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Faculty of
Arts & Design


Symposium

Research Niche Area

Artivism

**as a tool to
combat Gender-Based Violence(s)**

Monday, 20 May 2024

TUT Arts Campus, Building 25 – Room 25

PROGRAMME

PROGRAMME DIRECTOR: Dr Mienke Fouchè

8:30 – 9:00	Arrival and registration	
9:00 – 9:10	Welcome	Dr Mienke Fouchè
9:10 – 9:20	Artivising the many faces of Gender-Based Violence	Prof Nalini Moodley
9:20 – 10:00	Moving hearts, minds and bodies: dance as a pathway to healing from Gender-Based Violence	Prof Smitha Radhakrishnan, Wellesley College, USA
10:00 – 10:30	Q & A for the above presenters	
10:30 – 10:55	Coffee break and network	
11:00 – 11:20	Harnessing Arts-Based Approaches: A South African Perspective on Gender-Based Violence Survivors	Dr Moreoagae Bertha Randa
11:25 – 11:45	2nd Year Fashion Design students participating in a simulated Work-Integrated Learning (WIL) project that focuses on addressing Gender-Based Violence	Ms Rosemary Naidoo
11:50 – 12:10	The instrumentalisation of Netspeak in Social Media Correspondences on Gender-Based Violence in South Africa	Ms Lebogang Setlhabane
12:15 – 12:35	Art as Resistance: Using co-design methods to brainstorm Gender-Based Violence Interventions	Ms Inge Newport
12:40 – 13:00	Embodied forms of resistance	Dr Karina Lemmer & Dr Nicola Haskins
13:00 – 13:30	Lunch	
13:30 – 13:50	[in]crusted – a performance excerpt	Prof Janine Lewis
13:50 – 14:10	The use of sexist language among university students as a contributor to Gender-Based Violence	Ms Priscilla Mawela, Dr Madikwa Segabutla & Dr Priscilla Nesamvuni
14:10 – 14:30	Resonating Strength - A Community Engagement Campaign	Dr Rostislava Paskhevitch-Ngobeni
14:30 – 14:50	Facilitating healing and artmaking through listening otherwise in the face of Gender-Based Violence in South Africa	Ms Thandi Bombi
14:50 – 15:10	Unveiling the Veil: Understanding Domestic Violence Dynamics in Kalenjin Communities of Kenya	Prof Anne Mastamet-Mason
15:10 – 15:30	Conclusion and moving forward	

Prof Nalini Moodley

Faculty of Arts & Design, Tshwane University of Technology

ABSTRACT

Artivising the many faces of Gender-Based Violence

Championing gender equality, *artivism*, economic freedom and social equity is a burden education must carry. While progress for gender equality in the absence of Gender-Based Violence (GBV) is a global imperative, the little progress that is often made is overwhelmed by perpetuating violences.

This discussion explores the systemic levels of exploitation and marginalisation that contribute to the structural imbalances that are revealed in the scourge of GBV. Economic gender-based discriminations are seen as leviathans standing squarely in the path of equality and liberation, with education as a human right, seen as the panacea that will counteract this and any other unequal system.

However, does education upset the proverbial apple cart or perpetuate the cycles of injustice? Feminist activists are developed through an equal and fair education system that lays the groundwork for citizenship, creating innovative global movements for justice, liberation, and equity.

As a Faculty of Arts and Design, we are perfectly poised to reconstruct the narratives of power, while simultaneously cultivating practices of collective care that protects, mitigates and heals a deeply wounded society. *Artivism* provides that principled structure through which networks are built, and tectonic global shifts can be realised in reimagining a more just world.

SHORT BIO

Professor Nalini Moodley's tenure as the Executive Dean of the Faculty of Arts and Design at the Tshwane University of Technology has been marked by visionary leadership and a commitment to leveraging the power of art for social change. Under her guidance since 2018, the Faculty has not only flourished but also taken on a transformative role within the local and global communities. Embracing the theme of *ARTIVISM*, Professor Moodley has championed the idea that art is not just a form of expression but a catalyst for meaningful engagement with pressing social issues. As such the Faculty will host the first International Conference in 2024 on *Artivism: Embracing Cultural Activism for a Safe and Just World*.

