017 - 2018			Family Theatre Clowning
149	BLOMMEFEETJIES By Karen Combrinck	2017		X	Theatre for Young Audiences
150	DIE WATERWYSER By Nico Luwes	2017		X	
151	AROUND THE WORLD IN 80 DAYS By Jules Verne Adapted By Mark Brown	2017		X	
152	THE HATE CRIME PROJECT Workshopped by the ensemble	2017	X		Verbatim Theatre
153	BUNNICULA By Deborah and James Howe	2018		X	Theatre for Young Audiences
154	JOLLIE PATROLLIE By Nico Luwes	2018		X	
155	THE BALD DIVA By Eugene Ionesco	2018		X	Absurdism
156	THE PRINCESS AND THE THREE PRINCES By Annebelle Smit	2018		X	Theatre for Young Audiences
157	BANG By Shareen Swart	2018	X		Experimental Theatre One-on-One-Theatre
158	DIE BRAWE DADE VAN 'N KLEIN MUIS By Nicolaas Beukes	2018		X	Theatre for Young Audiences
159	CRY, THE BELOVED COUNTRY By Alan Paton Adapted by Nico Luwes	2018	X		
160	TROOS By Nicolaas Beukes	2018	X		Psychological Thriller
161	HOE SPEELGOED REGTIG-EGTIG WORD By Karen Combrinck	2018	X		Theatre for Young Audiences
162	FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF By Ntozake Shange	2018 - 2019	X		Dramatised Poetry Movement Theatre
163	NOISES OFF By Michael Frayn	2018		X	

NR	PRODUCTION	YEAR	DRAMA	COMEDY	OTHER
164	CAESAR By William Shakespeare Adapted by Thys Heydenrych	2018	X		
165	AROUND Original script by Arthur Schnitzler (<i>La Ronde</i>) Adapted by the ensemble	2018	X		Experimental Theatre
166	EMMA'S GREAT SPACE ESCAPE By Barend Kriel	2019		X	Theatre for Young Audiences
167	THE WOLVES By Sarah Delappe	2019	X		
168	DOGG'S HAMLET By Tom Stoppard	2019		X	Experimental Theatre
169	THE FANTASTICALS By Annebelle Smit	2019		X	Theatre for Young Audiences
170	IN THE DARK By Chris Vorster	2019	X		
171	FORFEITURE By Barend Kriel	2019	X		Experimental Theatre
172	THE ISLAND By Athol Fugard, John Kani & Winston Ntshona	2019	X		
173	DIE HART VERKLAP By Edgar Allan Poe	2019	X		Tragicomedy
174	DIE KONING STERF By Ionesco	2019	X		Absurdism
175	JOLLIE PATROLLIE By Nico Luwes	2019		X	
176	KRISTALVLAKTE By Amy JEPHTA	2019	X		
177	HOW HIGH IS UP? By Brendan Murray	2019		X	Theatre for Young Audiences
178	MY BRILLIANT DIVORCE By Geraldine Aron	2019		X	One Woman Performance
179	STORY! By Dion van Niekerk	2019		X	Theatre for Young Audiences
180	BELLA VISTA By Nico Luwes	2019	X		

According to the departmental archive material, the Drama and Theatre Arts department at the University of the Free State produced a total of 180 unique productions from 2010 to 2019. 81 of these unique productions fall within the drama genre of which 1 performance was specifically created for younger audiences, 92 falls within the comedy genre of which 41 performances were specifically created for younger audiences, and only 7 productions fall distinctly within other genres.

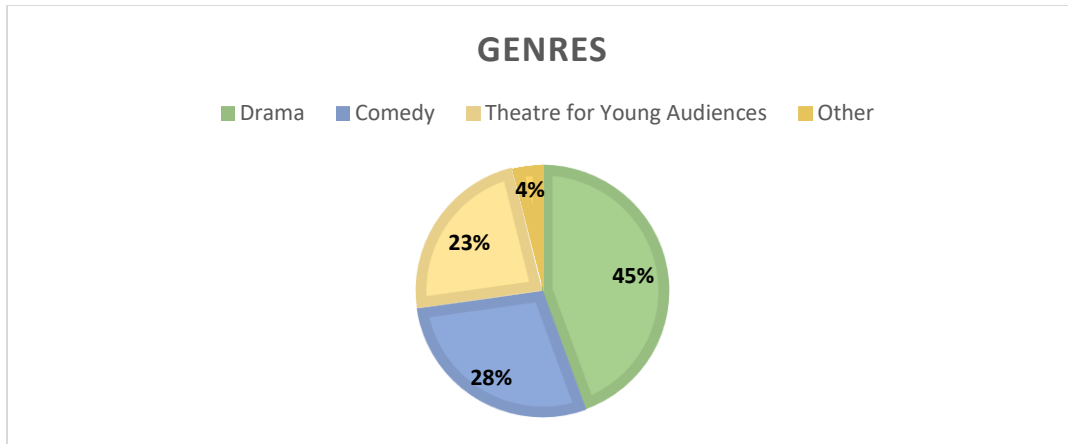


Figure 12: Chart 4.4.2 - Drama vs Comedy vs Theatre for Younger Audiences vs Other

4.4.3 Prominent social conscience themes

The third variable selected to group creative outputs over the past 10 years is social conscience themes. The category according to which the creative outputs are classified is intended social conscience themes.

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
1	HARAMBE (SEEKING FOR FRESH AIR) By Angelo Mockie & Godfrey Manenye	2010	Racial and Cultural Diversity
2	BOER MANIE SE MELK WORD SUUR By Ilne Fourie	2010	
3	RUGBY, DIE GA(Y)ME By Ilne Fourie	2010	Homophobia
4	IMPI By Ilne Fourie	2010	
5	MY LIEWE MENEER MALAN By Nico Luwes	2010	
6	O, KONDOOM, DAAR'S 'N KAT IN MY BOOM By Wim Beukes & Peet Van Rensburg	2010	
7	MIELIE-MAALIE MAANTUIG By Ross Roelofse	2010	
8	PILLARS OF SOCIETY By Hendrik Ibsen	2010	
9	DIE PLAASVERVANGERS By Pieter Fourie	2010	

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
10	MASKERMAAN By Cecilia Du Toit	2010	
11	TAILOR MADE / NOMMERPAS Compiled Poetry Programme	2010	
12	THE CRUCIBLE By Arthur Miller	2010	
13	THE EMPEROR'S NEW CLOTHES Adapted by Karabelo Lekalake	2010	
14	KINKELS INNIE KABEL By André P. Brink	2010	
15	HUNGER Devised script by the ensemble	2010	
16	JONAS By Daleen Kruger	2010 - 2012	Green Theatre Whale Conservation
17	'N SEDER VAL IN WATERKLOOF By P.G. Du Plessis	2010	
18	IMPI 2 By Ilne Fourie	2010	
19	DOORTJIE SE STERT By Ilne Fourie	2010	
20	BOBAAS VAN DIE BOENDOE By André P. Brink	2010	
21	LUSISTRATA By Aristophanes	2010	
22	RIEKIE DIE RENOSTER By Welma Debeer & Niel van Niekerk	2010	
23	RIEKIE RHINOCEROS By Welma Debeer & Niel van Niekerk	2010	
24	DIE DRAAIJAKKALSE By Nico Luwes	2010 - 2011	
25	PLASTICS By Shirley Johnson	2010	
26	SONDAG KOS VYF PESOS By Josefina Niggli	2010	
27	SUNDAY COSTS FIVE PESOS By Josefina Niggli	2010	
28	FANTASTICKS By Tom Jones Music by Harvey Schmidt	2010	
29	MANKOKOSANA (THE RAIN DANCE) By Nieke Lombard	2011	Aids / Cancer / Abuse
30	OUR FATHER'S DAUGHTERS By Charles Dumas	2011	
31	EYE-DENTITY By ensemble	2011	

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
32	THE JUNGLE BOOK Adapted by Godfrey Manenye	2011	
33	VICTORIA SE GEHEIM By Ilne Fourie	2011	
34	'N MIDSOMERNAGDROOM / A MIDSUMMER NIGHT'S DREAM By William Shakespeare	2011	
35	IPI ZOMBIE? By Brett Bailey	2011	
36	ONNIES EN OUERS By AJB de Klerk	2011	
37	REVOLTING RHYMES Based on the works by Roald Dahl	2011	
38	DIE KASKENADES VAN KEES KIESWETTER By Nico Luwes	2011	
39	DIE KASKENADES VAN LIEWE HEKSIE Adapted by Ilne Fourie	2011	
40	NEXT CUSTOMER PLEASE By Ilne Fourie	2011	
41	DIE RENOSTERS By Eugene Ionesco	2011	
42	'N LEWE IN DIE TEATER By David Mamet Translated by Peter Taljaard	2011 -	
43	AMA REQUIEM By Peter Shaffer Translated by Nerina Ferreira	2011	
44	PIET SE TANTE By Nico Luwes	2011	
45	TO BE LIKE THIS ROCK By Neil Coppen	2011	Human Trafficking
46	GE-WEES By Pierre André Viviers	2011	
47	DIE AVONTURE VAN ALICE IN WONDERLAND Adapted by Thys Heydenrych	2011	
48	THE FINAL DRESS REHEARSAL By Jack Frake	2011	
49	DIE ARRESTASIE By Uys Krige	2011	
50	HAIRSPRAY By Mark O'Donnel & Thomas Meehan	2012	
51	ASPOESTERTJIE By Pieter Venter	2012	
52	DIE HUIS VAN MARIA MALAN By Nico Luwes	2012	
53	SPRING WORKSHOP Workshop Theatre	2012	

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
54	SO WHAT'S NEW By Fatima Dike	2012	
55	THE AMAZING ADVENTURES OF TAMBOOTIE, THE PUPPET By Pieter Scholtz	2012	
56	WAAR IS MARKGRAAF? Translated by Mariechen Naudé	2012	
57	THE BAR AT THE CORNER By Godfrey Manenye	2012	
58	S11 By Leon Kruger	2012	
59	DIE GRASWEWENAAR By Nico Luwes	2012	
60	PUTSONDERWATER By Bartho Smit	2012 - 2013	
61	DIE WOUD By Marcelle Pieterse	2012	
62	POPPEKAS By Ilne Fourie	2012	Initiation practice within campus hostels
63	WILEY AND THE HAIRY MAN By Suzan Zeder	2012	
64	DIE FRAGMENTED MANTSWE Poetry Programme	2012	
65	TSJECHOW IN YALTA By John Driver & Jeffrey Haddow Translated by Alewyn Lee	2012	
66	NAG VAN DIE HIËNA By Nico Luwes	2012	
67	DIE EFFEK VAN GAMMASTRALE OP MAN-IN-DIE-MAAN GOUSBLOMME By Paul Zindel Translated by Ernst Eloff	2012	
68	THE LARAMIE PROJECT By Moisés Kaufman and members of the tectonic theatre project	2012	Homophobia
69	EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING By Marijda Kamper & Walter Strydom	2013 - 2014	Human Trafficking
70	THE MONSTER UNDER THE BED By Kevin Dyer's	2013	
71	PLAY ME By Monde Mayepthu	2013	
72	HELEN VAN BETHESDA By Naómi Morgan	2013	
73	HANSIE EN GRIETJIE By J.P. du Plessis	2013	

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
74	HANSEL AND GRETEL By J.P. du Plessis Translated by Gerben Kamper & Peter Taljaard	2013	
75	MY PLAAS SE NAAM IS VERGENOEG By George Weideman	2013	
76	PEOPLE ARE LIVING THERE By Athol Fugard	2013	
77	VREK By Helet de Wet	2013	Shale Gas Extraction
78	CHASING LAUGHTER By Monageng Vice Motshabi	2013	
79	DIE BUIITE-EGTELIKE OUPA By Nico Luwes	2013 - 2014	
80	HEIDI By Johanna Spyri Translated by Tjaart Potgieter	2013	
81	KANNA HY KÔ HYSTOE By Adam Small	2013 - 2014	
82	SÊRA SAKBOUDE SING 'N SOLO By Ilne Fourie	2013	
83	RICHARD III By William Shakespeare Adapted by Thys Heydenrych	2013	
84	THE WIZARD OF OZ By Karen Combrinck	2013	
85	ARENA By Mark Dobson	2013 - 2014	Various social conscience themes such as love, loss, lust, betrayal and freedom
86	DON JUAN ONDER DIE BOERE By Bartho Smit	2013	
87	LYLE THE CROCODILE AND THE HOUSE ON EAST 88TH STREET Based on the books by Bernard Waber Adapted for the stage by Kevin Kling	2014	
88	KASTREER Compiled from scripts by P.G. du Plessis, Reza de Wet, Pieter-Dirk Uys, Bartho Smit, and Andre P. Brink	2014	
89	BABELKOUS EN BRUIDEGOM By Robert Thomas Translated by Anna Neethling-Pohl	2014	
90	THE PEN By Monde Mayepthu	2014	

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
91	'N MIDSOMERNAGDROOM (VIR KINDERS) Based on Shakespeare's A Midsummer Night's Dream Adapted by Karen Combrinck	2014	
92	EK, ANNA VAN WYK By Pieter Fourie	2014	
93	NAG VAN DIE HIËNA By Nico Luwes	2014	
94	DON JUAN ONDER DIE BOERE By Bartho Smit	2014 - 2015	
95	S(T)OUT EN PEPER By Thys Heydenrych	2014	
96	THE BAR By Godfrey Manenye	2014	
97	VICTORIA SE GEHEIM By Ilne Fourie	2014	
98	LET'S EAT HAIR By Carl Laszlo Adapted by Mark Dobson	2014	Societal pressure, gender stereotypes and consumerism
99	PUSS IN BOOTS By Rowena Bennet	2014	
100	DIE GESTEWELDE KAT By Rowena Bennet Adapted by Thys Heydenrych	2014	
101	CURL UP AND DYE By Sue Pam-Grant	2014	
102	MOORDENAAR By Anthony Shaffer Translated and adapted by Carel Nel	2014	
103	HAMLET By William Shakespeare Adapted by Thys Heydenrych	2014	
104	BORN IN THE RSA By Barney Simon	2014	Segregation
105	ONS DORP By Thornton Wilder Translated by Ulrich Stark	2014	
106	TEARS By Zukiswa Wanner Adapted by Godfrey Manenye	2015	
107	TWO INTO ONE By Ray Cooney	2015	
108	JACK AND THE BEANSTALK By Karen Combrinck & Walter Strydom	2015	
109	KINDERSPELETJIES By Marietjie Pretorius Adapted by Kobus Strydom	2015	

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
110	AGT VROUE By Robert Thomas Translated by Jocelyn De Bruyn	2015	
111	THE PEN By Monde Mayephu	2015	
112	EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING 2.0 By Marijda Kamper & Walter Strydom	2015	Human Trafficking Sexual Objectification
113	CURL UP AND DYE By Sue Pam-Grant	2015	
114	REPELSTEELTJIE By Gaerin Hauptfleisch	2015	
115	TSJEKHOF-TRIPTIEK By Anton Tsjekhof	2015	
116	LET'S EAT HAIR By Carl Laszlo Adapted by Mark Dobson	2015	Societal pressure, gender stereotypes and consumerism
117	SWANEMEER By Karen Combrinck	2015	
118	STERKSTROOM Workshopped by the ensemble	2015	
119	ROMEO & JULIET By William Shakespeare Adapted by Thys Heydenrych	2015	
120	DIE SLAPENDE SKOONHEID By Petrus Du Preez	2015	
121	'N SNOEKIE VIR MY SWEETHEART! By Nico Luwes	2015	
122	DIE TROUE By Anton Tsjekhof	2016	
123	'N VLOOI IN FRANKRYK Translated and adapted by Annebelle Smit	2016	
124	JOHANNA, O JOHANNES By Louis De Villiers	2016	
125	'N KWESSIE VAN VERBEELDING By Nico Luwes	2016	
126	MOEDERS EN DOGTERS By Corlia Fourie	2016	
127	RED RIDING HOOD Adapted by Walter Strydom	2016	
128	PHARMAKON Workshopped by the ensemble	2016	Indoctrination, Identity and Equality
129	ERA By Mark Antony Dobson	2016	Various social conscience themes connected to humanity
130	CHRISTINE By Bartho Smit Adapted by Pieter Venter & Walter Strydom	2016	

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
131	SUIKER By Hugo Claus Translated by Hennie van Coller	2016	
132	OOMS By Chris Vorster	2016	
133	#IMPROV-OH-CCASION By the ensemble	2016	
134	TRAPPE By Nicolaas Beukes	2016	
135	COPPÉLIA EN DIE POPPEMAKER By Karen Combrinck	2016	
136	FAMILIEST(R)EKE By Ray Cooney Translated by Wim Vorster	2016	
137	THE LOVER By Harold Pinter	2016	
138	THE BIRTHDAY PARTY By Harold Pinter	2016	
139	PYGMALION By George Bernard Shaw	2017	
140	SNOW WHITE AND THE SEVEN DWARFS By Annebelle Smit	2017	
141	ROBIENA SE AFRIKA AVONTUUR By Corlea Kloppers & Franco De Wet	2017	
142	WOMEN OF TROY Based on Euripides' <i>Trojan Women</i>	2017	
143	SOVEREIGN Workshopped by the ensemble	2017	
144	IS DIE BAR AL OOP? By Nico Luwes	2017 - 2018	
145	MY LIEWE MENEER MALAN By Nico Luwes	2017	
146	ANDRIES ANDERS EN DIE LEGENDE VAN DAWIE JONAVIS By Nicolaas Beukes & CW Laten	2017	
147	SLAGGAT By Nicolaas Beukes	2017	
148	TOK TOK By the ensemble	2017 - 2018	
149	BLOMMEFEETJIES By Karen Combrinck	2017	
150	DIE WATERWYSER By Nico Luwes	2017	
151	AROUND THE WORLD IN 80 DAYS By Jules Verne Adapted By Mark Brown	2017	

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
152	THE HATE CRIME PROJECT Workshopped by the ensemble	2017	Homophobia
153	BUNNICULA By Deborah and James Howe	2018	
154	JOLLIE PATROLLIE By Nico Luwes	2018	
155	THE BALD DIVA By Eugene Ionesco	2018	
156	THE PRINCESS AND THE THREE PRINCES By Annebelle Smit	2018	
157	BANG By Shareen Swart	2018	
158	DIE BRAWE DADE VAN 'N KLEIN MUIS By Nicolaas Beukes	2018	
159	CRY, THE BELOVED COUNTRY By Alan Paton Adapted by Nico Luwes	2018	
160	TROOS By Nicolaas Beukes	2018	
161	HOE SPEELGOED REGTIG-EGTIG WORD By Karen Combrinck	2018	
162	FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF By Ntozake Shange	2018 - 2019	
163	NOISES OFF By Michael Frayn	2018	
164	CAESAR By William Shakespeare Adapted by Thys Heydenrych	2018	
165	AROUND Original script by Arthur Schnitzler (<i>La Ronde</i>) Adapted by the ensemble	2018	Aids and Promiscuity
166	EMMA'S GREAT SPACE ESCAPE By Barend Kriel	2019	
167	THE WOLVES By Sarah Delappe	2019	
168	DOGG'S HAMLET By Tom Stoppard	2019	
169	THE FANTASTICALS By Annebelle Smit	2019	
170	IN THE DARK By Chris Vorster	2019	
171	FORFEITURE By Barend Kriel	2019	

NR	PRODUCTION	YEAR	INTENDED SOCIAL CONSCIENCE THEME
172	THE ISLAND By Athol Fugard, John Kani & Winston Ntshona	2019	
173	DIE HART VERKLAP By Edgar Allan Poe	2019	
174	DIE KONING STERF By Ionesco	2019	
175	JOLLIE PATROLLIE By Nico Luwes	2019	
176	KRISTALVLAKTE By Amy JEPHTA	2019	
177	HOW HIGH IS UP? By Brendan Murray	2019	
178	MY BRILLIANT DIVORCE By Geraldine Aron	2019	
179	STORY! By Dion van Niekerk	2019	
180	BELLA VISTA By Nico Luwes	2019	

Although social conscience themes might be present in many productions, according to the departmental archive material, only 18 of the 180 unique productions’, produced between 2010 and 2019 by the University of the Free State’s Drama and Theatre Arts department, the primary focus was to intentionally create social consciousness.

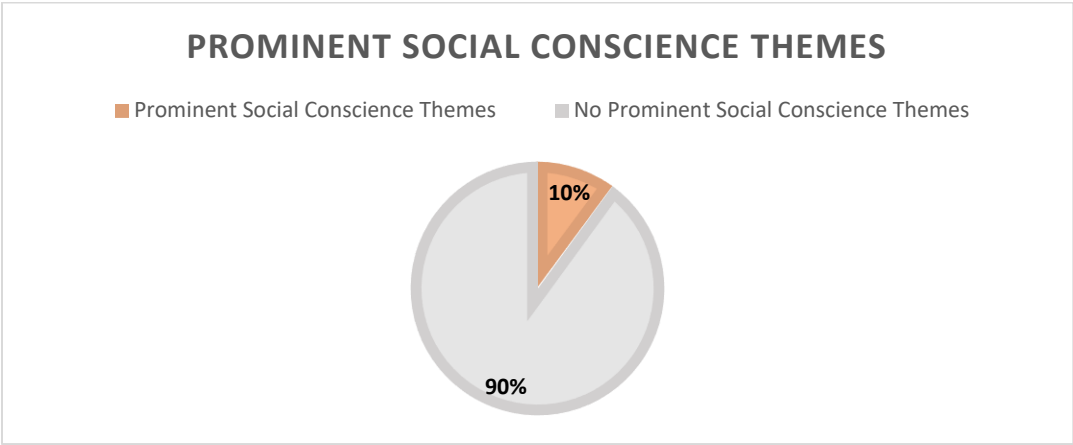


Figure 13: Chart 4.4.3 - Prominent Social Conscience Themes vs. No Prominent Social Conscience Themes

4.4.4 Presentational style

The last variable selected to group creative outputs over the past 10 years is the presentational style. The three categories according to which the creative outputs are classified are traditional, experimental, and outputs with a high degree of physicality.

