

# The View from the Window

*Interview with John Irvin - director of  
the forthcoming feature film "Mandela's Gun"*

## 'Being' Mandela

*Interview with Tumisho Masha*

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*The art of Peter Clarke*

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## Rashid Lombard

*Cape Town International  
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# editorial

**T**he Artist lives on. In leaps and bounds it saunters through the arts landscape, and meets those who through their ideas, sweat and insights, turn reality into art and, in Promethean fashion, through art breathe new life into reality. Lest you think this is too neat an understanding of the role of the arts, read the pages of this magazine, witness the daily work done by arts practitioners and this may ring true.

Roque Dalton said that: "Poetry, like bread, is for everyone". Art is for everyone. This is a manifesto of inclusion and belonging. Let art be your alibi in existence. Let it become an integral part of our national life. Let it take hold and not just hover or occupy a precarious foothold in the national consciousness without hitting ground level.

The actor, Tumisho Masha, says that the importance of art ought to be understood as if it were water, houses or electricity that is on the agenda.

The great film director, John Irvin points out that: "A work of art has to be revelatory about one's self or about the world which you experience. Otherwise it can't be called art. It has to work on the world".

It is in this context that the increasing body of work based on South African memoirs needs to be understood. Searching for the real life story of the much loved and iconic figure of Madiba, as these pages illustrate, is a complex task. The epic that emerges is unexpected.

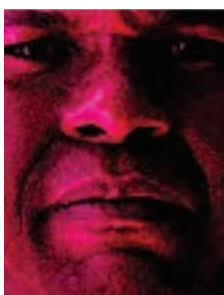
We shall continue to share the thinking of great artists on these pages, profile arts initiatives, speak to those who have just started out and through these dizzy steps trace a new pathway amid the stones, crags, potholes and hailstorms that stand in the way of arts development.

As those whose inheritance is the southern part of this continental landmass, let us project who we are from this vantage point or from the viewpoints (of Mbada, Memela, Kgotsile, Naidoo, the strategy of Ngcobo, the library that is Nkondo, the languages of Kaschula, the lifework of Lombard, the artistic voice of Pu2ma, the poetic tones of Ipadeola, Seakhoa and Mchunu – all holding us in their vision) that come from many of us occupying a multiplicity of peaks simultaneously in the Ukhahlamba-Drakensberg mountain range. From these heights we survey a new design of Africa and the world. ●

*Lisa Combrinck*



**Answering the call to ARTivist, clockwise from bottom left:** Siphiwo Mahala, Lisa Combrinck, Premi Appalaraju, Sandile Memela



**COVER PHOTO**  
'Mandela's Gun'  
official poster

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# FOREWORD

## FROM THE MINISTER OF ARTS AND CULTURE, MR PAUL MASHATILE



Minister Paul Mashatile in Paris at the South African cultural season in France

We are soon approaching 20 years of democracy and freedom in South Africa and have gone through highs and lows during this period. Achieving this democracy and freedom in 1994 was a great milestone not only for our country but for the world, as the international community helped us achieve this. Our Constitution is regarded as one of the best when we adopted it two years later with the Bill of Rights. We worked hard in the first ten years to change the apartheid legislation.

The world has gone through some difficult economic dips and we have not been sheltered. We have suffered greater numbers of unemployment like the rest of the international community. Against all odds South Africa has achieved great strides in development that we can be proud of in many spheres. Being acutely aware of the lack of jobs,

government has consciously worked on increasing job opportunities. 'Arts and Culture' is in a position to provide a varied and significant number of opportunities to especially the youth. We are a highly talented nation and creativity speaks to the soul of our country.

Our strategy Mzansi Golden Economy (MGE) is core to the promotion of Arts and Culture. To date, 22 events have been supported on an on-going basis. The DAC investment has been designed to complement existing income streams from funders and sponsors and to enhance the existing offerings. The benefits of large scale international festivals such as the Cape Town International Jazz Festival are well known and each event has its own dynamics. Many artists in the craft, music, theatre and design sectors have benefited from this work stream.

We are demonstrating our commitment to telling the great South African story by lending our support to the forthcoming documentary feature, Mandela's Gun. This project is a tribute to the life struggle of Tata Madiba and captures a pivotal time in his life and that of the liberation struggle as a whole. We shall continue to support initiatives that tell the story of this nation and those who sacrificed the best years of their lives for us.

The recent 4th Film Indaba attests to how well this sector has been doing despite the challenges it has faced. We hope to better the environment for filmmakers.

Another exciting work stream is the Touring Venture which to date has resulted in the development of large and small scale international platforms; the South African Season at the Edinburgh Fringe Festival and the South Africa Season in France in 2013. These two initiatives have seen significant successes. The South Africa Season at Edinburgh was extremely well received. South Africa has shone at the Venice Biennale.