One of the crowning achievements of Professor Moodley's leadership thus far is the establishment of the Annual TUT Arts Festival, now in its 6th year. This festival serves as a strategic teaching and learning platform where students, artists, activists, industry, and alumni come together, share their work, and collaborate in varied ways.

Furthermore, Professor Moodley's commitment to addressing gender imperatives in higher education has garnered recognition through the recent award of a Research Niche Area dedicated to confronting Gender-Based Violence (GBV) through Artivism. By harnessing the creative energies of the Faculty's community, she is spearheading initiatives that will not only raise awareness about GBV but will also actively contribute to its prevention and eradication.

Professor Moodley's leadership exemplifies the transformative potential of the arts when combined with a dedication to social justice. She holds PhD in Art History from the University of KwaZulu-Natal and has spent more than 30 years in the field of education spanning primary, secondary, and tertiary sectors.

Prof Smitha Radhakrishnan

Wellesley College, USA

ABSTRACT


Moving hearts, minds and bodies: dance as a pathway to healing from gender-based violence

This presentation addresses the importance of translating feminist social scientific research into social justice-oriented artistic practice. Social scientific approaches to Gender-Based Violence (GBV) focus on definition, pervasiveness, social structure, and social norms. A critical feminist social scientific approach goes further, integrating feminist theory, activism and praxis, while also addressing how gender as a structure intersects with race, class, sexuality and ability.

Feminist social science helps illuminate the public character of GBV, even though GBV often takes private forms: within families, communities, intimate relationships, and homes. A feminist social scientific perspective also supports work that centres the lived experience of marginalised women in their actual intimate, social, economic and political life-worlds.

Although feminist social science can advance public understanding and help develop policy around GBV, however, its role in changing hearts and minds is ultimately limited by its mediated format. Reasoned critical arguments, whether written or explained orally, have a limited capacity to change deeply ingrained views and prompt everyday individuals to question their own actions, which may diverge from their publicly stated views.

In contrast, embodied artistic performance is experienced as a kinaesthetic, multi-sensory experience. In particular, mimetic dance that involves movement, story, and poetry, calls upon participants to undertake a lived experience, one that activates the body, heart and mind together. Drawing on theories of dance/movement psychotherapy, this presentation focuses on how cultural dance can be expanded and interpreted to heal from GBV.



By sharing examples of work that aims to facilitate communal, intergenerational healing through cultural dance, this presentation ultimately aims to engage the audience in a broader discussion of how intentional kinaesthetic artistic practices can advance artistic processes that promotes individual and societal healing with regard to GBV.

SHORT BIO

Smitha Radhakrishnan is Marion McLean Butler Professor in the History of Ideas and Professor of Sociology at Wellesley College, USA. An award-winning feminist sociologist and educator, she researches gender, globalisation, finance and development in India, the US and South Africa.

She is the author of *Appropriately Indian: Gender and Culture in a New Transnational Class*, a transnational study of Indian IT workers, *Making Women Pay: Microfinance in Urban India*, a feminist study of India's microfinance industry, and *Sociology of South Asia*, an edited volume with Gowri Vijayakumar that lays out a new agenda for sociology as a discipline.

Her most recent book, *The Gender Order of Neoliberalism*, with Cinzia Solari, integrates her research on feminist political economy, development and nationalism. She received her PhD from UC Berkeley in 2006. Radhakrishnan is also a lifelong Indian classical dancer, having trained extensively with acclaimed teachers in the US and India, and performed extensively in the US and South Africa.

Currently, she directs NATyA Dance Collective, a group of rigorously trained dancers producing original work that centres social justice themes. NATyA's most recent work, *Radical Love: A Collective Movement* premiered in Cambridge, Massachusetts in January 2024.

Dr Moreoagae Bertha Randa

Sefako Makgatho Health Sciences University

ABSTRACT

Harnessing Arts-Based Approaches: A South African Perspective on Gender-Based Violence Survivors

Gender-Based Violence (GBV) remains a pervasive issue globally, with South Africa grappling with alarmingly high rates. This abstract explores the efficacy of arts-based approaches in addressing the multifaceted impacts of GBV on survivors within the South African con-text. Drawing upon a diverse range of artistic modalities including visual arts, storytelling, music, and theatre, this paper examines how letters serve as a powerful tool for healing, empowerment, and resilience among survivors.

