



Faculty of Humanities

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**An Investigation into the use of Theatre for Sustainable Livelihoods in Botswana: The  
case of “Madi Majwana”.**

A dissertation submitted in partial fulfilment for the Degree of  
Master of Arts in English (Theatre Studies)

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## CHAPTER ONE: INTRODUCTION

This study investigates how the practice of professional theatre provides sustainable livelihoods for theatre practitioners in Botswana. It uses the case of *Madi Majwana: Stories from Your Pocket* drama productions to depict theatre as a source of personal financial income, a potentially active participant in the generation of revenue in the country. Financial experiences of the practising theatre professionals are also investigated to further interrogate Botswana theatre's ability to provide sustainable livelihoods. Even though sustainability of livelihoods is not only about financial gains, income is a fundamental element in improving livelihoods. Therefore, the study discusses the need for the appropriate remuneration of theatre practitioners in order to make it a sustainable career for them.

This study also examines the support systems that sustain the practice of theatre in Botswana and discusses whether such systems provide a conducive and thriving theatre environment. For this study, support systems refer to policy frameworks, infrastructure and theatre resources—both material resource and the human resource—that are geared towards the development of theatre. The purpose here is to gauge the level of support to achieve sustainability of theatre practitioners' livelihoods and to commit to making it a sustainable career path.

The study further interrogates the saleability and sustainability of theatre products. In this regard, it examines and demonstrates how theatre products get packaged for sale and how the process and products of theatre lay the foundation for sustainable livelihoods. The main insight here is that the quality of products informs their value and impact on sustainability. This was established through tracing the value chain of the “Madi Majwana” dramatic productions.

## 1.1. About Madi Majwana

According to Mr. Gaolefufa Lemmenyane, the former director of The Company at Maitisong and founder of the project, *Madi Majwana: Stories From Your Pocket* began in 2013 in partnership with Barclays Bank of Botswana and The Company at Maitisong. When it began, the project was called “Pula! Money Matters” before rebranding to *Madi Majwana: Stories from Your Pocket*. In an interview with me, Mr. Lemmenyane outlined the following as the main aims and objectives for the initiative:

1. To teach communities financial literacy in Botswana;
2. To explore through theatre, issues about money that people sometimes fail to understand yet never ask detailed questions about;
3. To create a platform for people or communities to discuss their money-related problems;
4. To discuss and dramatise solutions to the problem of financial liabilities in Botswana.

Lemmenyane maintains that “the return of *Madi Majwana: Stories from Your Pocket* demonstrates Barclays Bank’s commitment to leave a lasting legacy in Botswana. We want to further explore some of the financial issues that continue to plague our society through theatre. Characters from diverse backgrounds tell their stories as they strive to make a living. Their stories reflect the black, white and grey areas of real life monetary habits, successes and failures.” The former Maitisong director thus highlights the role that financial literacy and financial empowerment play in empowering communities.

In confirming their partnership, the Managing Director of Barclays Bank Ms. Reinette van der Merwe said,

Our relationship with Maitisong on the specific subject of money matters began in 2013 when we launched the *Pula! Money Matters* theatrical performance. The play focused on our relationship with money and the

complex issues and problems that we are faced with in our daily lives. The production was an instant hit with audiences in Gaborone and 16 villages across Botswana where I went on tour.<sup>1</sup>

The project targeted the youth and adults in response to money-related problems emanating from the global financial meltdown between the years 2008 and 2013. *Madi Majwana: Stories From Your Pocket* is a stage production and a radio drama project totally belonging to The Company at Maitisong. It was designed to prompt introspection from audiences and dialogue about different social realities that emanate from the lack of financial literacy which subsequently may hinder financial growth for Botswana in general. In line with Augusto Boal's notions on Forum Theatre, the project encouraged people to reflect on their own financial problems which adversely affect social cohesion. Chapter 4 discusses this idea in detail.

Even though the project's main focus is on financial literacy as a way of curbing some of the social problems, according to the current Director of The Company at Maitisong, Mr. Tefo Paya, the "Madi Majwana" initiative also aims at the nation's agenda of creating employment for theatre practitioners in Botswana. The project employs and remunerates the youth as voice actors, scriptwriters, and voice artists, among other roles. Since 2013, "Madi Majwana" has employed over 150 young people.<sup>2</sup> The project uses applied techniques, particularly the intersections between Forum Theatre and Theatre-In-Education, to creatively interrogate financial issues within contemporary Botswana society. Even though the design and initial objective of the project was to focus on financial literacy, the project further serves as a means to create employment and to generate income for theatre practitioners. According to Paya, over the past five years, the project has grown to include radio drama, public debates, and documentaries to interrogate the issues further. Paya confirmed that throughout

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<sup>1</sup> Baaitse, Weekend Post, October 19, 2015

<sup>2</sup> Sunday Standard, February 17, 2017

the past five years, Barclays Bank of Botswana has contributed over BWP3.5 million towards sustaining the project. According to him, *Madi Majwana: Stories from Your Pocket* connotes the importance of the creative industries in Botswana in two crucial ways. He asserts that firstly, “Madi Majwana” projects the creative arts as a powerful tool in educating and empowering audiences and participants. Secondly, it has shown that Botswana in general appreciate local drama. Additionally, it has opened up avenues for skills training, employment creation and income generation. All the artists involved in the “Madi Majwana” production process—script writers, actors, directors—have been able to gain valuable and traceable experience which they can use to further their theatre careers. They may either seek employment or begin their own projects. “Madi Majwana” is produced by The Company at Maitisong in partnership with Barclays Bank of Botswana.

## **1.2. Background to the study**

This study interrogates the practice of professional theatre with a specific focus on support systems that sustain the theatre scene in Botswana; support systems such as policy frameworks, infrastructure and resources that specifically address the growth of theatre arts in Botswana. The study also looks into the plays staged by “Madi Majwana” to assess the quality for saleability, and how theatre used by “Madi Majwana” provides sustainable livelihoods for theatre practitioners. The study assessment, while focused on the practitioners, was done through interviews, focus group discussions, and questionnaires to examine the effectiveness of theatre as a strategy for financial income and a means to sustain practitioners’ livelihoods.

The key assumptions of the study are that theatre must complement the Botswana Government’s efforts in diversifying the economy and eventually help grow the country’s Gross Domestic Product (GDP). It is thus seen as a way to reduce unemployment or underemployment in the country by being a source of financial income for its practitioners.

The study maintains that while theatre is an effective tool for communication, its greatest purpose in today's society must also lie in monetizing theatre activities for the financial benefit of theatre practitioners. This will facilitate the alleviation of the high unemployment rate, which according to the Statistics Botswana report of 2016, is at 20%.

The study utilises key informants and theatre practitioners contracted and/or commissioned by "Madi Majwana" and The Company at Maitisong in Gaborone. The research assessed theatre practitioners' skills and knowledge of theatre with regard to how they benefited financially from utilizing such skills and knowledge. The assessment was done at micro and macro levels. At micro level, major indicators used to measure the individual theatre practitioner's financial and economic benefits included the level of theatre knowledge, skills development and skills development plans, the packaging of theatre products and the quality of theatre products. At macro level, it assessed the supportive policy environments, monitoring and evaluation measures for the effective use of theatre for financial or income gains which aim at supporting the Botswana government's efforts to diversify the economy and alleviate levels of unemployment or underemployment at national level.

### **1.3. Statement of the Problem**

Despite theatre's ability to generate income, theatre practitioners in Botswana are still not adequately paid to sustain their livelihoods. Major economic transformation strategies have been discussed at government level since Botswana's independence in 1966. Such transformations have also been documented in Botswana's National Development Plans (NDPs) which outline development policies, strategies, programmes and projects to be implemented within a particular developmental period. Many of these strategies and programmes aim at addressing economic growth and poverty reduction. According to the Statistics Botswana report of 2016, Botswana's GDP showed that it steadily grew to an

average of 4.74 percent from 1995 until 2018, reaching an all time high of 18.20 percent in the fourth quarter of 2002 and a record low of -10.40 percent in the third quarter of 2009.

There is evidence in this regard that Botswana's GDP is indeed growing steadily, arguably, due to the strategies, and programs planned for in the NDPs. The challenge however is that the growth areas that contribute to the GDP have been concentrated in non-renewable product industries such as mining, while areas that are renewable such as the arts have not been adequately explored to establish how they contribute to the GDP and subsequently how they could improve the livelihoods of Botswana citizens. It was not until as recently as September of 2019 that a government-sponsored study on "the economic contribution of copyright industries by the Companies and Intellectual Property Authority (CIPA)" was undertaken. The study observes that these industries, of which Theatre is one, contribute approximately 5.46 % to the GDP and 2.66 % to the total labour force (2019, 48).

For many years, Botswana has had theatre activities with the potential to generate income and improve livelihoods. To an extent, there has been an exhibition of local theatrical skills which the Government and other private entities have continued to show interest in, for example, the over thirty-year old Maitisong Festival whose impact is acknowledged by the *Sunday Standard* newspaper thus:

In its 31st year running, Maitisong Festival has proved to be the biggest arts festival in Botswana. With a varied and exciting line up of events, the Festival, once again, will bring brilliant home-brewed and international shows to provide an unforgettable experience for all...  
(Reporter, *Sunday Standard*, April 12, 2018)

As exciting as these activities may be, they have not been properly-governed and monitored to ensure that they yield recognisable benefits for Botswana citizens. The same challenge can be noticed in the popular President's Day Competitions which have existed for ten years now. The former president, His Excellency Lieutenant General Dr Seretse Khama Ian Khama, in his 2017 President's Day Competitions speech said:

The main aim of the President's Day Competitions (PDC) is to promote local arts and culture through participation in the various arts categories countrywide...It is through these Competitions that we appreciate the development of Botswana's artistic talent and creativity. We have witnessed growth in participation from 3,274 at inception, to great numbers of 18,971. The impressive rate of participation in this programme says much about the attachment of the people to their cultural heritage. (Khama, 2017).

Thus, the Botswana government does give some level of support for the local arts in terms of providing a platform for them to showcase their skills and products. Evidently though, the majority of those participating in these theatrical performances are either unemployed or under-employed youth who all aim at winning the once-in-a-year competition prize. In an interview with Tsholofelo Makhabane of *Sunday Standard*, Mr. Vuyisi Otukile, the Chairman of BAOTA Theatre Group and also chairman of Youth Health Organisation (YOHO) raises the concern that theatre groups usually get a grant of about P100, 000.00 annually from the government, but observes that this only covers advertising. He says it is never enough to make them profitable to pay actors. (Makhabane, 2011).

As outlined in the National Development Plans, the Botswana government development policies, strategies, programmes and projects in principle attempt to eliminate poverty, and, among other things, promote entrepreneurial freedom, responsibility and accountability, optimise allocation of resources, increase productive efficiency, and better match between supply and demand for products and services. Indeed there are achievements as evidenced by growth in the GDP. However, recent studies reveal that apart from NDP 8 which talks about a cultural village and a state theatre, there is nothing allocated to the arts and theatre in the form of infrastructure, programs or funding (Mogobe, 2015). This leaves theatre with internal managerial, organizational, financial, lack of adequate training and lack in entrepreneurial skills to transform theatre into a proper and viable endeavour that can give theatre practitioners personal financial income and skills to sustain their livelihoods. Therefore, there is need to investigate and recalibrate the current government plans, strategies and policy frameworks



particularly with regard to their application to the practice of theatre with the aim to reorganise the theatre landscape in Botswana such that it is conducive enough for the sustainability of theatre practitioners.

#### **1.4. Purpose of the study**

##### **1.4.1. Goal**

The overarching goal of this study is to assess if the practice of theatre in Botswana is offering sustainable financial income for theatre practitioners. The case of “Madi Majwana” and available support structures are the primary focus for the assessment.

##### **1.4.2. Objectives**

- a. Find out if the practice of theatre in Botswana provides income for theatre practitioners to sustain their livelihood.
- b. Find out if the practice of theatre in Botswana has adequate support systems to achieve sustainability.

#### **1.5. Research Questions**

The research endeavoured to find answers to these questions:

- a. Does theatre in Botswana generate financial income for theatre practitioners to sustain their livelihoods?
- b. How do theatre support systems aid the development and growth of the practice of sustainable theatre in Botswana?

#### **1.6. Significance of the study**

It is expected that the findings of this research will add to the literature available about theatre practice in Botswana with particular interest on how theatre contributes towards sustainable financial income for theatre practitioners. It is also expected that the findings will benefit the Botswana Government, Non-Governmental Organisations (NGOs), parastatal organisations

and small enterprises in the arts industry to better plan for the growth of theatre in Botswana. The study will contribute to the understanding of the challenges theatre faces in a growing economy such as that of Botswana. It is also envisaged that the study will be useful reference material for policy-makers such as the Ministry of Labour and Home Affairs, the Ministry of Finance, Planning and Economic Development, the Ministry of Youth Empowerment, Sports and Culture Development, the Ministry of Trade and Industry and the Ministry of Education and Skills Development. Recommendations proposed are meant to be a guide for formulating appropriate policies and programmes for the promotion of the theatre industry as a contributor to the national GDP in Botswana.

### **1.7. Theoretical Framework**

This study investigates the extent to which the practice of theatre in Botswana provides sustainable income to theatre practitioners and also interrogates the application of available policies and supporting environments for theatre practice towards assisting local practitioners to offer theatre as a financially-rewarding profession. Furthermore, the study uses the literature that has been sanctioned at Botswana Government level in the form of policies and documents to serve as functioning models of governance in Botswana's sectors, industries and ministries. These policies and documents address the different approaches to both economic and social issues in Botswana's sectors, industries and ministries. The study then employs an interrogation of these policies and documents as theatre is proffered to benefit from the proper application of these policies and documents. The relevance of "Madi Majwana" as a case study, speaks to the initiative's use of theatre as a platform for debating financial issues. Through this platform, participants are provided with financial education with the aim to assist them overcome the financial difficulties they face as a result of, but not limited to, economic meltdown, loss of employment, loss of bread winners, poverty and disabilities.

The study uses the Applied Theatre approach, particularly the interrogating intersections between Theatre-In-Education and Forum Theatre. According to Helen Nicholson (2009:17), Theatre in Education is a pedagogy that fosters theatrical art as a medium of learning and social change. Theatre-In-Education is characterised by a number of main aspects. Madi Majwana implored some of these aspects; the exploration of issues was done from various viewpoints so that the effect of the action could be identified upon a range of people; the audience was involved within the theatre making; actors had multiple roles and as such the costume was kept simple. “Madi Majwana” initially dramatised financial issues and their solutions as they perceived them, thus guiding the audience on how to solve their financial issues then involved the audience in the re-making of the play by incorporating the views of the audience.

The Forum theatre technique also has a range of characteristics which “Madi Majwana” implored as well; ‘The Joker’, who in essence narrated or facilitated the theatre making and performance process; the ‘Spect-actors’ were the active audience as it participated in the theatre re-making; ‘Hot seat’ was any audience member who shared advice during the play to suggest alternative action towards solving the dramatised problem. The audience join in during the process of conscientisation by the theatre practitioners as explained by Augusto Boal (1979: 122).

The study concentrated on the intersection of these aspects (aspect of Theatre-In-Education and of Forum Theatre) and did not engage with TIE or Forum Theatre in their entirety. For example, even though audiences of “Madi Majwana” participated in the theatre by sharing their financial problems, suggesting solutions to the problem and discussing how they could be re-enacted, they did not perform on stage with “Madi Majwana” but were rather engaged in a question and answer session. In Forum Theatre, the audience share the problem, suggest the solution and dramatise both the problem and the solution. The actual re-

enactments were performed by “Madi Majwana” actors, in other words, the ‘spect-actor’ (as suggested by Forum Theatre) technique was superseded by the ‘actor-teacher’ (as suggested by Larry O’Farrell (2019)) as an aspect of TIE.

James Thompson (2003: 23) writes, “Applied theatre is a participatory theatre created by people who would not usually make theatre. It is, [I would hope], a practice by, with and for the excluded and marginalised.” Judith Ackroyd (2000:6) concurs with Juliana Saxton and Monica Prendergast (2009:3) that it is an ‘umbrella term’ used to describe different forms of educational and community-based theatre – including theatre in education, reminiscence theatre, theatre for development, [and] theatre in hospitals, each of which has its own theories. Comparatively, Helen Nicholson (2014) writes,

My own view is that applied theatre is most useful as a term when it is used to conceptualise theatre-making in educational, therapeutic or community settings rather than to define specific methodologies, dramatic strategies or ways of working. As a term, I think applied theatre is most pertinent when it is used to open intellectual, ethical and political questions about socially engaged theatre practices ... it takes account of many different approaches to theatre-making and performance. (2014:7)

Both Thompson and Nicholson agree that Applied Theatre is a tool that engages participants with no theatre experience in non-traditional settings. In my opinion, the notion of Applied Theatre is associated with the use of different theatrical forms with focus on empowerment, capacity building and development. Theatre in Education (TIE) provides an opportunity to teach audiences in non-theatre environments while Forum Theatre allows for audiences to actively participate in the making of the theatre. The conclusion to use these two techniques’ intersections is informed by how they informed theatre making for “Madi Majwana” productions. Since one of the major intentions of this study is to find out if the practice of theatre brings sustainability to the livelihoods of Botswana citizens, there is need to interrogate Botswana theatre’s applicability in society and its ability to actively bring change

through interacting with citizens. Forms of applied theatre in Botswana have been used to advance diverse priorities in the country before, hence my reference to Thompson (2003:23) augmenting on its intentionality, specifically, an aspiration to use theatre to empower citizens. Because applied theatre triggers the engagement of those affected through intentional and specific participation, it opens up opportunities for the collective exploration of complex issues which involves both generation and interpretation of a theatre piece that in performance may or may not be scripted. In the case of 'Madi Majwana', the initial theatre piece was created by "Madi Majwana" script writers without the audience. At this stage, "Madi Majwana" relied entirely on theoretical information and observed trends, and intended to just teach its audience the content that Barclays Bank would have wanted disseminated through theatre. After this, concentration shifts to opening up opportunities for collective exploration of complex issues within the play or excluded from the play yet viewed by the audience as pertinent. This process informed a new direction to the play and involved the audience in the process of re-making the play.

Through the modality of some aspects of Forum Theatre, "Madi Majwana" fosters collective action between both the actors and participants and strives to empower citizens to gain knowledge on how to overcome financial problems. Through the modality of aspects of Theatre in Education, "Madi Majwana" teaches problem solving skills and self confidence which might lead to greater adaptability in life. In my view, the use of intersections between Theatre in Education and Forum Theatre by "Madi Majwana" helped them achieve their objectives. This is because, as observed by the researcher, even the part of the audience who thought themselves non-theatrical, actively participated in firstly admitting that they have financial problems and secondly participating in fostering solutions to their own financial problems.

