

https://dspace.org/

Examining sustainability of drama and theatre initiatives in southern Africa: a case study of Southern Africa Theatre Initiative (SATI)

Chatikobo, Munyaradzi

2010-06-24T11:55:16Z
http://hdl.handle.net/10539/8203

Downloaded from a DSpace repository. https://dspace.org/

DECLARATION

I declare that this report is my own unaided work. It is being submitted in partial fulfilment of the degree of Master of Arts in Dramatic Art to the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination to any other University.

Munyaradzi Chatikobo .....

.....day of 2009

ABSTRACT

This is a study of the sustainability of drama and theatre initiative in Southern Africa. It is an attempt to establish the underlying causes for the collapse of drama and theatre initiatives which are supported by Northern Non Governmental Organisations, with the view of suggesting alternative partnership and organizational models which are appropriate for Southern Africa. However, this is in no way an attempt to provide rigid all-purpose organisational models, but offer possible explanations for the failure of drama and theatre initiatives based on research, experience of the researcher and a collation of related works on the subject by renowned academics and theatre practitioners.

To focus the research, a case study of Southern Africa Theatre initiative –SATI under the financial support of Swedish International Development Cooperation Agency-SIDA was used to provide specific concrete examples of successes and failures of drama and theatre projects. General examples were drawn from initiatives in specific countries in Southern Africa to buttress arguments put forward. It is believed that through this study, practitioners, academics, theatre managers and development officers from International NGOs will be able to reflect and critique their own work and come up with even better and more appropriate solutions to practical challenges faced by drama and theatre initiatives in the region.

The works of Ngugi wa Thiongo, Frantz Fanon, Paulo Freire, Walter Rodney, Chinua Achebe and Andre Gunder Frank provide the study with theoretical models against which its assumptions and arguments are based and developed. The works of the four authors are related in many ways as they describe the macro political economy in the post colonial Africa which globally explains the challenging situations of drama and theatre initiatives in the so-called third world countries. For a long time the problems faced by theatre initiatives involved in development work have been examined at a micro level resulting in prescription of remedies at the

macro level, however this has not yielded far reaching solutions. It is the conviction of this study that the problems which are experienced at micro level are a manifestation of bigger problems presented and explained by post-colonial, 'development', globalisation and dependency theorists.

The findings of this study divulge both lucid and controversial assertions which derive from a multiplicity of factors such as unclear objectives set by theatre practitioners, lack of management skills of theatre practitioners, lack of government support, inadequate policies of the NGOs in the south, stringent organisational policies of NGOs in the north, lack of mutual trust between the north and the south and the prescriptive agendas and demands of the project funding bodies, institutions and agencies. This study therefore suggests serious compromise and tolerance on the part of both Northern NGOs which provide financial support and the Southern NGOs which initiate and implement drama and theatre initiatives. The proposed models for sustainable theatre initiatives are; 'Civic Innovation', 'Social Entrepreneurship', government and infrastructural support, synergies for capital investment and partnership between business and the theatre through sponsorship.

The suggestions made are not prescriptive but rather conceptual frameworks which are open to modifications and further development as the search for sustainability of drama and theatre initiatives continues. The study mainly utilised qualitative research methods which involved unstructured interviews and analysis of narrative reports and policy documents. Quantitative data was also used but in very few instances. Ethnographic reflection and retrospection was also deployed as the experience of the researcher as an academic, practitioner and theatre manager was very influential in shaping arguments in this study.

ACKNOWLEDGEMENTS

My most profound gratitude goes to my Supervisor, Prof Christopher Odhiambo Joseph whose guidance firstly made it possible for my proposal to be accepted by the Graduate Studies Committee in the Faculty of Humanities at University of the Witwatersrand. He read my work in its most unpolished form, made sense out of it and helped me to professionally shape it to the final state. His critical comments provided a more valid perspective on thoughts, ideas and arguments. The success of this study was made possible by his able leadership and guidance. You were and you will remain my inspiration Prof. I can surely not forget the ever-helpful Director of Drama for Life and Head of the Division of Dramatic Art – Warren Nebe, who provided the overall support and encouragement. I would also like to extend my heartfelt appreciation to the Director of Southern African Theatre Initiative – SATI, Mpho Molepo and the former Head of Culture and Media at Swedish International Development Cooperation Agency – SIDA (South Africa) –Helen Nordenson, firstly for granting me the permission to use the work of their organizations as my case studies and secondly for generously providing information and literature that formed the core of this study. The support from all Drama for Life Lecturers and Scholars was so profound that it I can not avoid mentioning it. Drama for Life scholars' experience from the SADC region which they openly shared was very pertinent to this study. I do not take for granted the time and effort put to edit this work by Dr Dina Ligaga from School of Literature and Language studies. It is not easy to quantify the support and encouragement of my family. Words cannot fully express my appreciation to all individual who have contributed to this study.