In the South African context, where GBV intersects with historical injustices and socio-economic disparities, traditional therapeutic methods often fall short in addressing the complex trauma experienced by survivors. Arts-based interventions offer an alternative and complementary approach by providing survivors with platforms for self-expression, validation of experiences, and community solidarity. Through participatory arts initiatives, survivors reclaim agency over their narratives, fostering a sense of empowerment and autonomy.

Despite their potential, challenges such as accessibility, cultural sensitivities, and resource constraints persist. Ultimately, by harnessing the transformative power of the arts, we can pave the way for healing, empowerment, and resilience in the face of Gender-Based Violence.

Furthermore, these creative practices contribute to broader societal conversations about GBV, challenging stigmas and fostering empathy and understanding. By amplifying the voices of survivors through artistic expression, these interventions not only promote healing at an individual level but also catalyse societal change and advocacy efforts towards ending GBV.

SHORT BIO

Dr Moreoagae Bertha Randa is a Senior Lecturer at the Sefako Makgatho Health Sciences University in the Department of Public Health. Dr Moreoagae Bertha Randa, holds a Sefako Makgatho Health Sciences University B Cur (I et A), B Tech (OHN), Master of Public Health, and PhD in Nursing Sciences.

She has a professional background in medical surgical nursing as a specialist clinician in the intensive care unit. She is currently the Course Director for the Health Systems Management Module for MPH students.

Dr Randa has presented at national and international conferences and conducted independent research. She has published in reputed journals and written chapters in books.

Her research interest is on Gender-Based Violence with specific focus on sexual and domestic violence. She is an academic, facilitator and a research supervisor to postgraduate students at Master's and PhD level.

Rosemary Naidoo

Department of Design Studies, Tshwane University of Technology

ABSTRACT

2nd Year Fashion Design students participating in a simulated Work-Integrated Learning (WIL) project that focuses on addressing Gender-Based Violence

The presentation explores the impactful community engagement of 2nd year Fashion Design students participating in a simulated Work Integrated Learning (WIL) project that focuses on addressing Gender-Based Violence (GBV).

The students undertook a project to create book bags advocating against GBV, using sustainable materials to align with environmental consciousness. Each group of students in the 2nd year chose a community grappling with GBV to donate these bags to, allowing for a personalised and empathetic approach to their outreach efforts. The project not only served as a practical application of their studies but also empowered them to be agents of change within their communities.

Through this initiative, the students not only contributed tangible resources but also raised awareness and promoted dialogue around the critical issue of GBV. The presentation will highlight the students' commitment to social responsibility, sustainable practices, and community engagement, showcasing the transformative potential of WIL programmes in fostering compassionate and proactive citizens.

SHORT BIO

With over 27 years of experience in fashion education, I have had the privilege of serving as a lecturer at various prestigious higher education institutions. For the past eleven years, I have been a dedicated member of the Fashion Design programme at Tshwane University of Technology (TUT).

My passion lies in nurturing the next generation of fashion designers, imparting both practical skills and theoretical knowledge to aspiring creatives. My commitment to excellence in fashion education drives me to continuously innovate and inspire students to reach their full potential.

Lebogang Sethabane

Tshwane University of Technology

ABSTRACT

The instrumentalisation of Netspeak in Social Media Correspondences on Gender-Based Violence in South Africa

Discussions on Gender-Based Violence is not only widespread on mediums such as radio, television, and newspapers but also on social media platforms such as X (Twitter) and Facebook. Social media platforms have become effective instruments in the fight against violence associated with GBV, offering avenues for support, advocacy, and awareness-raising.

A mixed methods research study was conducted to explore how social media users use Netspeak as an instrument against GBV on social media platforms. The data was gathered qualitatively through two social media platforms, namely X (n=14) tweets and Facebook (n=14) posts and semi-structured, online interviews with (n=5) male and (n=5) female participants and quantitatively through E-questionnaires (n=100) administered across social media platforms.

The findings revealed the effectiveness of Netspeak as an affordance for social justice, Netspeak as a tool to convey thoughts, emotions, and worries about GBV, although some of the statements had a negative impact. As a result, recommendations at policy level were made as to look at current policies placed under the freedom of speech on social media platforms that have a negative effect on combating GBV or encourage online GBV.