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
1	HARAMBE (SEEKING FOR FRESH AIR) By Angelo Mockie & Godfrey Manenye	2010			X
2	BOER MANIE SE MELK WORD SUUR By Ilne Fourie	2010	X		
3	RUGBY, DIE GA(Y)ME By Ilne Fourie	2010	X		
4	IMPI By Ilne Fourie	2010	X		
5	MY LIEWE MENEER MALAN By Nico Luwes	2010	X		
6	O, KONDOOM, DAAR'S 'N KAT IN MY BOOM By Wim Beukes & Peet Van Rensburg	2010	X		
7	MIELIE-MAALIE MAANTUIG By Ross Roelofse	2010	X		
8	PILLARS OF SOCIETY By Hendrik Ibsen	2010	X		
9	DIE PLAASVERVANGERS By Pieter Fourie	2010	X		
10	MASKERMAAN By Cecilia Du Toit	2010	X		
11	TAILOR MADE / NOMMERPAS Compiled Poetry Programme	2010		X	
12	THE CRUCIBLE By Arthur Miller	2010	X		
13	THE EMPEROR'S NEW CLOTHES Adapted by Karabelo Lekalake	2010	X		
14	KINKELS INNIE KABEL By André P. Brink	2010	X		
15	HUNGER Devised script by the ensemble	2010	X		
16	JONAS By Daleen Kruger	2010 - 2012	X		

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
17	'N SEDER VAL IN WATERKLOOF By P.G. Du Plessis	2010	X		
18	IMPI 2 By Ilne Fourie	2010	X		
19	DOORTJIE SE STERT By Ilne Fourie	2010	X		
20	BOBAAS VAN DIE BOENDOE By André P. Brink	2010	X		
21	LUSISTRATA By Aristophanes	2010	X		
22	RIEKIE DIE RENOSTER By Welma Debeer & Niel van Niekerk	2010	X		
23	RIEKIE RHINOCEROS By Welma Debeer & Niel van Niekerk	2010	X		
24	DIE DRAAIJAKKALSE By Nico Luwes	2010 - 2011	X		
25	PLASTICS By Shirley Johnson	2010	X		
26	SONDAG KOS VYF PESOS By Josefina Niggli	2010	X		
27	SUNDAY COSTS FIVE PESOS By Josefina Niggli	2010	X		
28	FANTASTICKS By Tom Jones Music by Harvey Schmidt	2010	X		
29	MANKOKOSANA (THE RAIN DANCE) By Nieke Lombard	2011			X
30	OUR FATHER'S DAUGHTERS By Charles Dumas	2011	X		
31	EYE-DENTITY By ensemble	2011		X	
32	THE JUNGLE BOOK Adapted by Godfrey Manenye	2011	X		
33	VICTORIA SE GEHEIM By Ilne Fourie	2011	X		
34	'N MIDSOMERNAGDROOM / A MIDSUMMER NIGHT'S DREAM By William Shakespeare	2011	X		
35	IPI ZOMBIE? By Brett Bailey	2011	X		
36	ONNIES EN OUERS By AJB de Klerk	2011	X		

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
37	REVOLTING RHYMES Based on the works by Roald Dahl	2011		X	
38	DIE KASKENADES VAN KEES KIESWETTER By Nico Luwes	2011	X		
39	DIE KASKENADES VAN LIEWE HEKSIE Adapted by Ilne Fourie	2011	X		
40	NEXT CUSTOMER PLEASE By Ilne Fourie	2011	X		
41	DIE RENOSTERS By Eugene Ionesco	2011		X	
42	'N LEWE IN DIE TEATER By David Mamet Translated by Peter Taljaard	2011 -	X		
43	AMA REQUIEM By Peter Shaffer Translated by Nerina Ferreira	2011	X		
44	PIET SE TANTE By Nico Luwes	2011	X		
45	TO BE LIKE THIS ROCK By Neil Coppen	2011	X		
46	GE-WEES By Pierre André Viviers	2011	X		
47	DIE AVONTURE VAN ALICE IN WONDERLAND Adapted by Thys Heydenrych	2011	X		
48	THE FINAL DRESS REHEARSAL By Jack Frake	2011	X		
49	DIE ARRESTASIE By Uys Krige	2011	X		
50	HAIRSPRAY By Mark O'Donnel & Thomas Meehan	2012	X		
51	ASPOESTERTJIE By Pieter Venter	2012	X		
52	DIE HUIS VAN MARIA MALAN By Nico Luwes	2012	X		
53	SPRING WORKSHOP Workshop Theatre	2012		X	
54	SO WHAT'S NEW By Fatima Dike	2012	X		
55	THE AMAZING ADVENTURES OF TAMBOOTIE, THE PUPPET By Pieter Scholtz	2012	X		
56	WAAR IS MARKGRAAF? Translated by Mariechen Naudé	2012	X		

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
57	THE BAR AT THE CORNER By Godfrey Manenye	2012	X		
58	S11 By Leon Kruger	2012	X		
59	DIE GRASWEWENAAR By Nico Luwes	2012	X		
60	PUTSONDERWATER By Bartho Smit	2012 - 2013	X		
61	DIE WOUD By Marcelle Pieterse	2012	X		
62	POPPEKAS By Ilne Fourie	2012		X	
63	WILEY AND THE HAIRY MAN By Suzan Zeder	2012	X		
64	DIE FRAGMENTED MANTSWE Poetry Programme	2012		X	
65	TSJECHOW IN YALTA By John Driver & Jeffrey Haddow Translated by Alewyn Lee	2012	X		
66	NAG VAN DIE HIËNA By Nico Luwes	2012	X		
67	DIE EFFEK VAN GAMMASTRALE OP MAN-IN-DIE-MAAN GOUSBLOMME By Paul Zindel Translated by Ernst Eloff	2012	X		
68	THE LARAMIE PROJECT By Moisés Kaufman and members of the tectonic theatre project	2012		X	
69	EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING By Marijda Kamper & Walter Strydom	2013 - 2014			X
70	THE MONSTER UNDER THE BED By Kevin Dyer's	2013	X		
71	PLAY ME By Monde Mayephu	2013	X		
72	HELEN VAN BETHESDA By Naómi Morgan	2013	X		
73	HANSIE EN GRIETJIE By J.P. du Plessis	2013	X		
74	HANSEL AND GRETEL By J.P. du Plessis Translated by Gerben Kamper & Peter Taljaard	2013	X		

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
75	MY PLAAS SE NAAM IS VERGENOEG By George Weideman	2013	X		
76	PEOPLE ARE LIVING THERE By Athol Fugard	2013	X		
77	VREK By Helet de Wet	2013		X	
78	CHASING LAUGHTER By Monageng Vice Motshabi	2013	X		
79	DIE BUIITE-EGTELIKE OUPA By Nico Luwes	2013 - 2014	X		
80	HEIDI By Johanna Spyri Translated by Tjaart Potgieter	2013	X		
81	KANNA HY KÔ HYSTOE By Adam Small	2013 - 2014	X		
82	SÊRA SAKBOUDE SING 'N SOLO By Ilne Fourie	2013	X		
83	RICHARD III By William Shakespeare Adapted by Thys Heydenrych	2013	X		
84	THE WIZARD OF OZ By Karen Combrinck	2013	X		
85	ARENA By Mark Dobson	2014			X
86	DON JUAN ONDER DIE BOERE By Bartho Smit	2013	X		
87	LYLE THE CROCODILE AND THE HOUSE ON EAST 88TH STREET Based on the Books by Bernard Waber Adapted for the Stage by Kevin Kling	2014	X		
88	KASTREER Compiled from scripts by P.G. du Plessis, Reza de Wet, Pieter-Dirk Uys, Bartho Smit, and Andre P. Brink	2014		X	
89	BABELKOUS EN BRUIDEGOM By Robert Thomas Translated by Anna Neethling-Pohl	2014	X		
90	THE PEN By Monde Mayephu	2014	X		

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
91	'N MIDSOMERNAGDROOM (VIR KINDERS) Based on Shakespeare's A Midsummer Night's Dream Adapted by Karen Combrinck	2014	X		
92	EK, ANNA VAN WYK By Pieter Fourie	2014	X		
93	NAG VAN DIE HIËNA By Nico Luwes	2014	X		
94	DON JUAN ONDER DIE BOERE By Bartho Smit	2014 - 2015	X		
95	S(T)OUT EN PEPER By Thys Heydenrych	2014	X		
96	THE BAR By Godfrey Manenye	2014	X		
97	VICTORIA SE GEHEIM By Ilne Fourie	2014	X		
98	LET'S EAT HAIR By Carl Laszlo Adapted by Mark Dobson	2014			X
99	PUSS IN BOOTS By Rowena Bennet	2014	X		
100	DIE GESTEWELDE KAT By Rowena Bennet Adapted by Thys Heydenrych	2014	X		
101	CURL UP AND DYE By Sue Pam-Grant	2014	X		
102	MOORDENAAR By Anthony Shaffer Translated and adapted by Carel Nel	2014	X		
103	HAMLET By William Shakespeare Adapted by Thys Heydenrych	2014	X		
104	BORN IN THE RSA By Barney Simon	2014		X	
105	ONS DORP By Thornton Wilder Translated by Ulrich Stark	2014	X		
106	TEARS By Zukiswa Wanner Adapted by Godfrey Manenye	2015	X		
107	TWO INTO ONE By Ray Cooney	2015	X		
108	JACK AND THE BEANSTALK By Karen Combrinck & Walter Strydom	2015	X		

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
109	KINDERSPELETJIES By Marietjie Pretorius Adapted by Kobus Strydom	2015	X		
110	AGT VROUE By Robert Thomas Translated by Jocelyn De Bruyn	2015	X		
111	THE PEN By Monde Mayephu	2015	X		
112	EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING 2.0 By Marijda Kamper & Walter Strydom	2015			X
113	CURL UP AND DYE By Sue Pam-Grant	2015	X		
114	REPELSTEELTJIE By Gaerin Hauptfleisch	2015	X		
115	TSJEKHOF-TRIPTIEK By Anton Tsjekhof	2015	X		
116	LET'S EAT HAIR By Carl Laszlo Adapted by Mark Dobson	2015			X
117	SWANEMEER By Karen Combrinck	2015	X		
118	STERKSTROOM Workshopped by the ensemble	2015		X	
119	ROMEO & JULIET By William Shakespeare Adapted by Thys Heydenrych	2015	X		
120	DIE SLAPENDE SKOONHEID By Petrus Du Preez	2015	X		
121	'N SNOEKIE VIR MY SWEETHEART! By Nico Luwes	2015	X		
122	DIE TROUE By Anton Tsjekhof	2016	X		
123	'N VLOOI IN FRANKRYK Translated and adapted by Annebelle Smit	2016	X		
124	JOHANNA, O JOHANNES By Louis De Villiers	2016	X		
125	'N KWESSIE VAN VERBEELDING By Nico Luwes	2016	X		
126	MOEDERS EN DOGTERS By Corlia Fourie	2016	X		
127	RED RIDING HOOD Adapted by Walter Strydom	2016	X		
128	PHARMAKON Workshopped by the ensemble	2016		X	

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
129	ERA By Mark Antony Dobson	2016			X
130	CHRISTINE By Bartho Smit Adapted by Pieter Venter & Walter Strydom	2016	X		
131	SUIKER By Hugo Claus Translated by Hennie van Coller	2016	X		
132	OOMS By Chris Vorster	2016	X		
133	#IMPROV-OH-CCASION By the ensemble	2016		X	
134	TRAPPE By Nicolaas Beukes	2016	X		
135	COPPÉLIA EN DIE POPPEMAKER By Karen Combrinck	2016	X		
136	FAMILIEST(R)EKE By Ray Cooney Translated by Wim Vorster	2016	X		
137	THE LOVER By Harold Pinter	2016	X		
138	THE BIRTHDAY PARTY By Harold Pinter	2016	X		
139	PYGMALION By George Bernard Shaw	2017	X		
140	SNOW WHITE AND THE SEVEN DWARFS By Annebelle Smit	2017	X		
141	ROBIENA SE AFRIKA AVONTUUR By Corlea Kloppers & Franco De Wet	2017	X		
142	WOMEN OF TROY Based on Euripides' <i>Trojan Women</i>	2017	X		
143	SOVEREIGN Workshopped by the ensemble	2017		X	
144	IS DIE BAR AL OOP? By Nico Luwes	2017 -	X		
145	MY LIEWE MENEER MALAN By Nico Luwes	2017	X		
146	ANDRIES ANDERS EN DIE LEGENDE VAN DAWIE JONAVIS By Nicolaas Beukes & CW Laten	2017	X		
147	SLAGGAT By Nicolaas Beukes	2017	X		

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
148	TOK TOK By the ensemble	2017 - 2018			X
149	BLOMMEFEETJIES By Karen Combrinck	2017	X		
150	DIE WATERWYSER By Nico Luwes	2017	X		
151	AROUND THE WORLD IN 80 DAYS By Jules Verne Adapted By Mark Brown	2017	X		
152	THE HATE CRIME PROJECT Workshopped by the ensemble	2017		X	
153	BUNNICULA By Deborah and James Howe	2018	X		
154	JOLLIE PATROLLIE By Nico Luwes	2018	X		
155	THE BALD DIVA By Eugene Ionesco	2018	X		
156	THE PRINCESS AND THE THREE PRINCES By Annebelle Smit	2018	X		
157	BANG By Shareen Swart	2018		X	
158	DIE BRAWE DADE VAN 'N KLEIN MUIS By Nicolaas Beukes	2018	X		
159	CRY, THE BELOVED COUNTRY By Alan Paton Adapted by Nico Luwes	2018	X		
160	TROOS By Nicolaas Beukes	2018	X		
161	HOE SPEELGOED REGTIG-EGTIG WORD By Karen Combrinck	2018	X		
162	FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF By Ntozake Shange	2018 - 2019			X
163	NOISES OFF By Michael Frayn	2018	X		
164	CAESAR By William Shakespeare Adapted by Thys Heydenrych	2018	X		
165	AROUND Original script by Arthur Schnitzler (<i>La Ronde</i>) Adapted by the ensemble	2018		X	
166	EMMA'S GREAT SPACE ESCAPE By Barend Kriel	2019	X		

NR	PRODUCTION	YEAR	TRADITIONAL	EXPERIMENTAL	HIGH DEGREE OF PHYSICALITY
167	THE WOLVES By Sarah Delappe	2019	X		
168	DOGG'S HAMLET By Tom Stoppard	2019		X	
169	THE FANTASTICALS By Annebelle Smit	2019	X		
170	IN THE DARK By Chris Vorster	2019		X	
171	FORFEITURE By Barend Kriel	2019		X	
172	THE ISLAND By Athol Fugard, John Kani & Winston Ntshona	2019	X		
173	DIE HART VERKLAP By Edgar Allan Poe	2019	X		
174	DIE KONING STERF By Ionesco	2019	X		
175	JOLLIE PATROLLIE By Nico Luwes	2019	X		
176	KRISTALVLAKTE By Amy JEPHTA	2019	X		
177	HOW HIGH IS UP? By Brendan Murray	2019	X		
178	MY BRILLIANT DIVORCE By Geraldine Aron	2019	X		
179	STORY! By Dion van Niekerk	2019		X	
180	BELLA VISTA By Prof Nico Luwes	2019	X		

According to the departmental archive material, out of the 180 unique productions, produced between 2010 and 2019 by the University of the Free State's Drama and Theatre Arts department, 148 used a traditional presentational style, 22 an experimental presentational style, and 10 a physical presentational style to portray a narrative.

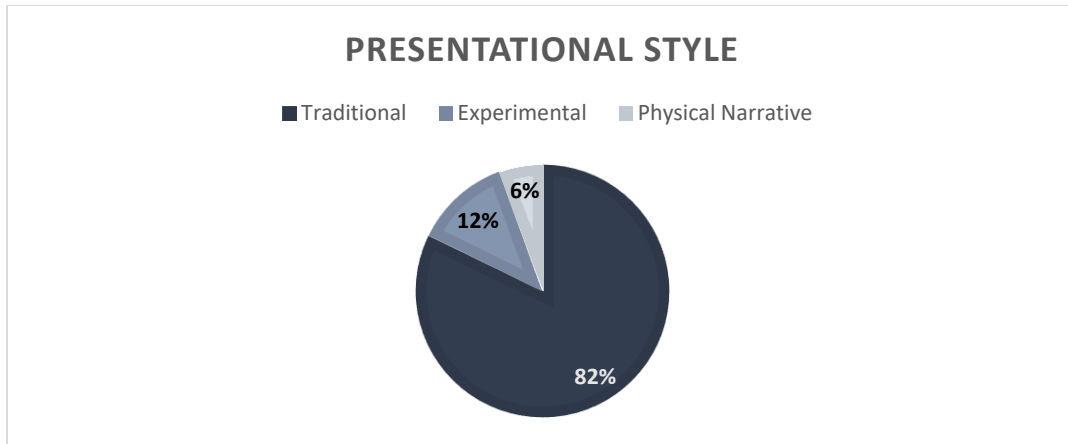


Figure 14: Chart 4.4.4 - Traditional vs Experimental vs Physical

By grouping the practice's productions according to its genre, prominent social conscience themes, and presentational style, the researcher was able to identify specific methods, techniques, and internal workings of projects that are unique and individual to the practice. It became evident that the practice was more prone towards performing theatre productions within the drama genre than the comedy genre as it amounted to 45% of all theatre productions done over the past ten years. Theatre for younger audiences also forms an important part of the department as apart from the drama genre, theatre for younger audiences constitutes 23% of all theatre productions done over the past ten years. There is, however, a shortfall to produce theatre productions with prominent social themes as only 10% of all the productions done in the past ten years was specifically developed to create social consciences. The presentational styles of the practice are also more likely to be traditional rather than experimental or physical as 82% of the overall productions produced by the practice, over the past ten years, was according to traditional styles.

4.5 Stage 3: Urges and fascination

To position her work within the broader disciplinary field, the researcher will reflect on the intended urges and fascination that encompasses the creative work of the practice. Furthermore, the researcher aims to discover the urges and fascinations of the wider disciplinary field within which the practice operates, known as the community of practice. By doing so, the researcher would like to identify the inner motivations applicable to the practice's approach to projects and the intention line encircling the community of practice, to assist in situating her creative artefact to the field of study.

4.5.1 The practice

During the previous stage, it became evident that the practice was more inclined to perform theatre productions within the drama genre than the comedy genre. Out of the 180 unique creative outputs produced by the practice, 80 were dramas and 51 were comedies. The researcher's creative project will fall into the genre category of drama. From this point on the researcher will, therefore, exclude all the practice's productions that fall within the comedy genre as these classifications will no longer share genre category similarity.

Furthermore, it also became evident that the practice produces few productions that intentionally create social consciousness awareness. From the 180 unique creative outputs produced between 2010 and 2019, by the Drama and Theatre Arts department, only 18 purposely created social awareness. As the researcher intends to thematically focus on human trafficking, all productions that do not intentionally create social consciousness will no longer apply to her study. From this point, the researcher will, therefore, exclude all productions from her study that does not include a prominent social conscience theme within its narrative.

Finally, the practice is more likely to use a traditional presentational style as opposed to an experimental or physical presentational style. Only 22 out of the 180 unique productions used an experimental approach, and only ten outputs a physical approach portraying a narrative. The researcher would like to undertake her creative project by making use of a physical presentational style. Therefore the researcher will benefit from further investigating only the theatrical productions with a prominent social conscience theme that used physical theatre to portray the narrative.

NR	PRODUCTION	YEAR	DRAMA	OTHER	INTENDED SOCIAL CONSCIENCE THEME	PHYSICAL NARRATIVE
1	HARAMBE (SEEKING FOR FRESH AIR) By Angelo Mockie & Godfrey Manenye	2010	X	Physical Theatre	Racial and Cultural Diversity	X
2	MANKOKOSANA (THE RAIN DANCE) By Nieke Lombard	2011	X	Physical Theatre	Aids / Cancer / Abuse	X
3	EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING By Marijda Kamper & Walter Strydom	2013 - 2014		Physical Theatre	Human Trafficking	X

NR	PRODUCTION	YEAR	DRAMA	OTHER	INTENDED SOCIAL CONSCIENCE THEME	PHYSICAL NARRATIVE
4	ARENA By Mark Dobson	2013 - 2014	X	Physical Theatre	Various social conscience themes love, loss, lust, betrayal and freedom	X
5	LET'S EAT HAIR By Carl Laszlo Adapted by Mark Dobson	2014 - 2015	X	Physical Theatre	Societal pressure, gender stereotypes and consumerism	X
6	EMPTY PROMISES: MOVEMENT AGAINST HUMAN TRAFFICKING 2.0 By Marijda Kamper & Walter Strydom	2015		Physical Theatre	Human Trafficking Sexual Objectification	X
7	ERA By Mark Antony Dobson	2016	X	Physical Theatre	Various social conscience themes connected to humanity	X

4.5.1.1 Harambe (Seeking For Fresh Air)

<p>Workshopped by: Angelo Mockie, Godfrey Manenye and the cast</p> <p>Directed by: Angelo Mockie and Godfrey Manenye</p> <p>Choreography by: Angelo Mockie, Godfrey Manenye and the cast</p> <p>Cast list: Angelo Mockie Daniel Wolmarans Ntsieng Maletse Henie de Jager Imke Smith Makara Makara</p>

Mamel Bester

Annerien Erasmus

Nthabiseng Taole

Modiegi Choeneemang

Yolanda Mzozoyang

Jefferson J Korkee

Khumoetsile Moraka

Juliana Geldehuys

Performance Dates:

1 - 6 February 2010

Venue:

Scaena Theatre

The University of the Free State, Campus

Bloemfontein

(Mockie & Manenye, 2010)

Overview:

In the theatre review by Braam Muller (2010) *Harambe* is described as a commissioned piece to create unity among students at the University of the Free State. According to Andy Galloway's article (2010), the story follows the lives of a white and a black first-year university student, both of whom have different backgrounds. They share a room in a hostel residence. Separated by racial aggression, culture, status, position, and religion, these two students portray the journey of understanding what differentiates them.

A physical approach to portraying a narrative:

The dance review by Stephen Moleli (2010) specifies that the play aimed to portray a message of hope through music and dance. *Harambe* make use of music and dance to teach respect and appreciation towards each other's differences as to overcome obstacles like aggression, culture, religion, status, and position.

4.5.1.2 Mankokosana – The Rain Dance

Written by:

Nieke Lombard (Lombard, 2011)

Directed by:

Godfrey Manenye (Lombard, 2011)

Choreography by:

Claudette Collins (Lombard, 2011)

Cast List:

Mark Dobsen

Lané Halberg

Michelle Hoffman

Inandi Vosloo

Nieke Lombard

(Heyns, 2011)

Performance Dates:

8 - 12 February 2011

Venue:

Scaena Theatre

The University of the Free State, Campus

Bloemfontein

(Lombard, 2011)

Overview:

Nicole Heyns (2011) discusses *Mankokosana* in her theatre review as a theatre piece of a different nature. According to Heyns, *Monkokosana* was not merely created to entertain but also to inform and educate audience members about the current struggles we face today. These include the fight against cancer, HIV/AIDS, child, and woman abuse. The dancers delivered a symbolic performance through

dance accompanied by a narration compiled of poetry by John Donne, Hugh Cook, Allisyn Kennedy, and Phil de Lange.

A physical approach to portraying a narrative:

The performance through dance depicts four main storylines: The first being a man fighting against cancer. Through movement, the battle of accepting support or bearing the burden on his own is depicted. The second dance symbolises the spread of HIV/AIDS through copulation with numerous partners. In the third dance, child abuse is addressed. Through movement, it depicts a man physically and emotionally abusing a little girl violently and sexually. The fourth movement piece represents a woman getting abused. Described as the “healing dance” it is in the fifth and final dance that it is shown how we can overcome old struggles and create new beginnings and grow. *Mankokosana* effectively depicted humankind’s struggles and how one can overcome whatever crosses one’s path (Heyns, 2011).

4.5.1.3 Empty Promises: Movement Against Human Trafficking

Written by:

Marijda Kamper and Walter Strydom (Kamper & Strydom, 2014)

Directed by:

Marijda Kamper and Walter Strydom (Kamper & Strydom, 2014)

Choreography by:

Claudette Collins (Kamper & Strydom, 2014)

Cast List 2013 (Kamper & Strydom, 2013):

Mark Dobsen

Suné van Heerden

Warrick Leeman

Patrica Poni

Michaela Wilson

Cast List 2014 (Kamper & Strydom, 2014):

Mark Dobsen

Suné van Heerden

Dorington Wilson

Teddy Mhlambi

Michaela Wilson

Performance Date:

25 January 2013

Venue:

Rag Hall

University of the Free State

Bloemfontein

(Kamper & Strydom, 2014)

Performance Date:

9 August 2013

2013 SASOL Free State/Northern Cape Schools Festival

Venue:

Wynand Mouton Theatre

University of the Free State

Bloemfontein

(Kamper & Strydom, 2014)

Performance Dates:

27 and 31 August 2013

UFS Arts and Social Justice Week

Venue:

Scaena Theatre

University of the Free State

Bloemfontein

(Kamper & Strydom, 2014)

Performance Dates:

7 - 9 October 2013

Freedom Exhibition in celebration of the national human trafficking awareness week

Venue:

Freedom Park

Pretoria

(Kamper & Strydom, 2014)

Performance Dates:

8 - 11 July 2014

National Arts Festival Fringe

Venue:

PJ's

Grahamstown

(Kamper & Strydom, 2014)

Overview:

In the National Arts Council project report, compiled by Marijda Kamper and Walter Strydom, on the production *Empty Promises: Movement Against Human Trafficking* (2014), it is stated that the main aim of the project was to address teenagers on issues regarding domestic situations that may lead to human trafficking. Thirteen schools across the Bloemfontein area confirmed attendance, as well as all the 2013 first-year students of the University of the Free State, was said to have seen the performance. *Empty Promises: Movement Against Human Trafficking* is a physical theatre piece for the youth that uses movement and music to portray a strong message of awareness and change.

