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**“Power to the People?
Patronage, Intervention and Transformation in
African Performative Arts”
SYMPOSIUM**

**MOI UNIVERSITY
SCHOOL OF ARTS AND SOCIAL SCIENCES
DEPARTMENT OF LITERATURE, THEATRE AND FILM STUDIES**

A cooperation of
BIGSAS (University of Bayreuth, Germany)
Moi University (Department of Literature, Theatre and Film Studies, Kenya)
fimt (University of Bayreuth, Germany)

DATES:
20th – 25th March 2018

VENUE:
Moi University Main campus
**School of Information Sciences/
School of Arts and Social Sciences**

Convenors:
Prof. Dr. Christopher J. Odhiambo (Department of Literature, Theatre and Film Studies, Moi University)
Prof. Dr. Clarissa Vierke (IAS, University of Bayreuth)
Dr. Ricarda de Haas (BIGSAS alumna)
Dr. Marie-Anne Kohl (*fimt*, University of Bayreuth)
Dr. Samuel Ndogo (Department of Literature, Theatre and Film Studies)
Dr. Dan Omanga (Media Department, Moi University)

Who performs what for whom? Which intentions are behind this, in which contexts does performance take place, and whose money is spent?

Regarding to performative arts in Africa and the African diaspora, these questions address both the aesthetic and motivational specifics of different artistic performances and the relation of its protagonists, namely the actors, the audience and the donors, to one another.

In this workshop we want to elaborate on the mutual dependence of performative arts and patronage. We explicitly point at the twofold significance of patronage, one of which lies in the meaning of patronage as an economic reality, the other can be seen as a transformative intervention in life realities. C. J. Odhiambo fittingly describes this double entendre – financial funding is needed while at the same it will possibly compromise the enterprise – as a paradox.

The aspect of transformation is of central interest to us. Yet, apart from side effects of patronage where the transformation of political and social life sometimes is explicitly intended and as such supported by donors, we aim at coming to terms with the transformative power of performances. While in this workshop we want to broaden this investigation on patronage and intervention from the realm of intervention theatre to a wider range of performative arts, other aspects of precariousness such as gender, age, race/ethnicity or religion are also of interest.

We want to discuss questions such as: What are the economic conditions and socio-political contexts of performance in Africa and the African diaspora? How do artists react to that? What kind of artistic interventions take place? Who is the performer, who is the addressee, and who is financing the performance? What are the effects as well as the goals of donors' agendas, how are they tried to be implemented, who is speaking for whom? How do alternative networks function? Do those projects succeed, and which models of finance and organizational structures are behind that? Which role does media play – and what kind of media does play a role – in implementing, disseminating or subverting those agendas of transformation? Which realms of precariousness are addressed, which are not?

PROGRAMME

DAY 1 TUESDAY 20/3/2018		
TIME	ACTIVITY	ACTOR/ PRESENTER
4.00-7.00pm	Arrival and Welcome Adresses at Eldoret Club	Hosts and Convenors
7.00pm	Dinner at Eldoret Club	

DAY 2 WEDNESDAY 21/3/2018		
9.00-9.30am	Welcome and Introduction	Prof. C. J. Odhiambo
	Speeches and official opening VC; DVC-ARE; Dean SASS; Dean SIS	Prof. Peter Simatei
9.30-11.00am	“Music is sweet when your praises are sung”: Pleasure and power in the ‘live band’ music performances of Ja-Mnazi Afrika in Eldoret, Kenya.	Prof. T. M. Mboya
	Dancing with empty water bottles at “L’Afrique a un incroyable talent”, brought to you by Nestlé	Dr. Marie-Anne Kohl
	A case of sponsored, prescribed themes for composition at the Kenya Music festival	Dr. Jane Mwonga
	Media and the Rise of Ohangla Music: Examining the generation dynamics	Dr. Fred Atoh
	Gendered Spaces? Performing poetry with/out “money and a room of her own”	Dr. Ricarda de Haas
	Heshimu ukuta: Local language radio and the performance of fan culture in Kenya	Prof. Peter Simatei
11.00am	COFFEE/ TEA BREAK	