SHORT BIO

Lebogang Sethabane is presently enrolled for the Doctor of Language Practice programme at the Tshwane University of Technology (TUT) with a focus on sociolinguistics. Additionally, she has obtained a National Diploma, a Baccalaureus-, and a Magister Technologiae degree in Language Practice, also from TUT.

Sethabane's Magister Technologiae studies were sponsored by a TUT Postgraduate scholarship. She interned for two years at TUT's Department of Applied Languages as a National Research Foundation (NRF) intern. After that, she started working as a PYEI intern in the Communications Unit at the Human Sciences Research Council (HSRC). The HSRC also employed her as a junior researcher and research assistant. She is presently employed as a part-time lecturer at the TUT Department of Tourism, and at a TVET college.

Inge Newport

Department of Interior Design, Tshwane University of Technology

ABSTRACT

Art as Resistance: Using co-design methods to brainstorm GBV interventions

A short verbal and visual presentation is followed by a participatory activity and a summary of shared ideas. The presentation timeslot will start with a short introduction on the occurrence of GBV at Higher Education Institutions (HEIs) and the potential of using co-creative, participatory methods to engage the public in co-designing GBV interventions. The presentation will also touch on the power of co-design to develop a shared sense of ownership of ideas and spaces.

The introduction is followed by a quick-fire co-creative session where attendees will collectively share design- and arts-based ideas that can combat GBV. The activity will use graffiti boards for attendees to share their ideas. Each board will prompt attendees to share GBV-related intervention and project ideas that they think can fast-track the promotion of a GBV-safe institution.

The session will result in a collection of arts-based ideas to combat GBV and serve as an example of how attendees can use creative participatory and co-design methods as a quick and easy way to engage the public in generating collective ideas to combat GBV.

SHORT BIO

Inge Newport is the Head of Department at the TUT Department of Interior Design. Her research niche includes decolonising design education, gendered space, and inclusive design practices. Inge is currently researching Gender-Based Violence-safe space design in a South African university context, focusing on translating policy into practice.

Dr Karina Lemmer And Dr Nicola Haskins

Department of Performing Arts, Tshwane University of Technology

ABSTRACT

Embodied Forms of Resistance

This paper explores the multifaceted realm of Artivism, a dynamic intersection of art and activism that engages with social, political, and cultural issues through creative expression in and through the body. The moving body becomes a dynamic archive of embodied memories and lived experiences that is articulated in and through a dance theatre production.

Drawing on the concept of embodied archives, the research explores how a dance theatre production acts as a form of Artivism as it embodies performers lived experiences, memories, and narratives, transforming them into tangible forms of resistance, solidarity, and advocacy. The research explores ways in which creative artists mobilise the performers bodies, voices, and artistic expression to challenge dominant power structures, and amplify marginalised voices.

Through exploring the working process of how the performers lived experiences of Gender-Based Violence are articulated we highlight the transformative potential of embodied archives in motion, shedding light on the innovative strategies inherent in Artist praxis. This paper seeks to contribute to the possibilities for embodied forms of resistance, in and through embodied memories as the body becomes the embodied archive and locus from which the resistance emerges.

SHORT BIO

Karina Lemmer (PhD) is a senior lecturer at the TUT's Department of Performing Arts where she specialises in acting and voice. She is a certified Lessac body-voice and Meisner facilitator who has coached several stage productions and films.

Dr Lemmer is a Naledi nominated director with a body of work that includes adaptations of classical texts and new works that have been performed in academic and commercial contexts.

She is one of the founders of the Creative Research Lab that seeks to enable and showcase the relationship between research and performance making. This is echoed in her continuous creative research on embodied practices and multilingualism.

Dr Nicola Haskins is an embodied researcher, choreographer, and dancer with over 20 years of experience in the performing arts. As a full-time lecturer at the Tshwane University of Technology, specialising in the Performing Arts, Dance Stream, she brings a wealth of knowledge and expertise to her role.

Certified as a Movement Analyst through the Laban/Bartenieff Institute in New York, Dr Haskins' work has been recognised with numerous awards, including three Standard Bank Ovation Awards and a Gold Ovation Award for her company's production, *The Anatomy of Weather*.