A physical approach to portraying a narrative:

Depicted on the performance DVD of *Empty Promises: Movement Against Human Trafficking* (Kamper & Strydom, 2013) is five scenarios of false promises leading to human trafficking. The first scenario is the false promise of fame. A girl is shown who desperately wants to be a model. After going for an audition, she gets chosen by a faceless perpetrator. She is groomed to trust him and to go with him without doing a proper background check. In the second scenario, the false promise of freedom and money is shown. A boy is shown who is abused at home, over and over again. He wants to run away

but is scared. A faceless friend encourages him to run to him for help. However, through this friend, he ends up in a crime syndicate trapped as a beggar in the vicious cycle of trafficking. During the third scenario, the false promise of love is portrayed. We see a girl spoiled by her faceless boyfriend. Blinded by the love she has for him, she does not listen to her friends and consequently does not notice any warning signs of getting trafficked. In the fourth scenario, the false promise of friendship is shown. Going out, a boy meets a faceless friend. The friend keeps on buying the boy drugs, paying him much attention, making sure he is having a good time. Once addicted the faceless “friend” demands back the money the boy owes him for the drugs subsequently getting trafficked to pay off the debts. The final scenario showcases the false promise of safety. We see a little girl playing. Faceless individuals walk by every day, giving her gifts and grooming her to trust them. In the end, she gets abducted and raped. The performance is concluded with all the victims, trafficked, calling out for help but nobody is listening. Through movement, dance and music, *Empty Promises: Movement Against Human Trafficking* provided a compelling look at the dangers of becoming victim to modern-day slavery.

4.5.1.4 Arena

Directed by:

Mark Antony Dobson (Vukallective, 2019)

Choreography by:

Mark Antony Dobson (Dobson, 2017: 83)

Cast List:

Michael Garbett

Sune Van Heerden

Michaela Jade Wilson,

Gawie Myburg

Magnus Mc Phail

CW Laten

Darren Geyser

(Vukallective, 2019)

Performance Dates:

22 - 23 October 2013

Venue:

Scaena Theatre Movement Room

University of the Free State

Bloemfontein

(Vukollective, 2019)

Performance Dates:

14 - 16 May 2014

Venue:

Gallery on Levsieur

Bloemfontein

(Vukollective, 2019)

Overview:

According to Mark Antony Dobson's interactive master's thesis *Pina Bausch and the Grotesque Image: A performance-based research study* (2017:83), *Arena* was a workshop-based production that mainly focussed on themes with the subject matter of love, loss, lust, betrayal, and freedom. Inspired by psychology, his Christian upbringing, and the obsession with time, Dobson created a performance of performative images and choreographed dance pieces which were all heavily strung together and reliant on one another. Lani Fouché comments in her newspaper article *Shifting artistic boundaries* (2014) that *Arena* is a multi-sensory, aesthetic experience that investigates issues of love and other human emotions. Love forms the central idea of the play and explores not just the love for someone else but also coming to love who you are.

A physical approach to portraying a narrative:

All the performative images and dance pieces in *Arena* were choreographed in a circle format symbolising a clock. The two main characters in the play were based on the biblical women, Eve and Lilith. The action took place in three circles which represented the meso, micro, and macro cosmoses from the African perspective of psychology. Four men who represented time was seated in the meso circle. These men interacted with, Eve and Lilith situated in the micro circle. The master of ceremonies

was located in the macro circle. It was the master of ceremonies, based on the Greek Erinyes, who guided the audience through the production by commenting on the events of the play (Dobson, 2017:83). In Fouché's (2014) article Dobson mentions that *Arena* is a physical theatre production that uses characters based on ancient mythology to explore questions in modern society. The play mainly focussed on love and all the trials and tribulations that go with it, concentrating on the feelings and questions we carry with us. *Arena* is set out as a production that uses a multitude of artistic stimuli to challenge audience members to look deeper into their most unexplained emotions.

4.5.1.5 Let's Eat Hair

Written by:

Carl Laszlo (Vukallective, 2019)

Adapted by:

Mark Dobson

Michelle Kim Hoffman

(Vukallective, 2019)

Original Concept by:

Michael Garbett

Erick Strydom

Inandi Smith

(Vukallective, 2019)

Directed by:

Mark Antony Dobson

(Vukallective, 2019)

Choreography by:

Mark Antony Dobson

(Britz, 2015)

Cast List 2014:

Michelle Kim Hoffman

Inandi Vosloo

Mark Antony Dobson

(Vukallective, 2019)

Cast List 2015:

Michelle Kim Hoffman

Michaela Jade Wilson

David Griessel

Mark Antony Dobson

(Vukallective, 2019)

Performance Dates:

27 - 29 August 2014

Venue:

Scaena Theatre Movement Room

(Vukallective, 2019)

Performance Dates:

15 & 17 July 2015

Venue:

kykNET-Rehearsal Room Theatre

Vrystaat Arts Festival

Bloemfontein

(Britz, 2015)

Overview:

The production *Let's eat hair* was first staged in 2014 but was later restaged during the 2015 Vrystaat Arts Festival. Written by Carl Laszlo in 1956 the script consists only of four pages. Being a rollicking, absurdist, and word-fest play, Dobson decided to adapt these four pages into a physical theatre production. According to Dobson, the first experimental performances of the production in 2014

changed significantly to its mainstream debut at the 2015 Vrystaat Arts Festival. In 2014 the production had a very post-apocalyptic feel to it but by 2015 *Let's eat hair* went into a more consumerist direction. The main theme of the play, however, stayed the same, focussing for the most part on consumerism (Dobson, 2017:85). *Let's eat hair* is described in the Vrystaat Arts Festival Programme (2015:15) as a performance that combines post-modern dance, live music, and fine arts to explore themes such as societal pressure, gender stereotypes, and the need to escape from convention.

A physical approach to portraying a narrative:

According to Britz's article *Soeke na identiteit in dié dansteater* (2015) *Let's eat hair* is a multi-disciplinary production that makes use of drama, dance, music, visual art, projections, and fashion to portray the storyline. The production introduces to the audience two characters representing what looks like the "perfect couple" along with a social commentator and a visual artist. As the play starts to unfold, cracks begin to show (Britz, 2015). The characters in the play present the torturous path of being tempted by accolades, fame, and fortune. It showcases how humans obsess about everything from what our government and the media give us to collecting material possessions because we are trained to do so, instead of becoming acquainted with one another (Dobson, 2017:85).

4.5.1.6 *Empty Promises: Movement Against Human Trafficking 2.0*

Created by:

By Marijda Kamper and Walter Strydom

Directed by:

By Marijda Kamper and Walter Strydom

Choreography by:

Mark Dobson

Cast List:

Zizopho Matu

Sumarié van der Berg

Lariska Knoetze

Performance Dates:

17 - 18 July 2015

Venue:

Festival Grounds

Free State Arts Festival

University of the Free State

Bloemfontein

Performance Date:

4 August 2015

Free State Schools Festival

Venue:

Andre Huguenet Theatre

PACOFS

Bloemfontein

Performance Dates:

14 - 15 August 2015

UFS Arts and Social Justice Week

Venue:

14 August 2015

Thakaneng Bridge

University of the Free State

Bloemfontein

15 August 2015

Heidedal Community Hall

Bloemfontein

Performance Date:

21 August 2015

Venue:

Emily Hobhouse Hostel
University of the Free State
Bloemfontein

Performance Date:

13 October 2015

Venue:

Jim Fouché High School
Bloemfontein

Performance Date:

15 October 2015

Venue:

Fichardtpark High School
Bloemfontein

Performance Date:

28 October 2015

Venue:

St. Michael's High School
Bloemfontein

Performance Date:

29 of October 2015

Venue:

Sand du Plessis High School
Bloemfontein

(Kamper & Strydom, 2015)

Overview:

In the National Arts Council final narrative report compiled by Marijda Kamper and Walter Strydom on the production *Empty Promises: Movement Against Human Trafficking* (2015) it discloses that the initial project from 2013 was re-envisioned and adapted to cater to an even wider audience. The smaller scaled dance performance of between 20 to 30 minutes called *Empty Promises: Movement Against Human Trafficking 2.0*, mainly focussed on female objectification and the sex-market. This newly revised project aimed to reach a broader public with the critical message of awareness to help fight the crime of human trafficking.

A physical approach to portraying a narrative:

In the article *Empty Promises – Movement against human trafficking: a street dance experience* of the October / November DUMELA issue Kamper (2015) describes the performance as having a “perform anywhere” type of set-up. The dance performance was created in the style of “street dancing” whereby the cast of three female dancers could perform anywhere on the rolled out dance-mat along to a specially created music mix playing over an informal sound system. The performance exposes the realities behind female objectification that goes hand-in-hand with sex trafficking. The performance starts with a sexy and inviting dance to entice spectators to have a look. The performance, however soon turns dark, exposing the harsh realities of these female objects. Through this performance, the aim was to create awareness of the actual human trauma that takes place behind the scenes of the sex trade industry in an attempt to “kill the market.”

4.5.1.7 Era**Workshopped by:**

Ensemble (Vukollective, 2019)

Directed by:

Mark Antony Dobson (Vukollective, 2019)

Choreography by:

Ensemble (Vukollective, 2019)

Cast List:

Michelle Kim Hoffman

Marli Van Der Bijl

Nelien Smith

Willem Esterhuysen

Ane Van Den Berg

Franco De Wet

Lienkie Human

Sumarie Calitz

Elize Van Wyk

Lariska Knoetze

Barend Kriel

(Vukollective, 2019)

Performance Dates:

11, 13 & 16 July 2016

Venue:

KykNET-Rehearsal Room Theatre

Vrystaat Arts Festival

University of the Free State

Bloemfontein

(Vukollective, 2019)

Performance Date:

26 September 2016

Venue:

Gallery on Levsieur

Bloemfontein

(Vukollective, 2016)

Performance Date:

1 - 3 October 2016

Venue:

City Hall Auditorium

Cape Town Fringe Festival,

Cape Town

(Cape Town Fringe, 2016:11)

Performance Dates:

15 November 2016

Venue:

Oude Kraal Country Estate

Bloemfontein

(Vukallective, 2019)

Overview:

The production *Era* was workshopped by the ensemble for the whole of two months. Director Mark Antony Dobson had the cast keep a journal throughout the rehearsal period consisting of various process-based techniques, which ranged from Pina Bausch's choreographical process to Marina Abramovic's performance techniques. As a result, the production, created by the ensemble, consisted out of a range of various scenes and images of each performer stuck in their very own limbo. Each scene was, therefore constructed out of the actor's memories and transformed into performative images (Dobson, 2017:87).

A physical approach to portraying a narrative:

In the Vrystaat Arts Festival Programme (2016:12) *Era* is described as a dance production whereby audience members are requested to delve into their own space of limbo. Through the play, the production team appeals to prospective viewers to acknowledge experiences and relive incidents of being hurt, loving uncontrollably, and losing someone to remember the formation of their humanity. In Elretha Britz's article *Alledaagse beeldryk uitgevoer in 'Era'* (2016) *Era* is classified as an interdisciplinary production that embodies each of the ten actors. All elements of being human are depicted in this production for audience members to recognise their humanity.

The researcher, through her reflection, learned that though only a few productions in the practice take this approach, it is possible to portray a socially intended message by using physical theatre. All seven identified productions of the practice that encompasses the same urges and fascinations were effective in portraying a social conscience message, by physically depicting sensitive narratives through powerful imagery.

4.5.2 Community of practice

A community of practice can be identified as the broader group with which the practice will engage to develop interrelationships, engagements, and exchanges. These engagements are vital to situate the practice within the broader disciplinary field (Blythe, 2014).

The researcher identified the most important community of practice within which the practice operates as the Vrystaat Arts Festival taking place annually in Bloemfontein, Free State. According to Prof Francis Peterson, Rector and Vice-Chancellor of the UFS (Vrystaat Arts Festival Programme, 2019:112) the Vrystaat Arts Festival can be classified as one of the top arts festivals in the country. It is also the opinion of Prof Francis Peterson (2019:112) that festivals can promote cultural diversity and aid as a catalyst for intercultural dialogue. Dr. Ricardo Peach, Director of the Vrystaat Arts Festival (Vrystaat Arts Festival Programme, 2019:114) describes the festival as being one of the key African arts festivals which offers national as well as international work in a wide range of genres. Furthermore, the chief executive officer of Media 24 Ishmet Davidson (Vrystaat Arts Festival Programme, 2019:115) classifies the Vrystaat Arts Festival as the most extensive cultural event in the Free State with a comprehensive programme of diverse forms of art and entertainment.

The researcher would, therefore, like to investigate performance-based presentations executed over the past three years at the Vrystaat Arts Festival to identify the urges and fascinations that encompasses its creative work. Furthermore, the researcher would also like to determine which of these performances had an intended social conscience theme as well as a narrative presented with a high degree of physicality.

4.5.2.1 Vrystaat Arts Festival – 2017 (Based on information obtained from the Vrystaat Arts Festival Programme 2017)

Public & Live Art			
NO	Title	Intended Social Conscience Theme	Physical Narrative
1	Giidanyba (Not a performance-based presentation)		
2	Onesie World	A participatory performance that explores the elusive nature of fashion by exploring how dressing similarly can bring people together (2017:9).	
3	Seven Stage Future	A set of three community-led events set in and around Bloemfontein that incorporates participatory artforms and workshops to inspire new kinds of more viable, sustaining futures (2017:10).	
4	Vrywees		X
Public Art Project (PAP)			
NO	Title	Intended Social Conscience Theme	Physical Narrative
5	AfriCanis (Not a performance-based presentation)		
6	Air Cabinet	A project intended to create a conversation around the value of air (2017:12).	
7	Are we the one?		
8	Beyond Trust		
9	Catwalk Fash Mob (Not a performance-based presentation)		
10	Cipher		
11	Dance Battle (Not a performance-based presentation)		
12	Dustbins	A thought-provoking and fun eco-friendly street theatre piece (2017:14).	X
13	Free State Fashion (Not a performance-based presentation)		
14	In These Streets	Live art and dance performance focussing on social change by questioning social constructs, identities, areas, and places (2017:14).	X

15	Mishap	A performative intervention that investigates human behaviour in social spaces (2017:15).	
16	Mural route (Not a performance-based presentation)	A project focussed on the beautifying of Bloemfontein's city centre by means of murals (2017:15).	
17	PIE: Planning Impossible Errors	An interdisciplinary project focussed on changing the perspective of "errors" as uncomfortable incidences through artistic interventions, performances, and collaborations (2017:15).	
18	Perspectives of perception	A performance art piece about the different implications and connotations associated with notions of perspective (2017:16).	
19	SA Taxi Foundation Public Art Awards (Not a performance-based presentation)	The SA Taxi Foundation launched a mobile art project in order to make art accessible to all. Functioning as moving galleries all winning artworks were to be displayed as decals on minibus taxis in order to bridge the gap between high art, contemporary culture, and the vast population of South Africa (2017:16).	
20	29°06'S 26°13'E	A performance incorporating three historical South African narratives centering around land ownership. Through performative rituals and remembrance, the production attempts to renegotiate agency by shifting these three narratives into a living memorial (2017:16).	

Theatre: Drama

NO	Title	Intended Social Conscience Theme	Physical Narrative
21	Altaar		
22	Asem		
23	Born Around Here	A reflective piece on how all South Africans contributed to its liberation in light of xenophobic attacks against African Nationals (2017:19).	
24	Buite Land		
25	Fiela se Kind		
26	`n Geworry		
27	Gif		

	Hartklop (Cancelled)		
28	Hedda		
29	Hond		
	Hotel Malaria (Cancelled)		
30	Martelsang		
31	Moedertaal		
32	Morwa: the Rising Son	A personal narrative by the writer to better understand the challenges young men in Africa face. The play explores questions about masculinity, gender roles, and identity (2017:23)	X
33	Die Nag van Legio		
34	Nêrens, Noord-Kaap		
35	Die ontelbare 48	A celebration of human endurance by glancing into everyday humanity and how it connects us all (2017:24)	
36	Pa, maak vir my 'n vlieër, Pa		
37	Die reuk van appels		
38	Sarah		
39	So ry Miss Daisy		
40	Suddenly the storm		
41	Tau		X
42	Wanneer wolke sing		
43	Winterboom		
Theatre: Comedy			
NO	Title	Intended Social Conscience Theme	Physical Narrative
44	3-in-1 met Casper, Schalk en Hannes		
45	Ag, kom ek val sommer met die HOLM in die huis		
46	Bambino		
47	Geheime taal		
48	Klara Maas se hart is gebreek, ensomeer		
49	Koöperasiestories		
50	Konsert met 'n kick!		
51	My liewe meneer Malan!		

52	My man se skelmpie se skelmpie se vrou		
53	Net 'n Chilliburger en Chips, asseblief!		
54	Voksbesit		
55	We didn't Come to Hell for the Croissants		
Theatre: Literary			
NO	Title	Intended Social Conscience Theme	Physical Narrative
56	Mokete Poetry Explosion		X
57	Praat van die duiwel 2		
Theatre: Dance			
NO	Title	Intended Social Conscience Theme	Physical Narrative
	Abadae (Cancelled)		
Theatre: Children, Youth and Family			
NO	Title	Intended Social Conscience Theme	Physical Narrative
58	Andries Anders en die legende van Dawie Jonavis		
59	Babalela		
60	Die prinses en die trolle		
61	Hans Haas en die Heuningby		
62	Lollos 9 Mallemeule		
Theatre: Reza de Wet Teen Theatre Festival			
NO	Title	Intended Social Conscience Theme	Physical Narrative
63	Requiem		
64	KZ		
65	Kommandant Antie Bellun		
66	Sweef		
67	Ma		
68	In my kop		
69	Prediker 3		
70	Hospitaal224		
71	Plekke!		
72	Padlangs		

Theatre: Music – Literary and Storytelling			
NO	Title	Intended Social Conscience Theme	Physical Narrative
73	Cavalleria Rusticana		
74	Dis 'n land		
75	Piekniek by Mpande née Dingaen		
76	Rooidag - NP van Wyk Louw		
77	Stiletto's op die grondpad		
78	In Opstanding		X
79	Vier Seisoene / Four seasons		
80	Chris Chameleon - Anderkant		
81	Kaal		
82	Love Changes Everything!		
83	Navi Redd - No instruments, no problem		
84	Amanda Strydom - 'n rugsak vol robyne		
85	Doringdraad - Ek doen dit lag-lag		
86	Genade vir Afrika		
	Konnexi (Cancelled)		
Music: Classical			
NO	Title	Intended Social Conscience Theme	Physical Narrative
87	Birds		
88	Blondes & B's		
89	Kontras in Bloem!		
90	Mendelssohn Oktet: Kontras		
91	Mozart Requiem		
92	Nosferatu - A symphony of horror		
Music: Contemporary			
NO	Title	Intended Social Conscience Theme	Physical Narrative
93	Beautiful Beautiful Hymns 2		
94	Elemotho		
	Dan Patlanksy - Full Electric (Cancelled)		
95	Kahn & Karen Zoid		

96	Jak de Priester - 15 Jaar		
97	Laurika Rauch met Loki Rothman: Blou		
98	Ses Snare - Tuisgemaak		
99	Fado - Travelling through sound		
100	Jo Black		
101	Koos Kombuis		
102	Radio Kalahari Orkes		
103	Richard Stirton		
Science and Astronomy			
NO	Title	Intended Social Conscience Theme	Physical Narrative
104	Die Klein Prinsie (Theatre: Music - Literary and Storytelling)		
105	Under Milk Wood (Theatre: Music - Literary and Storytelling)		
106	Fly me to the planets (Theatre: Music - Literary and Storytelling)		
107	And there was light (full-dome film) (Not a performance-based presentation)		
108	Die verstommende einde van die dino (full-dome film) (Not a performance-based presentation)		
109	Children's Shows		
110	Cosmic Collisions (full-dome film) (Not a performance-based presentation)		
111	Stad van sterre (full dome film) (Not a performance-based presentation)		
112	Stars in Her Eyes: Women in Astronomy (full-dome film) (Not a performance-based presentation)		
113	Fly me to the moon... And much further (full-dome film) (Not a performance-based presentation)		
Vryng: Public and Live Art			
NO	Title	Intended Social Conscience Theme	Physical Narrative
114	Connected (Not a performance-based presentation)	A photographic series by Vian Roos that challenges prejudice against non-traditional relationships (2017:80)	
115	Pink Dollar	A multidisciplinary production investigating the content and style of being queer.	X

116	Radioactive Lost Lover Book (Not a performance-based presentation)		
Vrynge: Theatre – Drama			
NO	Title	Intended Social Conscience Theme	Physical Narrative
117	A cup of Tea and a Loaf of Bread		
118	Bacchus in Hillbrow		
119	Die Beezlebub kontroversie		
120	Ekstra chromosome is nie cool nie		
121	Klasse van vergelyking		
122	Logos		
123	Die Nagloper / The Night Walker		
124	Nouroegas		
125	Slaggat		
126	Steke		
127	SwartBlouRooi		X
128	Wag		
Vrynge: Theatre – Comedy			
NO	Title	Intended Social Conscience Theme	Physical Narrative
129	N.R.N.N.S.A of Die Nuwe Republiek van die Nuwe Nuwe SA		
Vrynge: Theatre – Literary			
NO	Title	Intended Social Conscience Theme	Physical Narrative
130	Hoogliedere		
131	Ingrid Jonker		
Vrynge: Theatre – Dance			
NO	Title	Intended Social Conscience Theme	Physical Narrative
132	After Dark		X
133	Survive		X
134	Whose Ballet is it Anyway?		X

Vrynge: Theatre - Children, Youth and Family			
NO	Title	Intended Social Conscience Theme	Physical Narrative
135	StadMeeu / CityGull		
136	Tok Tok		X
Vrynge: Music Theatre – Literary and Storytelling			
NO	Title	Intended Social Conscience Theme	Physical Narrative
137	Dis nie ek nie, dis jy		
138	The Sex Concert	A musical concert that celebrates sexuality and sexual fluidity (2017:84)	
Vrynge: Music – Classical			
NO	Title	Intended Social Conscience Theme	Physical Narrative
139	Alles bestaan uit stories / All made of Stories		
Vrynge: Music – Contemporary			
NO	Title	Intended Social Conscience Theme	Physical Narrative
140	AfriFolk		
141	Bring'it & Sing'it!		
142	Mira		
Vrynge: Workshops, Discussions, and Initiatives			
NO	Title	Intended Social Conscience Theme	Physical Narrative
143	Creating Sustainable Models for Fringe Theatre in SA (Not a performance-based presentation)		
144	Movement and Choreography Workshop (Not a performance-based presentation)		
145	Producing your work - Kath Melbourne (Not a performance-based presentation)		
146	SA Portrait Society Beginner Workshop (Not a performance-based presentation)		
147	VROST: Vrystaat Open Studion Tour (Not a performance-based presentation)		
Vrynge: Other			
NO	Title	Intended Social Conscience Theme	Physical Narrative
148	Performance Experiments		

	(Not a performance-based presentation)		
149	Miss Vryfees (Not a performance-based presentation)		

In 2017, 149 events were presented during the Vrystaat Arts Festival. These 149 events, however, exclude all movies shown at the film festival, the visual arts exhibitions as well as all the happenings that formed part of the literature festival. It is also important to note that a total of 22 out of the 149 events, that were part of the main- and Vryng festival, were not performance-based presentations.



Figure 15: Chart 4.5.2.1 - Vrystaat Arts Festival 2017

Excluding the 22 events that were not performance-based presentations, it is evident that according to the 2017 Vrystaat Arts Festival Programme, the majority of productions can be classified in the genre of drama. Only 17 of the total 149 events had an intended social conscience theme with a mere 4 of these events portraying its narrative with a high degree of physicality.