## **1.8. Limitations of the Study**

This research has the intention to influence a socio-economic change in Botswana in at least three ways. If the research recommendations are adhered to, the research will firstly fuel local and state economy. The cataloguing and tracing of the value of the GDP brought about by theatre will put the country in a position of understanding the economic growth direction to take with regard to theatre. Secondly, an improved approach to handling theatre as a cultural activity can attract outside investment and drive tourism. An evaluation of economic returns to tourism brought about by theatre can prove to be a way of changing the economic landscape of Botswana. Finally, the fostering of civic engagement can be achieved. Participation in theatre activities such as those of “Madi Majwana” directly correlates to an increase in civic engagement. These activities can possibly increase the quality of life and encourage engagement and participation in the development of communities.

Even though the research has these considerable outcomes, it was however faced with impediments that threatened its success. Information was collected from three classes of samples (informants, “Madi Majwana” theatre practitioners and Support systems) as depicted in chapter three but there was a need to generalize the findings to apply across and conclude that the findings apply to the entire theatre scene in Botswana. Organisation leaders did not have much time to spare for interviews and government officials could not spare any time what so ever for oral interviews. In most cases, research participants rarely had time for interviews and as such some turned down interviews which were agreed upon while some rushed through the questionnaires and/or interviews without giving them much thought, rendering them potentially inaccurate. Furthermore, there is limited data on the economic impact of the theatre industry and other sectors in the cultural and creative industries.

## **1.9. Ethical Considerations**

Ethics are designed to govern human behaviours that have a significant impact on research undertakings, fieldwork experience and research findings. It involves making a judgment about right and wrong behaviour. It is the responsibility of the researcher to thoroughly assess all possible harm to the research participants and to avoid such. The researcher recognises that the issue under study is sensitive because it involves, among other critical issues, core financing secrets of organisations and individuals. Therefore, there was need to protect the identity and integrity of the respondents as much as possible. This means that the questionnaire did not force the respondents to detail their names but allowed them to choose whether or not to include them. The researcher also obtained and adapted a Consent Form from the University of Botswana. This is included as Appendix A.

## **CHAPTER TWO: LITERATURE REVIEW**

This chapter seeks to review existing literature on the presence and development of the practice of theatre in Botswana. The chapter offers insights on whether the development of theatre over time in Botswana has turned it into a recognisable profession with the capacity to sustain the livelihoods of local theatre professionals over and above just being a medium of communication and a form of entertainment. The chapter seeks to demonstrate that the development of theatre in Botswana denotes an existence of a professional theatre that has potential to grow beyond the normal local view that theatre is for entertainment and for educating the masses on social issues only.

Prior to independence in 1966, the history of theatre in Botswana was not recorded. However in the early 1970s, theatre activities and their records began to surface. According to Ross Kidd & Martin Byram (1978), theatre in Botswana emerged primarily as Theatre-for-Development (TfD) in 1974 when adult educators in Botswana initiated a theatre tradition called the *Laedza Batanani* campaigns. This was the first experiment with theatre in Botswana to engage mass mobilization and education through popular theatre. The *Laedza Batanani* campaigns began in the northern part of Botswana and aimed to “do something about the chronic apathy in the area – a direct product of its scattered settlement pattern, its neglect by large numbers of men working outside the area in South Africa and weak leadership from traditional authorities...” (Kidd, Byram, & Matshaba, 1978). Kidd, Byram and Matshaba further assert that in many cases, the performing arts at the time were used to publish priority government programs and projects with the purpose of giving information about literacy, family planning [and] new methods of agriculture (18). This is in agreement with David Kerr (1995) whose opinion is that theatre was used as a tool for adult education because of deficiencies in existing educational institutions and communication media which



stems from elitism of colonial education and its irrelevance to the goals of national development. Kerr writes, "...There was an excessive reliance on traditional extension media such as posters, written instruction pamphlets, demonstrations and chalkboard lectures" (1995: 150). These works clearly demonstrate that theatre during its infancy stages in Botswana was geared towards educating the masses and driving community activities that focused on national development. At these early stages of independent Botswana where much of the economy depended on agriculture, Kidd, Byram, & Matshaba (1978) indicate that a third of the male labour force was absent from Botswana having sought employment in the mines, farms, and kitchens of South Africa (3). The majority of illiterate women who remained "[had] been largely neglected by government's agricultural extension services...about 75% of Botswana's adult population are [were] illiterate" (3). With these problems, the use of colonial education, as Kerr (1995) asserts, proved fruitless because the "excessive reliance" on print media could not work in an illiterate society. Kraai, Mackenzie, & Youngman, (1979) echo similar sentiments;

Botswana's underdevelopment is a direct product of the colonial period which lasted from 1885 to 1966. During this time, the country was incorporated into the economy of the Southern African region whose centre is South Africa. Botswana's own development was restricted so that investment was concentrated in the development of South African Mines, farms and manufacturing enterprises. (Kraai, Mackenzie, & Youngman, 1979: 15).

Two major characteristics emerge from the discussion by the authors. One is that there was a need to educate the illiterate citizens of Botswana through a method different from the colonial method of education. The other is that able-bodied caretakers had left Botswana to seek employment elsewhere so that they too could improve the livelihoods of their families. It is this research's belief that the role of theatre at the time discussed by the writers above

was to better the understanding of the masses with regard to the diverse social problems that hindered their sustainable development and improved livelihoods.

Thulaganyo Mogobe (1999) believes “[traditional] theatre’s first priority was to serve the community in the capacity of social commentator as well as providing entertainment...and to spark action” (42). The use of the Laedza Batanani Campaign purposed to spark action on the part of the illiterate Botswana citizens and to comment on the social difficulties of the time. Penina Mlama (1991) agrees with Mogobe’s assertion that “...people were made aware of their situation, encouraged to look at their problems and take action to solve them instead of merely accepting messages ...” (1991: 71). Zakes Mda also agrees by writing, “People were motivated into effective participation in programmes geared towards people’s self reliance” (1993: 178). Mogobe (1999), Kerr (1995), Mlama (1991), Mda (1993) and Kidd, Byram, & Matshaba (1978) agree that theatre was instrumental for the effective spread of education and for encouraging citizens to be self-reliant.

According to Ziki Kraai, Bob Mackenzi & Frank Youngman (1979) the use of theatre in the fashion of Laedza Batanani spread to other parts of the country. Kraai, Mackenzie & Youngman observe that, “the idea was introduced in other parts of the country, beginning with ‘Bosele Tshwaraganang’ in Mochudi in December 1976.” (3). This brought about diversity in the way popular theatre was executed such as the use of puppets (4). These authors further assert that these popular theatre methods gained popularity and resulted in the formation of a National Popular Theatre Workshop in May of 1978. Kraai, Mackenzie, & Youngman explain:

since the national workshop there has been a great increase in popular theatre activities. Several areas have established popular theatre committees and national committee (named in Setswana Lekgotla La Bosele Tshwaraganang)...with members from different districts as well as central agencies...These activities have been supported by an improved training programme. (8)

Kraai, Mackenzie, & Youngman observe that in 1978 Lekgotla La Bosele Tshwaraganang extended its work to Lentswe Le Tau, in 1978-9 it extended its work to Gaborone, in 1979 it spread popular theatre to Kalamare (10). It is clear that what the Laedza Batanani and Bosele Tshwaraganang intended to achieve is in line with Mogobe's observation;

These [Laedza Batanani and Bosele Tshwaraganang] were projects aimed at raising literacy levels among rural communities in selected parts of the communities. This developed into strong rural-based community theatre movement. (Mogobe, 1999:45).

Many countries also used theatre in a similar manner as did Botswana at the time. Michael Etherton (2006) used theatre in West Africa in the same way as the proponents of Bosele Tshwaraganang and Laedza Batanani when he established the *Child Rights Theatre for Development* (CR-TfD). Etherton discusses a theatre that brings adults to an "understanding of the multifaceted artistic aesthetic of extremely disadvantaged and excluded young Africans." (2006: 99). Etherton further used the same techniques and methods "to develop a particular kind of drama with South Asian children that addressed the denial of young people's human rights" (2006: 97). In his approach, Etherton used theatre to empower young people to address the challenges they faced and how to claim their rights. Both Bosele Tshwaraganang as discussed by Kraai, Mackenzi & Youngman (1979) and Etherton's CR-TfD in West Africa and South Asia demonstrate the positive development and role of theatre in improving societies.

Theatre in Botswana took a turn in the 1980s after the zeal that the Laedza Batanani and Tshwaraganang Bosele demonstrated ceased, Mogobe (1999) writes "...the impetus was later lost and this died out" (45). David Kerr however has a different view from that of Mogobe. Kerr writes,

Although the original Botswana model was a strong influence on popular drama projects, many of the workers who had been involved in the Theatre for Development began to question the whole idea of a

workshop which uses a rural community as a sort of test tube for experimenting with popular theatre techniques...Their [Ross Kidd and Martin Byram] 1981 paper, 'Demystifying Pseudo-Freirian Non-Formal Education', constituted a major critique of the Laedza Batanani experience, which they themselves had been instrumental in establishing...in Laedza Batanani, 'the whole process is controlled by the more powerful members of the community leaders'...they usually had very close links with government ministers or semi-government institutions. (Kerr, 1995: 158-159)

Kerr argues that the shift from popular theatre as implemented in the fashion of Laedza Batanani (and other Theatre for Development campaigns such as Bosele Tshwaraganang and later Reetsanang) was because it had its own shortcomings. It was not just an issue of the loss of impetus and consequent death; it was a shift to a better performing theatre in terms of solving social problems. Mogobe and Kerr do however agree in their core arguments that there was improvement in solving problems faced by the society through the use of theatre. Even though there is growth and change in the use as well as result attained through theatre, an investigation of popular theatre and its history in Botswana does not reveal how the practice of theatre sustained the livelihoods of theatre practitioners. Neither does it reveal any other benefit enjoyed by theatre practitioners at the time apart from an improved society to which they belonged. As Christopher Kamlongera observes, "We are also aware of the fact that generally the artist in our present age is faced with a great threat to his continued existence...in the Third World it is more a question of economic priorities...It is not strange these days to think in terms of economic viability" (1984: 104). Kamlongera's view is in line with this study's view that it should not be strange for theatre practitioners to benefit economically from their practice of theatre.

Even though Penina Mlamba (1991:72) asserts that other countries such as Swaziland, Lesotho, Zambia, and Malawi were influenced by the considerable success of the Laedza Batanani approach such that in 1979 Zambia organised a "Theatre for Development

Workshop in Chalimbana” (1991: 72) to initiate their own programme similar to the Laedza Batanani, Botswana eventually shifted from the Laeda Batanani approach. The shift from popular theatre in the fashion of Laedza Batanani to ‘literary theatre’, according to Kerr (1995) was a result of the short comings of popular theatre at the time. Kerr asserts that the shift began in October 1981 when a large theatre workshop was conducted in Swaziland at Nhlangano Farmer Training Centre. Botswana’s theatre veterans and others from elsewhere in Africa attended the workshop (1995: 156). In the same year, University of Malawi founded its University Travelling Theatre. According to Joseph Kamau & Selepeng-Tau (1998), the University of Botswana, which existed previously as a constituent college of the University of Botswana Lesotho and Swaziland, became a separate national university in 1982. This University of Botswana also instituted its own University Travelling Theatre<sup>3</sup>. A mushrooming of University Travelling theatres became what Du Chisiza Junior (1999) calls ‘Institutional Theatre’. It was at this same time as Mogobe (1999) asserts in agreement with Kerr (1995) that ‘schools theatre’ gained momentum. Mogobe (1999: 45) further elaborates that this schools theatre was started by the Botswana English Teachers Association and was primarily used as a means towards helping pupils with learning English. This theatre was now mushrooming in Botswana and was categorised as Literary Theatre or drama about which Kerr writes,

a common pattern after independence in African countries, was the creation of two theatre traditions, one an amateur but prestigious art theatre in the colonial language-English in the case of Botswana-with a university as patron, and the other a more popular, often professional African language theatre. (Kerr, 1995:127).

Both Mogobe and Kerr recognise a developmental trajectory in the theatre of Botswana. Unlike the Laedza Batanani which relied heavily on the need to communicate or educate and

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<sup>3</sup> Other African countries started their University Travelling Theatres way before Botswana started hers. This is because for a University Travelling Theatre to Exist, there must be a University to act as patron as indicated by (Kerr, 1995)

provide solutions for the society, this particular theatre was primarily artistic and educational and was helpful in the learning of English in Botswana. Otukile (2006) also agrees by acknowledging the early development of the travelling theatre as rooted and nurtured by campaigns such as the Laedza Batanani and adult education movements and writes, "...[community theatre] was an offshoot of the travelling theatre movement but nurtured by the adult education movement" (9). Clearly, theatre in Botswana was beginning to grow towards being a modern education tool.

While it is generally agreed that in Botswana travelling theatres began with showcasing scripted plays as opposed to workshopped and improvised plays, travelling theatres later performed plays that conscientised Botswana citizens about problems that existed in the society. In a way, travelling theatres used theatre in any way that worked for them. Marman-Ngome agrees with this when she writes,

...there are instances where theatre for conscientisation has been used interchangeably with popular theatre, and theatre for mobilization with theatre for development. Basically, there is no distinct difference since they all function similarly in striving to satisfy one objective – that of making their societies appreciate the presence of a particular concern amongst them and therefore deal with it. (2002:10)

In this regard, whether theatre is performed by University Traveling Theatres or by community groups and campaigns, its main function in Botswana has been to make societies aware of problems and consequently suggesting solutions which then propel developments. The assertion echoed by Zakes Mda (1993) that the works of adult educators such as Paulo Freire, Augusto Boal, Ross Kid and Michael Etherton was aimed at participatory research, conscientisation and development (10). The aim for theatre in Botswana at the time was to foster developments whether the theatre was participatory research or for conscientisation purposes. However, these developments did not put into perspective the development of theatre practitioners so that through the practice of theatre they may sustain their livelihoods

meaningfully. There is recognisable development in society regarding correction of ills and there is also improvement in the lives of members of the societies in which there was interaction with theatre but none of the authors or the theatre groups cited in here discuss the empowerment of theatre practitioners with regard to sustenance of their livelihoods. Concentration is on whether theatre functions as desired while little regard is on the sustenance of the practitioner, who is primary in any theatre activity. An investigation of the current practices of theatre and how it empowers the practitioner is therefore imperative.

In the early-mid 1980s and early 1990s, Botswana was faced with the HIV pandemic and under the auspices of the World Health Organization, and with the statistics showing the growth of an outbreak (World Health Organisation Report, 2005), strategies for fighting the outbreak were deployed. The Botswana Harvard AIDS Institute Partnership was formed in 1996 as a collaborative research and training initiative between Botswana's Ministry of Health and Wellness and the Harvard T.H. Chan School of Public Health Aids to counter the spread of the pandemic. The Botswana AIDS Impact Survey II statistical report of 2004 called for the need to spread information about the AIDS pandemic and that information must be channelled through all forms of media including theatre and drama (NACA, 2004: 17). According to Otukile (2006), by the year 2006, about 57.8% of the society in Botswana was, through the theatre initiative, well informed about key behaviours to adopt to prevent and control HIV/AIDS. The use of theatre at this time had grown from the use of mainly literary theatre to incorporate the use of community based theatre groups around the country. In this regard, theatre had developed into a clear strategy for combating social problems. The advent of the AIDS pandemic somehow fast-tracked the use of theatre in Botswana and ultimately aiding the establishment of theatre groups around the country. Groups such as Bonang Koo Theatre in Action, Tselakgopo Cultural Commune, Mama Theatre, Reetsanang, Youth Health Organisation (YOHO) , Phuthulogo theatre and many others well known for their HIV/AIDS-

themed plays from constituencies around the country showcased AIDS-themed plays. Theatre at this time was well enjoyed and evidence of its growth and presence in Botswana was undoubtable. Despite the number of theatre groups involved in the theatre activities, again, concentration was on theatre as a tool to spread information. It was never on the development, growth and financial empowerment of theatre practitioners.

The literature used in the discussion above agrees in one major point; that the application of theatre as a medium of communication and a strategy to combat social ills has borne fruits and led to the better use of theatre in the whole. It shows theatre in Botswana growing to what it is today from the early 1970s. The literature however does not depict how theatre has benefited theatre practitioners such that their livelihoods are sustained as a result of their theatre practice. The literature does not discuss the financial gains or the intentional skills development for theatre practitioners in the process of Botswana theatre growth. The literature has pointed to the presence of a functional theatre performed by able practitioners but not the presence of a theatre that empowers its professionals in Botswana. This refers to empowering through development of skills for better practice, production of quality products and financial returns for daily sustenance.

The next section will discuss literature that interrogates what it means to be a professional. The section will also look at literature on availability of resources in Botswana that build into theatre's ability to be a profession.

The Australian Council of Professions defines a profession as a disciplined group of individuals who adhere to ethical standards and who hold themselves out as, and are accepted by the public as possessing special knowledge and skills in a widely recognised body of learning derived from research, education and training at a high level, and who are prepared to apply this knowledge and exercise these skills in the interest of others. Murray Frame defines the term "profession" thus, "Historians generally characterize the modern professions



as groups of formally trained experts whose members acquire material reward on the basis of the value which society bestows, or is persuaded specialized knowledge” (Frame 2005: 1025). A number of factors are identical in the two definitions, firstly, a profession harbours those who have undergone training; secondly, a profession has those with specialized knowledge or specialized educational expertise. Frame however adds the third characteristic being material reward or definite compensation to services rendered. These three characterise a stable profession. Another scholar Claude Balthazard however has an extension to this view. He writes:

...in its original meaning, the essence of being a professional was to have made a public commitment to a high standard of performance, to integrity, and to public service. Although not always stated explicitly, there is an implied contrast between ‘high standard of performance’ and financial gain (2015:1).

In his argument, Balthazard, even though agreeing with Frame, emphasises that compensation or remuneration must not be the leading character. He says the leading factor must be the quality and integrity of the work. Taking Balthazard’s definition at least with regard to having made “a public commitment to a high standard of performance...and to public service”, then Botswana does have professional theatre. This is because, as the history of theatre in Botswana has been discussed above, there is evidence of growth in the application and practice of theatre. Hence, it is partially correct to say theatre in Botswana has been practiced with some degree of standard of performance, or else, the results of practicing theatre in Botswana would not be noticed as they are now. For example, the message on HIV and AIDS has reached 57% of Botswana Citizens as discussed by Otukile (2006). As noble as Balthazard’s view is, it leaves a window of opportunity for lack of accountability. Balthazard does not justify his inclination towards downplaying remunerations. Even though Balthazard’s definition is acceptable, in my view, for any

profession to be meaningful, remuneration must be as important as the quality and integrity of the work.