DEDICATION

To my wife Silinganiso, my two children Rumbidzai and Babongile Tafara

LIST OF ABBREVIATIONS

BAS	Beyond Aid Scenario
CSR	Corporate Social Responsibility
NEPAD	New Partnership for Africa's Development
NGOs	Non-Governmental Organisations
NGDOs	Non Governmental Development Organisations
NRF	National Research Foundation
SADC	Southern Africa Development Committee
SATI	Southern Africa Theatre Initiative
SIDA	Swedish International Development Cooperation Agency
TFD	Theatre For Development
ZACT	Zimbabwe Association of Community Theatre
ATEMO	Associo Teatro Mozambique

TABLE OF CONTENTS **PAGES**

DECLARATION **i**

ABSTRACT **ii**

ACKNOWLEDGEMENTS **iv**

DEDICATION **v**

LIST OF LIST OF ABBREVIATIONS **vi**

1. CHAPTER ONE (1) State of Research on Sustainability of Drama & Theatre Initiatives **1**

1.1 Background of study 1
1.2 Terms defined and contextualised 3
1.3 Aim of the study 5
1.4 Why the study 6
1.5 State of research on sustainability of drama & theatre initiatives 7
1.6 Theoretical framework of the study 12
1.7 Research Methodologies and methods deployed 18
1.7.1. Limitations of the research methods 21

2. CHAPTER TWO (2) Establishment of a Regional Theatre Network: A Quest for Professionalism and Sustainability **22**

2.1 Introduction 22
2.2 The inception and status of SATI 22
2.3 SATI and its unsustainable impact 25
2.4 Understanding the drive behind the founding of SATI 26
2.5 Vision, mission, aims and objectives of SATI 31
2.6 SATI's programmes and programming ethos 35
2.7 SATI's achievements, challenges and pitfalls 38
2.8 SATI: A global and regional agenda 45
2.9 SATI: New vision new strategy 47

3. CHAPTER THREE (3) Swedish International Development Cooperation Agency (SIDA)'s Development and 'Under Development Policies' **49**

3.1 Swedish International Development Cooperation Agency –SIDA 49
3.2 SIDA & SATI; Common visions and discordant priorities 50
3.3 SIDA's focus group and priority Issues 55
3.4 SIDA policy on entrepreneurship and economic sustainability 57

3.5 SIDA and political economy of Africa 58
3.6 SIDA's partnership with the SA government and SATI 60
3.7 Programming and partnership 61
3.8 Implications of SIDA's Procurement Policy on programmes & partnership 64

4. CHAPTER FOUR (4) Drama & Theatre -'Life Beyond Aid': Mainstreaming Sustainable Development into Southern Africa Theatre Initiative 69
4.1 Introduction 69
4.2 Search for solutions in the post colonial era 69
4.3 Best and sustainable programming practices 71
4.4 'Life Beyond Aid' : In search for new NGDO paradigm in cultural sector 76
4.5 Suggested alternative models for sustainable drama and theatre initiatives
4.5.1 Civic Innovation: Local partnership for development of sustainable theatre in South Africa 79
4.5.2 Social Entrepreneurship: re-orientation of drama and theatre initiative for sustainability 83
4.5.3. Government and infrastructural support for sustainable theatre initiatives 87
4.5.4. Synergies for capital investment 88
4.5.5. Partnership between business and the theatre through sponsorship. 91
4.6. Conclusion 94

5. CHAPTER FIVE (5): Conclusion: Compromise For Sustainability 95
5.1 Remarks on previous chapters 95
5.2 Summary of findings 95
5.3 SATI's new vision 100
5.4 Regional support structure 101
5.5 Response to global forces 101
5.6 Conclusion: Compromise for sustainability 102

BIBLIOGRAPHY 104