Alongside Dr Bailey Snyman, she co-founded The Matchbox Theatre Collective, known for its innovative and thought-provoking works showcased nationally and internationally. Nicola's commitment to advancing the field of performing arts is evident in her recent completion of a PhD at the University of Pretoria, focusing on embodied memory in choreographic composition. She continues to inspire through her teaching, research, and creative endeavours, demonstrating the power of movement as a tool for expression and resistance.

Prof Janine Lewis

Department of Performing Arts, Tshwane University of Technology

ABSTRACT

[in]crusted – a performance excerpt

[in]crusted is an extraordinary production devised and directed by Prof Janine Lewis in collaboration with the cast. Created at the Department of Performing Arts (DPA) as a WIL production, students have been closely involved in the process from set design to character development. This multi-disciplinary DPA show will premiere at the Breytenbach Theatre from 21 to 25 May 2024.

The production revolves around the main character, Amahle, a puppet who tells her story about life, love, and the perils of growing up as a young girl in SA. It is a story about detoxifying negative social norms by breaking intergenerational patterns of trauma. These patterns are inadvertently taught or intertwined throughout someone's life from an early age onward, and often manifest as anxiety, depression, and PTSD. The characters identify and face up to the negative patterns that have been 'crusted' over and perpetuated by society when casting a blind eye, distrusting, or succumbing to harmful norms.

Amahle's story lives through her parents' journey which is presented as a quintessential battle of the sexes. The production advocates for identifying and mending generational patterns that allow for disruption, where self-discovery and acceptance can be achieved.

This performance excerpt will showcase the exchange between Amahle's mother and grandmother – representing the generations of women that have come before and whose perceptions of the world live on in Amahle. The excerpt presents the opinion that a woman can find means to stand up for herself, take ownership of who she is destined to be and revel in her power as a woman.

SHORT BIO

Prof Janine Lewis is an Associate Professor in the Department of Performing Arts at the Tshwane University of Technology. Her fields of specialisation include physical theatre, acting, theatre making, creative industries and theatre for empowerment.

Prof Lewis holds a doctorate in devising as WARPING (re)conceptual theatre making. Additional qualifications include a PGDip HE Pedagogy and MBA HE Management from University of Haaga-Helia, Finland. Prof Lewis also holds advanced certification in Touch for Health kinesiology. She also serves as a board member on both SACIA and TAU and is the chairperson for the DHET Creative Output Performance, Dance & Theatre subpanel.

Prof Lewis has taught internationally at the Ohio State University USA, the Hunter Gates Physical Theatre Academy Edmonton, Canada, and the Annual International Festival of Making Theatre in Athens, Greece; and has presented at conferences in countries across the world.

Prof Lewis has devised 21 productions at TUT, curated the annual Verve Physical Theatre Platform (that is in its 24th iteration in all its forms) and has facilitated various applied theatre projects.

Ms Priscilla Mawela, Dr Madikwa Segabutla and Dr Priscilla Nesamvuni,

Tshwane University of Technology

ABSTRACT

The use of sexist language among university students as a contributor to Gender Based Violence

Despite previous research on gender and feminist consciousness-raising, violence against women and the marginalised gender(s) still exists in societies, and it is far too common at universities and in communities. This is happening against the backdrop of an outcry in South Africa on Gender-Based Violence. This presentation examines students' use of sexist language at their campus, by first looking at their awareness and understanding of sexist language, their perceptions, attitudes and the contributing factors which lead to the use of sexist language.

A Quantitative Research method approach was followed to gather data through 110 self-administered questionnaires. A descriptive statistical analysis was conducted to determine and describe the basic characteristics of a data set. The findings revealed that most students are aware of what sexist language is and that their understanding of a sexist language is in line with existing literature on sexism and sexist language. The study also revealed that students had varied perceptions and attitudes on the use of sexist language on campus. Male students had negative attitudes and perceptions. They believe that it is normal and acceptable to use sexist language.

Female and the marginalised gendered students hold positive attitudes and perceptions; they believe that it is unacceptable to use sexist language on campus. Most students revealed that beliefs, traditions and practices are the most contributing factors (among other factors) to sexist language use within university spaces. It is recommended that the university creates more awareness campaigns to educate students on sexist language and its implications, invite the marginalised genders to participate in such projects to gain more insights on how they are affected, and propose new solutions to tackle such issues.