The view that to become a professional one has to have undergone training is one which Mike Saks (2012) sees as “a socio-political process, involving power and interests in the market at a macro level.” (5). This view may probably be seen as radical and opposes that of Frame (2005). Frame explains, “Professionalization is the process by which occupational groups bid for that status by articulating a common identity on the basis of their expertise” (2005: 1026). On the surface, there is a clear opposition between Saks and Frame in that Saks seems to be saying professionalisation is difficult to achieve if the powers that exist do not agree with what needs to be professionalized, while Frame is saying it is achievable if such a profession’s expertise are demonstrated by the professionals within the occupation needing the status of ‘profession’. However, there is more agreement in these authors than there is opposition. For any occupation to be a profession, there must be intentional engagement with a government to lobby for recognition. This on its own befits the definition of “socio-political” as discussed by Saks as well as the “bidding by groups” referred to by Frame.

Is theatre in Botswana a recognised profession? In 2001, Botswana adopted a draft National Policy on Culture whose major goal was to awaken a sense of national unity and pride by appreciating the nation’s culture; to improve the quality of Botswana citizens’s lives by fostering and stimulating creativity; as well as to assimilate innovation within the context of Botswana’s culture by strengthening the Setswana sense of identity (National Policy on Culture, 2001). According to Thulaganyo Mogobe, “the policy has the right orientation. For instance, its rationale is to facilitate the provision of facilities and services to Batswana for cultural self-expression as well as for earning a living” (2015: 225). Mogobe also sees a problem in the lack of proper strategy to implement the policy. A profession as proposed by

Saks must involve a discussion and a buy-in by government. The drafting of the National Policy on Culture by the government of Botswana is a huge indication of the willingness of government to turn Theatre into a profession. Therefore, the problem may not necessarily be that there is no professional theatre in Botswana but rather the administration of the theatre profession in Botswana.

When one compares the concerns discussed by Mogobe and the contents of the South African Policy on the arts which discusses not only provision of facilities and services for self expression but also the realities of how activities will be funded (South Africa Arts & Culture 2012), then one begins to understand that the problem goes further than a lack of expression on how the policy will be implemented. The South African Department of Arts and culture - allocated performing arts, including art related institution over 22.3% of the whole budget (South Africa Arts & Culture, 2012). The problem then goes beyond a lack of strategy to implement the policy to a lack of a “proper” policy on the whole. This though does not mean that theatre is disregarded as a profession. In my opinion, there is appreciation of the theatre as a profession in Botswana in terms of efforts and ideas in discussion at government level. This shall be discussed further in chapter four where the HRDC shows the government’s setup of the Arts Sector Committee.

Apart from the South Africa Arts and Culture, another example is the National Arts Council of Namibia (NACN). The NACN’s approach to theatre is similar to the South African approach in that it set up a Technical Assistant Project which had the main task of Enhancing the Policy Environment for the Growth of the Culture & Arts Enterprises (National Arts Council of Namibia, 2009). The NACN follows clearly-outlined terms of references with goals that aim at strengthening the “economic wellbeing of the Artists [and] the capacity of local Actors” (NACN, 2009). Both the South African Arts Council and the Namibian Arts Council are similar in recognising the actual financial development and

capacity building for the Artists and Actors while Botswana's policy is not explicit on this. This means that there is need to demonstrate that theatre in Botswana possesses the traits of a proper profession with remunerative abilities. This, in my opinion, must begin by having a policy that communicates an informed implementation strategy as well as contents that can be monitored and evaluated.

The attributes of a profession as discussed by Saks (2012), Frame (2005) and the Australian Council of Professions show that "profession" comprises relevant and quality skills acquired through training, the presence of a specialised quality educational expertise & knowledge, and a recognisable reward or remuneration. Another view is that skills, specialised expertise and knowledge and remuneration, however present or not, are not enough to set up a functional theatre on their own. Mogobe (2015: 224) writes, "...in Botswana...there are no visible theatre related infrastructure developments, perhaps because the colonial powers had no political or economic motivation to establish permanent settlements."

Mogobe laments that a lack of physical resources within Botswana's theatre landscape is perhaps the reason why it is a huge task to develop and recognise theatre in Botswana. Chandel Gambles (2010) says, "There is a distinct lack of theatre in Botswana due to its political and social history...the current absence of theatre from Botswana's cultural landscape can be partially attributed to the effects and influence of colonialism" (1). Mogobe and Gamble differ in their view of the status of theatre in Botswana as well as in their view of its general use in Botswana. On the one hand, Gamble presents theatre as hopelessly lacking in Botswana and that whenever it is used; it is only for educational purposes because of the work done by adult educators of the Laedza Batanani. On the other hand, Mogobe acknowledges that theatre is present in Botswana with a significant room for improvement. They however agree that colonialism had an impact on the face of theatre in Botswana.

According to Mogobe, colonial powers did not invest in infrastructure development in the form of theatre houses because colonial powers did not see the value of investing in that regard. Both Gamble and Mogobe agree on the point of the lack of theatre infrastructure in Botswana and that such resources are important for the development and growth of the theatre arts.

Any profession identifies itself by the presence of relevant places of operation. For example, the legal fraternity functions well if there are courts where legal proceedings could be held and the education fraternity would fail if there were no schools or institutions of learning.

In Southern Africa, the level of development of theatre, especially in terms of facilities and infrastructure, can be attributed to the colonial history of each country. In countries where the colonizers had entrenched themselves, there are significant infrastructural developments which are still functional to date. For example, in Mozambique, Zimbabwe and South Africa, there are a number of theatre facilities which were left by colonial administrations. Thus, there is a relatively vibrant amateur and professional theatre in these countries. (Mogobe, 2015:224.)

Therefore, according to Mogobe, South Africa, Zimbabwe and Mozambique have a more functional and better theatre than Botswana, which is why the profession “theatre” is more vibrant in these countries than in Botswana. For example, when talking about the South African stage play “Sarafina”, Jerry Mofokeng says, “In my view, however, theatrical expressions centering on blacks have first and foremost provided South Africa with a viable commodity for export” (1996: 86). This is a clear example that the theatre in South Africa is ahead of theatre in Botswana in that it is already being actively exported for commercial gains unlike here in Botswana. Even though colonization could be blamed for the lack of theatre infrastructure in Botswana, the responsibility of growth in Botswana currently is on the Botswana government. The Government has been in charge of the country since 1966 and

in my view, blaming the lack of infrastructure on colonisation is no longer applicable. However, there are discussions going on in Botswana towards growing theatre and the arts with regard to infrastructural developments. Even though such discussions are going on, their outcomes are rather slowly implemented and this is where the problem lies. Kamlongera (1984)'s view that theatre in Africa is only growing more and more functional without the consideration of the practitioner is in line with this research's view. Kamlongera writes "the African theatre artist is cornered into justifying his existence before his world...the little capital that is available to governments should be directed towards more tangible results [and] this state of affairs explains in part why modern African theatre is becoming more and more functional." (1984:105). He laments that "aesthetics are not of primary importance. Survival is the thing." (1984:107). This research strongly agrees with this view in that even if the theatre practitioner is best at his performance and at exhibiting theatrical aesthetics, if this does not aid his survival, then the aesthetics will be abandoned and consequently the demise of the quality in the theatre practice.

The literature reviewed has given insights on where theatre in Botswana is coming from. It has shown that the primary use of theatre in the early 1970s to the late 2000s was as a tool for communicating critical information and sparking action towards resolving social challenges in Botswana. The theatre then evolved to be a tool for empowering formal education in the form of 'literary theatre' as was implemented by the University of Botswana Travelling Theatre and schools drama around the country. It was then used in the fight against HIV / AIDS in Botswana. Again, the literature reviewed here still does not account for how the practice of theatre in Botswana helped theatre practitioners sustain their livelihoods. There is no clear discussion on the training and development of theatre skills for theatre practitioners in Botswana, skills that could position theatre practitioners where they could earn a living through the use of such skills in the practice of theatre. This is a gap that

the current study fills; that is, the interrogation of how the practice of theatre in Botswana has empowered theatre practitioners both socially and economically.

There is movement towards growing the theatre by the Botswana government through the ongoing discussions and through the National Policy on Culture even though the policy is flawed in terms of its implementation strategies. The literature reviewed has also indicated a lack in resources that could help the theatre profession in Botswana to reach its potential. The literature reviewed has not discussed the remunerative attributes of theatre in Botswana as might be compared to other places such as Namibia and South Africa where there are remunerative attributes in their theatre landscapes. This is because their respective governments have intentionally budgeted for theatre and the arts in their countries.

## CHAPTER THREE: METHODOLOGY

This chapter details the methods, instruments and tools used to collect data. The study used both qualitative and quantitative approaches. Graphs and tables are used to analyse the data collected from interviews, questionnaires and focus group discussions. Statistical data is important in that it gives insight into the quality of the data under interrogation while also ensuring the credibility of the output of such interrogated data. For this study, statistical data further opens up avenues for understanding the role of theatre in social and economic development of Botswana.

The criterion that was used in this purposive sampling approach was the critical or typical case sampling. According to Ritchie et al, purposive sampling is an approach “in which cases are chosen on the basis that they specifically demonstrate a particular position or are pivotal in the delivery of a process or operation.” (2014: 114). Thus this criterion suits the “Madi Majwana” sample that the research uses.

### 3.1.1. Sources of Data

The primary data for this study was collected through questionnaires, interviews, focus group discussions and data from related Policy documents. These are; the *National Trade Policy*, the *National Policy on Culture*, the *Intellectual Property Act*, and the *National Human Resource Development Strategy*.

The study approached the sources of data from two levels, the micro level and the macro level:

- i. The micro level: data collected at this level was from theatre practitioners through the use of focus group discussions, interviews, and questionnaires. This was necessary because it provided an opportunity for a discussion of the real financial income challenges faced by theatre practitioners.



- ii. The macro level: at this level, the focus was on collecting data on the management of theatre at a national level. Here, data on policy availability, implementation and monitoring and evaluation was collected from organisational leaders and available policy and strategy documents.

The questions were designed to collect key information, firstly on how theatre practitioners can grow financially, and secondly, on how theatre practitioners develop their skills as a result of their engagement with theatre.

### 3.1.2. Focus Group Discussions

A total of two focus group discussions were held with “Madi Majwana” theatre practitioners. Each focus group discussion had 8 participants. The discussions focused on skills growth and training, financial and economic growth, and the quality of theatre products produced. The two focus groups discussed similar questions. This was important for purposes of verifying, validating and comparing the data given by the two groups.

### 3.1.3. Administering Questionnaire

Questionnaires were designed for theatre practitioners to collect the data on the following:

#### 3.1.3.1. Training, Knowledge and Skills

The purpose here was to collect data on how well-trained and skilled theatre practitioners are and whether such knowledge and skills were useful in enabling them to gain sustainable income.

#### 3.1.3.2. Financials and Remuneration

The researcher collected numerical data on theatre practitioners’ income to gain understanding on whether the income sustained their livelihoods.

#### 3.1.3.3. Support, Monitoring and Evaluation

The researcher collected data on government support systems such as policy frameworks to establish how they are monitored and evaluated to ensure proper management and sustainability of theatre in Botswana. Data was also collected on available support structures that helped with the development of theatre skills.

#### 3.1.3.4. The Theatre Products

The purpose here was to collect evidence on whether theatre is a marketable commodity in Botswana. The data was collected by tracing the value chain of the theatre products. This helped to determine how theatre practitioners design their products from inception, through packaging and ultimately selling them. Through tracing the value chain, it was possible to draw knowledge, understanding and inferences on the current pricing of the theatre products. This process also helped to measure the possibility of income returns necessary for the sustainability of theatre practitioners' livelihoods.

#### 3.1.3.5. Partnering

Here, data on the involvement of Government and the private sector in the growth of theatre was collected. The interest was to collect data on partnerships that helped to grow the potential of theatre to generate sustainable income for Botswana theatre practitioners. Furthermore, the research sought to collect data on how Government and the private sector work together to improve knowledge and skills for theatre practitioners.

#### 3.1.4. Discussions/ Interviews

The discussions and interviews with key informants focused on strategies, policies and measures in place (or planned for), for the management of theatre at a national level that facilitated an environment that is conducive for the growth of theatre arts. The one-on-one discussions and interviews were designed to collect information on:

- a. Training and development, knowledge and skills
- b. Income and remuneration

- c. Personal suggestions and opinions
- d. Support, monitoring and evaluation
- e. The theatre products.

#### 3.1.5. Relevant Documents/ Materials review

Data from related public policies and strategies and their influence on the performance and status of the theatre industries was collected. Data from sources such as the National Trade Policy, the 2001 National Policy on Culture, and the Intellectual Property Rights Act of 2010 was collected and analysed. This data would provide insights on the level of commitment to theatre by the Botswana government with regard to ensuring an environment that is conducive for theatre development. The data would also help understand how monitoring and evaluation is done to ensure the successful use of theatre to sustain livelihoods of theatre practitioners.

### **3.2. Case Study**

The research used the case of “Madi Majwana” of The Company at Maitisong in Gaborone to investigate the practice of theatre for the sustainability of practitioners’ livelihoods. The study covers the period from the year 2013 to the year 2019. This is because the “Madi Majwana” initiative existed within this period. “Madi Majwana” uses applied theatre in its productions, particularly intersections of Theatre-In-Education (TIE) and Forum Theatre. The techniques are not used in their entirety but only their intersections as discussed in the theoretical framework. “Madi Majwana” does not stand or represent any other theatre company apart from The Company at Maitisong. All the 141 participants shown in table 1 below are one large group of former and current “Madi Majwana” theatre practitioners.

### **3.3. Description of Sample**

The research adopted a purposive sampling methodology or strategy. “In this approach, the selection of participants, settings or other sampling units is criterion-based or purposive,”

write Lewis and Nicholls (2014: 113). Theatre practitioners and key informants served as major research samples based on the following three reasons:

a. Geographic location (Setting)

“Madi Majwana” is based in Gaborone and most private and parastatal organisations which provided the key informants are also located in Gaborone.

b. Subject knowledge and/or experience

Subject knowledge and/or experience were key factors in the selection of the sample, particularly with key informants. The selection of “Madi Majwana” as a case study was based on their community involvement in the area of financial literacy through the use of theatre. Madi Majwana’s history in the theatre industry also made it possible for data to be traceable and accessible for interrogation.

Theatre practitioners would be instrumental in collecting real financial issues within Botswana theatre since they have first-hand experience with the issues surrounding financial challenges as theatre practitioners. The use of policy and strategy developers at national level was also important in that it provided an opportunity to gather data or information and knowledge on available strategies and policies for the development of theatre in areas of skills development and financial development.

### **3.3.1. Sample size**

The table below demonstrates the size of the research sample.

**Table 1 Sample Size**

Sample Name	Sample location	Sample size	
		Type of Sample	Number of participants
Theatre Practitioners from Madi Majwana	Gaborone	1 on 1 Interviews	6
		Focus Group Discussion with Madi Majwana theatre practitioners	16
	Gaborone and Surrounding areas (Tlokweng, Gabane, Mogoditshane, Mochudi)	Questionnaires	141
Key Informants 1. Botswana Society for the Arts 2. Human Resource Development Council 3. The Company at Maitisong	Gaborone	1 on 1 Interviews with key informants	4
<b>Total</b>		Interviews, Focus Group discussions, Questionnaires	<b>144 Participants</b> (With 141 as Madi Majwana theatre practitioners)

A total of 144 participants took part in the study based on their consent and availability. Of the 144 participants, only three (3) had no direct previous involvement with theatre but were important for the research because they were strategy and policy makers who had been active within the government and the private sector. Thus their knowledge was important to this research.

**Table 2: Demography of “Madi Majwana” Theatre Practitioners who participated in the study**

<b>AGE</b>		<b>SUMMARY</b>
16-18		2
19-21		21
22-25		57
26-30		41
31-35		18
36-Above		2
<b>GENDA</b>		
Male		43
Female		98
<b>QUALIFICATION</b>		
O’level Only (i.e. BGCSE)		7
Diploma & Theatre trained (e.g. Theatre Studies)		10
Diploma Only (Accounting, ICT, Education, Business Studies, Law)		38
Degree & Theatre trained (Bachelor of Arts [English & History, Education, Business Administration] with theatre courses) Theatre and Live Performance		18
Degree Only-Non-theatre based (e.g. Business Administration, Media Studies, Education)		66
Postgraduate & Theatre trained MA (theatre)		2
<b>OCCUPATION</b>		
Non-Theatre based Occupation		111
Theatre Artist		30
<b>MONTHLY INCOME</b>		
<b>Amount (BWP)</b>	<b>Role / Job Assignment with qualifications</b>	
500-1500	Actors with O’level, Diploma & Theatre training and Diploma Only	45
1501-2500	Actors with Degree, stage managers	54
2501-3500	Actors with Degree plus experience in Acting	12
3501-5000	Actors, Script writers, Co- Section Over seers with Degree & Theatre training Plus experience in Theatre	10
5001-7500	Co-Directors, Section Over seers, Script writers, script editors, Public relations, with Degree & Theatre training Plus experience in Theatre	17
7501-Above	Directors, Over seers, Script writers, script editors, Public relations, with Degree & Theatre training/postgraduate Degrees & Theatre training Plus experience in Theatre	3

The analysis of data was done through the use of descriptive statistics which were further categorised using graphical tools such as bar charts or graphs, or using numerical tools such

as tables. The first stage in the process involved annotating or marking up themes in the interview transcripts in order to generate and develop analytical categories; for example, Training and Skills development, Financials & Remunerations, Support, Monitoring and Evaluation, Partnering and Theatre Products. The categories were derived inductively, that is, they were obtained gradually from the data by identifying the themes and categorising them by searching through the data.

All the data relevant to each category was identified and subjected to comparison with information from the rest of the data to establish the correct analytical categories. The analytical categories were used to describe and explain the challenges theatre practitioners faced in Botswana. The reporting of data was done through direct quotation and description of situations.

### **3.4. Research Bias**

To minimize bias or lack of objectivity, the researcher took the following precautions:

- a. The study was designed in such a way that it allowed for an interpretation that comes out of interaction and intersection between the researcher and the target group. Throughout the process, the researcher was aware of potential bias entering into data collection and analysis and he took some possible measures to monitor his bias and subjectivity. For example, he verified data with more than one source.
- b. Systematic methods such as triangulation were used. “Triangulation compares information to determine corroboration; in other words, it is a process of qualitative cross-validation... [It] involves the careful reviewing of data collected through different methods in order to achieve a more accurate and valid estimate of qualitative results for a particular construct” (Oliver-Hoyo and Allen, 2006:42). Therefore,

triangulation helped to reduce bias in that there was need to verify data by using other corroborators other than the source of the data and the researcher.