4.5.2.2 Vrystaat Arts Festival – 2018 (Based on information obtained from the Vrystaat Arts Festival Programme 2018)

Public & Live Art			
NO	Title	Intended Social Conscience Theme	Physical Narrative
1	A.I.R. (Altitude Immersive Radio)		
2	disobedience rules!		
3	Sight - a vertical journey (Not a performance-based presentation)		
4	Staging change (a Re-Future project) (Not a performance-based presentation)	An installation art piece that encourages regenerative futures by projecting images of a social and ecological utopia created by residents of informal settlements on a mobile stage (2018:10).	
5	Are we the one? (Not a performance-based presentation)		
Public Art Project (PAP)			
NO	Title	Intended Social Conscience Theme	Physical Narrative
6	4 x 4 (Not a performance-based presentation)		
7	LIPuisano	A poetic dialogue that speaks out against gender-based violence, human trafficking and sexism (2018:14).	X
8	Fong Kong	A piece that challenges the perception around African “foreigners” who now live in South Africa (2018:15).	X
9	LAP@PAP (Not a performance-based presentation)		
10	Hoffman-2quare		X
11	Lost couple smell the city of roses		X
12	SANYO – Suite tunes, local sounds and Finnish to start		
13	The secret love project (Not a performance-based presentation)	By providing free heart stickers to homeless individuals which they, in turn, may sell, this non-profit company enables these individuals to support themselves as well as their families (2018:16).	

14	U R HERE	An artistic intervention aimed at creating social awareness around the disconnection from our daily reality due to our increasing online presence (2018:16).	
15	Vrywees		X
Borderless			
NO	Title	Intended Social Conscience Theme	Physical Narrative
16	Art(i) (Public & Live Art)	A live art performance that depicts the struggle creative Africans go through to produce art to start a dialogue on how to improve art and how the value of it can assist our society (2018:10).	
17	Big Druid in his cubicle - Willem Boshoff (Not a performance-based presentation)		
18	Druid walks - Willem Boshoff (Not a performance-based presentation)	A druid walk with the acclaimed Willem Boshoff that teaches individuals to explore and find beauty in locations where most people would hesitate to go (2018:11).	
19	Beneath the same silence (Theatre: Drama)	A performance that explores the dark hidden realm of intimate partner violence within same-sex relationships (2018:11).	
20	Orchestra of tongues (Theatre: Music – Literary and Story-telling)	A piece that amplifies the diversity of oneness by evoking conversation about language and humanity (2018:11).	
21 - 23	DEURnis: one-on-one theatre Package 1 – Bang (drama), Koud (drama) & Winkelpop (drama)		
24 - 26	DEURnis: one-on-one theatre Package 2 – Broei (drama), Rou (drama) & Anders (drama)		
27 - 29	DEURnis: one-on-one theatre Package 3 – Bloos (drama), Toets (drama) & Hoffie (comedy)		
30	GodgOdgoD (Theatre: Drama)	A series of poetic physical experiments that investigates the creation, the creative process, as well as the effects of creation on the environment (2018:13).	X
31	The stone mother (herself) (Public & Live Art)		
32	There's never a bad time to party (Public & Live Art)	By sharing space, rhythms and dance moves this morning dance party and creative lab serve as an active force	X

		against oppression and a radical tool for love (2018:13).	
Theatre: Drama			
NO	Title	Intended Social Conscience Theme	Physical Narrative
33	And the girls in their Sunday dresses		
34	Charred lullabies		
35	Haal asem		
36	Hierdie lewe		
37	Johnny Boskak is feeling funny		
38	Klippe wat val		
	Die kuns van verdwyn (Cancelled)		
39	Mokete Poetry Explosion		X
40	Monsieur Ibrahim en die blomme van die Koran		
41	Refraction		
42	Soebatsfontein		
43	Swerfgoed		
44	Uit die bloute		
45	Vertel nog		
46	Vir.Ander	This performance investigates homosexuality and preconceived ideas about it, manliness, sexuality, acceptance, and perceptions of freedom (2018:27).	
	Weerkaats (Cancelled)		
47	Wild	By depicting the phenomenon of feral children, this production questions the nature of being human, language, and identity (2018:28).	
Theatre: Comedy			
NO	Title	Intended Social Conscience Theme	Physical Narrative
48	3 Susters...		
	Die baba met die badwater (Cancelled)		
49	Dowwe Wicus & Dolla van der Merwe		
50	Elke briljante ding	A comedy about depression and how far one will go to save a life (2018:29).	

51	`n Gewigtige saak		
52	Harry & Jackie - Tussen die bokse		
53	Half leeg		
54	Irritasie vir die nasie!		
55	Is die bar al oop?		
56	Los asseblief 'n boodskap		
57	Manne		
58	Mike en Mavis		
59	My vrou se man se mannetjie		
60	Operasie Holm!		
61	Stand-up-komedie		
62	Schalk Bezuidenhout - Snorseun		
63	NRNNSA of Die Nuwe Republiek van die Nuwe SA		
64	Strooijonker		
65	Wie's jou pappa?		
Theatre: Dance			
NO	Title	Intended Social Conscience Theme	Physical Narrative
66	Cion - requiem of Ravel's Bolero	This dance piece questions the seemingly heartless experiences we have with death and immigration (2018:34).	X
67	In your hands	A dance piece that celebrates identity and belonging (2018:35).	X
68	Spanish fire - a magical show of guitar and dance		X
Theatre: Children, Youth and Family			
NO	Title	Intended Social Conscience Theme	Physical Narrative
69	Die brawe dade van 'n klein muis		
70	Hans Haas in Hartenbos		
71	"Let it go" with FSSO		
72	Lollos & Lettie 10 jaar basaar!		
73	The nursery rhyme effect		
74	Pip en Plop: die missie na Atlantis		

75	Alpha		
76	Die jaar van die avo		
77	Bal-Oog en Brommel: moord in Ixiastraat		X
78	Tok Tok		X
Theatre: Reza de Wet Teen Theatre Festival			
NO	Title	Intended Social Conscience Theme	Physical Narrative
79	Hard		
80	Valkenburg		
81	SINK		
82	Sirkus		
83	Vlug		
84	Nalei		
85	Krocodil		
86	iGeneration		
87	Paradysstraat (dis alles behalwe 'n musical)		
88	Ink		
89	Eden		
90	Teatro (die agterdeur)		
Theatre: Music – Literary and Storytelling			
NO	Title	Intended Social Conscience Theme	Physical Narrative
91	Amanda Strydom - So onner deur die maan		
92	Bewitched on Broadway!		
93	Flennie die snare		
94	Fotostaatmasjien oorgeklank		
95	Die koekkabaret		
96	Hani: the legacy		X
97	My Miriam Makeba story with Sima Mashazi		
98	Valencia - 'n kabaret	A cabaret that addresses bigotry and prejudice (2018:37).	
99	All the way from Bloem		
100	CH3 met Chris Chameleon & CH2		

101	Navi Redd		
102	Rocco de Villiers, wees net jousef		
103	Harrebaard		
104	Koos van der Merwe - Droom, Martha, droom		
Music: Classical			
NO	Title	Intended Social Conscience Theme	Physical Narrative
105	Blondes, Rach & Rav		
106	Cello and organ moods		
107	Charl du Plessis Trio - Opposites attract		
108	Duo!		
109	Fanfares in die Vrystaat		
110	Fynbesnaard (CH2 featuring World@South)		
111	Reflections on a legend 46664		
112	SA National Youth Orchestra Live!		
113	Two violinists		
114	Vyf klaviere		
Music: Contemporary			
NO	Title	Intended Social Conscience Theme	Physical Narrative
115	Brendan Peyper		
116	Chris Chameleon in 'n BOO!tiful geraas		
117	Dozi & Refentse		
118	Jak de Priester - Reënboog oor Suid-Afrika		
	Kurt Darren (Cancelled)		
119	Karen Zoid		
120	Manie Jackson		
121	The Parlotones		
122	Texas Girls' Choir - Crossing borders		X
123	Caroline Grace & Fatman - Beauty and the Beast		
124	Koos Kombuis - In die middel		
125	Radio Kalahari Orkes		

126	Spoegwolf		
127	Touch of Class		
Science and Astronomy			
NO	Title	Intended Social Conscience Theme	Physical Narrative
128	Mission to Mars (full-dome film) (Not a performance-based presentation)		
129	Solar system extremes (full-dome film) (Not a performance-based presentation)		
130	From earth to the universe (full-dome film) (Not a performance-based presentation)		
131	Out there: The quest for extrasolar worlds (full-dome film) (Not a performance-based presentation)		
132	Phantom of the universe: the hunt for dark matter (full-dome film) (Not a performance-based presentation)		
133	Children Shows – Space shapes		
134	Children Shows – SpaceWalk		
Vrynge: Public & Live Art			
NO	Title	Intended Social Conscience Theme	Physical Narrative
135	Vetkoekstories (Not a performance-based presentation)		
Vrynge: Drama			
NO	Title	Intended Social Conscience Theme	Physical Narrative
136	Blou	A drama piece that draws attention to the suicide game on the internet called the "Blue Whale challenge" (2018:86).	
137	Cry, the beloved country		
138	For coloured girls		
139	Frenzy for Two (or More)		
140	Geboorte		
141	Geskeurde vellies		
142	Kasi stories: stories not often told	A theatre piece that raises questions about the failure of the father figure in a South African context (2018:89).	
143	Kawakawas	A theatre piece that encourages communities to think critically about	

		their beliefs by questioning why KhoiSan communities in South Africa are confronted by psycho-social issues (2018:89).	
144	Kilimanjaro		
145	The other voice		
146	Raak		
147	Road trip		
148	Rooilug		
149	Singing anthems for rain		
150	Troos		
Vrynge: Comedy			
NO	Title	Intended Social Conscience Theme	Physical Narrative
151	André die skreeusnaakse hipnotiseur praat Afrikaans		
152	GRIL		
153	Die Hammers		
	Hoekom is die badkamer se vloer nat? (cancelled)		
154	Koek en Tert		
155	What the tuck?		X
Vrynge: Literary Theatre			
NO	Title	Intended Social Conscience Theme	Physical Narrative
156	Ingrid Jonker woordkuns		
157	Orphans - the spaghetti house three		
158	Versnit / Vers nut		
Vrynge: Dance Theatre			
NO	Title	Intended Social Conscience Theme	Physical Narrative
159	Bliss	A dance piece that questions whether or not one wants to live in a state of "normality" (2018:85)	X
160	Manhood pts 1, 2 & 3		X
	Muses the ballet (cancelled)		

Vrynge: Theatre – Children, Youth and Family			
NO	Title	Intended Social Conscience Theme	Physical Narrative
161	Babah (baby theatre)		
162	Die laaste sprokie		
163	Slightly nutty		
164	Werner creates storiesmakers		
Vrynge: Music Theatre – Literary and Storytelling			
NO	Title	Intended Social Conscience Theme	Physical Narrative
	Imvuselelo the revival (cancelled)		
165	The story of Adam & If, a music journey with Werner FM & The J-Men		
Vrynge: Music – Classical			
NO	Title	Intended Social Conscience Theme	Physical Narrative
166	Akkordeon-aksente: tango tot klassiek		
Vrynge: Music – Contemporary			
NO	Title	Intended Social Conscience Theme	Physical Narrative
167	Bring'it & Sing'it		
168	What a difference jazz makes		
Vrynge: Workshops, Discussions and Initiatives			
NO	Title	Intended Social Conscience Theme	Physical Narrative
169	ACT DALRO Nedbank Scholarship Auditions (Not a performance-based presentation)		
170	AfrikaBurn Blank Canvas Express (Not a performance-based presentation)		
171	Cultural Management (Not a performance-based presentation)		
172	Dance Exchange		X
173	Dancing series (Not a performance-based presentation)		X
174	Producing 101 (Not a performance-based presentation)		
175	VROST: Vrystaat Open Studio Tour (Not a performance-based presentation)		

Vrynge: Other			
NO	Title	Intended Social Conscience Theme	Physical Narrative
176	CANSA Run4Art (Not a performance-based presentation)		
177	Mr & Miss Vrystaat Arts Festival (Not a performance-based presentation)		
178	SA Skaak Ope Blitztoernooi (Not a performance-based presentation)		
179	Vlieks (Not a performance-based presentation)		

According to the 2018 festival programme, a total of 179 events were presented during the Vrystaat Arts Festival. These 179 events, however, exclude all movies shown at the film festival, the visual arts exhibitions as well as all the happenings that formed part of the literature festival. It is also important to note that a total of 24 out of the 179 events that were part of the main- and Vrynge festival, were not performance-based presentations.



Figure 16: Chart 4.5.2.2 - Vrystaat Arts Festival 2018

Excluding the 24 events that were not performance-based presentations, it is evident that according to the 2018 Vrystaat Arts Festival Programme, theatre within the drama genre, still dominate the art festival programme. Only 21 of the total 179 events had an intended social conscience theme with a mere 7 of these events portraying its narrative with a high degree of physicality.

4.5.2.3 Vrystaat Arts Festival – 2019 (Based on information obtained from the Vrystaat Arts Festival Programme 2019)

Public & Live Art			
NO	Title	Intended Social Conscience Theme	Physical Narrative
1	We Can Be Heroes	By using the festival skyline, this project used a series of community designed floating objects to bare witness to the possibilities of people's imagination through innovative and ephemeral art (2019:1)	
2	The Vertical Journey - a tribute to the still unknown	Through a series of planetarium dome short films that are accompanied by live improvisation acts, this work attempts to imagine, manifest, and animate the mysteries of infinite space to the mundane experience of everyday life (2019:2)	
3	miss/seen	An intimate experimental performance that explores spiritual commonality within a diverse and multi-cultural South Africa (2019:2).	X
4	Lo-Def Filmfabriek / Factory (Not a performance-based presentation)		
5	Ukuzibuyisa: giving myself back to myself	A site-specific, ritualistic performance that attempts to liberate women from normalised violence, dismissal, shaming, betrayal, and policing by responding to intergenerational traumas faced by women. In a world that benefits from the continuation of oppression, this performance also promotes the reclaiming of oneself (2019:3).	X
6	Tok Tokkie	A poetic and artistic research and multidisciplinary performance that playfully activates audience members	X

		around scuritising and limiting access to personal space through this familiar mischievous children's game (2019:4).	
7	LATROP: The People Who Were Too Much (workshop) (Not a performance-based presentation)	Workshops for children that manifests Afrospeculative themes through a transmedia storytelling approach that incorporates zine-making and radio antennae drawing (2019:4).	
8	Celebrate soil with Meraka III		
9	Adie Ba Lokun	Fashioned after the African traditional masquerade performative form this interdisciplinary piece explores the themes of personal and global conflicts, panic, and loneliness through dance and music (2019:5).	X
10	Coral: rekindling Venus (film) (Not a performance-based presentation)	A film that raises awareness on how our fate and the fate of the coral community are intimately connected by exploring the threatened realm of fluorescent coral reefs, bioluminescent sea creatures, and rare marine life (2019:6).	
11	Eat the music! (workshop) (Not a performance-based presentation)		
12	Tawdry Heartburn: Secret Project (Not a performance-based presentation)		
13	Reuk I Scent I Monkgo		
14	Hip Hop into my heart		X
15	The Goal		
16	Having a ball		
17	Kwasper		
18	PAP 'n TriXXX	An adult production that uses puppets to question how or if we take responsibility in our daily lives for others (2019:9).	
19	Pose: Kasi Fashion Showcase		
20	Voluntary Refuse		
21	Wishes on the wind		
22	4 us all: viewpoints of Life Child (Not a performance-based presentation)	Urban murals to beautify Bloemfontein (2019:9).	
23	Vrywees		X

Theatre: Drama			
NO	Title	Intended Social Conscience Theme	Physical Narrative
24	Kamphoer - die verhaal van Susan Nell		
25	The Island		
26	Krotoa, Eva van die Kaap		
27	Die Hart Verklap		
28	Die Koning sterf		
29	Esther's Revenge		
30	For Colored Girls who have Considered Suicide / When the Rainbow is Enuf		X
	Hartklop (cancelled)		
31	Huishou		
32	Katvoet		
33	Liefdesavonture van 'n moeder		
34	My seuns		
35	Ons is nie almal so nie		
36	Rooilug		
37	Sê Groete vir Ma		
38	Swan Song		X
Theatre: Comedy			
NO	Title	Intended Social Conscience Theme	Physical Narrative
39	Die Pomporrelkonsert		
40	Die Sjokoladeshow		
41	Die voordele van eierwit		
42	Donkie		
43	Fourie's a jolly good fellow!		
44	Jollie Patrollie		
45	Kansel		
46	Koekeloer!		
47	Koek en Tert – met 'n knippie sout		
	Loslippige Lagterapie (cancelled)		
48	My Oom se Vrou se Plekkie		

49	NarKose		
50	Non met vakansie		
51	Ouma Ossewania praat vuil		
52	Schalkie en Cassie hou konsert		
Theatre: Dance			
NO	Title	Intended Social Conscience Theme	Physical Narrative
53	Tehuis		X
54	Spirit Child	A solo dance piece that serves as a metaphor for rediscovering existence (2019:31).	X
	La Femme! (cancelled)		X
55	Spanish Fire – Flaming Feet		X
56	Pollution	A green theatre dance piece about how we, as humans, are destroying the environment with pollution. A message to protect the earth in order to protect ourselves or else it will soon become unbearable for us to live in our world is portrayed in this production (2019:32).	X
Theatre: Children, Youth and Family			
NO	Title	Intended Social Conscience Theme	Physical Narrative
57	Archipelago		X
58	Babah Go Round		
59	Die avonture van Robin Hood		
60	Draak & Nar / Dragon & Clown		
61	Hans Haas Help!		
62	Jakkals en Wolf se manewales		
63	Loeloe se liewe lawwe loskop ouma!		
64	Lollos, jou slim ding!		
65	`n Wille-Woelle-Weste Storie		
66	Bospark Buurtwag		
Theatre: Reza de Wet Teen Theatre Festival			
NO	Title	Intended Social Conscience Theme	Physical Narrative
67	Kgalagadi		

68	Forte		
69	Overgang	This drama explores the quest for perfection and the difference between perfect and unique (2019:25)	
70	Skryf		
71	Die Aapskeloerders van Kransburger-pas		
72	Die Maan is van Kaas gemaak		
73	Lentelus		
74	Waterbrief		
75	Selene se Sekeleiland		
76	Vrinne		
77	Tyd.saam		
78	Vraag-en-Antwoord met Hennie		
Theatre: Music – Literary and Storytelling			
NO	Title	Intended Social Conscience Theme	Physical Narrative
79	Ko' saam		
80	Lag van die huil – Mathys Roets & Dana Snyman		
81	Op 'n ander planeet – Jak de Priester		
82	Songs of Story Men – Emmanuel Castis & Veneshran Arumugam		
83	Stadig oor die klippers – Amanda Strydom		
84	The Old Maid and the Thief – Menotti's one-act comic opera		
Music: Classical			
NO	Title	Intended Social Conscience Theme	Physical Narrative
85	Flying Fingers – Brigitte Botha & Johan Cromhout		
86	Oesjaar – Jannie du Toit		
87	Rooi4 Orrel Duo – Andrea Kayser Mitas & Isabelle van Rensburg		
	The Classical and Baroque string trio – Goldberg Chamber Players (cancelled)		
88	Veertig Vingers		

Music: Contemporary			
NO	Title	Intended Social Conscience Theme	Physical Narrative
89	Afskopkonsert – Jo Black		
90	Eet Kreef!		
91	All the way from Bloem		
92	Beautiful Beautiful Favourites – Rocco de Villiers		
93	Classical crossover concert – Klassika		
94	Diamonds are forever: Die musiek van Shirley Bassey – Anna Davel		
95	Drie van die bestes – 21 jaar later		
96	Geen instrumente? Geen probleem! – Navi Redd		
97	Koma – Spoegwolf		
98	Most Magical Musical Moments – Lynelle Kenned & Niel Rademan		
99	Op die oomblik (Deel Een) – Karen Zoid		
100	Q Signature (Piano Solo) – Andile Q		
101	The Parlotones		
102	Die Wasgoedlyn – Riku & Jackie Latti, Churchil Naude, Bacchus Nel & Marktunes Band		
103	Moedertong – Frank Freeman		
104	Jennifer Jones		
105	Koos Kombuis		
106	Mel Botes' tribute to Pink Floyd		
107	Radio Kalahari Orkes		
	Serenade (cancelled)		
108	Asanda Mqiki		
109	Iron Kyte		
110	On Zion Ites, The Itesologist – "Our Lack Of..." & The CarribeanCool ConneXions		
Science and Astronomy			
NO	Title	Intended Social Conscience Theme	Physical Narrative
111	Daar Buite (full-dome film) (Not a performance-based presentation)		

112	Distant World (full-dome film) (Not a performance-based presentation)		
113	Exoplanets: worlds outside our Solar System (full-dome film) (Not a performance-based presentation)		
114	Sight and Sounds (full-dome film) (Not a performance-based presentation)		
115	The Sun (full-dome film) (Not a performance-based presentation)		
116	Vanaf die Aarde na die Heelal (full-dome film) (Not a performance-based presentation)		
117 - 120	<u>Children's Shows</u> Dibopeho tsa Sepakapakeng (Sesotho) - Ruimtevorms (Afrikaans) Space Shapes (English) Space Walk (English)		
Vrynse: Visual & Interactive Art			
NO	Title	Intended Social Conscience Theme	Physical Narrative
121	Een fees. Baie Stories. / One Festival. Many Stories. (visual art) (Not a performance-based presentation)		
122	New Breed Art Blocks (Not a performance-based presentation)		
123	neXus A Transnational Exposition (visual art) (Not a performance-based presentation)	Real and imagined social, political and cultural connections are explored in this art exhibition (2019:81)	
124	Platfontein Print Project (visual art) (Not a performance-based presentation)	A generational cohesion project that encapsulates traditional stories from the !Xun and Khwe first people. This project aims to transfer cultural narratives from the older generation to the younger and is carried out by young artists from Platfontein (2019:81).	
125	RAKU (interactive art/workshop) (Not a performance-based presentation)		
126	The House in Freedom Square (visual art) (Not a performance-based presentation)		
127	The Keepsakery (interactive art / virtual reality simulation) (Not a performance-based presentation)		
128	War Without Glamour: The Life and Legacy of Emily Hobhouse (art exhibition) (Not a performance-based presentation)		

129	Pakana Kanaplila residency	A cultural residency programme by the Tasmanian Aboriginal Dance Troupe to sensitively restore and revive ancient traditional practices in a 20 th -century context (2019:83) and to create works to be presented during the Vrynge (2019:89).	X
Vrynge: Theatre – Drama			
NO	Title	Intended Social Conscience Theme	Physical Narrative
130	Dooie Drome		
131	Forfeiture		
132	Help vir Henna oor die Highway		
133	Mors Dit		
134	In a village, near a forest, from the town, on the edge		X
135	Op die hoek van die sesde straat		X
136	Die Portret		
137	Die Rypmaakkamer		
138	Vasgevang		
Vrynge: Theatre – Comedy			
NO	Title	Intended Social Conscience Theme	Physical Narrative
139	#Actorslife	A play that illustrates the complexities of being female within the entertainment industry where women are largely idolized, commodified, or ignored (2019:83).	
140	Frida Kahlo op 'n veiling		
141	Home		
142	Jerry, an unconventional Hero		X
143	Dude, wa's my Bakkie?	This production centres around issues of identity, mental and physical wellness, cultural awareness, and masculinity while cunningly encourages road-safety awareness (2019:86).	X
144	Koek		
145	Magnete		
146	Moord, op die 8ste gat		

147	Bridezilla		
148	Groet die Grotman 2		
Vrynge: Theatre – Literary			
NO	Title	Intended Social Conscience Theme	Physical Narrative
149	Mama		X
150	Whiskysprokies – Aspoestertjie en die Kaaskop Prins		
Vrynge: Theatre – Dance			
NO	Title	Intended Social Conscience Theme	Physical Narrative
151	Burrlesque		X
152	Jewels – A Ballet collection		X
153	Die Rieldance		X
Vrynge: Theatre – Children, Youth and Family			
NO	Title	Intended Social Conscience Theme	Physical Narrative
154	Die groot avonture van Vernon en sy maats: Die heks fiasko		
155	Die wonderlike avonture van Pietie en Kosie: Die towerstaf dief		
156	eSwatini Teenage Theatre	The arts-based organisation “Swaziland Schools Art and Theatre Association” concentrates on developing the talents of young people at art schools. Through competitions in all art categories, the winners get to perform at the Vrystaat Arts Festival (2019:84).	X
157	Rooikappie se rebellie		
158	Ukuwa Kwe Nkaba (The Falling of the Umbilical)	A play about the struggles of women who have to raise their children without a father figure and the children growing up in need of answers. It is a plea to all mothers, to tell the truth, no matter how painful (2019:90)	
Vrynge: Music Theatre – Literary and Storytelling			
NO	Title	Intended Social Conscience Theme	Physical Narrative
159	Chaos tot Kuns		
160	Francie en haar foon		
161	Mantswe Merethetho		

162	Valentynsdag (nie die movie nie)		
163	Caribbean Cool ConneXtions		X
164	Donkernagpantoen - Die reis van vers na liriek		
Vrynge: Workshops, Discussions and Initiatives			
NO	Title	Intended Social Conscience Theme	Physical Narrative
165	Piece Together (Not a performance-based presentation)		
166	Copyright and IP for Authors and Playwrights: A Talk by DALRO (Not a performance-based presentation)		
167	Directing suffrage and female agency: Katinka Heyns as mentor to South African female film directors (Not a performance-based presentation)		
168	Key Concepts of Producing Theatre (Not a performance-based presentation)		
169	Punctum's Transit Lounge (Not a performance-based presentation)		
170	Tiza Garland Workshop (Not a performance-based presentation)		X
171	Value Beyond the Canvas, A Copyright and Visual Arts Talk by DALRO (Not a performance-based presentation)		
172	Los Muertos		
Vrynge: Other			
NO	Title	Intended Social Conscience Theme	Physical Narrative
173	Before I fall asleep (play reading) (Not a performance-based presentation)		
174	Blind (improvisation)		
175	Vogue Ball		X
176	Sus van (play reading) (Not a performance-based presentation)		
177	Harmonie – Harmony – Tumellano		
178	Miss and Mr Vrystaat Arts Festival 2019 (Not a performance-based presentation)		
179	Vrynge Vlieks (films) (Not a performance-based presentation)		

According to the 2019 festival programme, a total of 179 events were presented during the Vrystaat Arts Festival. These 179 events, however, exclude all movies shown at the film festival, the visual arts exhibitions as well as all the happenings that formed part of the literature festival. It is also important to note that a total of 30 out of the 179 events, that were part of the main- and Vrynge festival, were not performance-based presentations.