11.30am-1.00pm	“He who pays the piper calls the tune”: the Sponsor’s imperative and the messaging in SAKE (K)’S film Ni Sisi.	Prof. C. J. Odhiambo
	Negotiation in Participatory development theatre: Interface of the “static” and the “dynamic”	Dr. Pepetual Mforbe Chiamgong
	Sociability and communication in music theatre as everyday performance	Prof. Anno Mungen
	The Tanzanian Movie: Interrogating Patronages, aesthetics and possibilities	Dr. Basil Okong’o
	Independent (Indie) filmmaking, taking charge of content, production and distribution	Ms. Emma Ngare
1.00pm	LUNCH BREAK	
2.00pm	Thematic groups on PATRONAGE (4 groups of approx.. 8 people)	ALL participants
3.30pm	COFFEE/ TEA BREAK	
4.00-5.00pm	Get together of the Working Groups and Wrap-Up of the day	

DAY 3 THURSDAY 22/3/2018		
9.30-11.00am	Who pays the piper? Some Remarks on the Lumpendichter from Dar es Salaam	Prof. Clarissa Vierke
	Owning Poetry Performances in Dar es Salaam	Nikitta Adjirakor
	The City and the Comic: Adult Gikuyu Drama in Nairobi	Dr. Samuel Ndogo
	“In our mouth”: Local languages theatre in the city	Dr. Rose Opondo

	From Social Media to Stage: Too Early for Birds and the Subversion of Capital and Popular Histories	Dr. Caroline Mose
	*Kutia sauti *-‘to give voice’. A conversation with contemporary authors and singers of Swahili popular poetry from the Kenyan coast	Annachiara Raia
11.00am	COFFEE/ TEA BREAK	
11.30am -1.00pm	Kenya’s polit(r)ics of water in Wanuri Kahiu’s Pumzi	James Wachira
	Talking Back to the News! <i>Bull’s Eye</i> as counter-discourse on Kenyan Television	Dr. Busolo Wegesa
	Re-living the Voice of the Subdued Voice through Theatre As Activism	Yvette Ngum
	Excrement forms of protest in the Boulevard Festival	Dr. Moulay Driss El Maarouf
	The ritual talk of European Football among informal market vendors in Eldoret, Kenya	Dr. Solomon Waliaula
1.00pm	LUNCH BREAK	
2.00pm	Thematic groups of TRANSFORMATION (4 groups of approx. 8 people)	ALL participants
3.00pm	Get together of the Working Groups	
3.30pm	COFFEE/ TEA BREAK	
4.00pm	"Open Session" Practical-theoretical Workshops * Odhiambo/Mbogo – Applied Theater * De Haas – Spoken Word * Reuben Kigame – Music	
5.00pm	Presentation of practical workshops	
5.30-6.00pm	Wrap-up of the day	

DAY 4 FRIDAY 23/3/2018		
9.30-11.00am	Performance, Myth and Environmental Conservation	Prof. Peter Amuka
	Performance Complexes in Traditional Public Comforting: A Linguistic Perspective	Dr. Simon Nganga
	Minimalist Film Making in Kenya: An Experiment with the Film <i>The First Date</i> (2016)	Cosmas Bii
	Gikuyu dowry rites as performance	Prof. Mary Wahome
	The helicopter has landed: Talk radio performance in Upendo FM, Eldoret	Dr. Pamela Chepngetich
11.00am	COFFEE/ TEA BREAK	
11.30am -1.00pm	Sweetness in an age caught between anti-stoic regret and Sisyphean cynicism	Dr. Fred Mbogo
	Paying the Piper: Sponsorship and the Objectives of the Kenya National Drama Festivals	Dr. Evans Mugarizi
	Performing Marx in Campus: Activism and Print Cultures in 1970s in Kenyan Universities	Dr. Dan Omanga
	Mobile Journalism	John Marvin and Yegon Emmanuel Kipkemoi
1.00pm	LUNCH	
2.00pm	Thematic Groups on INTERVENTION (4 groups á approx. 8 people)	ALL participants
3.30pm	COFFEE/ TEA BREAK	
4.00pm	Get together of the Working Groups	
5.00pm	Wrap-up of the symposium	
6.00pm	Performance by Moi Univ. Theatre Students	

DAY 5		SATURDAY 24/3/2018	
10.00am-		EXCURSION	
4.30pm			
7.00pm		FAREWELL DINNER	
DAY 6		SUNDAY 25/3/2018	

NOTES

Organisational Committee:

Prof. Christopher J. Odhiambo, Dr. Ricarda de Haas, Dr. Marie-Anne Kohl,
Dr. Sam Ndogo, Dr. Dan Omanga

Host:

Moi University: Prof. Peter Simatei (Dean SASS), Prof. Anne Nangulu,
Prof. Christopher J. Odhiambo, Dr. Samuel Ndogo, Dr. Dan Omanga

Concept:

Dr. Ricarda de Haas, Dr. Marie-Anne Kohl