## CHAPTER FOUR: DATA PRESENTATION AND ANALYSIS

This chapter presents and analyses the data collected from the research sample as discussed in chapter three. The chapter analyses data collected from three main categories. The first category comprises local organisations that have the mandate to assist in the sustainable development and growth of the arts sector in Botswana. These include The Company at Maitisong, the Botswana Society for the Arts and the Human Resource Development Council. The purpose of the data collected was to:

- a. Identify available theatre skills and/or plans for theatre skills development as well as measures envisaged to close those skills gaps.
- b. Determine the availability of theatre market in Botswana as well as solutions to a lack of theatre market in Botswana.
- c. Explore systems that assist and are geared towards the sustainable remuneration of theatre practitioners in Botswana.
- d. Find information on the existence of meaningful partnerships between the Government and the private sector that help develop theatre arts in Botswana.

The second category comprises support systems that sustain the theatre scene in Botswana. The idea was to find out if such systems assure an environment that is conducive for theatre development. The chapter analyses support systems such as policy frameworks, infrastructure and resources with an interest to determine the level of support to achieve sustainability of theatre in the country. Policy documents selected for investigation are the *National Trade Policy*, the *National Policy on Culture*, the *Intellectual Property Act*, and the *National Human Resource Development Strategy*. Admittedly, there are other documents such as the NDP 11 and the Vision 2036 document that aim at bringing developments to Botswana. The study limits itself to these because apart from them being relevant to the core issues of this

study, they individually are meant to assist in making artistic products from inception or creation to consumption by users. The National Policy on Culture improves accessibility of creative industries by citizens and promotes such use of artistic expressions. The Human Resource Development Strategy (HRDS) serves as an investment tool in to the building of the human capital and ultimately results in strong and more effective workforce for the greater good of the country. The Intellectual Property Act safe guards the ideas, businesses and individuals that would have been built up by the HRDS and finally the National Trade Policy makes international markets available for the products that the artists would have produced. In essence, the study believes that these support systems and frameworks are interconnected and interdependent.

The third category entails data from “Madi Majwana” of The Company at Maitisong. First-hand information on skills availability and skills development, availability of resources for the proper and professional practice of theatre, information on actual remuneration of theatre practitioners, and access to the market is presented and analysed. Furthermore, under this category, data on the involvement of both the private sector and the Government was collected to establish how the two are involved in the development of professional and sustainable theatre in Botswana.

#### **4.1. Theatre as a Profession in Botswana**

This section presents data collected on theatre as a profession in Botswana. It presents the data collected from organisations that acted as key informants to this study. The data was collected from three local organisations; Human Resource Development Council (HRDC) represented by Dr. Patrick Molutsi, The Company at Maitisong represented by Mr. Gaolefufa Lemmenyane and Botswana Society for the Arts (BSA) represented by Mr. Thabiso Sereetsi.

#### 4.1.1. Theatre as an employment creating profession and industry

Below are the responses that each of the key informants from the organisations gave to question 1.

Question 1:

Does [The informant/informant's Organisation] believe that theatre can be a full time Profession in Botswana? In other words, can Botswana have a theatre industry that can autonomously create employment for Batswana?

All the organisations interviewed answered “Yes” to question 1. The responses’ rationale for all the key informants showed that even though theatre can be a full time profession, there are hindrances that challenge the growth of theatre towards the direction of being considered a full time profession. A number of challenges were identified as follows. Firstly, practitioners are not making enough effort to reach markets outside Botswana so as to better their theatre product market and grow financial returns. Secondly, required policies, infrastructure, support, and training are not available to help grow theatre to the level where it can be a “profession” and finally the private sector is not persuaded to invest in theatre because it is not convinced that theatre can reward it [the private sector] as well.

**Table 3: Question 1 Extracts of Direct Responses from key Informants**

TYPE OF QUESTION	INFORMANT / ORGANISATION	RESPONSE	
		YES /NO	REASON / RATIONALE
MACRO	HRDC	YES	It needs to be a fulltime job, in fact the reason artists are not performing to the optimal is because they are making it a part time job and they are looking at the Botswana market only.

<b>TYPE OF QUESTION</b>	<b>INFORMANT /</b>	<b>RESPONSE</b>	
<i>MICRO/MACRO</i>	<b>ORGANISATION</b>	<b>YES /NO</b>	<b>REASON / RATIONALE</b>
MACRO	MAITISONG	YES	It can become an industry if only the right policies were in place, if only the right infrastructure was in place, if only the right kind of support was in place, if only the right kind of training was in place. So there are a number of issues that stand on the way of developing theatre to become a fully fleshed industry so there is quite a lot that needs to be done.
MACRO	BSA	YES	We believe that there is a lot that needs to be done so that the general public including the government and the private sector begin to realise the need for developing theatre. We have to start with education, or training. There is need to persuade the private sector to invest in theatre, to do that, there is need to convince them that we are at a professional level that can reward them as well.

The respondents generally felt that for theatre to become a full time profession that can provide employment, both the Government and theatre practitioners must do more than they are doing currently to woo the private sector into growing the theatre profession in Botswana.

Based on the responses for question 1, the research observes that the theatre in Botswana is growing slowly as a profession because of the current small theatre market in the country. Therefore, there is need to lobby for access to international markets. The reasons the size of the theatre market in Botswana is small were not clearly articulated by the respondents. The research also observes that policies, infrastructure, support systems, and training are not available or adequate to help grow the theatre industry. It is not clear from the responses what the exact reason could be. Furthermore, the responses to question 1 indicate that the private sector is not persuaded to invest in the Botswana theatre because it is not convinced that there could be any real benefits accrued for their businesses if they invested in theatre.

Question 2:

What needs to be done for theatre to be turned into an industry that can create recognisable employment? In other words, what affirmative action should be taken to move towards theatre being an employing industry?

Question 2 was aimed at soliciting ideas from respondents on concretising action towards rectifying hindrances that frustrate the development of theatre and prevent its growth to the level of it becoming an employing profession.

The table below presents extracts from the responses to question 2

**Table 4: Question 2 Extracts of Direct Responses from Key Informants**

TYPE OF QUESTION <i>MICRO/MACRO</i>	INFORMANT / ORGANISATION	RESPONSE	
		YES /NO	REASON / RATIONALE
MACRO	HRDC	N/A	We are not doing very badly in terms of skills development (the private universities, like Limkokwing and many others have brought about transformative skills amongst our younger population. The number of children who are graduates of these colleges or schools may not have sophisticated higher level of education as you would find from the graduates of the University of Botswana, etc...And therefore skills development is continuing and improving and of course we need to accelerate and diversify it). We, in my opinion, have to set aside a specific fund for this specific industry and we should make it relatively open and accessible to young people. Therefore we cannot afford to use the traditional rigid funding model where you want to see the outputs and the outcomes very quickly.
MACRO	MAITISONG	N/A	Firstly if artists are trained, they will produce quality work. Secondly, if the audiences are educated, they will know the value of actually paying for theatre. They will know the value of planning their evening to say on Friday night I am going for theatre show, to watch theatre because then they will know that the people presenting the show are professionals and they will get their money's worth. Thirdly, infrastructure needs to be in place because right now there are very few performing venues where people can stage shows consistently
MACRO	BSA	N/A	The curriculum itself right from the bottom needs to be changed. Theatre should be taken straight from grass roots level such that when you now get to the

TYPE OF QUESTION <i>MICRO/MACRO</i>	INFORMANT / ORGANISATION	RESPONSE	
		YES /NO	REASON / RATIONALE
			secondary and tertiary level, we talk in terms of professionalising it, e.g. Courses such as Bachelor of Arts in Theatre, Bachelor of Arts in Theatre Therapy. These will then begin to build an industry that can employ.

Based on the responses to question 2, the following have to be done for theatre to be turned into an industry that can provide meaningful employment:

The current funding models provided by Government are too rigid and must be reviewed. Also, a specific funding model must be designed that caters for the theatre industry. For example, even though Citizen Empowerment Development Agency is a funding organisation set aside by the Government to provide loans facilities for Botswana citizen, the requirements are not favourable for the theatre industry. A specific requirement is that the one seeking funding must have a provisional or lease agreement for facilities they intend to use, yet such facilities are not available. The other requirement is that the applicant of the CEDA loan must provide three quotations from suppliers. This requirement is part of the generic requirements that CEDA prescribes; however, such a requirement is irrelevant to a theatre applicant because the theatre industry is a supplier in its own right.

Training and skills development should be implemented for theatre practitioners. It is also advisable to organize campaigns and/or awareness-raising platforms to sensitise theatre audiences about the importance of attending theatre productions because their attendance generates revenue for the industry and its practitioners. Further, it is my contention that tertiary institutions in the country offer performing arts programmes in general, and not theatre arts specifically; hence their objectives do not speak exclusively to the theatre industry. Thus, the theatre landscape in Botswana should develop specific objectives targeted for the development of theatre skills.

The current education curriculum must be reformed so that the teaching of theatre begins at grassroots level. What obtains in the current curriculum is that theatre is taught as part of the Cultural and Performing Arts (CAPA) programme in primary schools. Theatre is also not offered as an examinable subject in secondary schools. What is on offer is dramatic literature as part of the English Literature syllabus. The Botswana curriculum emphasises the teaching of theatre at tertiary level; and in my view, this is rather late. It is advisable that skills be developed from grassroots level while the students are young because as a number of educationists, such as Jean Piaget, John Dewey and Jerome Bruner have observed, skills transfer is much more effective at the primal ages.

Question 3

What evidence exists within [The informant/informant's Organisation] to indicate that theatre has been able to bring income for local practitioners? In other words, do you have any financial data or database of practitioners gaining income through practising theatre?

Question 3 was aimed at collecting numeric data to measure if theatre is currently able to remunerate practitioners in Botswana.

**4.1.1. Theatre's ability to remunerate practitioners**

The table below presents extracts from the responses to question 3.

**Table 5: Question 3 Extract of Direct Responses from Key Informants**

TYPE OF QUESTION <i>MICRO/MACRO</i>	INFORMANT / ORGANISATION	RESPONSE	
		YES /NO	REASON / RATIONALE
MACRO	HRDC	VERY LITTLE	Very little, in a much annotated way. I do not think there is any elaborate study that has been done on how much income it can make
MACRO	MAITISONG	NO	We don't have that. A few years ago, HRDC commissioned a consultancy firm to try and gather such information, but never happened because they firstly got the wrong people to do it, so we still don't have that type of information and even at statistics Botswana you will never get such information.

TYPE OF QUESTION <i>MICRO/MACRO</i>	INFORMANT / ORGANISATION	RESPONSE	
		YES /NO	REASON / RATIONALE
MACRO	BSA	NO	We don't really have something that can prove that theatre practitioners gain income. We however meet people from outside Botswana when we are attending workshops that tell us their experiences in theatre in their countries and are earning a living out of it.

The table above shows that there are no clear records on the remuneration of theatre practitioners. Two of the three organisations that were interviewed confirmed that the statistics that demonstrates the exact remunerative qualities of theatre to its practitioners does not exist. The remaining third could not demonstrate with recorded statistics that they have been able to remunerate theatre practitioners. In my view however, the absence of records in terms of statistical evidence for theatre's remunerative qualities does not mean that theatre does not remunerate theatre practitioners completely. This will be further demonstrated when analysing data from Madi Majwana. The absence of records suggests that theatre practitioners' employers are not well-organised in terms of record keeping and accounting to relevant Government structures and stakeholders. This lack of good management and accounting skills must be addressed because it has an impact on the growth of the theatre industry in the country.

#### 4.1.2. Support Mechanism and Monitoring and Evaluation systems

Question 4 and 5 were aimed at collecting data on the existence of theatre support mechanisms or tools within the interviewed organisations. The questions were also meant to find out how such support systems are monitored and evaluated.

The table below shows extracts of the responses to question 4.



Question 4

What policies and structures exist in [The informant/informant's Organisation] to govern the efficiency of theatre? In other words, in your work area, are there any policies and/or structures that govern performing arts, especially theatre?

**Table 6: Question 4 Extracts of Responses from Key Informants**

TYPE OF QUESTION <i>MICRO/MACRO</i>	INFORMANT / ORGANISATION	RESPONSE	
		YES /NO	REASON / RATIONAL
MACRO	HRDC	NO	The ministry of youth, sports and culture (MYSC) [has a policy and] will be very useful in terms of the policy context. I do not think it will have any specific policy on theatre but it will have a specific policy on culture and cultural areas. At HRDC we established a sector and for it to continue to exist we had to establish a committee for the creative industry and that committee has actually developed a study and an assessment of the state of the creative industry in Botswana.
MACRO	MAITISONG	YES	Maitisong is a very private institution, so, it has its own policies...Maitisong is the only place that has appointed a director on a permanent basis. Maitisong has structures on how to charge its facilities; it has structures on how to coexist with local theatre groups and has in fact been instrumental, through its structures to originate some of the existing theatre groups and activities due to its existing structures. So, yes, we have structures that help us run Maitisong.
MACRO	BSA	NO	We don't have policies that guide the efficiency of theatre. Botswana Society for the Arts acts as an umbrella body for the arts. We don't necessarily decide or come up with policies. Our mandate is to try to provide capacity and advocate for funds

Two of the organisations [HRDC and BSA] interviewed confirmed that they did not have policies that assisted them in facilitating the arts and promoting theatre development in Botswana. One organisation [Maitisong] demonstrated that it has policies that govern how it runs the arts and theatre. HRDC referred to the Ministry of Youth Empowerment, Sports and

Culture's *National Policy on Culture* which was gazetted in 2001. However, the policy, as it shall be further discussed in this chapter, does not have specific guidelines on its implementation, monitoring and evaluation systems to govern theatre in Botswana. The Botswana Society for the Arts explained that it did not have any policy because it is not mandated to create policies but to provide capacity and advocate for funds. However, even though BSA confirms that it is not mandated to create policies, it must have its own way of implementing, monitoring and evaluating the provision of capacity and the lobbying for funds. In essence, organisations that are mandated to promote the growth of theatre in Botswana do not have clear internal mechanisms or support systems that can assist them fulfil this theatre-related mandate.

#### Question 5

Does Government have relevant policies and/or structures to govern theatre so that practitioners can grow financially under the protection of such policies?

The table below shows extracts of the responses to question 5.

**Table 7: Question 5 Extract of Responses from Key Informants**

TYPE OF QUESTION <i>MICRO/MACRO</i>	INFORMANT / ORGANISATION	RESPONSE	
		YES /NO	REASON / RATIONAL
MACRO	HRDC	NO	The Ministry of Youth, Sports and Culture for a long time was trying to build a theatre hall just by Fairgrounds here in Gaborone, but the resources didn't come as they were expected so it has been delayed significantly. But with regard to a specific policy, apart from infrastructure as discussed, I stand to be corrected, there is no specific theatre policy for Botswana but I am not ruling out the bits and pieces that you might find at the MYSC.
MACRO	MAITISONG	NO	There are no policies. There was an old culture policy for Botswana which was gazetted in 2001.

TYPE OF QUESTION <i>MICRO/MACRO</i>	INFORMANT / ORGANISATION	RESPONSE	
		YES /NO	REASON / RATIONAL
			But it speaks about culture in general and theatre is subsumed under culture. If you don't have a frame work that guides how things are done, it becomes very problematic, e.g. In the entertainment industry right now, everybody charges what they want... the issue of how one values themselves as an artist is unregulated. When you say you want eight thousand from me, how did you arrive at that figure? So everybody does their own thing, they have their own criteria of how they do their things.
MACRO	BSA	NO	BSA has always cried to the government because MYSC [the ministry we belong to], in terms of recognising the arts and what has been done for the arts, it is very little. In terms of the policies, I'm not sure if there is a policy that is strictly focusing on the arts. We are not really satisfied with the support and what we are getting from the government because we still feel that there is much that has to be done.

Question 5 interrogated the presence of government policies that are geared towards the growth and development of theatre in Botswana. The question was designed to collect data on the presence of relevant policies and structures that are provided by the Government for the proper administering and managing of theatre at national level. This question was relevant because all the key informants' roles as Government advisory bodies were better placed to provide relevant information for the research.

All the three organisations explained that apart from the 2001 *National Policy on Culture*, the government did not have a specific and relevant policy or any physical structures geared at the administering and managing of performing arts, including theatre. Therefore, it can be concluded that based on the responses to question 5, the absence of a proper and relevant policy and the lack of infrastructure accounts for the difficulty in aligning plans to grow the theatre to national development plans. The absence of a functioning legislative

framework that speaks directly to the theatre industry accounts for the current status quo of the theatre in Botswana. A framework is necessary because it informs action plans that will lead to the growth of the theatre industry. That Botswana theatre does not have a policy framework means its theatre activities are not well planned for or appropriately budgeted for. A theatre specific framework is thus mandatory to make the industry sustainable for its practitioners.

The absence of a proper and relevant policy and the lack of infrastructure also accounts for the lack of regulation in the pricing of theatre products which could lead to either underpricing or overpricing, with the latter being extremely common. The lack of government-owned theatres already leads to over or under-pricing of booking of privately-owned theatres since there are no standards or guidelines at government level that control the pricing of privately-owned theatres in the country. Theatre activities in the country end up mostly underpaying [or not paying] practitioners because there are no standards or guidelines at government level that monitor, control and evaluate remunerations with the aim to protect theatre practitioners.

#### **4.1.3. Partnerships for theatre development**

Question 6

Are you in any partnership with any other organisation whether government, parastatal or private that are geared at the development of the theatre in Botswana? In other words, who, from government, private sector or parastatals is involved in trying to better the state of theatre in Botswana?

Question 6 collected data on whether there was partnering between the informants' organisations and other organisations in Botswana with the aim to help grow and develop local theatre. Knowledge on who is partnering with whom would help determine the quality of partnerships and their sustainability as well as their degree of financial strength. This could also help make projections about the future of professional theatre in Botswana.

All the participants said that they have partnerships with either individuals within the arts sector or with organisations in Botswana. The HRDC's Arts Sector Committee comprises representatives from organisations such as Maitisong, Botswana Music Union, Botswana Museum and Arts Gallery, and other sectors such as the fashion industry and book publishing. These are critical partners who oversee the implementation of the strategy on the arts. HRDC also partnered with Botswana Society for the Arts to build capacity for the human capital or human resource. The Company at Maitisong partnered with a number of organisations including institutions of higher learning such as the University of Botswana. Their partnering goal is to create a platform for the University of Botswana students of Visual and Performing Arts to do internship at The Company at Maitisong, among others. The Company at Maitisong also partners with financial bodies such as Barclays Bank of Botswana who sponsor "Madi Majwana" and other shows and the Botswana Government through the Ministry of Youth Empowerment, Sports and Culture Development.

The Botswana Society for the Arts (BSA) partnered with the Companies Intellectual Property Authority (CIPA) and with the European Union Empowerment of Non-State Actors (ENSA) program, but explained that the partnerships have since struggled to keep going on because of lack of clarity on certain aspects of the partnerships. According to the BSA, their partnership with the ENSA was primarily for HIV/AIDS-based projects and therefore all theatre activities that were not geared at confronting HIV/AIDS did not benefit from this partnership. While such initiatives are commendable as good sites of partnering, provisions should be made, and alternatives found to cater for those theatre activities that are not necessarily aligned to the objectives of the donor partners. Clearly there has been some level of partnerships. This is a commendable step towards building a professional theatre that can sustain theatre practitioners' livelihoods.