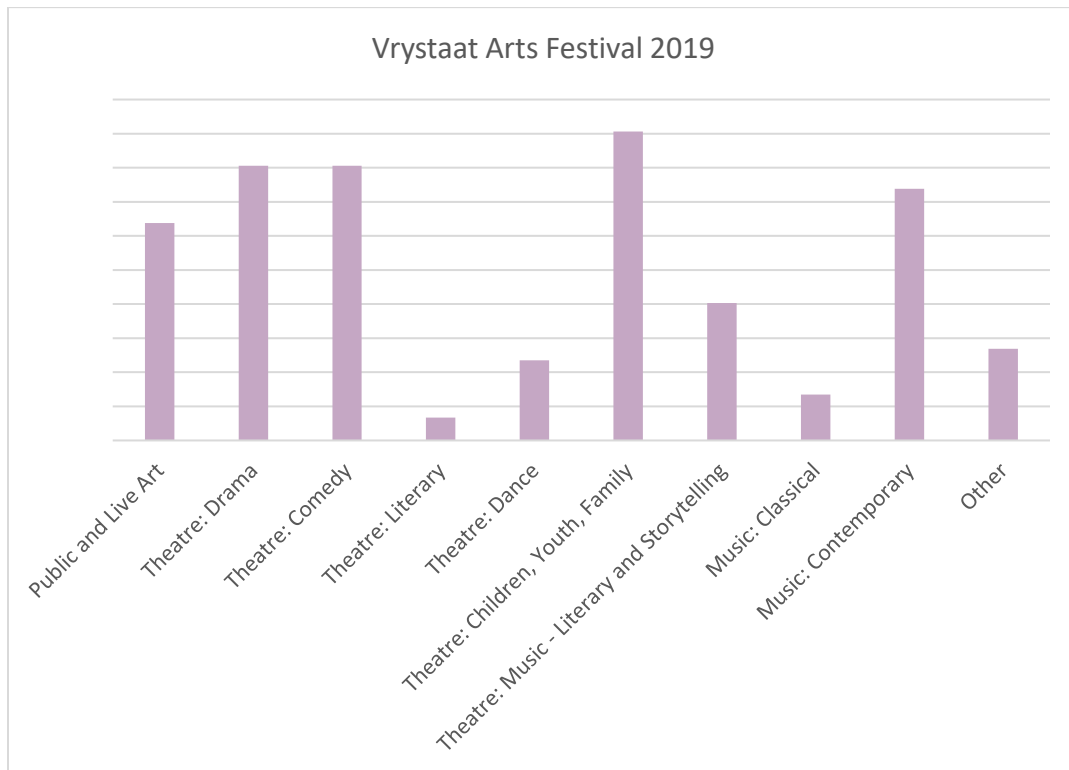


Figure 17: Chart 4.5.2.3 - Vrystaat Arts Festival 2019

Excluding the 30 events that were not performance-based presentations, it is evident that a change happened in 2019 whereby theatre within the children, youth, and family genre, now make out the biggest part of the Vrystaat Arts Festival—closely followed by theatre within the drama and comedy genre as well as the contemporary music category. Only 20 of the total 179 events had an intended social conscience theme with 9 of these events portraying its narrative with a high degree of physicality.

According to the data collected on the community of practice over the past three years, to identify the urges and fascinations that encompasses its creative work, it became evident to the researcher that the Vrystaat Arts Festival mainly concentrates on theatre within the drama and comedy genres. The statistics, however, show that over the past three years, there was a decline in performance-based

productions within the drama genre and a steady increase within the comedy and children, youth, and family genre. The literary and dance theatre genre makes out the smallest part of the festival closely followed by the classical music category.

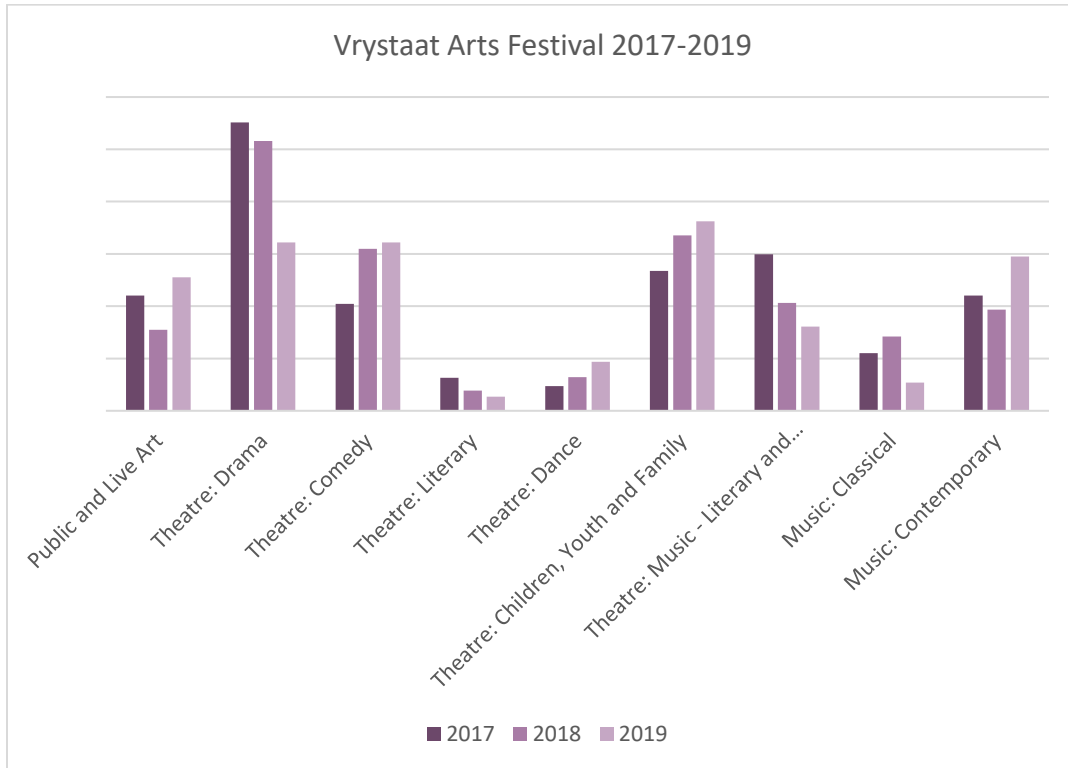


Figure 18: Chart 4.5.2.3 - Vrystaat Arts Festival 2017-2019

It is also noticeable that, similar to the practice within which the researcher’s work is situated, intended social conscience performances during the Vrystaat Arts Festival are outnumbered by non-intended social conscience performances. However, it must be noted that, as with the researcher’s practice, there were a few performance-based productions in the community of practice that portrayed a socially intended message through the use of physical theatre. Over the past three years, there was also a slight increase in the community of practice in portraying social conscience themed work with a high degree of physicality. Therefore the researcher, through her reflection, learned that even though only a few productions take a physical theatre approach to portray a socially intended message, there are examples of it being successfully implemented in her practice and community of practice with its popularity growing slowly but surely.

4.6 Stage 4: Planning a unique awareness-raising theatrical production

In the next stage of the practice-based research process, the researcher maps out a plan for a unique awareness-raising theatrical production that is informed by the urges identified in the previous steps. Furthermore, the researcher will incorporate the powerful participatory, theatrical technique *Simultaneous Dramaturgy* as presented in the literature study of the thesis. The researcher has learned that participatory theatre provides a voice to the marginalised and a platform to challenge power structures and, therefore, can be utilised to support possible awareness-raising behavioural change and offer opportunities for positive dialogue.

Due to the performative nature of this stage in performance-based research, the researcher has documented the planning phase of her theatrical production in the form of a digital blog. The blog is available on the following website <https://marijdkamper.wixsite.com/help> and was noted down by the researcher for the purpose of this study.

4.7 Stage 5: Producing a unique awareness-raising theatrical production

In this stage of the practice-based research process, the researcher produced a unique participatory theatrical production that portrays a socially conscious message against human trafficking by physically depicting sensitive narratives through powerful imagery. Due to the performative nature of this stage, the researcher has documented the production phase of her theatrical production in the form of a digital website. The website is available at <https://marijdkamper.wixsite.com/help> and was specifically designed by the researcher for the purpose of this study.

4.8 Stage 6: The staging of the newly designed and produced, awareness-raising theatrical production

In the sixth and final stage of the practice-based research process, the researcher will present documentation of the staging of the newly designed and produced, awareness-raising theatre production *HELP* that explicates the essential characteristics of Boal's *Simultaneous Dramaturgy* through a physical theatre piece against human trafficking to the broader disciplinary field. A recording of the production is available on <https://marijdkamper.wixsite.com/help>.

4.9 Conclusion

Candy and Edmonds state in their article *Practice-Based Research in the Creative Arts: Foundations and Futures from the Front Line* (2018:63) that practice-based research as a research approach has in its academic context been present for more than 35 years. By embedding practice in the research process, practice-based research directs itself towards enlightening and enhancing practice through the research questions that arise from the process of practice. Distinguishable from basic research, practice-based research not only increases understanding of principles regarding a particular problem but also allows a creative practitioner to closely connect to existing practice and provides a means of examining a contribution of research outcomes to informing practice.

In this chapter, the researcher utilised Richard Blythe's six-step framework for practice-based research to gain new knowledge through practice and provide a contribution of research outcomes to that practice. The researcher focussed on the Department of Drama and Theatre Arts at the University of the Free State (UFS) as the specific practice and noted down the various productions done over the past ten years. Next, the researcher grouped the productions according to their level of professionalism, genre, prominent social conscience themes, and presentational style. Following the grouping of productions, the researcher reflected on how theatrical productions, with a prominent social conscience theme that used physical theatre to portray the narrative, were constructed. In addition, the researcher also reflected on the urges and fascinations that encompasses a community of practice, namely the Vrystaat Arts Festival. These steps assisted the researcher to situate and contextualise the study and the creative outputs embedded within it. Finally, documentation was provided relating to the planning, producing, and staging of the anti-human trafficking theatre production, which makes up the performative component of this study.

In the next chapter, the researcher will inform and structure this performance-based section by providing insight into the process of staging the desired anti-human trafficking theatre production.

Section C: Performance-based Project

Chapter Five: Human-trafficking performance-based project

5.1 Introduction

In this chapter, the researcher will present a reflection on the performance-based component of the study by framing this chapter as a critical exegesis into the process of staging the desired anti-human trafficking theatre production⁵³. The researcher will use the *Policy on the Evaluation of Creative Outputs and Innovations Produced by Public Higher Education Institutions* (Department of Higher Education and Training, 2017), as a reference point. According to this national policy, the criteria for assessing a theatre performance include *originality*, *significance* which include quantitative and qualitative factors, and *rigour* (Department of Higher Education and Training, 2017:13-14). When considering *originality*, the researcher will focus on the extent to which the output makes an original contribution to the discipline. When assessing the criteria of *significance*, the researcher will focus on quantitative factors such as the duration of the process, the scale of performance, the level of visibility of the output in the public domain, and the nature of the venue. The researcher will also give attention to qualitative factors such as the nature and background of the project, the aim(s) of the project, the target audience, and a description of the presentation of the project. In addition, the chapter will evaluate the academic complexity and quality of the production to provide an intellectual scope and insight into the importance of the contribution. Special attention will be given to the performance-based process, the use of Boal's *Simultaneous Dramaturgy* technique, as well as providing information on human trafficking as a theme in the performance-based project. Lastly, under the assessment criteria of *rigour*, the researcher will focus on the aesthetic accomplishment, systematic method, and intellectual integrity of the project.

⁵³ A recording of the anti-human trafficking theatre production *HELP* can be viewed at <https://marijdakamper.wixsite.com/help/m>.

5.2 Originality

In Baptista, Frick, Holley, Remmik, Tesch & Åkerlind's article *The doctorate as an original contribution to knowledge: Considering relationships between originality, creativity, and innovation* (2015:55) the authors explore the meaning behind originality and its relationship alongside creativity and innovation within postgraduate studies. A postgraduate study often requires the delivery of an original contribution to knowledge which is commonly associated with the production of new knowledge. However, originality has also become an integral component of creativity and innovation. Innovation and relevance define the relationship between originality and creativity as creative work is expected to be relevant as well as novel. Therefore, originality requires attention to be given to the development of original thought and original work. As a result, originality not only relates to an outcome but also to the overall process of producing the outcome. Hence the creativity and originality that exists within the purposeful, process-driven product of a creative endeavour demonstrate an original and appropriate contribution (Baptista *et al.*, 2015:56-59).

The extent to which the researcher's output makes an original contribution to the discipline is enclosed within the originality, creativity and innovation of the project (and the performance embedded within it). Firstly the original script of the production *HELP*, written by the ensemble of the production, adds to the growing catalogues of South African theatre scripts, Free State theatre scripts, and scripts that are specifically written with a social conscience narrative. Secondly, the innovative, debut performance of *HELP*, directed and designed by the researcher, adds to the growing catalogues of South African theatre productions, Free State theatre productions and theatre productions specifically performed to portray a social conscience narrative. Thirdly, the original score of the production *HELP*, composed and performed by Hillétje Möller Bashew, adds to the growing catalogues of South African musical compositions as well as Free State musical compositions. Fourthly, because of the prominent anti-human trafficking narrative, the original project *HELP* contributes to the national South African anti-trafficking efforts to combat trafficking crimes. Finally, by incorporating Boal's participatory theatre technique *Simultaneous Dramaturgy* within the narrative of the novel theatre production *HELP*, it offers an opportunity for dialogue amongst audience members that support awareness-raising and behavioural change towards human trafficking.

5.3 Significance

In this section, the researcher, would like to address the factors that are enclosed within her performance-based project, which makes it noteworthy.

In the communications agency SHIFT's⁵⁴ article *Understanding Qualitative and Quantitative Analysis* (2020), it states that qualitative and quantitative analysis works best when used collectively. The researcher will, therefore, focus on both the quantitative as well as the qualitative factors that impacted *HELP* to determine the significance of her anti-human trafficking theatre production.

5.3.1 Quantitative factors

In this section, the researcher will focus on the quantitative factors of the production. SHIFT (2020) indicates that quantitative analyses focus on measuring the quantity rather than the quality of an entity. Quantitative work, therefore, works with numbers, statistics, formulae, and data. Through the quantitative analysis, the researcher will thus broadly explore various facts to understand the *what* of her entity.

5.3.1.1 Duration of the process

HELP is a performance-based theatre project conducted by Marijda Kamper in collaboration with the Department of Drama and Theatre Arts at the University of the Free State (UFS) in Bloemfontein, South Africa between June 2017 and July 2020. The process of producing the performance-based theatre project *HELP* can be divided into the following stages: planning, pre-production, production, and the post-production phase. It is, however, essential to note that the planning and pre-production stage is divided into two phases. The first phase includes all events pre-COVID-19 regulations and the second phase includes all COVID-19 regulations. Due to the outbreak of the global pandemic and the effect it had on the way everyday business is conducted, the researcher had to shift many of her planning in a different direction.

⁵⁴ SHIFT is an American-based communications agency that specialises in brand marketing by connecting art and science through analytical, creative and sector-based expertise (SHIFT, 2020).

The first phase of the planning stage commenced in June 2017 and continued until December 2019. During this planning stage, the researcher mainly focussed on the conceptualisation of the project. In the course of the first phase of the pre-production stage, the researcher refined her concept; cast actors for the production; and wrote the script in cooperation with the ensemble. This stage also included a short rehearsals-period. The first phase of the pre-production stage, however, ended on the 16th of March 2020 with the UFS officially suspending all classes and activities on campus due to South Africa officially declaring a National State of Disaster.

The second phase of the planning stage commenced at the end of March 2020. This stage commenced with the researcher having to re-conceptualise and refine the project so that it falls safely within the COVID-19 regulations. The second phase of the pre-production stage started on the 22nd of June and included additional scriptwriting sessions and a rehearsal period of four weeks.

The production stage commenced with the 60-minute performance, publicly debuting on the 23rd of July 2020 at 14:00 on the Scaena Theatre stage at the UFS Bloemfontein Campus. Other performances were also scheduled on the 24th of July 2020 at 14:00 and 16:00. However, due to the strict COVID-19 and UFS regulations, the performances of *HELP* could not be showcased to members of the public. Each performance was therefore only attended by drama and theatre arts lectures and students. Due to the social distancing regulations, a maximum of only 23 audience members was allowed in the auditorium.

The post-production stage activities of the production *HELP* concluded on 31 July 2020 and included the clearing out of the lighting booth, striking of all décor items, tidying up of the dressing rooms, disposing of all properties, and the washing and returning of all costumes.

5.3.1.2 The scale and level of visibility of the performance

The level of exposure with regards to the visibility of the performances of the production *HELP* was limited to local audience members only. Taking into account the COVID-19 regulations and the strict access control measurements implemented by the UFS to mediate the spread of the virus, the researcher decided to restrict the presentation of this performance-based research project to her practice only. However, the researcher aims to take this project further in order to help spread anti-human trafficking awareness nationally.

5.3.1.3 Nature of the venue

The performance-based project *HELP* was performed in the Scaena Theatre situated on the University of the Free States main campus. According to the UFS Faculty of Humanities (2020), the Scaena Theatre, which forms part of the Drama and Theatre Arts department, is an intimate, ultra-modern, fully equipped theatre that can host non- as well as professional productions along with various functions. The Scaena Theatre has a seating capacity of 195 (pre-COVID-19), with a medium-sized proscenium stage and contains professional sound and lighting equipment.

5.3.2 Qualitative factors

As mentioned above, the researcher conducted a mixed-method analysis by focusing on both the quantitative and qualitative factors that encompass her anti-human trafficking theatre production *HELP*. According to the communications agency SHIFT's article *Understanding Qualitative and Quantitative Analysis* (2020), qualitative analysis focusses on measuring the quality of an entity rather than the quantity. Qualitative work, therefore, works with feelings, thoughts, and perceptions in order to understand motivations and behaviours. Hence the researcher will, in this section, focus on a qualitative analysis, to investigate significant factors to understand the *why* of her entity.

5.3.2.1 Nature and background of the project

Theatre performances can address problems of injustice through a multitude of ways by engaging creatively and productively with critical issues (Boon & Plastow, 2004:1-2). According to the United States of America's former Secretary of State, Michael R. Pompeo, nearly 25 million people are presently denied their fundamental right to freedom by being forced by traffickers to live enslaved and work for their exploiter's profit. John C. Richmond, the United States Ambassador-At-Large who monitor and combat trafficking in persons, also states that it is now more critical than ever before to engage in the fight for freedom. To protect future generations, Richmond furthermore mentions the need to collectively commit to stop human traffickers and protecting its victims (United States' State Department, 2020:IV-VI). The researcher, therefore, wanted to, through this performance-based theatre project, generate new knowledge as to how a dramatic, theatre-based activity towards anti-human trafficking can raise awareness about the exploitation of human beings.

5.3.2.2 Aim(s) of the project

The aims the researcher wanted to pursue, with regards to her performance-based research project were:

- To explore how theatre can offer a unique platform to address the critical issues of human trafficking in our society.
- To address and raise awareness about the critical issue of human trafficking.
- To portray socially constructed conditions that create vulnerability to exploitation.
- To increase the public's knowledge about human trafficking by focusing on the nature of the crime and its consequences.
- To create a safe environment where audience members feel safe to participate in an honest dialogue about human trafficking.
- To empower individuals to avoid falling victim to trafficking crimes.
- To encourage members of the public to take action.
- To empower audience members, through participatory theatre, to see social change can be achieved.

5.3.2.3 Script

According to the book review *Book review: Exit!* (2016) by Diane de Beer, *Exit!* is based on Grizelda Grootboom's true-life story of how she was trapped as a sex slave in the world of drugs and prostitution for 18 years. The book tells the story of how Grizelda's life became a merry-go-round of simply keeping alive, after being ripped from home. The narrative follows the downward spiral of Grizelda's life, which includes losing her grandfather and grandmother; being abandoned by her father at the age of 8; living on the streets of Cape Town; being gang-raped; as well as becoming a human trafficking victim.

In 2019 Grizelda Grootboom gave the researcher permission to use her story as inspiration for her performance-based project. In doing so, the researcher was granted the opportunity to adapt the book *Exit!* by Grizelda Grootboom into an original theatrical production. It was important for the researcher to portray a story of a South African human trafficking survivor to bring the story as close to home as possible. As Grizelda, quoted by De Beer (2016), states: "People don't care until it comes home." Unfortunately, it was impossible to portray her whole story in a theatrical production that was restricted to only 30-minutes due to the incorporation of *Simultaneous Dramaturgy*. The researcher, therefore, mainly

focused on her storyline up until the point where she got trafficked. Because the production attempts to create awareness of human trafficking, it was the ideal of the researcher to create a theatrical performance that gives an account of precisely what happened to her. By being truthful about the many factors that may lead to human trafficking, the hope is that the audience members will become more vigilant of what might be happening around them. As it is stated in the book review (de Beer, 2016):

“Ignorance makes it easier for these things to exist. The more we learn about them, the more awareness and the more society becomes part of the solution, the more successful we will be to eradicate these evils.”