SHORT BIO

Priscilla Mawela is a Language Practitioner whose work is focused on linguistics, sociolinguistics, women, and feminism. Her research writing is rooted within a university in Southern Africa and crosses the fields of linguistics, gender, and sexuality as well as equality studies.

Her recent research focuses on investigating the use of sexist language among university students. Priscilla obtained her



undergraduate degree from the Tshwane University of Technology with a major in English, Setswana, and translation. She is currently pursuing her Master's degree in Language Practice, supervised by Dr Segabutla and co-supervised by Dr Nesamvuni. She plans to hopefully grow her career with every knowledge and guidance she can gain from those who embarked on this journey before.

Dr Madikwa Hendrietta Segabutla is a Senior Lecturer at the Tshwane University of Technology, Faculty of Humanities, in the Department of Applied Languages. She holds a PhD degree from the University of Pretoria in Curriculum and Instructional Design and Development. This advanced degree has equipped her with a deep understanding of curriculum development and effective instructional strategies, which she leverages in her teaching and research.

As a resolute educator, Dr Segabutla offers English modules to second and third-year students in the Language Practice programme. Her areas of specialisation include Linguistics, Teaching English as a second language, Instructional Communication, and Basic Communication Skills in English. In addition to her teaching responsibilities, she serves as a supervisor for Masters and Doctoral studies, guiding and mentoring the next generation of language scholars. Furthermore, she has published her research in accredited journals and presented her research findings at conferences, sharing her expertise with the broader academic community.

Dr Priscilla Tshisikhawe Nesamvuni is currently serving as a Senior Curriculum Development Practitioner. She plays a pivotal role in enhancing professional development within the University academic community and shaping curriculum initiatives in the Faculty of Arts and Design.

Dr Nesamvuni obtained her doctoral degree in Education from the Tshwane University of Technology, a testament to her commitment to advancing knowledge in the field. Her areas of specialisation encompass Education, Curriculum Development, and Instructional Design, reflecting her deep understanding of pedagogical principles and curriculum enhancement strategies.

Through collaborative efforts with colleagues, she has presented research findings at national and international conferences, contributing valuable insights to the academic community. As a supervisor and researcher, she plays a vital role in guiding aspiring scholars and conducting research that informs educational practices. Dr Nesamvuni's scholarly contributions extend to publications in accredited Education and Curriculum-related journals. Her research outputs have enriched the academic discourse, offering innovative perspectives on curriculum development and educational practices.

Dr Rostislava Pashkevitch-Ngobeni

Department of Performing Arts, Tshwane University of Technology

ABSTRACT

Resonating Strength - A Community Engagement Campaign

Resonating Strength is a community engagement initiative that combines activism with art, utilising music's transforming potential to empower and uplift women who have experienced Gender-Based Violence (GBV). Fundamentally, the campaign acknowledges that music is a universal language that people may use to communicate their innermost feelings, beliefs, and goals. Additionally, it crosses language and cultural barriers.

Through the process of crafting songs inspired by their experiences of GBV, participants are invited to reclaim their voices and assert their agency in the face of adversity. By translating their stories into melodies, lyrics, and harmonies, women find catharsis, validation, and empowerment in the act of creative expression. Through music, they transcend the confines of their trauma and reclaim ownership of their narratives, transforming pain into power and resilience.

Resonating Strength acknowledges the unique ability of music to promote connection, empathy, and teamwork. By allowing listeners to bear witness to the lived realities of GBV, participants' songs encourage introspection, conversation, and camaraderie as they are shared with their communities. Hearts are opened to the pressing need for change via the moving power of music.

Resonating Strength is more than just a community campaign programme – it is a testament to the resilience, creativity, and collective power of survivors of GBV. Through the universal language of music, participants will find healing, solidarity, and hope, paving the way for a future free from violence and oppression.

SHORT BIO

Dr Rostislava Pashkevitch-Ngobeni is an award-winning performer, composer and producer. Her musical works reverberate the beats of social justice and awareness. Dr Pashkevitch-Ngobeni is a transformative artist whose work, *King Inna De Jungle*, combines diverse styles. Her songs are anthems for change, pushing listeners to address conservation of change.