Partnerships between theatre companies such as The Company at Maitisong and private entities such as Barclays Bank of Botswana demonstrate the value of public-private-partnerships in building a sustainable theatre industry. On the one hand, the partnership is crucial because it is a Corporate Social Responsibility platform for Barclays Bank. On the other hand, the partnership provides opportunities for the sustainable growth for theatre in a myriad of ways including the following: access to new customers by theatre houses, opportunity to reach new markets and sectors by different theatre companies, expansion of geographical reach, building theatre brand awareness and trust, gaining added value proposition for existing clients, and sharing available resources by the partners. Theatre partnerships in Botswana still need to improve and there is need to build trust between theatre practitioners and potential partners in the private sector.

#### **4.1.4. Skills development and training for theatre practitioners**

##### Question 7

Does [The informant/informant's Organisation] facilitate any training or skills development for theatre practitioners that could put them in a better position to grow financially?
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All the participants said that they facilitate skills development and training for theatre practitioners. They all facilitate short-term training through workshops, coaching clinics or public lectures. Participants' organisations all have long-term training and skills development plans. Botswana Society for the Arts does not currently have a long-term training and skills development program because it is not yet accredited by Botswana Qualifications Authority (BQA) to conduct such. Resources such as training venues are not readily available for organisations such as BSA and HRDC for them to conduct training. HRDC and BSA provide

training by outsourcing qualified training personnel and it is in most cases personnel that is not specific to theatre but to the arts in general. The Company at Maitisong has a long-term training and skills development program and is currently concluding agreements with the University of Botswana to expand the quality and level of training as well as the exact program outline and content. The Company at Maitisong has theatre qualified training personnel and envisages improving further once the partnership with the University of Botswana is strengthened.

Clearly, there is some form of theatre training going on in the Botswana theatre space. However, the challenge is that such training is mostly short-term training. It is true that short-term training is important but long-term training such as opportunities to pursue diplomas and degrees in theatre seems to be lagging behind. Each organisation plans to roll out long-term trainings but the implementation of such plans seems to also be lagging behind mostly due to bureaucracy or lack of funds.

Institutions such as the University of Botswana are already enrolling full-time theatre students through the Department of Visual And Performing Arts. These are developments within the Botswana Theatre environment that position theatre at a platform where it will have internationally-competitive theatre skills.

#### **4.2. Policies and strategies that influence Botswana theatre**

This sub-section presents data from available policies and their influence on theatre growth and sustainability in Botswana. Data from selected policies was meant to find out if the policy had any effects on the performance, monitoring and evaluation of theatre in the country. They were also examined to establish their role and influence on the growth of theatre in Botswana. The policies selected are the *National Trade Policy*, *National Policy on Culture*, *Intellectual Property Act*, and the *National Human Resource Development Strategy*.

#### 4.2.1. Trade Policy

The table below shows the objectives and strategies per objective of the trade policy.

**Table 8: Summary of objectives and strategies of the Trade Policy**

Objective	Strategy
Securing market access at the most preferential customs duty rates	<ul style="list-style-type: none"> <li>• negotiating for free trade agreements singly</li> <li>• negotiating as a member of SACU as in the case of SADC FTA, SACU-India (on-going), SACU-MERCUSOR</li> <li>• initialising and eventually signing the interim Economic Partnership Agreement ( EPA) alone</li> <li>• joint agreement with De Beers on diamond marketing</li> <li>• taking advantage of the African Growth and Opportunity Act (AGOA) arrangement to access the USA textiles market</li> </ul> <p>All these at duty free market access</p>
Ensuring stable and high prices for diamonds	<ul style="list-style-type: none"> <li>• marketing should be done at best advantage</li> </ul>
Securing productive inputs at competitive prices	<ul style="list-style-type: none"> <li>• low duty for all producers, but duty rebates for exporters</li> </ul>
Diversification of exports beyond diamonds and beef.	<ul style="list-style-type: none"> <li>• setting up of enterprise support organisations to assist existing and new companies by Botswana Citizens as well as joint-ventures with foreigners, to attain competitive production, as well as develop markets for exportable products</li> </ul>
Protection of domestic infant industries	<ul style="list-style-type: none"> <li>• This objective is dependent on a tariff-based strategy.</li> </ul>

Below is the definition that Botswana has adopted for its Trade Policy.

Botswana's Trade Policy refers to the complete framework of laws, regulations, international agreements and negotiating positions as well as Government's guidelines and pronouncements on trade which define how the country will conduct its trade with bilateral, regional and multilateral trading partners. This Policy plays a key role in the flow of goods and services between Botswana and her trading partners. (National Trade Policy, 2009:1)

The policy in general anchors its strength on the objectives and strategies outlined above while maintaining the idea that Botswana must trade with other countries on all businesses that generate revenue. The policy gives a description of its intentions and emphasizes the



importance of standards or agreements for bilateral trade relations to Botswana. For example, the trade policy states,

The World Trade Organisation [WTO] Agreements have extended trade policy from focusing on border control issues into the domestic policy arena to cover issues such as trade in services, intellectual property rights, product standards, investment policy, trade defence measures and agricultural policy. In this regard, Member States' policies have to be consistent with the obligations on the Agreements...Compliance with WTO rules is assessed through the Understanding on the Trade Policy Review Mechanism (TPRM). Failure to comply with WTO Agreements may expose the country to challenges under the WTO Understanding on the Dispute Settlement Mechanism. (Ministry of Trade and Industry, 2009:4)

There however is a general acknowledgement that there is lack of coordinated, complementary and support policies of the effectiveness of this trade policy with regard to the keeping of required standards. Even without concentrating on theatre as an exportable commodity, Botswana struggles with lack of resources, infrastructure and expertise that could monitor the adherence of such standard. For example, the obligation on the standard or agreements on Trade Related Intellectual Property Rights (TRIPR) is not well enforced in Botswana. This is evidenced by the number of artistic materials that get duplicated illegally and sold in the streets. Therefore, even though the standards are talked about in the trade policy, there are no noticeable results in monitoring their implementation to ensure that the objectives as outlined in table 8 are met.

The policy also deals with economic and revenue matters but the challenge still remains on its implementation, monitoring and evaluation. The trade policy rightly relies on local policies that can be categorised as “export policy or strategies and development policies or strategies” (Framework: Botswana, 2016: 41). However, the export and development policies or strategies that feed that National Trade Policy are completely silent on the practice of theatre in Botswana. The policy is not explicit on how services such as the theatre are being

helped to compete globally and to become exportable commodities that contribute to the country's GDP while diversifying beyond diamonds and beef commodities.

#### **4.2.2. National Policy on Culture**

The *National Policy on Culture* (2001) talks about culture in its entirety. Culture is broadly defined so as to cover all ways of life of a community. Performing arts are a segment of culture. This study indicates that theatre has a myriad of uses such as being put to commercial role and offering people employment, as is the case with the “Madi Majwana” initiative. The policy intends to aid the provision of facilities and services to Botswana citizens for cultural self-expression as well as for earning a living. It aims to “create an environment conducive for cultural preservation and participation by all ... in the form of infrastructure, programmes and services” (*National Policy on Culture*, 2001: 10). The nuances of the term “culture” in this policy document refers to all other culture aspects that are to be consumed freely and not for profit - and culture as it relates to its private use in the direction of trade for earning a living in Botswana. The use of the term does not include the expressions of culture by individuals or communities for economic benefit. In my view, this lack of distinction delinks collaboration between the Ministry of Youth, Sports Empowerment and Culture (the ministry guarding the policy), and the Ministry of Trade and Industry that could administer or manage theatre and the sustainable economic position it could have in Botswana. The policy articulates eight statements of intent and calls them “strategy” for improving the arts (2001: 22). The “strategy” does not address the lack of infrastructure for the theatre industry or the arts industry as a whole. Neither does this part of the policy communicate how the strategy will be achieved.

### 4.2.3. Intellectual Property Act

Data was collected from the, *Intellectual Property Rights* policy (2010), and *Copyright and Neighbouring Rights Act* (2006). The documents acknowledge the protection of the inventor and artistic inventions and articulate meanings and procedures that protect the artist and their artistic work. The *Intellectual Property Right Policy* documents the following;

Copyright applies to literary and artistic works such as books, speeches, stage productions, study guides, photography, sculpture, etc. An idea or a procedure or a system or a principle or a discovery can't be protected by copyright. Copyright does not have to be registered since it automatically belongs to the author or performer. Copyright is transferable. Copyright is valid for 50 years after the death of the author.

**Figure 1: Extract from the Intellectual property Right (2010)**

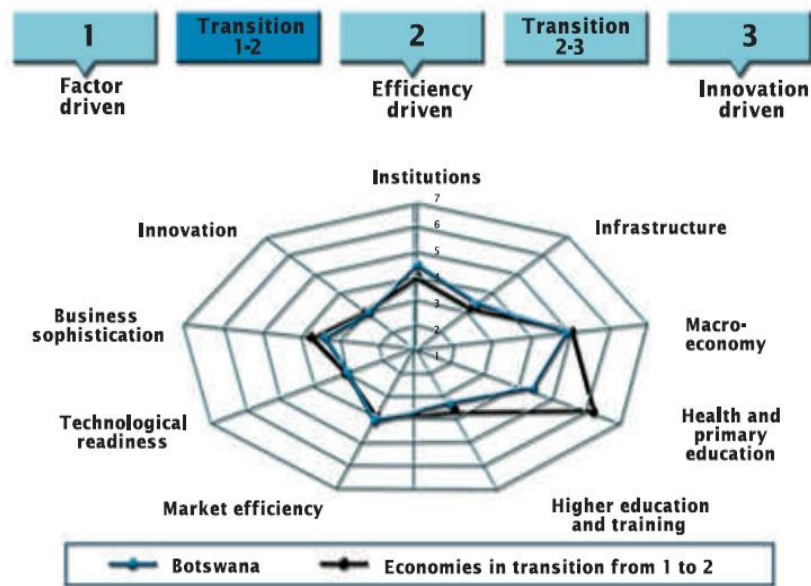
The *Copyright and Neighbouring Rights Act* of 2006 provides for the protection of drama and performance. The Act details measures to be taken against the infringement of rights as stipulated. In my view, the Botswana *Copyright and Neighbouring Right Act* document is well-articulated with respect to its intentions. The challenge though is in the interpretation of its contents by individual intellectual property owners. There is need for the custodians of the Act to educate intellectual property owners on how to relate and interact with the act. For example, theatre practitioners enter into contracts that do not benefit them well and only complain after they have entered into such contracts. If this is the case, the Copyright and neighbouring Right Act does not protect such theatre practitioners.

### 4.2.4. National Human Resource Development Strategy

The National Human Resource Development Strategy (NHRDS) document indicates that something is being done at a macro level to kick-start or propel artistic activities in Botswana. The document reveals many intentions but the research picked an interest in four aspects within the strategy that had or could have impact on the Arts Sector.

1. Botswana has transformed from factor driven economy as depicted in the chart below:

## Stage of Development



**Figure 2: Botswana in Transition**

Source: HRDC National Human Resource Development Strategy 2009- 2022 (2009)

Botswana has been classified as being in a transition from stage 1- Factor Driven economy to stage 2 - Efficiency driven economy in 2009. Since beginning of 2018, Botswana has been transitioning to a knowledge based economy. The data reveals this to mean that Botswana is now characterised by;

- a) Higher wages
- b) More efficient production process
- c) Increased production quality
- d) Effective markets
- e) Higher level of Education and training
- f) The ability to harness the benefits of existing technologies

2. Within the life cycle model of the National Human Resource Development Conceptual Model are 12 key components that are a series of continuous life cycle stages. The model comes from the understanding that the development of an individual begins with the

establishment of a solid foundation from which the person can grow, typically from early childhood to further education (Tertiary or Skills based). The model is used to identify areas that can be influenced by the NHRDS and the interventions that may have impact on it. The Strategy identifies a myriad of problems right across Botswana’s education life cycle among which are:

**Table 9: Education life cycle**

EDUCATION LIFE CYCLE	PROBLEM ANALYSIS
Early Childhood & Primary	<ul style="list-style-type: none"> <li>• No national curriculum and poor articulation of what is to be taught (Early Childhood)</li> <li>• Inadequate resources – Funding, facilities and staff</li> <li>• Children’s individual abilities not adequately identified and addressed.</li> </ul>
Secondary	<ul style="list-style-type: none"> <li>• Children insufficiently guided in terms of future career choices and poorly equipped for employment with lack of relevance of curriculum to job market.</li> </ul>
Tertiary & Skills training and Development	<ul style="list-style-type: none"> <li>• Poor quality due to programmes being too theoretical and failing to develop students’ critical individual work-base and lifelong learning competencies.</li> <li>• Students are poorly equipped in terms of skills and competencies to take up employment and create their own employment opportunities due to lack of relevance of curriculum to real life.</li> </ul>

**Source: National Human Resource Development Strategy 2009-2022 final report. (HRDC, 2009)**

3. The NHRDS seeks to introduce a systems-based integrated collaborative national HRD planning approach driven by Sectoral Committees (among which is the Arts Sector) and Sectoral HRD Plans. The strategy recognises Sectoral Committees as key to the economy and as partners that are purposed to provide a single nexus which focuses on determining the human resource development needs and skills.

4. The strategy provides strategic goals and indicators for each identified Individual Life Circle Element, and further presents timelines to which such indicators ought to be realised as well as a value proposition which states that the HRDC will be responsible for initiating, accelerating and mainstreaming a series of strategic change initiatives at a macro level as opposed to micro managing what each sector is to implement.

In my view, the challenge with the strategy, especially with regard to the identified sectors that form the Sector Committees, is that there are no clear descriptions of sectors' challenges, responses and future projections and direction at a macro level. This lack must be identified as creating challenges for skills development within Botswana's labour force including theatre practitioners' skills development which are necessary for strengthening theatre as a profession that sustains livelihoods.

The Strategy does not indicate the presence of analysable data relevant not only to theatre and the Arts sector but also to all sectors. The data could be useful in presenting the availability of capacity and capabilities within theatre and the Arts sector to develop a comprehensive human resource development enabling system that supports the national skills development goals.

### **4.3. "Madi Majwana" Case Study**

The data from "Madi Majwana" theatre practitioners was collected through a questionnaire. A total of 141 questionnaires were given to "Madi Majwana" theatre practitioners. The data from the questionnaires was then classified into three sections.

- a) Section 1 collected data on the demographic information within Madi Majwana.
- b) Section 2 collected data on the micro issues affecting "Madi Majwana" theatre practitioners.

c) Section 3 collected data on macro issues directly affecting “Madi Majwana” theatre practitioners.

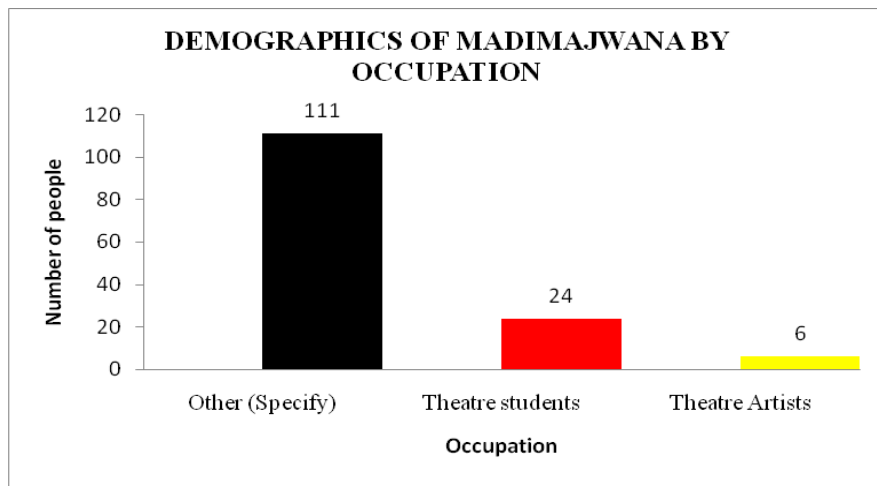
#### **4.3.1. Demographic Data**

The demographic data showed that “Madi Majwana” employed both males and females but generally had more females than males cumulatively over the past five years. Of the 141 practitioners employed by “Madi Majwana” during the five years, 30.5% were males and 69.5% were females. Even though this study was not on gender issues within the theatre environment in Botswana, the data shows that a deeper study in this area can help bring understanding on why there are more females than there are males in the demographics of theatre practitioners in theatre initiatives such as “Madi Majwana.” This finding is very significant because a number of studies indicate that women are the hardest hit by poverty in the country. That an initiative such as “Madi Majwana” can employ women shows that theatre and other creative industries can have a positive impact in the lives of women.

The Data also shows that the ages of “Madi Majwana” theatre practitioners ranged between 19 years and 45 years. But with regard to the age factor, it is important to note that “Madi Majwana” uses the youths mostly. According to the Statistics Report of 2017/2018 the youth population is most affected by unemployment. Given that the youth constitute 65% of the national population and that they are the ones mostly affected by unemployment, the demographic data is significant because it shows that “Madi Majwana” targets and employs mostly the youths to curb this problem of youth unemployment. This opens the window to how the theatre plays a critical role in addressing national issues such as job creation and youth financial empowerment.

The data furthermore reveals that 78.72% of “Madi Majwana” theatre practitioners were students in different universities and colleges in Gaborone and the surrounding areas. However, these students were not studying theatre. 17.02% of “Madi Majwana” theatre

practitioners were theatre students at one point in the past 5 years while 4.26% identified themselves as Theatre Artists.



**Figure 3: Demographics of “Madi Majwana” by Occupation as collected via questionnaires**

The study also showed that students studying non-theatre based courses were employed as actors and stage managers by “Madi Majwana”. This has negative implications for the growth of Botswana’s professional theatre. It perpetuates the notion that theatre is a part time job for those who are still struggling to find jobs in their fields of expertise or for students who need to make extra money while still studying. Deploying non-theatre practitioners in an initiative such as “Madi Majwana” compromises the growth of the theatre profession in the country. The need to use trained theatre practitioners to establish a sustainable, professional theatre industry cannot be overstated. Although theatre has provided financial benefits for the non-trained theatre practitioners, it is this study’s view that there must be a conscious decision within the theatre profession to prioritize the employment of qualified theatre professionals or theatre students. The question then is; who is a qualified theatre professional? Even though a thorough study should be made on this to derive the best answer, benchmarking on other professions would show that educational qualifications and experience within the field of qualification must be possessed by those seeking employment and should be prioritised by



employers. This could be controversial because the norm is that theatre is more about talent rather than training. Everyone can be born with a talent but the central argument for this study with regard to skills development is that talent must be further developed through educational training to harness theatre skills. This argument is in line with the definitions of ‘profession’ as discussed in the literature review.