5.3.2.4 Target audience

The initial target audience was school learners between the ages of 14 to 18 years. However, with the outbreak of the international COVID-19 pandemic, the researcher had to readjust her original target. Factors that influenced this redirection were: the temporary closure of schools; the recovery plan implemented by schools to rescue the integrity of the curriculum; the strict social distancing rules; and the various protocols implemented by the UFS to mitigate the spread of the virus. Taking the challenges mentioned above into account, the researcher had no other choice than to alter her performance-based research project in such a way as to appeal to a greater target audience. The researcher, therefore, decided to focus on an age group that includes audience members between 14 and 50 years of age. The researcher was able to showcase her performance-based project to her practice which included the lectures of the UFS Drama and Theatre Arts department as well as the departments' first- and second-year drama students. The researcher hopes to showcase the project to school learners in the future.

5.3.2.5 Description of the presentational style of the project

As stated by Edwin Wilson⁵⁵ and Alvin Goldfarb⁵⁶ in *Theatre: The Lively Art* (2005:150), visual imagery created through scenery, costumes, lighting, and aural elements are all significant ingredients to the total mixture of theatre. In this section, the researcher will describe the staging of the production *HELP* and the motive behind specific visual elements incorporated within the presentation.

5.3.2.5.1 Décor

The objectives behind the scenery for a play are mainly to set the tone and the style of the production; to establish the locale and period; to provide a central metaphor if applicable; and lastly to coordinate the scenery with the production elements (Wilson & Goldfarb, 2005:150).

The mood, style, and meaning of a play can be established with the help of stage scenery. Furthermore, stage scenery plays an essential part in indicating whether or not the production falls within the realistic or non-realistic spectrum (Wilson & Goldfarb, 2005:150). The researcher decided to approach the scenery of the play in a modern, non-realistic style. Because of the seriousness of the play, the researcher also wanted non-exaggerated scenery that was kept simplistic as to not to distract from the action on stage. The scenery had to almost blend into the stage so that the main focus would be on the actors. With this in mind, the researcher opted to use only five rectangular black boxes spaced 1.5 meters apart to create a half-moon circle. A white screen was also incorporated into the scene design upon which a graphic image of a woman silenced by many hands was projected with the word *help* written across it. The image was incorporated within the scenic design to draw a powerful parallel between the action on stage and the image captured on the screen.

Additionally, stage scenery can establish the time and place of a play so that the audience members are aware as to when and where the play takes place (Wilson & Goldfarb, 2005:153). The researcher wanted to emphasise that the narrative presented in the production *HELP* was unrestrained by time and

⁵⁵ According to the American publishing company W. W. Norton & Company (2021) Edwin Wilson was awarded the first doctor of fine arts degree at Yale University. Along with being a theatre critic for several years at the Wall Street Journal, Edwin Wilson is also a playwright, producer of multiple Broadway plays and films and the writer or co-writer of college theatre textbooks.

⁵⁶ According to the National Jewish Theater Foundation (2021) Dr. Alvin (Al) Goldfarb is the son of a Holocaust survivor. He is especially known as a theatre educator and administrator. Goldfarb has co-authored various books along with publishing numerous articles and reviews in leading journals. From 2002 Goldfarb served as President of Western Illinois University, retiring in 2011.

space. Because it was important for the researcher that audience members realise this scenario can happen to anyone, the scenery design was approached in a way that it was not restricted to a specific place or time making it universal.

Furthermore, scenic design concepts should include a central image or metaphor which closely relates to the idea behind the play to create unity and focus (Wilson & Goldfarb, 2005:153-154). The researcher wanted to with the scenic design create an arena. She wanted to form an area that was surrounded by spectators. As an arena sometimes refers to an area where there is mostly a lot of conflict or action taking place, it was fitting for the researcher to place Nthabi's (the main character in the production) life within such a space. The half-moon circle created by the rectangular boxes formed one of the halves that surrounded Nthabi's life arena while the audience members created the other half. In doing so, the audience members, along with the supporting actors, became the spectators to her life. By placing the supporting actors on top of the rectangular boxes along with the audience member sitting upon raked seating, the researcher also wanted to create a representation that society is looking down on her. This image works well with the concept of everybody looking upon the horrors that keep on happening to Nthabi without helping her or saying a word.

Lastly, because of the substantial symbolic value, the scenery has on the overall concept of the play, it is crucial to coordinate it with the whole of the production (Wilson & Goldfarb, 2005:155). The researcher, therefore, took great care in stylising the minimalistic stage setting as described above, so that it was consistent with her intent and concept.

5.3.2.5.2 Costumes

In Michael Holt's⁵⁷ Phaidon Theatre Manual *Costume and Make-up* (1993:7), it is said that not only does costume form an essential part of the theatre, but it also plays a vital role in subtly affecting the psychology of audience members. Costumes, therefore, need to be carefully considered with the specific dramatic effects in mind. A costume forms part of an actor's apparatus and consequently assists in creating a character. The psychological reality of a character on stage is reflected through its costume. As a result, an actor's costume sends out signals, and audience members will either consciously or unconsciously react to these signals. Furthermore, costumes also assist in the dramatic function of the

⁵⁷ According to Associated Arts (2021) an agency that represents professional creative artists, Michael Holt is a renowned British designer for opera, ballet and drama productions who has published numerous books on stage and costume design.

play. Costumes help to tell the story by contributing to the visualisation of the historical and social context of a play.

The researcher wanted to, through the costume design of the production, create a look that depicts a relatable person. The costume design, therefore, needed to be a representation of everyman. Furthermore, since the researcher wanted to portray the importance that this narrative can happen to anyone, she wanted the clothing pieces to connect to all genders, and therefore it had to be androgynous. For this reason, the researcher decided on a costume design that consisted of jean trousers in a jogger style accompanied by a tracksuit top.

According to the article *Color Meaning: Meaning of The Color Green* (2011) by Jennifer Bourn⁵⁸, the colour green is closely associated with renewal, growth, and hope. For this reason, the researcher decided to work with the colour green as the primary colour in the costume designs. Renewal, growth, and hope closely relates to the fact that throughout the play, Nthabi was always trying to better her life. However, taking into account the sombre mood of the play, the researcher decided to work with a dark pallet of the colour green to emphasise the fact that her better life was always just out of reach. The dark green colour was incorporated into the tracksuit tops of all the actors.

It is also important to note that all the actors on stage embody the same character. They are all a version or a memory of the lead character Nthabi. The four supporting actors portray both the character Nthabi and the various individuals who had significant influences on her life. Therefore, the researcher wanted the supporting actors to look exactly the same as the lead actor but in the same sense have something that differentiates them from her. For this reason, the researcher decided that the lead actor will wear a black jean jogger and the supporting actors will all wear blue jean joggers.

The researcher also decided that the musician onstage should also be a representation of the lead character. Therefore, the musician also wore the same costume as everybody else onstage. However, the musician wore a black jean jogger just like the lead actor as she did not represent anybody other than Nthabi.

⁵⁸ Jennifer Bourn is an award-winning designer, creative director, digital strategist, and Bourn Creative founder, working in branding and design since 1997 (Bourn, 2011).

5.3.2.5.3 Stage properties

According to Spur Creative's⁵⁹ article, *Ways Theatre Props Can Enhance Your Performance* (2015), props that are used correctly onstage during a performance can uniquely add to the production. Also, the authors mention that props do not necessarily need to be used in a literal manner. Props can also be used as a symbolic metaphor. By symbolically using props, one can create powerful and profound images.

The production *HELP* incorporated only five-stage properties. These stage properties were all replicas of a white teddy bear. The lead actress, as well as all the supporting actors each, handled their own teddy bear. It was the goal of the researcher to incorporate a symbolic metaphor concerning these teddy bears: Firstly, because all the actors handled a replica of the teddy bear it became an allegory for Nthabi. All the teddy bears were, therefore, a representation of Nthabi. Secondly, the white of the teddy bear represented Nthabi's innocence. Throughout the play, a movement was incorporated with the teddy bear to portray either what Nthabi was feeling or what she was experiencing. At the end, when the actual human trafficking happens, all the supporting actors rip up their teddy bears signifying how Nthabi's as a human being along with her innocence is being ripped apart and destroyed. This act is followed by Nthabi trying to mend all the teddy bears indicating that she is trying to put herself back together again. This imagery is concluded by Nthabi reaching out to the audience and asking them for help.

5.3.2.5.4 Makeup

According to Elizabeth McLafferty's⁶⁰ article *Theatrical Makeup* (2020), theatrical makeup is inseparable from the act of performance itself. Not only does theatrical makeup provide a visual tool for conveying the characters being performed, but it also defines and enhances the role of a character. Furthermore, stage makeup also plays an integral part in the impact of the performed role. It was conceptualised by the researcher to use theatrical makeup to create an image on the faces of the four supporting actors that represent not only abuse but also depicts being silenced. The image of a hand or tape across a victim's mouth is frequently used among anti-human trafficking campaigns. This powerful image not only signifies that one is unable to call out for help, but it also indicates abuse and violence. In

⁵⁹ Spur Creative is a company that specialises in the design and the manufacturing of high-quality props (Spur Creative, 2021).

⁶⁰ Elizabeth McLafferty, a trained hair and makeup artist, is the Programme Director International Study, at the London College of Fashion, University of the Arts London (London College of Fashion, 2021).

the production *HELP*, all the supporting actors were a representation of Nthabi, her memories, and the abuse and violence she had to endure. The researcher, therefore, incorporated the handprint within the theatrical makeup design of the supporting actors to symbolise hurt, pain, violence, and abuse along with exemplifying being silenced.

5.3.2.5.5 Lighting design

Stage lighting can define an area on stage, create a mood and indicate changes within a scene. The objectives of lighting design are first to provide visibility, followed by establishing time and space, creating a mood and visual compositions, reinforcing the style of the production, and lastly to establish a rhythm of visual movement (Wilson & Goldfarb, 2005:175-178).

If we look at visibility, the practical function of lighting is to illuminate faces and action onstage (Wilson & Goldfarb, 2005:178). The researcher predominantly designed the lighting for *HELP* so that all the action and actors were visible. However, the researcher opted to dim the lights within certain scenes, especially the rape scenes, to create a haunting mood on stage.

Wilson and Goldfarb (2005:178) furthermore mention that through colour, shade, direction, and intensity, lighting can establish time and space. The researcher primarily worked with *Bastard Amber (code 162)*, and *Sky Blue (code 068)* coloured gels. These colours were mainly used to indicate day or evening scenes but also to establish that the action onstage can take place anywhere and therefore is not bound to a specific place. Hence further emphasising that the action on stage can happen to anyone, anywhere.

Wilson and Goldfarb (2005:179) also state that lighting is the most significant theatrical element to create a certain mood on stage. The researcher used the lighting design to further emphasise the sombre mood of the play by incorporating blue tones throughout the play. The researcher also decided to use the colour red, particularly within the rape scenes, to create an unsettling setting.

A lighting design can also reinforce the style of a play (Wilson & Goldfarb, 2005:180). The researcher used the colours amber and blue to indicate that this play is set in a realistic setting. However, the researcher did incorporate the colour *Primary Red (code 106)* within the rape scenes to symbolically emphasise the dreadfulness of these scenes.

Through lighting composition and focus, one can also create powerful visuals onstage. As lighting directs audience members' attention to a specific area or actor, it is important to give great attention to the visual composition of lighting onstage (Wilson & Goldfarb, 2005:180). The researcher primarily

worked with an area lighting design that was specifically focussed on a different actor. These areas were used to highlight the actors who were most important during a scene. Furthermore, the researcher also focussed the lights only in the half-moon circle that was created by the décor pieces. This isolating half-moon represents the arena of Nthabi's life.

Lastly, lighting establishes a rhythm that runs through the production (Wilson & Goldfarb, 2005:180). The researcher, therefore, took great care in arranging the lighting changes with the scene changes in a slow manner that connects to the depressive nature of the production and the slow movement of time.

5.3.2.5.6 Music

In the article *How Can Violins Sound So Sad?* (2019) by Anya Wassenberg⁶¹, it is stated that the achingly sweet sound of the violin is perfect for expressing sorrow and sadness. According to the article, the human brain processes musical timbre similarly to processing emotions. The violin generates the kind of sounds that we, as humans use to express sadness in speech. Therefore the musical timbre of the violin can connect to the same elements that express sorrow in human speech. Motivated by this knowledge, the researcher opted to use violin music in the production. The musical score was explicitly composed by Hillétje Möller Bashew⁶² to enhance the feeling of sorrow and sadness that manifest themselves within the storyline. Some cheerful strains were, however, also incorporated into the score along with the sad tunes. This symbolically represents the happy childhood memories that are intertwined within the horrid story. Additionally, some of the scores were also fragmented, which represents how Nthabi is disconnected from society and is slowly breaking into pieces. The researcher also chose to incorporate live music in the production by placing the musician onstage with the actors. In this way, the musician became an instrumental representation of her sadness and inner sorrow.

⁶¹ Anya Wassenberg is an experienced freelance writer and a senior writer and digital content editor at Ludwig Van Toronto (Wassenberg, 2019).

⁶² Hillétje Möller Bashew received the Grade 7 Practical and Theory of Music certificate in Violin Performance in 2003 at the University of South Africa (UNISA). In 2005 she obtained her BA degree in Drama and Theatre Arts at the University of the Free State. In 2009 Hillétje received a Method Acting Certificate from the Lee Strasberg Theatre and Film Institute in New York and in 2011 completed the Philosophy and Theatre Programme at Fairfield University in Connecticut, U.S. She is also a member of the American Society of Composers, Authors and Publishers (ASCAP).

5.3.3 Academic complexity and quality

In this section, the researcher will investigate the academic complexity of the production to provide an intellectual scope and insight into the importance of the contribution. The researcher will consider how the output enhances or is likely to enhance knowledge, thinking, understanding, and/or practice in the discipline. In terms of academic scope, this project can be framed according to the research contributions made in (at least) the following two research domains:

5.3.3.1 Performance-based research: MA-based project at a South African theatre practice at a South African institution of higher learning

HELP serves as a case study of a MA Drama and Theatre Arts project at a theatre practice (Department of Drama and Theatre Arts) at a South African institution of higher learning (University of the Free State). Practice-based research can be summarised as an original investigation that is undertaken to gain new knowledge through both research and practice. Therefore, research is practice-based when a creative artefact becomes the basis of the contribution to knowledge. Practice-based research is thus distinguishable from other kinds of research because practice and research operate together to generate new knowledge that can be shared and investigated. The emphasis of practice-based research within the creative arts is on the creative process and the work that is generated. Practice-based research with regards to creative practices is, therefore, a combination of creating something novel with the processes and techniques that belong to a specific field (Candy & Edmonds, 2018:63-65). As noted by the researcher in Chapter 1 of this study, the term performance-based research is used when referring to practice-based research as the creative application was presented as a theatrical performance.

First and foremost, the researcher started by conducting a literature review that took a comprehensive look at human trafficking as an international crime and the current state of this misconduct in South Africa. Through her research, the researcher found that South Africa is especially susceptible to human trafficking and that more extensive efforts are needed to combat human trafficking effectively. Secondly, the researcher investigated the participatory theatre practitioner Augusto Boal, the development of *Theatre of the Oppressed*, and the formation of the technique of *Simultaneous Dramaturgy* as a tool that supports social change and development. As a result, the researcher concluded

that the societal issue of human trafficking could be adequately addressed with the help of a participatory theatre production that incorporates Boal's *Simultaneous Dramaturgy* method. Thirdly the researcher examined the concept of practice-based research by focusing on the steps outlined in Richard Blythe's practice-based research framework. By utilising Blythe's framework, the researcher created an original unique awareness-raising theatrical production that was informed by the knowledge obtained in the literature review chapters.

5.3.3.2 Applied theatre

HELP (the production and script) serves as a performance-based research case study that can be framed as a contemporary example based in South African applied theatre.

Lynn Dalrymple argues in her research paper, *Has it made a difference? Understanding and measuring the impact of applied theatre with young people in the South African context* (2006:202), that both drama workshops and public performances can bring about social change by educating, informing, and encouraging young individuals to take action. Applied drama and theatre captures the concept of using drama and theatre for educational purposes as it actively seeks solutions through either drama-based workshops or by engaging in creating and performing plays. Applied theatre focusses on providing awareness as well as provoking a response to social issues through a wide range of theatre and drama-based activities, projects, or interventions. In South Africa, applied theatre is considered to be an essential tool in health and environmental education with interventions that include dealing with human rights, violence against women and children, and alcohol and drug abuse, to name but a few. An applied theatre approach places emphasis on analysing, discussing as well as both problem-posing and problem-solving. Furthermore, Patrick J. Ebewo, in his article *Applied theatre as an alternative communication approach for the development of rural communities in Africa* (2017:77), states that applied theatre shifts the emphasis from aesthetics as in conventional theatre to utilitarianism. According to Ebewo, applied theatre is an outcome-based, participatory popular theatre practice that mandates and stresses the importance of education, development, therapy, and social change.

By creating and performing the play *HELP*, the researcher set out to raise awareness of the social problem of human trafficking. By utilising the theatre technique of *Simultaneous Dramaturgy*, the researcher aimed to encourage a response against this severe violation of human rights. The researcher presented the problem of human trafficking through the medium of theatre. By using Boal's theatre technique *Simultaneous Dramaturgy*, the production *HELP* ran its course right up until the moment of

crisis which was when the lead actor got trafficked. At that point, the play stopped and the actors asked the audience to make suggestions as to what the protagonist should do not to end up as a human trafficking victim. The play intended to not only present a problem but also offer an opportunity to find a solution. The actors would then improvise scenarios after every suggestion that was made by the audience. By doing so, the play gave the audience members a voice to actively seek solutions against human trafficking.

5.3.3.2.1 Participatory theatre

HELP (the production and script) serves as a performance-based research case study that can be framed as a contemporary example of a South African theatre performance that demonstrates the use of Boal's participatory theatre technique *Simultaneous Dramaturgy*. Applied theatre covers a vast amount of areas of theatre practices and is therefore used as an umbrella term. Theatre for development, forum theatre, outreach theatre, participatory theatre, community theatre, theatre for education, interactive theatre, and *Theatre of the Oppressed* are all forms of theatre that fall under this umbrella term (Ebewo, 2017:78). *Simultaneous Dramaturgy* is a participatory theatre technique that forms part of the theatre model, *Theatre of the Oppressed*.

In Ponzetti, Selman, Munro, Esmail & Adams' article *The effectiveness of participatory theatre with early adolescents in school-based sexuality education* (2009:94), it is stated that theatre can connect to audience members on both an intellectual as well as an emotional level through the events and characters that are presented on stage. The article furthermore also describes participatory theatre as a form of theatre that facilitates collaborative, action-oriented problem-solving. This collaboration is achieved by forming a shared relationship between the audience and the performer as well as among audience members. Also, entertainment, identification, and distancing are identified as some of the most significant opportunities effective theatre can provide.

Ponzetti *et al.* (2009) states that through enjoyment, it is believed that audience members become more open and receptive to engage. Identification, on the other hand, is considered to be fundamental to the enjoyment and the emotional impact on audience members. Therefore, identification with the characters and action on stage is considered to be an essential quality of theatre. Central to the theatrical experience is the empathetic involvement audience members encounter with characters and their fates on stage. Audience members that can identify and respond to the action being portrayed are more likely to do so if they can recognise a character and their specific circumstances. It is through this connection

with a character that audience members become invested in finding solutions to the problems they face. Therefore, empathetic involvement combined with the opportunity to observe, analyse, and form opinions can help facilitate active engagement between audience members and the action on stage (Ponzetti *et al.*, 2009:94-95).

Bertolt Brecht's theories, however, suggest that an audience member's empathetic involvement should be disrupted to engage in critical thinking. By allowing audience members to disengage emotionally, an opportunity is provided whereby they can critically observe the action on stage and in doing so can become agents of change. In order for the action Brecht encouraged to realise, theatre pioneers built-in Brecht's theories and proposed that theatre forms and processes should be participatory. Augusto Boal was one theatre pioneer that based his theatre techniques on Brecht's theories (Ponzetti *et al.*, 2009:95).

Taking all information mentioned above into consideration, the researcher firstly aimed to create an entertaining theatrical production. By developing an engaging theatrical piece, the researcher aimed to create a receptive environment that addresses the sensitive topic of human trafficking. For this purpose, the researcher incorporated physical theatre techniques. According Phoebe Sparrow's⁶³ article *What Is Physical Theatre?* (2020), physical theatre is when physical movement is primarily used to tell a story. However, it can also be used alongside the text to enhance and develop the story. The researcher opted to incorporate physical movement and gestures within the staging of *HELP*. By incorporating physical movement, the researcher aimed to enrich the experience of the audience members, while exploring the complex social issue of human trafficking, while also making it visually entertaining.

Secondly, the researcher wanted to present a story and character that the audience members could relate to. By adapting the life story of South African human trafficking survivor Grizelda Grootboom the researcher aimed to present a recognisable narrative; which includes high stakes; but without it being too far removed from the day-to-day lives of the audience members. The researcher also elected to make the main character the storyteller, who guides the audience through her story with the help of a first-person narrative to get the audience members immersed in the story, along with creating a connection between them and the character. Through this empathetic involvement, audience members might become more invested in finding solutions to the problems Nthabi faces.

Lastly, the researcher accomplished distancing by incorporating Boal's theatre technique *Simultaneous Dramaturgy*. The researcher presented a play that depicted the life of Nthabi Marena up

⁶³ Phoebe Blossom Sparrow is an actor and an acting tutor at City Academy, London (Sparrow, 2020).

until the critical point of being trafficked. At this point, the play was paused, and the audience members were invited to take action to help Nthabi not become a trafficking victim. By probing the audience member to critically think about possible solutions along with altering the actions on stage, the researcher aimed to actively engage with the audience around the topic of human trafficking while also addressing this critical issue.

5.4 Rigour

According to Deirdre Davies and Jennifer Dodd's article *Qualitative Research and the Question of Rigor* (2002:280), rigour can generally be compared with the reliability and validity of the research. It is therefore essential to take the aesthetic accomplishment, systematic method, and intellectual integrity of the project *HELP* into account.

5.4.1 Aesthetic accomplishment

With regards to the aesthetic accomplishments of the production *HELP*, please refer back to the qualitative factors (5.3.2) that encompass this study with special attention given to the description of the presentational style of the project (5.3.2.5).

5.4.2 Systematic method

The study appropriated two methodologies, namely a literature study founded on arts-based research (within the qualitative research paradigm) and performance-based research (within the performative research paradigm). As part of the literature study, the researcher focussed primarily on examining and providing detailed information about human trafficking as well as Augusto Boal's *Simultaneous Dramaturgy*. The study also utilised Richard Blythe's six steps framework for practice-based research as a methodology. The literature findings were utilised by the researcher to support the making of an original artefact: the theatrical production *HELP*.

5.4.3 Intellectual integrity

With regards to the intellectual integrity of the production *HELP*, please refer back to the heading “Academic complexity and quality” (5.3.3).

5.5 Conclusion

By using the assessment criteria of the *Policy on the Evaluation of Creative Outputs and Innovations Produced by Public Higher Education Institutions* (Department of Higher Education and Training, 2017), the researcher was able to provide insight into the process of staging the desired anti-human trafficking theatre production. According to the DHET’s policy, the assessment criteria for a theatre performance should include originality, significance, and rigour.

Under the assessment criteria originality, the researcher informed how the performance-based project *HELP* is both relevant as well as novel. The originality, creativity, and innovation of the production are embedded within the newly written script; the debut performances, the original score of music that was composed, the prominent anti-human trafficking narrative, along with the incorporation of a participatory theatre technique.