Further Seasons are being planned with the United Kingdom, China, Russia, Angola and Nigeria. In 2014 a system of open calls will be implemented to facilitate the participation of artists from all over the country in international events. May the year ahead be an exciting year for all involved with the arts as we embark on our third decade of freedom and democracy.

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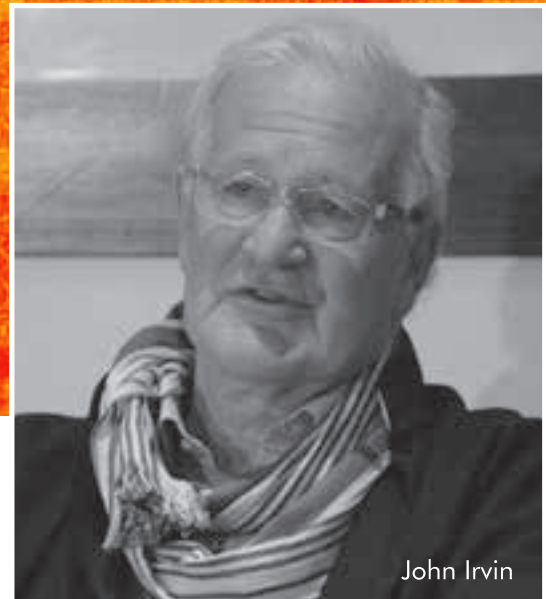


# THE VIEW FROM THE WINDOW AN INTERVIEW WITH JOHN IRVIN

*Lisa Combrinck interviews award-winning British film director, John Irvin, who was in Johannesburg to begin filming the feature documentary, Mandela's Gun.*

*The film is a South African-United Kingdom co-production between DV8 films (Producers Jeremy Nathan and Moroba Nkawe) and Dearheart Productions Ltd UK (producer Claire Evans and director John Irvin).*

*Mandela's Gun tells the story of Nelson Mandela's time in Ethiopia and his journey through Africa during an eight month period in 1962 that culminated in his arrest. The film is scheduled for release in May 2014. The Department of Arts and Culture is proud to be among those partners funding this co-production.*



John Irvin



John Irvin – **JI**  
Lisa Combrinck for the ARTivist – **LC**

**LC: How did you come to be interested in South Africa? At the launch of the movie, you spoke of a fondness for maps. I thought of James Joyce in A Portrait of the Artist discovering the world and the main character in Heart of Darkness admiring all the red parts of the map.**

**JI:** My great-grandfather, who was Scottish, founded a business here, called Irvin and Johnson. So there were lots of relations who were a long way off. It was a fishing and a whaling family principally, but also a family of schoolmasters and farmers. My father's cousin, Warwick, at the age of eighteen, died climbing Table Mountain. At the age of seven or eight the

South African branch of the family was far away but they were often discussed and held in a sense of thrall. I had two maiden aunts (that generation of women as you know found it hard to find husbands after the horrors of the first World War) who lived here, who came back to London once a year to show their paintings off at the Royal Academy, usually of lions. They were huge pictures of lions. I remember Aunt Ethel. I was quite good at drawing in those days. In fact a schoolmaster used to send my paintings and drawings to an artist in the Karoo for his appraisal. The South African connection was very flattering. But the schoolmaster would not tell me what he said, because it would make me big-headed.

We were not flattered as children because the prospect of becoming too big-headed was far greater a danger.

South Africa was a very romantic presence because it connected me with a family I did not know. They all seemed to be rather admirable people and doing good things. When at film school in London, my closest friend was South African and he still is. He and I at the time of Sharpeville demonstrated outside South Africa House in Trafalgar Square. He shouted "Down with Verwoerd". He could not get arrested for saying this. But after three hours of struggle and desperation he wanted to be arrested to show that there were large sections of white people opposed to apartheid. He kept on charging the police barriers. So the way to get arrested was for him to take the political content out of his speech. So we ran against the barriers and he swore at the police, who immediately arrested him and hurled him into a van.

Imagine my surprise all these years later, when three years ago, instead of demonstrating outside South Africa House, I was invited to South Africa House for a launch

of Liliesleaf. I walked across the road and I looked down at Trafalgar Square and re-imagined myself all those years ago. I had never thought I would be inside South Africa House with the High Commissioner at my side looking down at Trafalgar Square at the exact place, where



"I... WHO HAD NEVER FIRED A GUN AT AN ENEMY, HAD BEEN GIVEN THE TASK OF STARTING AN ARMY."

## MANDELA'S GUN

STARRING TUMISHO MASHA as NELSON MANDELA BY JOHN IRVIN

we demonstrated and where my friend was arrested. It was an extraordinary view of history from that window. It embodied an epoch. That was my childhood, my adolescence of the artist as a young man and his dreams of Africa.