Dr Pashkevitch-Ngobeni touches a chord of consciousness with every note, encouraging listeners to join the chorus of voices advocating for a better future. She crafts a potent crescendo of optimism and fortitude in the face of difficulties. As producer of the political thriller ASKARI Dr Pashkevitch-Ngobeni became even more engaged in the field of Activism as a transformative tool of social change.

Thandi Bombi

Rhodes University

ABSTRACT

Facilitating healing and artmaking through listening otherwise in the face of Gender-Based Violence in South Africa

South Africa has one of the highest rates of Gender-Based Violence (GBV) including femicide, rape and intimate partner violence. Schol-ars and activists in the space of GBV have challenged society to alter the way we have been taught to engage GBV.

This workshop teaches and promotes "listening otherwise" to respond to this challenge. It presents participants with seven steps to listening otherwise and asks them to host one another, listen with care and create a symbol to reflect on the process of listening.

The steps include: 1. Recognising, acknowledging, and accepting the other; 2. Creating space for the other; 3. Empowering voice and participation in the other; 4. Embracing the other; 5. Sitting with and hosting the other; 6. Creating a listening symbol; and 7. Reflecting on the experience of listening.

Through this process participants learn to listen otherwise, listen to one another, and create a meaningful symbol, whether it is writing, painting or physical activity to reflect on the experience of listening in the face of Gender-Based Violence. The workshop aims to create a space for listening while promoting listening as a healing art and empowering practice that can be used in the fight against Gender-Based Violence in South Africa.

SHORT BIO

Thandi Bombi is a PhD candidate at Rhodes University's School of Journalism and Media Studies. She holds a Master's degree in Journalism and Media Studies with a focus on Communication for Development and Social Change.

She works as a part-time Journalism and Media Studies lecturer at the Tshwane University of Technology.

Her PhD work, provisionally titled *Listening in the Face of Gender-Based Violence*, proposes to explore Political Listening and Lisbeth Lipari's concept of Listening Otherwise to understand what is possible when listening is prioritised in the fight against Gender-Based Violence in South Africa.

Outside of her academic interests she writes creative fiction and plays soccer with her friends.

Prof Anne Mastamet-Mason

Department of Design Studies, Tshwane University of Technology

ABSTRACT

Unveiling the Veil: Understanding Domestic Violence Dynamics in Kalenjin Communities of Kenya

This study provides an in-depth analysis of violence against women in the Kalenjin communities of Kenya. The study employs a multi-disciplinary method to investigate the unique cultural, socioeconomic, and historical factors that influence the prevalence and forms of domestic violence in this ethnic group.

The paper examines various forms of violence experienced by Kalenjin women, including physical, sexual, psychological, and economic abuse, within the context of familial and marital relationships, using a combination of academic research, governmental reports, newspapers, and community-based studies.

The research delves into how traditional norms, patriarchal systems, and socioeconomic inequalities contribute to perpetuating cycles of violence and limit survivors' access to support services and justice. Moreover, the paper evaluates the effectiveness of different interventions, such as legal reforms, community awareness campaigns, and grassroots initiatives, in addressing domestic violence and promoting gender equality within Kalenjin communities.

It also explores how Gender-Based Violence intersects with other social issues, such as ethnicity, religion, and access to resources, and how they affect intervention strategies. By critically analysing the dynamics of domestic violence within the Kalenjin communities, this study contributes to a more comprehensive understanding of the complexities of Gender-Based Violence in Kenya. It informs culturally sensitive approaches to prevention and intervention efforts tailored to the needs of Kalenjin women.

SHORT BIO

Professor Anne Mastamet-Mason is a Lecturer in Fashion and Textile Business in the Department of Design Studies (Fashion Design programme) at the Tshwane University of Technology.

She is currently involved in Fashion Entrepreneurship, Eco-Fashion, and Product Development.

Prof Mastamet-Mason obtained an MSc in Clothing Marketing and Distribution and a PhD in Clothing Management from the Manchester Metropolitan University and University of Pretoria, respectively.

She has taught at many universities in Kenya, including Egerton University, Maseno University and Moi University.