Under the assessment criteria of significance and rigour, the researcher provided the quantitative as well as the qualitative factors that encompass her production. The researcher, within the quantitative analysis, focussed on examining the quantity of the production *HELP*. This analysis was done by providing particulars on factors such as the duration of the process, the scale of performance, the level of visibility, and the nature of the venue. On the other hand, the researcher, within the qualitative analysis, focussed on the quality of the production *HELP*. This analysis was done by focussing on the nature and background of the project, the aims, the target audience, the description of the presentation, the aesthetic accomplishments, as well as the academic complexity and quality. It is within the academic complexity and quality of the production that the researcher was able to provide the intellectual scope along with an insight into the importance of the contribution. Lastly, the researcher described the systematic method that supported the making of her original artefact by providing information about the two methodologies she used in her study.

In the next chapter, the researcher will provide a conclusion by reflecting on the study as a whole.

Section D: Conclusion

Chapter Six: Reflections and conclusion

6.1 Introduction

In this chapter, the researcher will reflect on the study as a whole to provide a clear understanding as to how a dramatic, theatre-based activity can offer a unique platform to address the critical social issue of human trafficking and raise awareness about the exploitation of human beings. Consideration will also be given toward reviewing the acquired knowledge gained on the subject matter of Augusto Boal's theatre technique *Simultaneous Dramaturgy*. Furthermore, the researcher will also revise how the researcher's practice contributes to addressing critical social justice and human rights issues through performance-based projects. Special attention will also be given to the trustworthiness of the study, along with its limitations and recommendations.

6.2 Overview of the results of the study

Through the research conducted in Chapter 2, it is clear that human trafficking is a global business that exploits vulnerable individuals through forced labour activities. South Africa is especially susceptible to human trafficking as it is ranked as a country of origin, transit, and destination. More extensive efforts are therefore needed to combat this crime of exploitation effectively. To combat trafficking in persons, the South African government, among various other prevention efforts, must focus more on human trafficking awareness-raising activities. As mentioned in Chapter 1, making people aware of trafficking in persons is extremely important. Campaigns focussing on socially constructed conditions, that create vulnerability to exploitation, are considered especially crucial in the fight against human trafficking. Therefore, when creating an awareness-raising activity attention should be given towards increasing the public's knowledge about human trafficking, educating individuals on how to avoid falling victim as well as how to take action when needed.

Chapter 1 also introduced theatre as a useful educational tool to engage with critical social issues productively and creatively. Theatre performances allow individuals to tackle serious problems in society

and raise awareness by providing an environment through which audience members can promote their knowledge. Applied theatre is mainly recognised as a non-traditional medium that contributes to social justice and development by providing a platform for people to take part in an honest dialogue about social issues to gain new insights. Boal is seen as a dominant figure in the theatre practices of applied theatre and is known as one of the most influential contemporary theatre practitioners. It is through Boal's participatory theatre techniques that one can actively learn and empower communities to encourage social and personal change. Participation techniques open up a world of possibilities whereby audience members can understand actions can be changed, and societal transformation can be achieved. *Simultaneous Dramaturgy* is one of Boal's various participatory theatre techniques that encourages audience members to participate in an open dialogue towards discovering solutions concerning a problem.

Chapter 1 furthermore introduced practice-based research which allows researchers to gain new knowledge through both original and critical exegesis and its creative artefact. Further detail is provided in Chapter 4 on practice-based research as a social science approach to research. The knowledge and skills that emerge through the research process, along with the production of a creative artefact, are central to practice-based research. The fundamental goal of practice-based research is, therefore, to understand and seek out new techniques through practice to achieve a specified goal.

The researcher elected to employ performance-based research to demonstrate the effectiveness of Boal's participatory theatre technique *Simultaneous Dramaturgy* to facilitate awareness of human trafficking in South Africa through a dramatic, theatre-based activity. It is important to note that the researcher refers to her study as performance-based research as her application to practice-based research was in a theatrical performance format.

In the next section, the researcher will provide answers to both her primary as well as secondary research questions to validate that a dramatic, theatrical performance which incorporates *Simultaneous Dramaturgy* can be a valuable tool to fight against human trafficking.

6.2.1 Primary research question: *How can Boal's theatre technique Simultaneous Dramaturgy be utilised to facilitate awareness of human trafficking in South Africa through theatre performances at university performing art programmes and how could possible future projects be produced at university performing arts departments to contribute to social change?*

For the researcher to answer her primary research question that directs her study, the various sub-questions first needs to be addressed. The primary research question will, therefore, be answered under the final result heading (6.2.5).

6.2.2 Secondary research question 1: *What is the state of human trafficking both internationally and in South Africa?*

Through the research conducted in literary Chapter 2, it is evident that human trafficking is considered to be a transnational crime that creates an international crime network of multiple coerced activities. Trafficking in persons is viewed as a relationship between a victim(s) and the trafficker(s) whereby the trafficker(s) earn profits from the exploitative circumstances they subject their victims to. Human trafficking is a global, profit-driven business that trades illegally with vulnerable human beings creating shadow labour markets of modern-day slavery. The three main categories with regards to the unlawful activities of human trafficking which a country can be part of are as a country of origin, transit, or destination. South Africa is seen as especially susceptible to human trafficking as it falls under all three categories.

The four main factors that predominantly facilitate human trafficking is specified as poverty, child and female oppression, limited border control, and the myths surrounding HIV/AIDS. The demand factors in Africa that assist in human trafficking include an increase in the demand for cheap labour, an increase in the demand for sex with minors, the decrease in job opportunities, and economic recession, to name but a few. Sexual exploitation is considered the most common form of human trafficking closely followed by forced labour activities that include all involuntary labour done by a person under threat or penalty. Other forms of human trafficking include but are not limited to illegal adoption, forced marriages, child soldiers, and the trafficking of human organs to name but a few. Within the Southern Africa region, the most documented human trafficking include forced labour, sex trafficking, street begging, organ trafficking, organ removal for traditional medicine, child soldiers, forced marriages, and illegal adoption.

The three anti-trafficking norms are prevention and deterrence; law enforcement and prosecution of traffickers; and the protection and rehabilitation of trafficked persons. Addressing factors that create vulnerability is internationally considered as important because creating good legislation and improving border control with rigorous awareness-raising campaigns is seen as an effective way to aid in the prevention of human trafficking.

South Africa, in particular, seems to be susceptible to human trafficking as nationals are exploited, not only domestically, but also abroad along with foreign victims also being exploited within the borders of the country. With a growing number of incidences regarding organised trafficking syndicates, extensive efforts should continue to be increased towards the fight against trafficking in persons be it with regards to prevention, prosecution or protection.

6.2.3 Secondary research question 2: What is *Simultaneous Dramaturgy*, and how can it be utilised to address critical social issues in society?

Through the research conducted in literary Chapter 3, *Simultaneous Dramaturgy* is defined as a participatory theatre technique created by Augusto Boal whereby spectators are encouraged to become involved with the activities presented on stage without it being necessary for them to be onstage physically. It is through *Simultaneous Dramaturgy* that a spectator's thoughts and opinions are revealed and discussed with the help of the actors on stage. *Simultaneous Dramaturgy* allows actors to present a scripted or workshopped play up until the pinnacle moment. The play is then paused, and audience members are invited to correct the action and words of the actors as they see fit to find a solution to the problem presented. It is through *Simultaneous Dramaturgy* that the consequences and drawbacks of each decision made are not merely discussed but also presented through theatrical expression, thus providing the spectator with a live view of different perspectives and outcomes.

Theatre is often seen as an effective educational tool that can be applied to support change on a social or political level as well as being used as a means to direct change. However, conventional theatre offers limited opportunities to fully inspire change as it can only convey information, promote post-performance discussion and possibly encourage change. By moving beyond traditional theatre and its limitations and shift towards participatory theatre practices, audience members can become actively involved in the issues at hand and collectively search for possible solutions. By getting audience members engaged with the action onstage they are allowed to see various possibilities and in doing so promote active learning through action. In this sense, participatory theatre practices like *Simultaneous Dramaturgy* can, therefore

aid in social change and development by providing a platform whereby actions are altered to explore different outcomes to understand that social injustices can be overcome.

6.2.4 Secondary research question 3.1: What is performance-based research?

The research conducted in literary Chapter 4, specifies that performance-based research is demarcated as an original investigation by a practicing artist to gain new, critical insights through practice by examining the process of creating a new artefact. It is through performance-based research that a creative artefact forms part of the research outcomes as a crucial part in the contribution of new knowledge to a particular disciplinary field.

6.2.4.1 Tertiary Research Question 3.1.1: Has the Department of Drama and Theatre Arts (UFS) utilised dramatic theatre performances to address critical issues in society within the last ten years?

Through the research conducted in literary Chapter 4, the researcher noticed that even though the University of the Free State encourages social-justice and human-rights projects only 18 of the 180 unique theatrical productions at the Drama and Theatre Arts department, produced between 2010 and 2019 purposefully focussed on creating social consciousness. This statistic, therefore, indicates that only 10% of all the theatrical productions done in the past ten years were explicitly developed to contribute to social justice.

6.2.4.2 Tertiary Research Question 3.1.2: Have there been performance-based projects executed over the past three years at local theatre events (e.g. Vrystaat Arts Festival) that aim to intentionally bring attention to social change?

In order to develop interrelationships, engagement, and exchanges, a practice will interconnect with a community of practices as no practice exists in isolation. Through the research conducted in literary Chapter 4, the researcher identified the most important community of practice within which her practice operates as the Vrystaat Arts Festival. According to the data collected in literary Chapter 4, it is noticeable that similar to the researcher's practice, intended social conscience performances during the Vrystaat Arts Festival are outnumbered by non-intended social conscience performances.

In 2017 only 17 out of the total 149 events at the Vrystaat Arts Festival had an intended social conscience theme with 14 out of these 17 events portraying its narrative through a performance-based presentation. In 2018, 21 of the total 179 events had an intended social conscience theme with 18 out of these 21 events portraying its narrative through a performance-based presentation. Lastly, in 2019 only 20 of the total 179 events had an intended social conscience theme with 16 out of these 20 events portraying its narrative through a performance-based presentation.

6.2.5 Final result

Through the process of creating and staging her creative artefact (theatre production) at the University of the Free State's drama department, the researcher was able to produce an original theatre production that can be used towards raising awareness about the critical issue of human trafficking. By applying the essential characteristics of Boal's *Simultaneous Dramaturgy* through a physical theatre piece, the researcher created a receptive and interactive environment that addresses the sensitive topic of human trafficking through powerful imagery and engagement. All aspects related to the performative aspects of the study are documented in Chapter 5 that serves as critical exegesis of the production *HELP*.

The creative artefact focussed specifically on portraying socially constructed conditions that create vulnerability to exploitation, especially in South Africa, by presenting an autobiographical narrative of a South African human trafficking survivor. Through first-person narration, the researcher also encouraged audience members to become invested in the actions being presented onstage, which aided in creating an empathetic relationship between the audience members and the character. It was, however, by incorporating Boal's theatre technique, *Simultaneous Dramaturgy* that the researcher was able to encourage audience members to critically think about possible solutions along with offering the opportunity to them to alter the actions on stage.

By focusing on the nature of the crime and its consequences, the researcher was able to increase the public's knowledge about human trafficking; along with creating a safe space whereby audience members were able to participate in an honest dialogue about this misconduct. As a result, the researcher actively educated the audience members about human trafficking while also providing an opportunity to observe, analyse, and address this critical issue. In doing so, the audience members became active agents of change, empowering them, through participatory theatre, to see that social change can be achieved.

It is, therefore, evident through the research conducted in this case study for a MA Degree in Drama and Theatre Arts that participatory theatre provides a voice to the marginalised and a platform to

challenge power structures and therefore, can be utilised by university performing arts departments to support possible awareness-raising behavioural change, offer opportunities for positive dialogue, and in doing so contribute to social change.

6.3 Trustworthiness

In the fourth part of the *Series: Practical guidance to qualitative research* by authors Irene Korstjens⁶⁴ and Albine Moser⁶⁵ (2018:120), which focusses on trustworthiness and publishing, it is stated that the quality criteria for all qualitative research are credibility, dependability, confirmability, and transferability. The researcher will, therefore, in this section explain how all four of these standards were applied to ensure the trustworthiness of her MA dissertation.

6.3.1 Credibility

The credibility of a research study is concerned with the aspect of truth-value. A research study needs to represent plausible information for it to establish confidence in the truth of the research findings (Korstjens & Moser, 2018:121). According to the book *Encyclopedia of Case Study Research* edited by Albert J. Mills, Gabrielle Durepos, and Elden Wiebe (2012:243-244), credibility is one of the most critical considerations to assess the extent to which a research study is believable and appropriate. A researcher needs to appropriately identify or measure the presence or absence of central constructs or recognise different constructs and the relationship between them to determine the credibility of a research study. Credibility is established through data saturation by collecting and analysing data on an ongoing basis. Credibility is further enhanced by providing opportunities for peers and external experts to review and verify evidence.

The researcher established credibility within her research study through an audit trail consisting of methodological and activity logs. The researcher firstly invested sufficient time to gain reliable knowledge within her qualitative research paradigm by adopting the strategy of collecting credible theoretical data from multiple reliable sources throughout the research process. Furthermore, the researcher also

⁶⁴ Irene Korstjens is a senior lecturer and researcher at the Research Centre Midwifery Science, Zuyd University Faculty of Health (ResearchGate, 2021).

⁶⁵ Albine Moser is a senior researcher at Maastricht University along with being the programme director, senior researcher and principal lecturer at Zuyd University of Applied Sciences (LinkedIn, 2021).

collected credible theoretical data from various reliable sources along with recording her research data within the performative research paradigm in the form of a published website⁶⁶ containing a personalised blog, documentation of production material, and a recording of the production to provide evidence of activity records.

6.3.2 Dependability/reliability

Reliability is seen as a foundational element in conducting rigorous research and addresses the research results' reproducibility. The goal of reliability is, therefore, to determine the consistency and stability of the research outcomes. Whereas consistency focusses on the level of variability as to how the results can be independently re-created; stability refers to the independent replication of results at a later point in time. It is through addressing the two dimensions of consistency and stability that the reliability of a research study can be established (Mills, Durepos & Wiebe, 2012:801).

With regards to consistency, the researcher focussed on collecting data from multiple sources along with using different types of data. External data sources that are widely available and generally understood provided the researcher with a transparent, representation of the research study's facts, figures, and interpretations. The researcher, however, along with the external sources also focussed on internal data sources of the researcher's organisation which in turn provided a transparent, internal representation. By examining external and internal resources, the researcher was able to view data points from multiple perspectives to minimise biases.

As for stability, the researcher concentrated on providing an audit trail consisting of methodological and activity logs. The researcher offered transparent documentation of the research process, which included the data collection process, the analysing of the data, decisions, and considerations that relate to the study as well as the results drawn from the study. The researcher aimed to provide enough detail of the data and analysis process so that another researcher may understand the how and the why of the research study and approach to reach similar conclusions.

⁶⁶ <https://mariidakamper.wixsite.com/help>

6.3.3 Confirmability

According to *The SAGE Encyclopedia of Qualitative Research Methods* edited by Lisa M. Given (2008:112-113), confirmability is an academic process whereby the truthfulness or meaning of the research design is verified. Confirmability, therefore, mainly focusses on providing evidence that the data analysis and the resulting findings and conclusions of a research study are derived from reflective, existing data and grounded in the researcher's perceptions.

The researcher provided a transparent research process utilising an audit trail for the confirmability of the research study to be verified. The audit trail of methodological and activity logs enabled the researcher to clearly describe the research path taken by reporting on each research step, from starting with the research project, to how the data was collected and analysed until the report of the findings.

6.3.4 Transferability

In *The SAGE Encyclopedia of Action Research* edited by David Coghlan and Mary Brydon-Miller (2014:786-788), it states that the transferability of a research finding is the degree to which it can be applied in other contexts and studies. Transferability is therefore achieved by either communicating the findings in writing or applying the results of the research study elsewhere by individuals engaged in the study. The forerunner for transferability is research quality, and both are achieved by paying close attention to what is happening in the research study. Each research section must thus be reflected upon with diligence to assist in the clear understanding, explaining, reporting, and transferring of gained knowledge.

The researcher primarily focussed on diversity as the use of various methods and processes aids in the rigour and transferability of a research study (Coghlan & Brydon-Miller, 2014: 788). The diversity in this research study was achieved by using a range of transparent research sources along with two methodologies: one founded within the qualitative research paradigm and one based within the performative research paradigm. The researcher firstly aimed to enhance both the quality and transferability of the research findings by comprehensively communicating the information gained from different literature sources within the literature study. Secondly, the researcher broadly shared her artistic process in creating an artefact by drawing from the acquired knowledge regarding the theory and findings of the researcher's practice and community of practice within the performance-based research

study. By holistically describing the full context, practices, and experiences, the researcher aimed to make the results transferable to other contexts or settings.

6.4 Limitations of the study

The most significant limitation the researcher faced during her research study was the outbreak of the SARS-CoV-2 worldwide pandemic. In March 2020 the COVID-19 pandemic was declared a national state of disaster in South Africa and with this numerous restraints started to emerge. Firstly, the researcher had to re-conceptualise and refine her artefact so that it fell safely within the COVID-19 regulations. The stage design was adjusted in such a way that social distancing could be maintained by all actors on stage, at all times for the duration of the play. Stage blocking was also altered in a manner that all physical contact between all actors was eliminated. Secondly, the level of exposure and visibility was also negatively influenced by the COVID-19 pandemic. The seating capacity of the theatre was limited to only 23 audience members along with the prohibition of large gatherings and strict access control onto the University of the Free State's grounds made it impossible for the researcher to showcase her artefact to the broader general public. Thirdly the researcher was unable to showcase her artefact to her intended target audience of school children between the age of 14 and 18. Due to the temporary closure of schools, the recovery plan implemented by schools to rescue the integrity of the national curriculum, the strict social distancing rules, and the various protocols implemented by the UFS to mitigate the spread of the virus, the researcher had to alter her artefact in such a way as to appeal to a greater target audience. The researcher, therefore, decided to focus on a broader age group that included audience members between 14 and 50 years of age. The researcher was only able to showcase her artefact to the lecturers of the Drama and Theatre Arts department as well as the departments' first- and second-year drama students.

Budget constraints also had a significant influence on the creation of the artefact. Due to limited available funds, the researcher could not pursue performances outside of the university campus grounds. Even though the outbreak of the COVID-19 coronavirus prohibits the researcher from taking the production further, unavailable funds also contribute towards the researcher not being able to use her artefact to promote the spread of awareness regarding human trafficking.

The third limitation which the researcher faced was the available departmental archive material with regards to the performance-based productions done by the UFS Drama and Theatre Arts department. It is possible that some of the productions done by the department over the past ten years may have slipped

through the cracks by not being documented and therefore does not form part in identifying and examining the practice's patterns and intentionality within its projects.

The fourth limitation was that the researcher could not include all forms of human trafficking within her project. Because sex trafficking and labour trafficking is considered to be the most common forms of human trafficking, the researcher decided to focus her attention on them. However, there are numerous other forms of human trafficking the researcher could not address within her artefact.

The fifth and final limitation the researcher identified has to do with restrictions on the performance itself. Firstly, possible future performances are limited to only English-speaking audience members due to the production being performed in the English language. Therefore, individuals who do not understand the English language are omitted from seeing this awareness-raising performance and learning about the valuable information it presents. In addition, due to the subject matter, the story portrayed may also disturb sensitive viewers. Lastly, the participatory element of the performance may prove to be challenging as the ability to get audience members engaged with the story will differ with each performance.

6.5 Recommendations

To realise the University of the Free State's vision of generating graduates that will contribute to development and social justice the researcher believes that the Drama and Theatre Arts department should focus on incorporating more intended social conscience themed theatre productions, as an educational tool to create, inspire and promote social consciousness within their curriculum. The researcher furthermore also believes that the Drama and Theatre Arts department should apply more participatory theatre techniques within these intended social conscience themed stage productions to offer opportunities for positive dialogue among audience members about social-driven topics and in doing so contribute to social change.

In addition, the researcher would like to, in future, when the COVID-19 regulations permit, perform the created artefact for the original intended target audience of youths between the ages of 14 and 18 years of age. It is the opinion of the researcher that the youth is much more susceptible to possible human trafficking tactics and spreading awareness to a younger audience may help in mediating possible human trafficking cases. Furthermore, the researcher would also like to, in future, create new artefacts using the same model as the artefact that was created in this study that incorporates the other forms of human trafficking. By creating various performances about the various forms of human trafficking, the researcher

aims to in the future be able to give a more inclusive frame of reference towards the extent of the problem. It is also the ideal of the researcher to be able to translate these productions into more of the South African official languages to reach a broader scope of audience members. The researcher would also like to generate enough funds to take the created artefact outside of the Bloemfontein area to reach as much general public as possible. Lastly, the researcher also deems it necessary to build a psychosocial-counselling component within her future artefacts to debrief audience members after a performance if possible questions or cases come to light that needs professional attention.

Finally, the researcher recommends that the UFS Drama and Theatre Arts department design a method for gathering data and archiving material especially with regards to creative outputs that were in some way supported by the practice. Developing such an achieving method will assist future performance-based researchers when examining patterns and intentionality within the practice.

6.6 Conclusion

In conclusion, the researcher believes that creating awareness towards human trafficking is one of the best ways to steer clear of human trafficking threats. As theatre is recognised as a powerful tool of persuasion in order to raise consciousness the researcher trusts that by utilising theatre techniques, the public's knowledge can be enhanced in the fight against trafficking in persons. Furthermore, the researcher is of the opinion that the participatory theatre technique *Simultaneous Dramaturgy* offers the exceptional opportunity for audience members to participate in active learning and addressing social issues without it being necessary for them to be on stage. Lastly, the researcher believes that the Drama and Theatre Arts department has a unique platform available to create, inspire and promote social conscience and therefore contend that through intended social conscience-themed theatre productions a real difference can be made in our modern-day society by raising awareness and stimulating active change.

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Addendum A: Consent form – Grizelda Grootboom

23 January 2018

To whom it may concern:

I, Grizelda Grootboom, hereby give consent to student E. Strydom (student nr. 2009041894) and M. Kamper (student nr. 2004062994) to use my auto-biography as a survivor of human trafficking as inspiration as a narrative for a short film and theatre production in completion of their post-graduate studies with the aim of raising human trafficking awareness in South Africa.

Please don't hesitate to contact me should you have any queries or questions in this regard.

A handwritten signature in black ink, appearing to read 'Grizelda Grootboom', with a horizontal line drawn underneath it.

G. Grootboom

grizelda@survivorexit.org

Addendum B: Script – *HELP*

HELP

INSPIRED BY THE TRUE LIFE STORY OF GRIZELDA GROOTBOOM

ADAPTED FROM THE BOOK 'EXIT' BY THE ENSEMBLE

CHARACTERS

Nthabi Marena – Lady of colour, early twenties.

All other actors can be portrayed by anybody – no specific characteristics or features needed.

Male Actor 1 – Suggested parts to portray: Dad, Person 1

Male Actor 2 – Suggested parts to portray: Uncle Steve, Pumpkin

Female Actor 1 – Suggested parts to portray: Auntie Jackie, Lifi, Natalie

Female Actor 2 – Suggested parts to portray: Ouma, Mom, Cindy, Person 2

PLACE

South Africa

Time

Now

HELP was originally produced in Bloemfontein, South Africa by the Department of Drama and Theatre Arts at the University of the Free State, opening on July 23, 2020. *HELP* was directed by Marijda Kamper; the set design, costume design and lighting design was also done by Marijda Kamper; the dance choreography was done by Mark Anthony Dobson; and the original music was composed by Hilletjé Möller-Bashew. The cast was as follows:

Nthabi Marena..... Boitumelo Mohutsioa
Male Actor One..... Oliver Bonga
Male Actor Two..... Morné Marais
Female Actor One..... Jané Schnetler
Female Actor Two..... Rondo Mpiti

HELP

INSPIRED BY THE TRUE LIFE STORY OF GRIZELDA GROOTBOOM

ADAPTED FROM THE BOOK 'EXIT' BY THE ENSEMBLE

There are ways to EXIT and stop this abuse, and it's up to individuals, civil society, institutions and government bodies to determine effective and long-range measures... There is a desperate need for the message to get out: Stop human trafficking... This must not be allowed to happen again. – Grizelda Grootboom

SCENE 1

Nthabi: *Hi.*

I am Nthabi Marena.