#### **4.3.2. Micro Issues arising from Madi Majwana**

This section has three major intentions. Firstly, it discusses data to establish whether there is need for Botswana to have a professional theatre industry. The section asks questions about the availability of resources and infrastructure. Secondly, it discusses data on theatre training and skills development programs available for “Madi Majwana” theatre practitioners and finally, it discusses data on the remuneration of “Madi Majwana” theatre practitioners.

##### Question 1

- a. In your opinion, is theatre a necessary activity in Botswana? Tick your answer and explain.
- i. Yes \_\_\_\_\_
  - ii. No \_\_\_\_\_
  - iii. Explain your Answer:
- b. In your opinion, do current resources, including infrastructure, make it easy for you to embark on theatre as a full time profession? Tick your answer and explain.
- i. Yes \_\_\_\_\_
  - ii. No \_\_\_\_\_
  - iii. Explain your Answer:

“Madi Majwana” theatre practitioners all affirmed that theatre was a necessary activity in Botswana. The respondents indicated that it provides a face to face and interactive method of educating societies on pertinent issues while also providing entertainment. They further indicated that it has the potential to create employment in Botswana just as it does in other countries. It also keeps young people away from crime and it diversifies the economy.

“Madi Majwana” theatre practitioners responded with a “No” to Question 1 (b). They explained that at least within Gaborone there are a few theatres spaces including the theatre hall at Maitisong, the Moving Space in Maruapula School, Molapo Piazza Arena, Capitol Cinemas and the University of Botswana department of VAPA building. These are the ones that currently host theatre productions but also function as spaces for theatre training and rehearsals. Most of these are however inadequate because they were not all originally designed to serve as theatre venues with proper acoustics and stage designs. Furthermore, because a number of these are privately owned and are all in Gaborone, theatre shows that require to be performed in a professional theatre venue can only be done in Gaborone. This limits the growth of professional theatre to Gaborone and surrounding areas, hence the theatre that takes place in other urban centres and rural areas is hugely disadvantaged.

#### **4.3.3. Training and Skills**

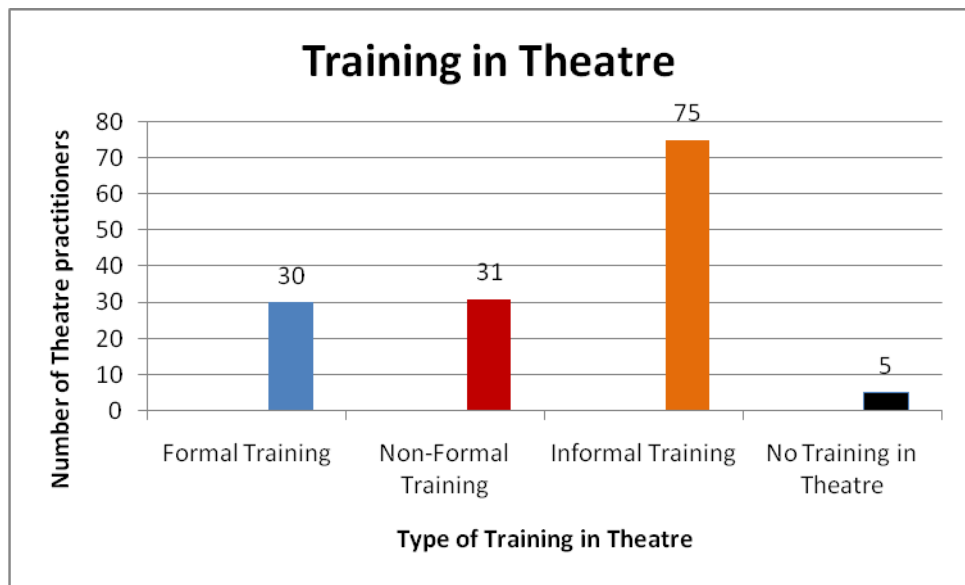
On this subsection, the questionnaire had 5 questions aimed at collecting data on the type of theatre training that practitioners had to go through, the skills gained and applied, the regularity of training and the educational qualifications that theatre practitioners possessed.

#### Question 2

- a. What type of theatre training have you undergone? **Tick your answer**
- iv. Formal Training (Training at Schools and Universities or Colleges)\_\_\_
  - v. Non-Formal Training (Workshops, etc)\_\_\_
  - vi. Informal training (Self taught)\_\_\_
  - vii. No Training\_\_\_

The chart below demonstrates a distribution of types of training that “Madi Majwana” theatre practitioners have undergone.

**Figure 4: Types of training in Theatre that “Madi Majwana” theatre practitioners have undergone**



The chart shows that 21.28% of “Madi Majwana” theatre practitioners have undergone formal training<sup>4</sup> in theatre while 21.99% have undergone non-formal training<sup>5</sup> to acquire their theatrical skills. Therefore, 43.26% of “Madi Majwana” theatre practitioners have undergone recognisable training to attain their theatrical skills. The research also shows that 53.19% of “Madi Majwana” Theatre practitioners have undergone informal training<sup>6</sup>. This means that the practitioners gained their skills by learning theatre on their own and developing their own skills through by active involvement in theatre activities. 3.55% had no theatre training upon joining “Madi Majwana.”

The 43.26% that have been trained in theatre are largely doing courses that are core to other professions that are outside of the theatre. As shown in Table 2 in chapter 3, some practitioners are teachers or Human Resource officers who took theatre as electives at their

<sup>4</sup> This is structured learning or synchronous learning given at schools and universities or colleges guided by a prior known and examinable curriculum.

<sup>5</sup> This is any organized educational activity that takes place outside the formal educational system. This includes workshops, coaching clinics, etc

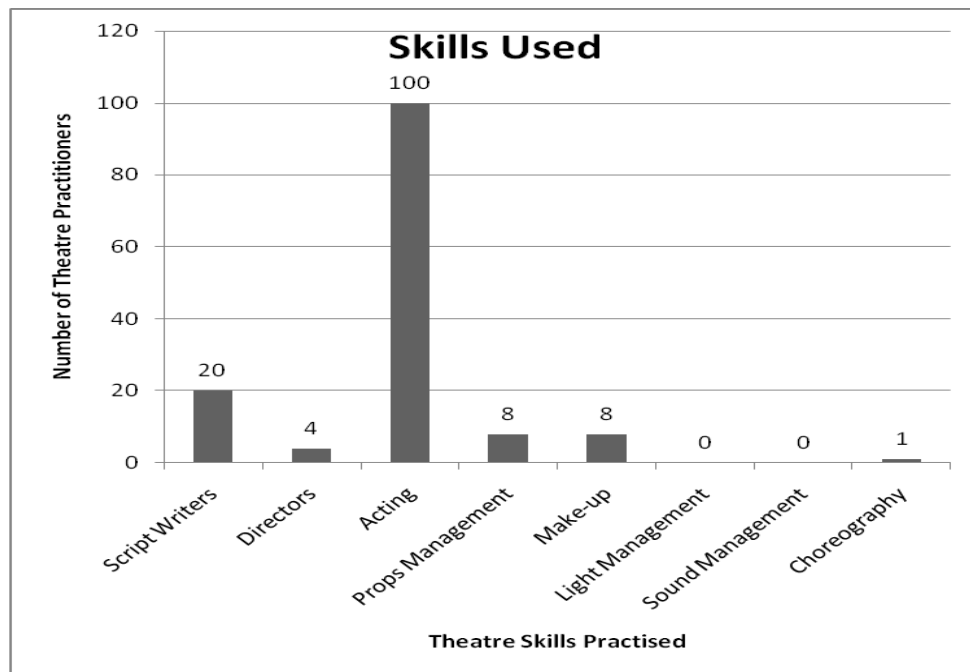
<sup>6</sup> This is any learning that is not formal or non-formal such as self-directed learning

Universities. This, as afore-mentioned, has disadvantages in that, eventually, these professionals leave theatre for the professions that are relevant to their degree or diploma qualifications. It however is clear that they have traceable training in theatre and are applying it in “Madi Majwana.”

- b. Which of the following theatre skills do you participate in most? **Tick a maximum of 2 skills and fill where appropriate.**
- i. Script writing
  - ii. Directing
  - iii. Acting
  - iv. Props Management
  - v. Make up
  - vi. Light management
  - vii. Sound management
  - viii. Choreography
  - ix. None
  - x. Other: \_\_\_\_\_

Question 2 (b) collected data on theatre skills that are mostly used by theatre practitioners. This information is useful because it provides data on which skills are more prominent in Botswana theatre while also giving data on which skills are less practiced. This knowledge gives direction on where to provide training and development for the less practiced skills so as to meet the skills needed within the theatre profession in the country. The chart below shows that there are theatre skills that are not adequately utilised in the practice of theatre.

**Figure 5: Theatre Skills in Use**



The majority (70.92%) of theatre practitioners employed by “Madi Majwana” utilised their acting skills over other available skills while the remaining 29.08% was distributed between script writers (14.18%), props management or stage management (5.67%), make-up artists (5.67%), directing (2.84%) and choreography (0.71%). “Madi Majwana” did not employ any lighting and sound engineers because the skills were not necessary for their shows while on tour around Botswana. This is because the shows were done during the day and in open spaces due to lack of proper infrastructure in the places at which the shows were presented. However, lighting and sound engineering was done by the Company at Maitisong staff-and these were not employed by Madi Majwana. The implications of this outcome are that some theatre skills are not fully explored because they require that there be proper infrastructure to facilitate their application. Without proper infrastructure, skills such as sound engineering and lighting engineering will remain less used. The ramifications of this are that the theatre profession will not fully develop. It is however true that it is not always the case that theatre

utilises all theatre skills in one production. The argument here is that skills must be available when needed.

c. How often are you trained or developed to better the theatre skills you participate most in? <b>Tick your answer and fill where appropriate.</b>	
i.	Everyday
ii.	Once or twice a week
iii.	Once a Month
iv.	More than twice a month
v.	Quarterly (Once in 3 months)
vi.	Never
vii.	Other: _____

For question 2 (c), “Madi Majwana” theatre practitioners explained that their skills are only improved before the beginning of the “Madi Majwana” nationwide tour or quarterly when The Company at Maitisong would have arranged workshops for them to facilitate skills development. “Madi Majwana” theatre practitioners’ skills are developed to suit the roles that the practitioners are employed for. This is helpful because it improves the practitioners’ application of the skill and subsequently the quality of the theatre product at the end. The frequency of the training however needs to improve if the theatre industry should develop to a professional capacity.

Question 2 (d) required “Madi Majwana” theatre practitioners to indicate their current education qualifications. The table below shows the educational qualifications that “Madi Majwana” theatre practitioners currently have.

**Table 10: Madi Majwana Educational Qualification**

<b>EDUCATIONAL QUALIFICATION</b>	<b>NUMBER OF THEATER PRACTITIONERS</b>
O'level Only (i.e. BGCSE)	7
Diploma & Theatre trained (e.g. Theatre Studies)	10
Diploma Only (Accounting, ICT, Education, Business Studies, Law)	38
Degree & Theatre trained (Bachelor of Arts (English & History, Education, Business Administration) with theatre courses)) Theatre and Live Performance	18
Degree Only-Non-theatre based (e.g. Business Administration, Media Studies, Education)	66
Postgraduate & Theatre trained (MA (theatre))	2

“Madi Majwana” theatre practitioners have qualifications ranging from O’level to Postgraduate degrees. However, not all of them have theatre degrees, diplomas or certificates. As revealed by the study, only 21.28% of the theatre practitioners currently have educational qualifications that are theatre related while 75.17% only have “practical” experience that is not qualification-based. Currently, “Madi Majwana” has a cumulative 3.55% of practitioners who have no prior skills, experience or qualification in theatre at the time of employment.

The study reveals that some theatre professionals in Botswana have practical experience to engage in theatre and use such experience to earn a living while in transit to their preferred professions where they have educational qualifications. It is however, also clear that the lack of educational qualifications in theatre in most of the “Madi Majwana” theatre practitioners contributes to the reason why the profession of theatre is growing slowly.

Question 3

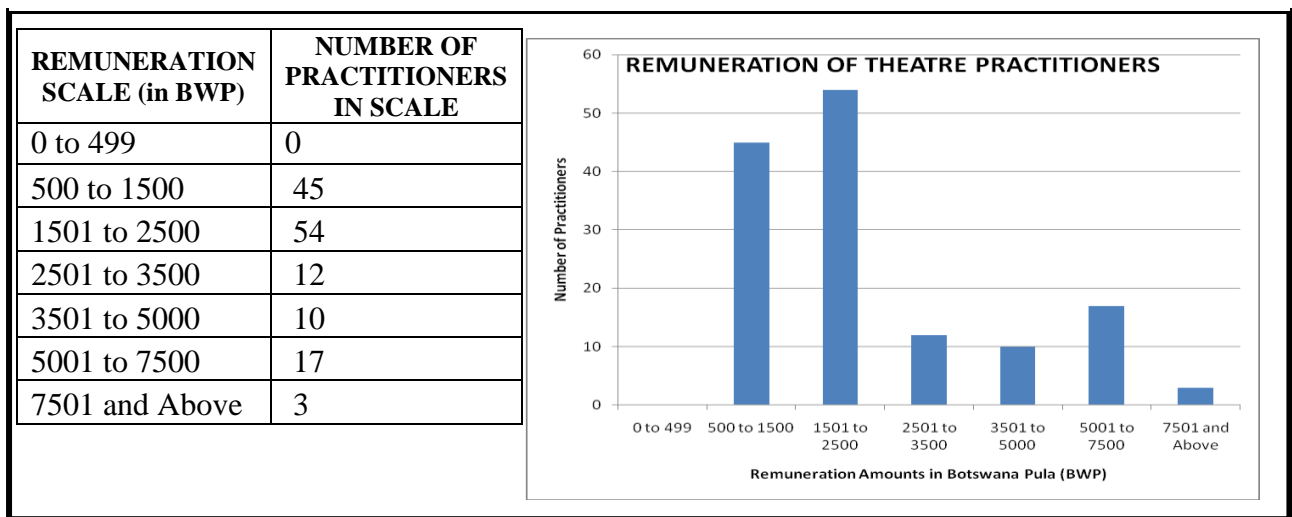
<p>a. Do theatre activities you participate in remunerate you? (Tick your answer)</p> <p>i. Yes</p> <p>ii. No</p>
---

Question 3 aimed at collecting data on remunerations and financial gains for theatre practitioners. For question 3 (a), all the theatre practitioners acknowledged that they get remunerated for their participation in “Madi Majwana.”

b. Tick a scale that best describes your monthly remuneration. Amounts are in Botswana Pula (BWP)

The table and chart below show the scale range of remuneration of “Madi Majwana” theatre practitioners in Botswana Pula (BWP).

**Figure 6: Remuneration of Madimajwana Theatre Practitioners per month (for 6 months in a year)**



A total of 78.72% of “Madi Majwana” theatre practitioners were remunerated between BWP1000.00 and BWP 3,500.00 with 48.65% of these being remunerated not more than BWP 2,500.00 per month during a season<sup>7</sup> of Madi Majwana. 40.54% were remunerated between BWP 1,000.00 and BWP 1,500.00. The remaining 10.81% were remunerated not more BWP 3,500.00 per month.

A total of 21.28% of “Madi Majwana” theatre practitioners were remunerated between BWP 3,501.00 and above BWP 7,501.00 per month as shown by the table and chart above. These figures indicate that “Madi Majwana” has been able to remunerate theatre practitioners

<sup>7</sup> A season runs for 6 months but the tour lasts for a month within the 6 months.



in accordance with the Government regulations as stipulated in section 138 of the Botswana Employment Act, CAP 47:01 that both the service and entertainment trades pay employees a minimum wage of BWP 5.79 per hour. This is a critical point to note because it indicates that initiatives such as “Madi Majwana” offer opportunities to follow the theatre as career. Presumably, an investment in the theatre can enable initiatives such as “Madi Majwana” to employ people who can make a living out the practice of theatre.

- c. In your opinion, is your remuneration appropriate? (Tick your answer and explain it on the space provided)
- i. Yes
  - ii. No
  - iii. Explain your Answer:

83.69% of “Madi Majwana” theatre practitioners opined that the remuneration was not enough and reasoned that the remuneration could not cover their monthly needs therefore did not adequately sustain them. All the 111 practitioners who earned between BWP 1,000.00 and BWP 3,500.00 said that the remuneration was not enough. Even though all “Madi Majwana” theatre practitioners who earned between BWP 5,001.00 and above BWP7, 501.00 said that the remuneration was enough, they felt that it is not adequate if the initiative was their only income stream. According to the Botswana Employment, by the financial year 2017/2018 the minimum wage for the entertainment trade was BPW 5.79 per hour. This translates to at least BWP 1, 019.04 per month for eight hours of work per day for twenty two days in a month. It is therefore adequate to conclude that “Madi Majwana” paid its theatre practitioners according to government income policy that is in accordance with recommended government standards.

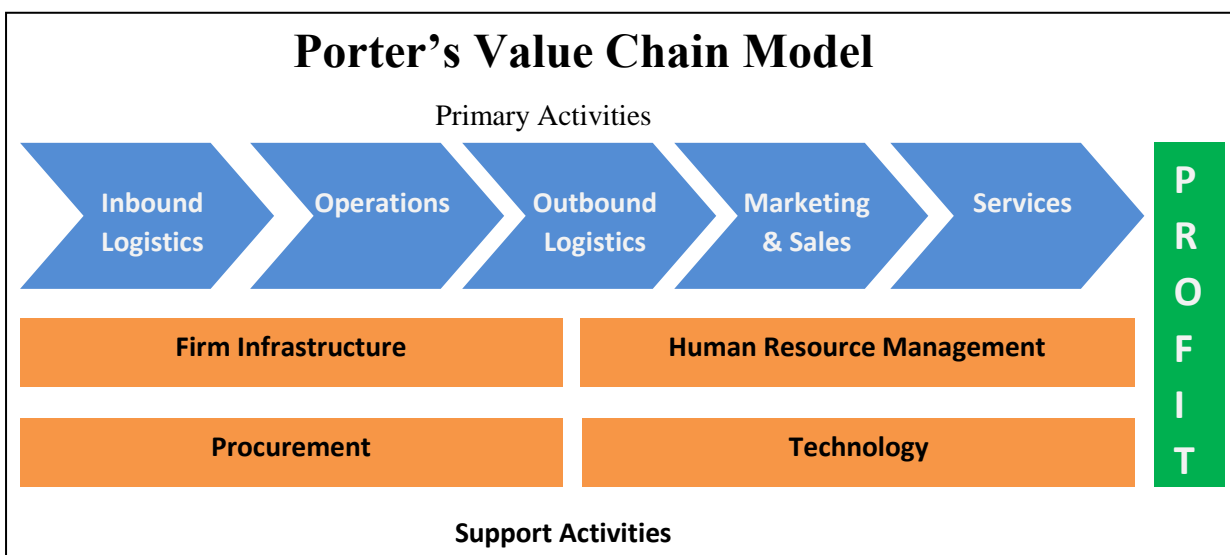
#### **4.3.4. Madi Majwana Product Value Chain**

In this study, the term “value chain” is understood as a full life cycle of a product or process, including material sourcing, production, consumption and disposal/recycling processes. A

value chain describes the full range of activities that are done to bring a product from its conception to its end. This includes activities such as design, production, marketing, distribution and technical support to the end user or consumer. This definition is closely related to Mike van Graan’s (2005) discussion of the micro-economic development strategy in the Western Cape of South Africa with regard to the current nature and scope of the creative industries. Van Graan gives a detailed description of the contribution of the creative industries by quantifying and qualifying contribution from inception to conclusion.

Below is a value chain model proposed by Michael Porter (1998) for tracing any industry’s value chain.

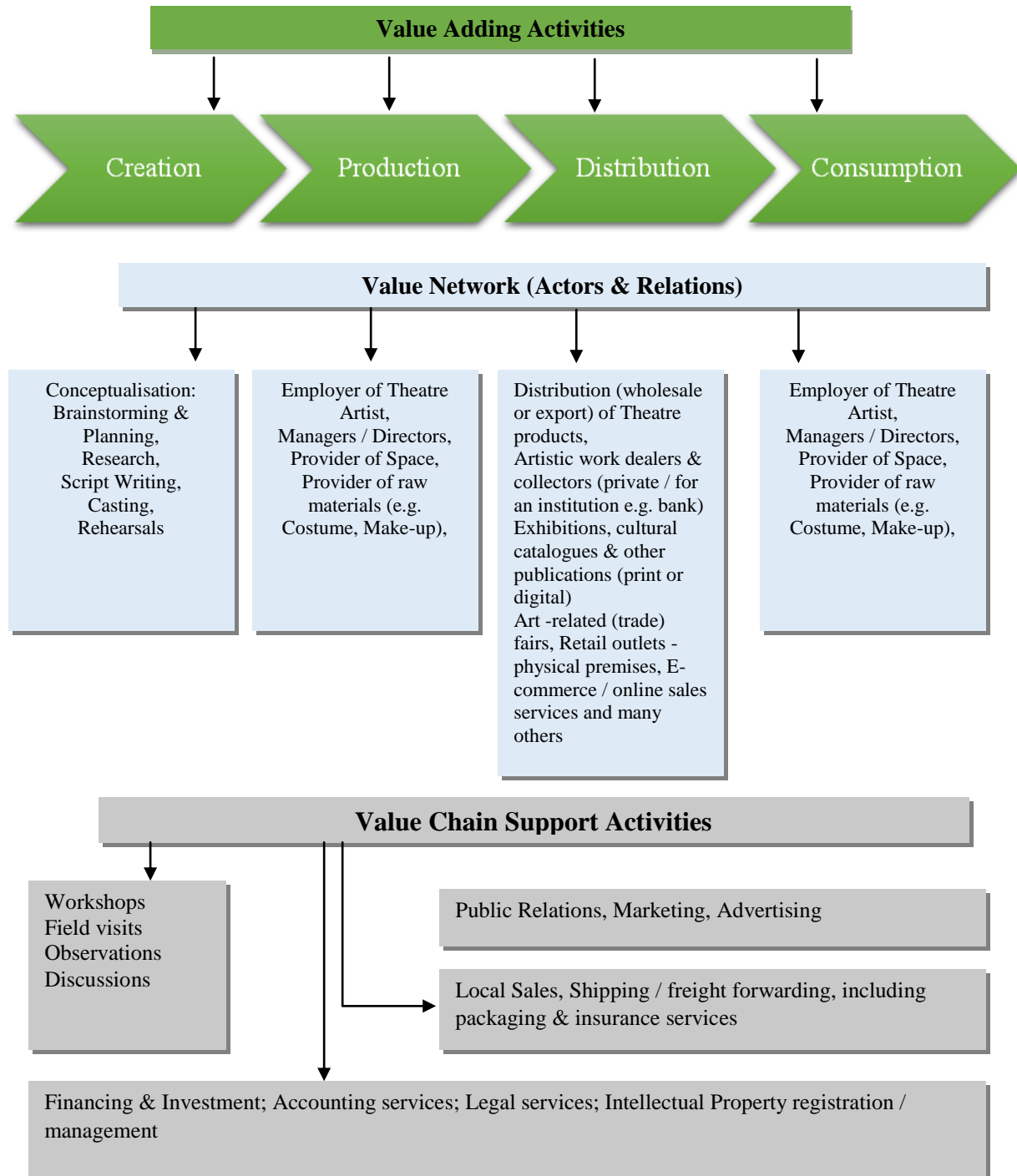
**Figure 7: Michael Porter's Value Chain Model**



*Source: (Porter, 1998) Competitive Advantage: Creating and Sustaining Superior Performance*

Porter based this model on an industry’s pricing strategy and cost structure that are used to add value to the industry’s products. The data collected from “Madi Majwana” with regard to their way of pricing and cost structure shows that the activity of mapping and tracing the value chain of their theatre product has not been done even though they are aware of their cost structure. In order to understand the “Madi Majwana” product value chain, I remodelled Porter’s Value Chain Model;

**Figure 8: Madi Majwana Value Chain Model**



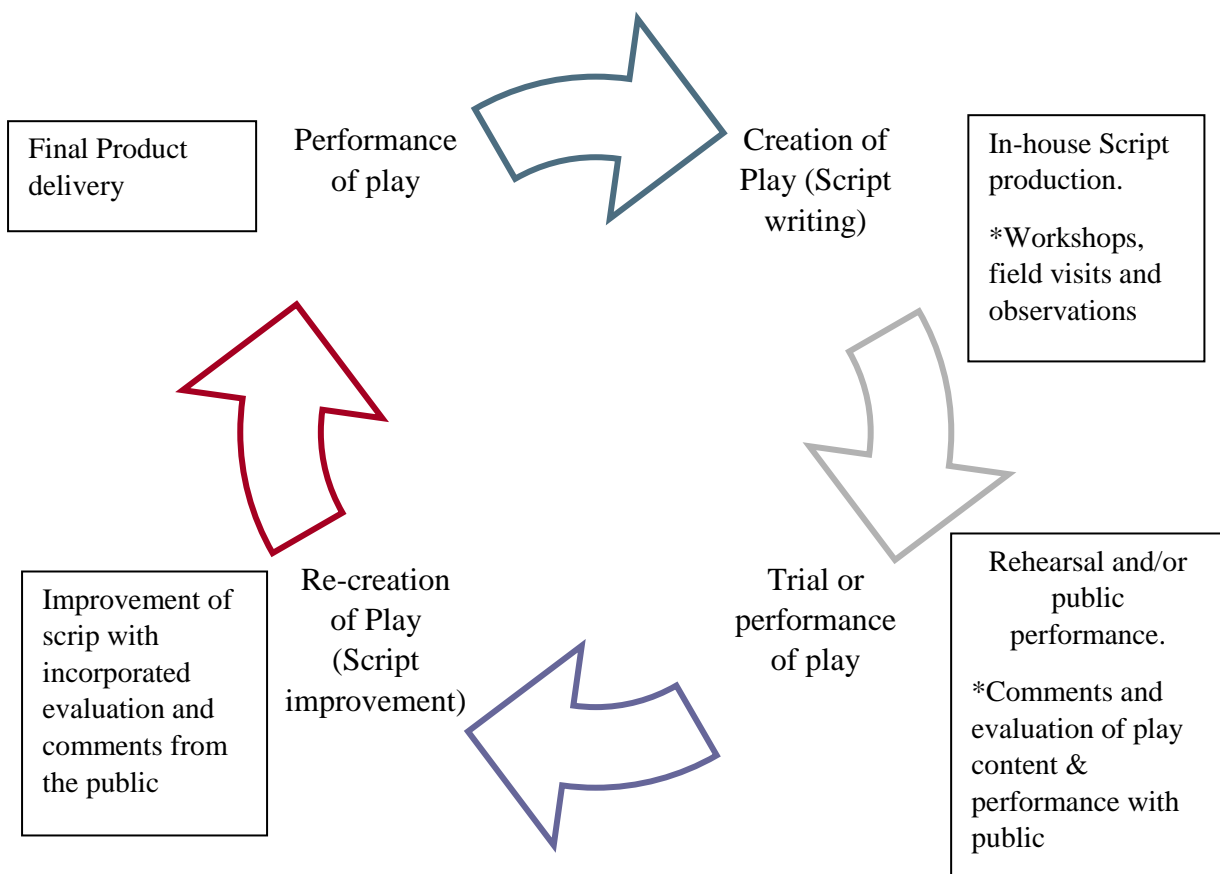
How does this model work for “Madi Majwana” theatre product? Central to the success of “Madi Majwana” live theatre product is the proper execution of the four value adding activities and the value chain support activities. The study observed that the creation and re-creation of the “Madi Majwana” theatre product is a cyclical process of adding value to the “Madi Majwana” live theatre product. The managers of “Madi Majwana” treat script creation

as a raw material from which value is created. Here, they consider the cost associated with the creation of the script which includes:

1. Venue or meeting place costs for the creation team
2. Materials needed for creation
3. Sustenance of creation team

The process can be summarised as follows:

**Figure 9: The process of Madi Majwana product creation and development**



The idea of this process is to continually improve the value of the product prior and during its consumption whilst setting “Madi Majwana” apart from its local theatre competitors by involving the consumer in the improvement of the product.

#### **4.3.5. Madi Majwana’s product Distribution as a Value adding process**

“Madi Majwana” uses a cost leadership strategy to focus on market reach by minimizing the cost of delivering the live performances. “Madi Majwana” live performances come at no cost for the audience at any location. Each live performance helps increase the value of the next live performance in the next location on the tour through the incorporation of relevant public views and comments as discussed. The incorporation helps attract relevant responses from the audience while attracting sponsors who in essence are the buyers of the product. “Madi Majwana” relies on public reviews to attract such sponsors for the provision of free performance venues such as open spaces—called Found Spaces, in front of privately owned complexes. The use of Found Spaces cuts down on product costs while increasing financial gains or retains for ‘Madi Majwana’.

**Figure 10: Madi Majwana Live Performance**



*Source: Courtesy of The Company at Maitisong*


#### **43.5.1. Illustration of Actual Value adding in “Madi Majwana” Live Performances**

##### **Narrative / Synopsis**

In this live performance, “Madi Majwana” shows the ramifications of bank robberies in relation to Barclays Bank of Botswana and how the bank’s clients monies are insured and always protected even when bank robberies occur. The play emphasises correct ways of depositing money into personal accounts using deposit slips without the fear of losing money either through bank robberies or any other ways. The play then shifts from issues of bank robberies to the actual use of money once it is correctly deposited into personal accounts including the use of credit cards and everyday transactions. The play emphasises the correct use of credit cards; that the audience must understand why they need credit cards to begin with in relation to the type of bank account that they have.

Table 12 below is an illustration of the process of “Madi Majwana” product creation and development as depicted by figure 8.

**Table 11: Production Process**

Process	Illustration
<p><b>Conceptualisation</b></p> <p>Creation of the play Here “Madi Majwana” script writers create a working script and carry out auditions for casting.</p>	
<p><b>Rehearsals</b></p> <p>The working script is then rehearsed by the cast before being declared ready for packaging / performance.</p>	

Process	Illustration
<p><b>Presentation or Performance</b></p> <p>The play is then performed as rehearsed to trigger action and engagement with the audience. At this point, “Madi Majwana” fully utilises Theatre In Education technique throughout the presentation or performance of the play exactly as scripted.</p>	
<p><b>Value Adding</b></p> <p>Through the use of the Forum Theatre technique, “Madi Majwana” engages with the audience to improve on the original script while also improving the knowledge of the audience with regard to the play’s subject matter. This was observed by the research as a factor that improved the outlook of the play and it became more appealing to the audience. For example, while the original scrip as depicted in the synopsis or narrative above did not address issues such as:</p> <ul style="list-style-type: none"> <li>• The meaning and difference between actual balance and available balance. The audience’s view to include such issues and to resolve them by involving bank officers (bank officer to clarify any unclear communications) added value to the play’s total outlook and value.</li> </ul>	
<p><b>The final Product with improved Value</b></p> <p>The final play is then presented with incorporated improvements addressing the needs of the consumer. This makes the play more attractive and more valuable than it was before.</p> <p><i>Source: All Pictures are courtesy of The Company at Maitisong</i></p>	

#### 4.3.6. Macro Issues arising from Madi Majwana

This section of the research presents data on three main issues;

1. Involvement of government in Monitoring and Evaluation structures (as well as support structures) that facilitate the development and growth of theatre and theatre practitioners in Botswana;
2. The packaging and sale of theatre products and services so that they are ready to be marketed and sold;
3. The partnership between the government of Botswana and the Private Sector with regard to funding, skills development and general support for theatre and theatre practitioners.

##### 4.3.6.1. Government support, monitoring and evaluation

Question 4

- a. Do you know of any government structure that governs how theatre practitioners or artists must be paid in Botswana? (Tick your answer and Explain on the space provided)
- i. Yes
  - ii. No
- If you answered “Yes”, please indicate the structure:

For question (a) under this section, 97.87% of “Madi Majwana” theatre practitioners did not know of any government structures that govern how theatre practitioners or artists must be paid in Botswana while 2.13% knew of a guideline document called “Guidelines For the Procurement of the Arts and culture Products and services Towards the Implementation of the Presidential Directive CAB 1 (B) 2015,” published by the Ministry of Youth Empowerment, Sports and Culture Development. This guideline is a proposal of a payment



structure to government ministries that procure services from artists. The structure is as follows:

**Table 12: Guidelines For the Procurement of the Arts and culture Products and services**

<b>ACTIVITY</b>	<b>PAYMENT STRUCTURE</b>
Director of Ceremonies	5000
Choral Music Choir or Traditional Song and Dance Group	10000
Poet or Traditional Instrument Player	5000
Disc Jockey	10000
Contemporary - Live Band	25000
Contemporary - Backtrack Band	10000
One Person Band	10000

The responses show that “Madi Majwana” theatre practitioners are not aware of the income policy that is instrumental in giving the standard remuneration and minimum wage per trade or sector in Botswana. It is symptomatic of how desperate theatre practitioners are in getting employment and earning a living. The issue of sustainability only comes to mind when they have already engaged in their theatre contracts. It also shows that theatre practitioners are not aware of the *Intellectual Property Right Act* and the *Copyright and Neighbouring Rights Act* which, as discussed earlier in this chapter, does not protect those who have entered agreement contracts.

It was noted that 98.58% of “Madi Majwana” theatre practitioners did not know of any policy that governs theatre and the arts in Botswana while 1.42% that knew about the 2001 *National Policy on Culture* but did not indicate exactly what the policy says that relates to the governance of theatre in Botswana. Again, this is indicative of the disconnection between policy documents and their implementation and application in Botswana and the content of such policy documents. Even though the policy is lacking in a number of ways as discussed previously in this chapter, it is imperative that theatre practitioners should have known about

its existence so that they empower themselves with its contents. It is upon the practitioners to know about legislation that affects the direction of their careers.

<p>b. How does government help you develop your theatre skills wise and how does it (government) help you grow financially through using your skill?</p> <p>i. Skills Development: _____</p> <p>ii. Financial Growth: _____</p>
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Regarding skills development in question 4 b (i), 21.28% of “Madi Majwana” theatre practitioners indicated that the government sponsored them through the Ministry of Education to do their Diplomas and Degrees that incorporated theatre studies hence helping in developing their theatre skills. The remaining 78.72 did not get help from the government to develop their theatre skills. Generally, “Madi Majwana” theatre practitioners gained their theatre skills through their respective colleges and universities during their formal education. However, 100% of “Madi Majwana” theatre practitioners indicated that they have not gained any financial benefits from the government through their practice of theatre.

**4.3.7. Theatre Products and Services**

The data collected here aimed at finding out two things;

1. Do theatre products generate income for theatre practitioners?
2. How are the products and services packaged to attract the market?

The Director of Maitisong confirmed that “Madi Majwana” does its live performances because there are financial returns that accrue to the company. Therefore, they exchange theatre products and services for financial gains. “Madi Majwana” packages theatre products as determined by a prior agreed-upon standard per project. For example, they package their

live performances based on the standards that The Company at Maitisong would have contracted with Barclays Bank of Botswana.

Based on the data collected, there is need for the theatre industry and the arts sector to carry out a comprehensive study on the value chain for the industries. This study will further situate theatre in a position to use better approaches in monetising theatre products. This will help improve the planning of financial generation for the industries.

#### **4.3.8. Partnering**

“Madi Majwana” theatre practitioners revealed the following with regard to how they partnered with the private sector to help them grow. These though were only in reference to Barclays Bank of Botswana despite that “Madi Majwana” also collaborates with local radio stations to air their associated radio dramas.

1. The private sector provided funds to train for skills development
2. The private sector provided advertising materials
3. It provided 100% of the funding for “Madi Majwana” Project.

To affirm this partnership Barclays Bank of Botswana managing director, Reinette Van der Merwe told the *Dailynews* paper that,

Our Community investment programme is focused on young people between the ages of 10-35 and has provided the skills that they require to live economically active lives. This programme necessarily includes a focus on money management because we recognise this as a critical skill if one needs to live a comfortable and successful life, our relationship with Maitisong on the specific subject of money matters began in 2013 when we launched the Pula! Money Matters theatrical performance...The programme was very successful in reaching over 200,000 people across Botswana.  
<http://www.dailynews.gov.bw/news-details.php?nid=23855>

“Madi Majwana” theatre practitioners further revealed that there has not been any collaboration between the private sector and the government of Botswana that helped them as individual theatre practitioners to develop their theatre skills and to grow their financial

returns. So far, Barclays Bank through The Company at Maitisong has been the only private sector partnership that has remunerated them. This further confirms this study's view that the private sector needs to be assisted to gain trust between itself and the theatre practitioners. This could be done through clear demonstration of theatre education skills acquired at reputable theatre institutions of learning. The arts sector and theatre industry must assist the private sector to lobby government to offer tax rebates for private companies that generate meaningful partnerships with theatre practitioners and companies. This approach might avail more sponsorships of life sustaining theatre activities by the private sector that could assist theatre practitioners earn sustainable livelihoods.

## **CHAPTER FIVE: CONCLUSION**

This study investigates the practice of theatre in Botswana with regard to how such practice provides sustainable livelihoods for theatre practitioners. The study also examines the support systems that sustain the theatre environment in Botswana. The study further examined the saleability and sustainability of theatre products through the interrogation of the Madi Majwana model of live theatre performance.

The findings of the study were presented in three main categories. The first category was the local organisations whose representatives served as key informants to the research. The second category comprised of support systems that sustain the theatre scene in Botswana such as policy frameworks, infrastructure and resources. The third category entailed data from a case study - “Madi Majwana: stories from your pocket” - of the Company at Maitisong. The findings and recommendations of this study are derived from these three categories and their sub-categories.