I have survived a life of human trafficking.

And I am here today to tell you my story.

To give you insight into my story.

So that you can understand what happened to me.

But I need you to know that yes this is my story.

But this can be anyone's story.

This can be the story of the shy boy in the back of the classroom who everybody teases because he never says a word.

This can be the story of the beautiful girl with the mesmerizing smile sitting next to you on the bus on your way to work.

This can be the story of the hardworking mamma on the corner of the street selling her vegetables.

This can be the story of the man with the grey hair and sadness in his eyes, who you drove past this morning.

It is the story of hundreds and thousands of women, children and men.

So I need you to understand that this isn't just my story.

I am the voice of numerous voiceless people.

And therefore I need you to grasp the extend of my story.

I need you to feel my pain.

I need you to see what I went through.

Because we need to stop this.

We need to stand together and stop this.

This is not right.

What happened to me is not right.

And I don't know ... I really don't know how I could have stopped what happened to me.

I don't know how I could have not ended up where I ended up.

And yes maybe there is some blame on me but most of the blame is on other people.

Other people who screwed up my life.

Everyone ... everyone in my story had an influence on my life.

And it is the same with everybody else out there.

And that is why you need to hear my story.

My story, begins even before I was born.

You see my mother had an affair when she was 19 years old.

She never really wanted me.

So I grew up with my father and he tried his best but I never really got to know my mother.

I had a happy home.

Until it was taken away from me.

Until my world fell apart.

This could have been anyone.

But this was me.

Look into my story.

Experience my story with me.

Help me.

Maybe you'll see something that I didn't see, that I didn't try, that I didn't ...

Please help me.

Please help us.

Please help.

Help.

I am Nthabi Marena.

And this is my story.

(Dad starts singing)

Nthabi: *I fondly remember growing up with my dad and his parents.*

And I loved being with my dad.

My dad was this big guy with broad shoulders.

He almost looked like a super hero.

I always felt safe with my dad.

Like nothing could hurt me.

We would walk hand-in-hand while he sang his special song for me.

(Dad continues singing)

Nthabi: *My dad, he loved his coffee in the morning and his scrambled eggs.
And he also loved talking about his childhood.
Especially how he and my Uncle Steve grew up in our neighborhood.*

Dad: *Nthabsi waka. ...This used to be your father's play field. I'm telling you,
at age of 10 your father was the best midfielder of the soccer team.
We called it The Roger Boys. No boy in Woodstock got past us... You,
my child, are walking amongst giants... Uncle Steve, Oupa and I, we
are legends in this community... Everybody feared playing against us...
Because Nthabsi, you see, soccer it runs in the blood of this family and
you also have that soccer genes, it's in your blood as well... What I
wouldn't give to get The Roger Boys back together again... But...
Steve...we grew up together, we were like brothers, we protected each
other... We had a bond like no other ... Until one day ... (sighs) We had
this big fight you see... Uncle Steve changed ... And soon we were no
more brothers. My child, you have to promise me that you will stay
away from your Uncle Steve. It is for your own good. Please do that for
your father. Ag but enough about this, let's see who is the fastest. On
your marks, get set, go!*

(Dad encourages her to run – “Yes, my girl! Go, go, go! You can do it!...”)

Nthabi: *My dad had these full pink lips, just like me.
I still remember his brown eyes and his false front teeth.
He had this moustache that just lit up his face when he laughed.*

(Dad starts singing again)

Nthabi: *I used to drive my dad crazy asking him where my mom was.
If she actually still loved me.
If I’m ever going to see her again.
And he always tried to protect me from the truth until one day he
realized I needed to know.*

[BEAT]

Nthabi: *Daddy, where is mommy?*

Dad: *Ag Nthabsi... My child... I’m not sure so where your mommy is and I
don’t think you will ever see her again. You see, your mommy is at
another home taking care of other children ... Grownups are always
busy you see, working, ironing and cooking. Besides, Auntie Jackie and
I are here for you. We are going to take care of you my child. I promise
you. We love you.*

Nthabi: *Auntie Jackie was my dad's long-time girlfriend.
She was so beautiful.
She had long brown hair and this cute little button nose.
And when she laughed her dimples would show.
She was devoted to my dad.
She loved him every much.
Although he did things behind her back.
When my dad wasn't around, Jackie usually was.
We spent a lot of time together.
Playing.*

(Nthabi plays with Auntie Jackie)

Dad: *And how are my two favorite girls doing today?*

Nthabi: (when she sees daddy)
Daddy! What are we going to do today?

Dad: *Not now, my little soccer star.
Please Nthabsi, go to your room, daddy just needs to quickly be alone
with Aunty Jackie.*

[BEAT]

*But I'll come and get you as soon as we are done.
Then we can go and get an ice cream, okay?*

Nthabi: *Okay daddy.*

[BEAT]

Nthabi: *I would sometimes sneak under my dad's bed and spend the night listening to him having sex with Jackie.*

[BEAT]

Nthabi (Aside)
Sex.
Nobody ever told me about sex.
How wonderful it can be.
How dangerous it can be.
That it can be used for something other than love.
That it can be used for hate.
That sex can be savage.
Nobody ever told me about sex.

Ouma: *Nthabi, go wash your hands.*
Dinner is ready.

Nthabi: *My Ouma was an amazing woman who always managed to put a smile on my face.*
She had silver hair, was a bit chubby and warm.

I loved giving her hugs.

Ouma cooked really good food.

There was always this amazing feeling of peace in her kitchen.

Every day, after school, I ran to the kitchen where I would find Ouma wearing her apron preparing food and give her a big hug.

My Oupa was this stern man.

But he had kindness in his eyes.

And even though he tried to hide it, I could see he was just a big softy.

He also liked to bet on the horses.

He had these big strong hands, which gently held my tiny hands during our walks to the betting house. He loved to make jokes. He was always so happy.

Ouma and Oupa owned a big green house with a white picket fence.

The house was always so noisy but so joyful.

This was my home; this is where I felt safe and happy.

[BEAT]

Nthabi: *I was eight years old when things began to fall apart.*

Oupa lost his life in a car accident.

The house grew quiet and Ouma stopped cooking like she always did.

It was not too long after Oupa passed on when Ouma died of a heart attack.

She couldn't live without him.

And my dad couldn't live without them.

Things really started to fall apart.

My dad got depressed.

He had lost both his parents who always loved and supported him.

My dad started drinking a lot.

[BEAT]

Nthabi: *Daddy, please sing me your special song.*

Dad: (Agitated)

Not now, Nthabi.

I'm not in the mood.

Just go to your room.

Nthabi: *Auntie Jackie, please will you play with me?*

Jackie: (Agitated)

Not now Nthabi

I don't have time for this

Just go to your room

(Fight breaks out between Auntie Jackie and her father)

Jackie: *How could you.*

I thought you loved me.

*I thought you cared about me.
I would have done anything for you.
I would have followed you to the moon and back.
I can't believe you did this to me.
I hate you.
I hate you!
I never want to see you again.*

Nthabi: *My dad lost Auntie Jackie.
And in a matter of what felt to me like seconds I lost my Ouma, Oupa,
Auntie Jackie and I was even losing my dad.
My dad wasn't my dad anymore.
He got more drunk, more often.
He started leaving the house even more.
And then another setback.*

Dad: *Nthabi, go to your room and pack up your things.
We have to go.*

Nthabi: *Daddy?*

Dad: *Nthabi, I don't have time for this.
Just go pack you things.
We can't afford to stay here anymore.*

Nthabi: Daddy?

Dad: Stop it!

Just stop it!

Stop complaining!

Now listen to me and go pack your bags!

Nthabi: Daddy?

Dad: We need to find your mom.

Nthabi: But we could not find her.

I was confused about leaving home, but I thought when we moved I would stay with my dad.

So my dad found a shelter for us to stay at.

It was alright.

Although there wasn't so much space and it smelled funny.

But at least I had my dad.

[BEAT]

Nthabi: But one day he left and never came back.

[BEAT]

Nthabi: *Eight years old.*
And I was abandoned and all alone.

SCENE 2

Nthabi: *The shelter was close to the docks.
The docks buzzed with people, moving around, tirelessly working and shouting.
There were so many people.
It was so noisy.
It was too much.
It was just too much.
There were a lot of people and I was all alone.
But I sat there for hours, every day, waiting for my dad to come back.
Waiting for someone familiar.
But nobody came.*

[BEAT]

Steve: *Nthabi?*

Nthabi: *Uncle Steve!*

Nthabi: *(Aside)
I was confused.
My dad always said to stay away from Uncle Steve.
But my dad wasn't here anymore and Uncle Steve was!*

[BEAT]

Nthabi: *Uncle Steve!*

I am so glad to see you...

We lost our home, so we had to move, we tried to find my mom but we couldn't, so daddy got us a bed to sleep in at this shelter, but then he left, and I am waiting for him here at the docks but I haven't seen him and I don't know where he is and I don't know what to do, and

Steve: *Calm down Nthabi.*

Take a deep breath.

You say you were looking for your mom.

I'm sure I can help you find her...

Nthabi: Thank you Uncle Steve!

[BEAT]

Nthabi: *Uncle Steve lived at the docks.*

He was a fisherman.

He worked hard but he had a gambling problem.

I never really knew what happened between him and my dad...

But I think he got mixed up with the wrong people.

One thing about Uncle Steve was that he knew where the family was.

He knew how to get information from the dockworkers and he found out where my mother was!

He told me she was a sales lady at a furniture store.

He told me where she was living.

That she had a new husband and two sons.

Her new family.

[BEAT]

Nthabi: *Nevertheless.*

Even though I hardly knew my mom, my expectation was that she would be happy to see me.

That she would be nice to me.

That she would take care of me.

She would see that I needed someone to take care of me.

I was just a little child.

Mom: (Irritated)

What are you doing here?

Nthabi: *But when I met her again, she was like a stranger.*

She had hate in her eyes.

Her mouth spoke words of resentment.

And her face was not the face of a loving mother but rather of someone who despised her own daughter.

Mom: *Nthabi? What are you doing here?
How did you find me?
You cannot be here! I have a family. I cannot look after you too.
What will my neighbours think? That I suddenly have a new child?
No. Where is your father?
Go find him and beg him to take you back!*

[BEAT]

Nthabi: *She really didn't want me here.
She was happy without me.
I put shame on her from the first moment I arrived.
She kept asking me to find my father.
And she'd beat me if I couldn't.
I was 9 year old when I joined my mom and HER family.
She told her husband that I was her brother's child.
She didn't want to look bad.
I was not her daughter.
This was not my home.
Every day I had to walk and collect water from a communal tap and do
house chores.
My mom's house was like hell.
In my mom's house cooking and cleaning became my enslavement.
There was a lot of drinking in the house and a lot of violence.*

*My mom's husband would beat her up when he got angry.
And when he left she would take her frustrations out on me.*

Mom: *Look at the state of this house!
I take you in, put a roof over your head and give you food to eat and
you can't even sweep the sand from the floor?
You are worthless!
What kind of a woman can't clean and cook for her family?
How will you ever find a man and get the hell out of my house if you
can't even keep a house clean?
No wonder your father left you, useless girl.
No one will ever love a useless girl like you.
You are worthless...*

[BEAT]

Nthabi: *I was told I was worthless 24/7.
I was never good enough.*

Mom: *Just go and fetch water!*

[BEAT]

Nthabi: *I always loved fetching water.
That is where I was able to play.*

*I had four friends.
Me and my friends were all between nine and twelve years old.
I loved playing games with them.
But we weren't the only people playing games.
'Efoli' was a common game among tough boys in our community.
It means 'get raped.'
One day it got late as we were playing.
As it got darker, the streets got emptier, but it wasn't dark yet.
Some boys were watching us.*

[BEAT]

Nthabi: *And casually strolled over to us.*

Boy: *Masihambeni!*

(Rape portrayed through movement)

Nthabi: *Five small girls, each raped, in turns, by four big boys.
I was the youngest.
I was last.
I was terrified and in pain.
It was a long walk home.
There was a neighbour watching me as I walked to my mother's house.
She was also a mother.*

*I knew her.
She sometimes smiled at me.
But that night she just stared at me.
And I felt blame and judgement.
Her look made me feel shameful.
Like I had asked for it, by being out so late.*

[BEAT]

Nthabi: (Clearly in pain)
Mommy?

Mom: *Where have you been?
And where is the water?
You stay out all day to get water and you come home with nothing?
Do you even know how the tap works?
Can't you do anything right?
And why isn't the food cooked? Your poor brothers had to go to bed
hungry because you didn't care enough to make them their dinner.
Tomorrow they will get you back.
That I promise you.
Worthless child!*

Nthabi: *When I arrived home, my mother was drunk.
I knew I was going to be beaten up.*

She never asked me where I had been.

And I never told her.

I was so angry with my mom.

Everything, everything was taken away from me when I was raped.

This was the final moment, I knew I had to leave this place.

Three days later I left.

SCENE 3

Nthabi: *For several years after that, I lived on the streets.
I moved from one shelter to another.
Or slept with my friends under the bridge.
And, of course, there were drugs there.
We street kids planned our lives around tik, weed and glue.
That is the one thing we needed to survive.*

Pumpkin: *Hey babe!*

Nthabi: *I was eleven years old when I met Pumpkin.
Pumpkin, my light-skinned boyfriend was a gang member and my
protection.
On the streets and in the shelters, all of us girls felt we needed to have
some sort of protection.
And Pumpkin was mine.
He had the most beautiful blue eyes I could get lost in forever.
And I nicked named Pumpkin because of his red hair.
Our relationship had developed fully by the time I was twelve.
I didn't date anyone else.
Pumpkin lived on the streets, but he would get locked up in jail
sometimes.
But when he got out he would always come and find me.
He wanted me with him all the time.*

Pumpkin: *Damn girl!*
Shit, I've missed you so much.
I just couldn't stand being away from you.
I thought about you, like, all the time.
You may be the most important person in my life.
Shit... one day I'll take you away from this place!
You and I will escape this world and start new life together.
I promise you that.
I will protect you.
I love you.

Ntabi: *Pumpkin never did anything nasty to me.*
He was tough on the outside and tender on the inside.
Pumpkin was one of my best friends on the streets.
Lifi was my other best friend.

(Lifi jumps up, shouting 'What the fuck! What the fuck are you thinking! Going around and talking shit behind my back!')

Nthabi: *Lifi was a short and petite, sometimes feisty, sometimes quite girl about my age.*
She could be cheeky, but she was loyal.
She knew how to protect me.
And I looked after her too.

*I always felt so protective of her, like she was my little sister.
We were both street kids, and we spent a lot of time together.
I trusted her with everything I had.*

*Lifi: Tabs!
 Quick, Hide!*

(Nthabi and Lifi both hide from the police)

Nthabi: We were always getting caught by the police.

Lifi: Damn, that was close!

*Nthabi: You always hesitate when I tell you the police is coming.
 How many times do I have to tell you never turn back?
 Just keep running!*

*Lifi: Yeah well, who doesn't go back for chocolate?
 Besides, I don't remember you complaining when you were stuffing
 your face with it in the police van.*

Nthabi: I did not!

*Lifi: Yes, you did!
 And by the way, you have chicken legs.*

Nthabi: *I have not!*

Lifi: *If you could just run faster, we won't ever get caught.*

[BEAT]

Lifi: *But to be honest, it's the most fun we have around here in a long time.*

Nthabi: *Damn straight!*

Lifi: *And I wouldn't want to do it with anyone else, even if they could run faster.*

I love you Tabs, I never thought I would have a sister.

Nthabi: *I love you too, Lifi.*

(Do secret handshake)

Nthabi: *It was the cops who took us to the Hope House Shelter.*

We ended up staying there for most of my teenage years.

But like all shelters, it was survival of the fittest.

On the first night there, Lifi had been molested by the other girls.

(Lifi imitates being hurt by the other girls)

Nthabi: *There was no way the shelter mother couldn't have known what was going on.*
Her room was right underneath the girls' bedroom with its noisy wooden floors.

(Lifi screams)

Nthabi: *After that, I refused to be separated from her.*
Every night I just went to her bed and slept there.
Holding her while holding a knife tightly in my other hand.
I was so angry.
Lifi was this tiny person.
She was always so quite.
She didn't talk much about her life but I could see the sadness in her eyes.

[BEAT]

Nthabi: *When I was fifteen, I was moved from the Hope House Shelter to the Kgotso Shelter.*
This meant I was not living with Lifi anymore.
Our relationship faded when I moved.
But I always remembered that she was there at Hope House Shelter, trying to stay safe.

She was always so committed to staying safe.

She hardly left the shelter.

The times I went, back to see her she always seemed like she was doing better.

I loved her.

[BEAT]

Nthabi: *At the Kgotso Shelter I had become more focused.*

I was seventeen

I knew that if I behaved well, I would be able to stay in shelter until I turned eighteen.

I went to school.

I went to the tutoring sessions.

I went to all the sessions with the shelter's volunteers and funder.

I did all my duties.

I was still with Pumpkin but didn't go out that much.

Person 1: *Did you hear?*

Pumpkin got locked up.

Like, for life.

He did something really bad...

Nthabi: *I never saw Pumpkin again.*

Person 2: *Did you hear?*
Lifi is dead.
Apparently she had been walking.
Came across a couple of men.
They raped her.
And then killed her.

Nthabi: *At almost eighteen, I had lost my boyfriend and my best friend.*
I felt overwhelmed with emotion, I was so upset.
I didn't want to stay at the shelter anymore.
So I left.
I went back to the bridge.
And started using drugs again
I wanted to.
I needed to.
I needed to forget.

SCENE 4

[BEAT]

Nthabi: *While I was living under the bridge I met these two very nice girls.
Natalie and Cindy.
They were both well-educated girls from proper families.
Natalie and Cindy said they were part of an outreach program
designed to help street kids like me.
They provided me with clothes and these awesome care packages.
And we even went out together.
It was Natalie and Cindy who convinced me to get off the streets and
to go back to the shelter.
They were so nice to me.
We became really good friends.*

Nat: *I just had the best idea ever.
You should totally come with us to Joburg.*

Cindy: *Oh my word Nats, what a great idea!*

Nat: *I know right*

[BEAT]

Nthabi: (Aside)
You see, Natalie and Cindy's outreach work was coming to an end and they were planning on going back home.

Nat: *Next year we are going to be varsity students and you know what that means?*

Nthabi: (Shy)
No.

Cindy: *We'll go to the best parties EVER!*

Nat: *Just think how cool it will be.*

Cindy: *You should totally come and join us!*

Nat: *OMG! You can even live with us.*

Cindy: *Until you find like a job.*

Nat: *Then we will help you to get a place of your own!*

Cindy: *YOLO!*

Nat: *You have way too much potential to stay trapped in this place.*

Cindy: *You need to get out of this place.*

Nat: *Joburg will LOVE you!*

Cindy: *You can start fresh.*

Nat: *Where nobody knows your past.*

Nthabi: *I was actually thinking about leaving...*

Nat: *See, it is totally meant to be.*

Cindy: *Like totally!*
Here take our numbers.

Nat: *Give us a call as soon as you are released from the shelter, okay?*

[BEAT]

Nthabi: *For me, it was that feeling of having something exciting to look forward to.*

My new life.

Everything in me was so excited to take this step.

So at eighteen I decided to give up this life and move to Joburg.

To find a job and start a new life.

I was so excited as I called Natalie and Cindy.

My eagerness and happiness at hearing their voices overwhelmed me.

[BEAT]

Nthabi: *Hi guys.*

Guess what?

I'm on my way to you!

Nat: *Oh my word, this is such great news!*

Cindy: *What! I am so excited!*

Nat: *Just get your ass here!*

Cindy: *Can't wait to see you!*

Nthabi: *When I arrived in Joburg, Natalie and Cindy were already waiting for me.*

They looked so good!

Natalie dyed her hair pink and her long fingernails matched her hair colour.

While Cindy wore this cute little dress that made her look like a supermodel straight off a magazine cover.

They greeted me with a big hug, smelling of perfume.

This was it, my new life!

They drove me to what I thought was their apartment.

As I walked in the front door, I was aware of the pleasant fresh smell of the wooden floors.

They showed me to my room...

Nthabi: *Wow, this room is so empty...*

Cindy: *We like left it empty so that you can make it your own.*

Nat: *But don't worry, we'll help you buy stuff and fill it up.*

Cindy: *Oh my word Nthabi, you look so tired.
You must be exhausted from all the travel.*

Nat: *I think you should rest a bit.
We'll go and get some food.*

Cindy: *As soon as we're back we'll totally catch up!*

Nthabi: *And so I waited, and waited, and waited...
I wanted to see what my new home looked like but felt like I should rather wait for Natalie and Cindy to give me the grand tour...
So I waited for what felt like hours...*

And eventually I fell asleep.

[BEAT]

Nthabi: *I was woken up by men hitting me, punching me, removing my clothes and stripping me naked.*

Nothing could have prepared me for what came next.

They were the first of many.

(Rape sequence through dance)

(During rape sequins Nthabi repeats: 'Why me, Why me, Why me')

(During rape sequins Nthabi also repeats: 'What did I do wrong?...')

Nthabi: *My eyes kept burning.*

My mouth was dry.

My legs were always numb.

And my body got used to drugs.

I never saw Natalie or Cindy again.

I knew my friends had been paid to get me into that house.

The money they made selling me had probably paid for their studies at a university.

My dreams for a better life had paid for their dreams.

(Rape scene continues as lights fade out in a single spot in Nthabi)

Nthabi: *I am Nthabi Marena.*
I am a human trafficking victim.
I was abandoned by my guardians.
Raped at the age of nine by members of the community.
Raped in the comforts of my community.
Pushed to live on the streets.
Trafficked by people I thought were my friends.
Trafficked within the comfort of friendship.
This must not be allowed to happen to anyone.
Please help.
Help me.
Help.

Joker: *And this is where we need your help.*
Please, let us help Nthabi Marena.
Taking into account everything you saw happen to Nthabi onstage...
Is there anywhere you thought she could have chosen a different path?
What could Nthabi have done differently to not end up as a human trafficking victim?

(PARTICIPATION BY AUDIENCE MEMBERS)

Joker: *Okay yes, we can definitely try that.*
But please, everyone, feel free to intervene whenever you feel the need to.

Just call out 'pause.'

We will pause the action onstage.

And then you have the ability to change anything you feel uncomfortable with.

Okay cool.

Let's see what happens.

(PARTICIPATION BY AUDIENCE MEMBERS)

Nthabi: *My story is a story of abandonment, abuse, sexual exploitation and violence.*

But this is only part of my story.

And this part does not define who I am.

I will not be defined by what happened to me.

I am more than this.

Victims of human trafficking are worth more than this.

I am Nthabi Marena.

And I am a human trafficking survivor!

I am a survivor!

This must not be allowed to happen to anyone.

So Help!

Let's work together and stop human trafficking!

The first step to prevent human trafficking from ever happening to you or someone you know, is to be well informed.

Educate yourself.

Actor 1: Use social media wisely, never give out your personal information to people you don't know very well and do background checks.

Actor 2: Always confirm that the organisation offering a job is a legitimate institution by doing as many internet searches as possible.

Actor 3: Never give your ID or passport to anyone and always carry it with you.

Actor 4: Always be vigilant and aware of your surroundings, trust your instincts, act swiftly if anything seems suspicious to you and seek help.

Nthabi: And spread awareness.

Learn the indicators of human trafficking so that you will be able to identify a potential victim.

And please, do not keep quiet. If you suspect someone is a victim, report it!

Let's stop human trafficking!

(Toll free national human trafficking helpline to be projected)

[THE END]