### **5.1.1. Findings based on the data from key informants**

The study found that in the sampled organisations, theatre is seen with the potential to be a full time profession if the challenges such as lack of active theatre markets in Botswana, lack of support systems, and lack of involvement by the private sector, that hinder such growth can be addressed. The study also found that for theatre to be turned into a recognised employing industry, there must be a deliberate move towards fostering the production of quality theatre products. To this end, theatre practitioners must be equipped with relevant theatre skills. With regard to skills development, the study found that there are efforts by local institutions of learning and some organisations such as the HRDC to equip Botswana’s human capital with relevant job skills. However, such skills’ training is not well-executed due to lack of infrastructure and developmental planning targeting the improvement of theatre professionals specifically. Another finding with implications on Botswana’s education model

is that theatre skills are developed rather late in the education system since they are well defined at tertiary level and less defined at grassroots or primary school level.

One of the most important study findings is that record keeping within the sampled organisations is not done well. There is no well recorded statistical evidence from any of the organisations that theatre provides remuneration for theatre professionals to sustain their livelihoods. Neither are there records that show deliberate training with recorded objectives, types of skills developed nor any statistics on development endeavours done or planned for.

This study further found that the majority of the organisations do not have policies and structures to help develop and govern performing arts and theatre. The implications for this are that there is difficulty in aligning theatre to the National Development Plans (NDPs) and general alignment of theatre activities to their markets. There is also a lack of regulation in pricing of theatre products due to a lack of pricing policy or strategy and/or a lack of policy or strategy implementation at the level of such organisations.

### **5.1.2. Policies and strategies that influence Botswana theatre**

The study examined the National Trade Policy, National Policy on Culture, Intellectual Property Act, and the National Human Resource Development Strategy to identify if they had any effects on the performance, monitoring and evaluation of theatre in Botswana. Even though support systems such as the National Trade Policy deal with economic and revenue matters, the study found that there is a challenge with the implementation, monitoring and evaluation of the support systems. Like the National Trade Policy, the National Policy on Culture has not focused on specific strategies on its implementation with regard to theatre while the Intellectual Property Rights Policy is ambiguous and open to contradicting interpretations by intellectual property owners.

The study found that the National HRDC strategy has the potential to transform the Botswana theatre human capital in that it is geared towards early development of skills while

identifying its goals with timelines for identified indicators and a clear value proposition. However, the strategy is broad and this makes it a challenge to describe specific sector challenges, responses, achievements and future projections and direction for each sector and sub-sectors including the Arts sector and theatre. Without knowledge of these, it renders the Strategy superficial at least with regard to the arts sector.

### **5.1.3. Observations on “Madi Majwana” Case Study**

The study found that “Madi Majwana” employs both males and females with the majority being females. This was not based on any gender issues or challenges but rather on the roles required by the stories that they were telling. However, a study on this area should be done to get further details that this study was not focusing on. The ages of those employed ranged between 19 and 45 with a majority of those employed falling under the “youth” age bracket. This has direct implications on youth employment and reduction of youth unemployment which the government of Botswana under the Ministry of Youth Empowerment and Skills Development is fighting to achieve. Another important finding is that Madi Majwana’s aim to help theatre practitioners’ financial growth or remuneration did not rely on gender differences.

The case study findings are that theatre employed everyone with the desire to be part of theatre productions as long as they passed auditions including those without any qualifications in theatre. Auditions were not based on educational qualifications but on the demonstration of talent. Even though general unemployment challenges are reduced by this, the implications are harsher on Botswana’s professional theatre because the profession will not grow towards field specific professionals who could grow the profession to global competitiveness. The findings are that the majority of Botswana theatre practitioners do not gain their skills through formal education. Most gain their skills through informal education and non-formal education with the former being prevalent. There are some who have no

training whatsoever. The implications here are that international markets will only hire those who are exceptionally talented to compete internationally. Educational qualifications help open doors for the 21<sup>st</sup> century employer and if Botswana theatre can couple talent with educational qualifications, the results could be better for the theatre profession in Botswana.

An important finding to this study as shown by the case study is that Botswana theatre remunerates theatre practitioners according to government standards of minimum wage. However, the majority of practitioners lament that they earn less than what their livelihoods demands. Botswana theatre has individuals with the knowledge to produce quality theatre products as revealed by Madi Majwana's process of theatre product creation and development (figure 8) and product distribution as a value adding process. However, theatre practitioners have a general lack of knowledge on government structures that can help grow theatre in Botswana.

## **5.2. Recommendations**

The following are the recommendations relating to the study.

1. Botswana's policy on recognising the actual financial development and capacity building for theatre practitioners is not explicitly stated. This means that there is need to demonstrate that theatre in Botswana possesses the traits of a proper profession with remunerative abilities. This, in my opinion must begin by having a policy that communicates an informed implementation strategy as well as contents that can be monitored and evaluated that explicitly recognise actual financial development and capacity building for Botswana theatre professionals.
2. Both the government and theatre practitioners must do more than they are currently doing to woo the private sector into growing the theatre profession in Botswana. Tax rebates are examples of incentives that government can offer private companies that actively work towards the development of theatre in Botswana. Clear strategies on bringing the private



sector to the table must be sought by both parties. The government and theatre practitioners need to lobby for access to international markets and deliberately engage with international theatre companies to foster partnerships that will create international recognition of the potential in Botswana theatre.

3. There must be a deliberate refocus on theatre education within the education system of Botswana. Theatre must be taught with clear objectives at grassroots or primary school level up to tertiary institutions. Organisations that are mandated to assist in the sustainable development and growth of the arts sector and theatre in Botswana must carry out a statistical inventory study on theatre skills in Botswana, remuneration statistics of theatre practitioners in Botswana and plan for skills development and market match.

There must be a deliberate effort towards creating formal training for educational qualifications and skills development for theatre professionals in Botswana so that the field of professional theatre in Botswana can have qualified practitioners. This will reduce the view that the Theatre is a part time job which can be done by anyone with the talent to do it. Even though talent should be recognised, educational qualifications must be the standard of evaluation that can be coupled by talent. This will help in assuring the public that Botswana theatre is a serious industry and not a pass time activity.

### **5.3. Conclusion**

This study generates thought on financial issues surrounding the practice of theatre in Botswana and more studies can be generated from the implications, findings and recommendations drawn by this study. The study set out to find out if theatre in Botswana provides income for theatre practitioners to sustain their livelihoods and to find out if theatre in Botswana has relevant support systems and tools to monitor and evaluate its ability to generate sustainable income for theatre practitioners. The study shows that theatre in

Botswana can generate financial income for local practitioners. However, there is need to do further research to determine the exact extent to which theatre in Botswana has achieved this.

Support systems are also inadequate. The Botswana Government is in discussions with relevant stakeholders to improve the arts sector. However, there is need to speed up the process so that proper governance of the arts sector is achieved in order to aid the proper development and growth of sustainable professional theatre in Botswana. The aim is to achieve and improve theatre's contribution to the country's GDP and this will be facilitated by proper support systems which are monitored and evaluated for the creation of a conducive and thriving theatre environment. Clearly, theatre has existed in Botswana for decades as discussed in chapter two. The growth of theatre must now be able to generate significant income for practitioners and contribute to the country's GDP but this has been slow to achieve. The consideration of this research's observations, conclusions and findings, and the implementation of the recommendations can propel the theatre scene in the country to levels of those in other countries like South Africa.

Furthermore, the study concedes to the limitations pertaining to the use of a sponsored theatre project to gauge financial sustainability. It is argued, however, that an interrogation of the practice of theatre in a project such as "Madi Majwana" opens the window into ways to upscale professional theatre in Botswana. This can be done through collaboration with the private sector to promote the theatre until such a time that it can remunerate its professionals without sponsors. Additionally, this thesis argues that "Madi Majwana" should be read as offering more than development communication, as one might have in a theatre for social development project such as Laedza Batanani. The current study argues that "Madi Majwana" makes a deliberate effort to "make a public commitment to a high standard of performance, to integrity, and to public service", to echo Balthazard (2015:1), which points to its functionality as a profession. The discussion as to whether there is professional theatre in

Botswana is still ongoing and this study adds to such a discussion by suggesting that projects such as “Madi Majwana” exhibit traits of professional theatre. In my view, professional theatre exists in Botswana even though it might not be to the levels comparable to that of other countries. This study recognises the efforts of all stakeholders in the theatre space while pursuing improvement and the orientation of tangible results with regard to Botswana theatre.

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## APPENDICES



## APPENDIX A - INFORMED CONSENT FORM

**PROJECT TITLE:** An Investigation of the use of Theatre for Sustainable Livelihoods in Botswana: The case of “Madi Majwana” Live Theatre Productions

Principal Investigator: David Ration Lekoba (Mr.)

Phone number(s): 71443213/ 3116609 (Work)/ 3116814 (Home)

### **What you should know about this research study:**

- We give you this informed consent document so that you may read about the purpose, risks, and benefits of this research study.
- You have the right to refuse to take part, or agree to take part now and change your mind later.
- Please review this consent form carefully. Ask any questions before you make a decision.
- Your participation is voluntary.

### **PURPOSE**

You are being asked to participate in a research study of An Investigation of the use of Theatre for Sustainable Livelihoods in Botswana: The case of “Madi Majwana” Live Theatre Productions. The purpose of the study is to assess if the practice of theatre in Botswana is offering sustainable financial income for theatre practitioners. The case of “Madi Majwana” and available support structures are the primary focus for the assessment. You were selected as a possible participant in this study because we believe you can add value to the research with the knowledge that you possess. Before you sign this form, please ask any questions on any aspect of this study that is unclear to you. You may take as much time as necessary to think it over.

### **PROCEDURES AND DURATION**

If you decide to participate, you will be invited to a Focus group, a one on one interview or to respond to a questionnaire or to review a policy document. The Focus group will not take longer than an hour per session, the one on one interview will last for a maximum of 30 minutes while the written interview will be for at most two days to allow you to answer without pressure. In any of the four (focus group, interviews, responding to a questionnaire or review of a policy document), your honesty is key in providing information to the best of your ability.

### **RISKS AND DISCOMFORTS**

If at any point you feel you are uncomfortable with responding to any question, you are free to decline answering the question be it in part or in full. Anonymity is your right in this

research but however, you need to give accurate information that does not defame anybody in any way.

**BENEFITS AND/OR COMPENSATION**

This is a free to participate on research and as such there will be no monetary compensation or direct/immediate benefits as an individual apart from the benefit that the research will bear for the society. This benefit will directly or indirectly benefit even the participants.

**CONFIDENTIALITY**

The data from this investigation will be used to bring more knowledge to the Theatre discipline and serve as advice to authorities to take a more critical stance towards improving the state of theatre in Botswana with the purpose of diversifying the economy through industrialising Theatre. All information gathered as a result of this research will be treated as strictly confidential. Should you not want your name and identity particulars mentioned in this research such will be done according to your wish/want.

**VOLUNTARY PARTICIPATION**

Participation in this study is voluntary. If you decide not to participate in this study, your decision will not affect your future relations with the researcher, the University of Botswana, its personnel, and associated institutions. If you decide to participate, you are free to withdraw your consent and to discontinue participation at any time without penalty. Any refusal to observe and meet appointments agreed upon with the investigator will be considered as implicit withdrawal and therefore will terminate the subject’s participation in the investigation. Participation is voluntary and as such no remuneration/pay will be given participants.

**AUTHORIZATION**

You are making a decision whether or not to participate in this study. Your signature indicates that you have read and understood the information provided above, have had all your questions answered, and have decided to participate.

\_\_\_\_\_  
Name of Research Participant (please print)

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Participant giving Consent  
(Optional)

\_\_\_\_\_  
Date

OR

**TICK (✓) Your Choice**

I Consent

I Don't Consent

**YOU WILL BE GIVEN A COPY OF THIS CONSENT FORM TO KEEP.**

If you have any questions concerning this study or consent form beyond those answered by the investigator, including questions about the research, your rights as a research participant; or if you feel that you have been treated unfairly and would like to talk to someone other than a member of the research team, please feel free to contact the Office of Research and Development, University of Botswana, Phone: Ms Dimpho Njadingwe on 3552900, E-mail: research@mopipi.ub.bw, Telefax: [+267] 3957573.

## APPENDIX B – QUESTIONNAIRE (INTERVIEW) FOR KEY INFORMANTS

1. Does [The informant/informant's Organisation] believe that theatre can be a full time Profession in Botswana? In other words, can Botswana have a theatre industry that can autonomously create employment for Botswana?
2. What needs to be done for theatre to be turned into an industry that can create recognisable employment? In other words, what affirmative action should be taken to move towards theatre being an employing industry?
3. What evidence exists within [The informant/informant's Organisation] to indicate that theatre has been able to bring income for local practitioners? In other words, do you have any financial data or database of practitioners gaining income through practising theatre?
4. What policies and structures exist in [The informant/informant's Organisation] to govern the efficiency of theatre? In other words, in your work area, are there any policies and/or structures that govern performing arts, especially theatre?
5. Does Government have relevant policies and/or structures to govern theatre so that practitioners can grow financially under the protection of such policies?
6. Are you in any partnership with any other organisation whether government, parastatal or private that are geared at the development of the theatre in Botswana? In other words, who, from government, private sector or parastatals is involved in trying to better the state of theatre in Botswana?
7. Does [The informant/informant's Organisation] facilitate any training or skills development for theatre practitioners that could put them in a better position to grow financially?
8. Please give any further information that you think may benefit this research.

## APPENDIX C – QUESTIONNAIRE TO MADIMAJWANA THEATRE PRACTITIONERS

Thank you for choosing to assist in this research by answering this questionnaire. This questionnaire is to assist on a study that is aimed at assessing if the practice of theatre in Botswana is offering sustainable financial income for theatre practitioners.

Please insert your name in the space below. **You may choose not to put your name.**

First Name (s): \_\_\_\_\_ Surname: \_\_\_\_\_

Select your gender below

\_\_\_\_\_ Male  
\_\_\_\_\_ Female

Are you actively involved in theatre? Select what best describes your involvement in theatre from the list.

\_\_\_\_\_ Not involved  
\_\_\_\_\_ Involved  
\_\_\_\_\_ Minimally involved  
\_\_\_\_\_ Not involved but interested  
\_\_\_\_\_ Do not want to be involved at

Please select your age group

\_\_\_\_\_ 18 to 21 years  
\_\_\_\_\_ 22 to 25 years  
\_\_\_\_\_ 26 to 30 years  
\_\_\_\_\_ 31 to 35 years  
\_\_\_\_\_ 36 + years

Where is your place of residence? Select on the options below.

\_\_\_\_\_ Gaborone  
\_\_\_\_\_ Tlokweng  
\_\_\_\_\_ Oodi  
\_\_\_\_\_ Mochudi  
\_\_\_\_\_ Other (Please specify) \_\_\_\_\_

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### QUESTION 1

a. In your opinion, is theatre a necessary activity in Botswana? Tick your answer and explain.

i. Yes \_\_\_\_\_

- ii. No \_\_\_\_\_
- iii. Explain your Answer:

b. In your opinion, do current resources, including infrastructure, make it easy for you to embark on theatre as a full time profession? Tick your answer and explain.

- i. Yes \_\_\_\_\_
- ii. No \_\_\_\_\_
- iii. Explain your Answer:

## QUESTION 2

a. What type of theatre training have you undergone? Tick your answer

- iv. Formal Training (Training at Schools and Universities or Colleges)\_\_\_\_
- v. Non-Formal Training (Workshops, etc)\_\_\_\_\_
- vi. Informal training (Self taught)\_\_\_\_
- vii. No Training\_\_\_\_\_

b. Which of the following theatre skills do you participate in most? Tick a maximum of 2 skills and fill where appropriate.

- i. Script writing
- ii. Directing
- iii. Acting
- iv. Props Management
- v. Make up
- vi. Light management
- vii. Sound management
- viii. Choreography
- ix. None
- x. Other: \_\_\_\_\_

c. How often are you trained or developed to better the theatre skills you participate most in? Tick your answer and fill where appropriate.

- i. Everyday
- ii. Once or twice a week
- iii. Once a Month
- iv. More than twice a month
- v. Quarterly (Once in 3 months)
- vi. Never
- vii. Other: \_\_\_\_\_

## QUESTION 3

a. Do theatre activities you participate in remunerate you? (Tick your answer)

- i. Yes

ii. No

b. Tick a scale that best describes your monthly remuneration. Amounts are in Botswana Pula (BWP)

REMUNERATION SCALE (in BWP)	TICK (√)
0 to 499	
500 to 1500	
1501 to 2500	
2501 to 3500	
3501 to 5000	
5001 to 7500	
7501 and Above	

c. In your opinion, is your remuneration appropriate? (Tick your answer and explain it on the space provided)

i. Yes

ii. No

Explain your Answer:

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#### QUESTION 4

a. Do you know of any government structure that governs how theatre practitioners or artists must be paid in Botswana? (Tick your answer and Explain on the space provided)

i. Yes

ii. No

If you answered “Yes”, please indicate the structure:

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b. How does government help you develop your theatre skills wise and how does it (government) help you grow financially through using your skill?

i. Skills Development:

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ii. Financial Growth:

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QUESTION 5

a. Are there any partnerships that you know of that are geared at assisting the development of Theatre in Botswana?

\_\_\_\_\_ Yes  
\_\_\_\_\_ No

If you answered "Yes", Please elaborate on such partnerships.  
Who has partnered with who? What are/were the results of such partnerships?

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b. Do you know of any policy that has been put in place by authorities that is geared at the development of Theatre in Botswana?

\_\_\_\_\_ Yes  
\_\_\_\_\_ No

If "Yes", what does the policy say (you may paraphrase your answer)?

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Thank You



## APPENDIX D – FOCUS GROUP DISCUSSION POINTS AND QUESTIONS

1. How many in the group have gone through the following training on theatre (and at what level was the training)?
  - a. Formal Training
  - b. Informal Training
  - c. Non-Formal training
2. Do current resources, including infrastructure, make it easy for them to embark on theatre as a full time profession?
  - a. If yes, what should be done to optimize results that could fast track theatre as an industry
  - b. If no, what should be done to get resources in place and who should do that (why should it be done by that individual/body)
  - c. Regardless of “a” and “b” above: What identifiable career steps can/should be taken for theatre to be a full time profession
3. Are there policies they are aware of that make theatre worth doing in the country and if not why not, and what could be done?
4. Do the theatre related activities they embark(ed) on generat(ed) enough revenue or not for them to earn a living
  - a. If not, is there potential in them generating revenue?
  - b. If yes, which of the activities within theatre generated the most revenue
5. What useful partnerships do they currently have with government institutions?
6. What useful partnerships do they have with the Private Sector?
7. Suggest alternative ways of handling theatre better than it is being handled currently.

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