**LC: You have made movies that are documentaries and yet have fictional items – bringing history to life. However it must be quite daunting to make a movie about Mandela. A movie about Mandela launches tonight in Soweto.**

**We are at that time where Mandela has become an icon and where a particular narrative of him holds sway. So it is quite a story.**

**Jl: 'Daunting'** is a word I often hear in connection with this film. Certainly Tumisho thinks it is a daunting challenge. I said it early on – that if we do this, we have got to get it right. You are telling a story of huge significance and you can't take liberties. It has got to be truthful and respect history. But the more I thought of it, the more it became imperative to do it because it is a part of the story overlooked; even in his autobiography and in Anthony Sampson's

biography they have slightly skimmed this aspect of his life. When I started to make this story about a gun that was missing and that he wanted back and that could not be found, we volunteered to get



expert help to look for it because it seemed to me that as this was the first weapon of the armed struggle, it had huge symbolic and historical value. It started with a search for a weapon that I thought would honour the early days of the struggle and the MK. Mandela was the head of the MK and he wanted it back. To find the weapon was daunting.

It was a challenge to find the weapon. It was daunting because it was underground for some time. The landscape was altered and Mandela's memory may not have been as reliable as we would like to think. Having started the search, one had to think about the early days of the MK, of what happened the moment he was gifted this weapon by the emperor. The more I researched it, the more compelling the story became. I found out characters, events and a timeline, which was not in the official histories.

It was more interesting and more menacing. We had forgotten how dangerous it was to be a freedom fighter in South Africa in 1962, the story of the Black Pimpernel. The search for a weapon became less insistent but the story of the early days of MK became more pronounced. Joel Joffe said to me that what you need to remember is that these were really good people. They were not personally ambitious, not egotistic. They were not treacherous. They were idealistic.

They were not avaricious. They did not want high office. They did not want Mercedes-Benzs and smart suits. They really believed that their mission was to make a better world for everybody.

The more I investigated, read and talked to people, the more confident I felt about the story. So it is daunting but in the process of researching the story I met some amazingly gifted, honourable people. I don't feel daunted any more by that, because I got the support and

### **a Mandela even more human than the one we know?**

**Jl:** I think the Mandela of forty years old was a man of his time. What I am taught as a director, is when telling a story, one has to be absolutely conversant with the period one is dealing with. I cannot apply the standards of today on the standards, values and belief of those who were fighting for a just cause in 1962. You have to see the story in the terms of what was taking place.

The Mandela who was forty-two years old at the time was definitely a manifestation of his beliefs and his understanding of what had to be done, what he had to do and what his particular mission was.

It is not revisionist to say that he was very clever, smart, eloquent and winning. He was a towering presence even then. But as Cachalia would say, he could be quite reckless,

vain and short-tempered. But he was forty-two! It is a truism and it has often been said that his transformation took place on Robben Island. That was a period of enforced reflection and the man was very much the same as the man who came out, but obviously he had been forced to think very hard about his mission for 27 years. I am making a movie about a man of action. The man, who came out of prison, was a philosopher king. What I am looking at is



Foresight and Hindsight – Dean Simon  
Picture courtesy Douw Steyn who owns the original drawing on view at the Saxon Hotel, Sandton. The print is owned by the Peacemakers Museum, Sandton and is currently on show at the exhibition 'We Love Mandela: Art Inspired by Madiba' Waterfront, CapeTown.  
[www.welovemandela.com](http://www.welovemandela.com)

evidence of really decent people with very strong commitments to the truth, and very loyal to the origins of the ANC and the armed struggle. In a sense it is a film that respects and honours an ideal, which I hope we have not lost sight of.

**LC:** It is interesting that the history you have engaged with has revised a revisionist history. During the course of research you have done, have you found

the warrior king. What the world has got and celebrates today is the philosopher king. That is the difference. But he went in as a warrior king. The man who embraced philosophy is hard to put on film. But I have made a lot of films of action. He embraced action. He was reluctant to take off his military fatigues. He was carrying a gun and on a mission. The western intelligence services were trying to entrap him or help him on his way. It was an extraordinary story of the ambiguity of western intelligence systems.

**LC: Have you seen the actual records?**

**Jl:** I have seen the actual prosecution court proceedings and what was going on in their minds at the Rivonia trial. The police would contradict the evidence of other witnesses about simple things. Police said he was wearing a blue shirt when he was arrested in Howick. In his book and in Anthony Sampson's book he was wearing a white shirt. Whom do you believe? I had to say, if it was cold, he was probably wearing what the police said he was wearing, which was a blue overcoat. On detail I am trying to get the most accurate version of events that one can possibly

imagine. It is a fascinating history, memory. It is unreliable. It is very vivid. It is like a dreamscape. There are elements of the story, which are quite dream-like – even the arrest. The police are not always behaving how you thought they would: the police were incredibly courteous and Mandela was extremely polite – there was a kind of old world gentleman's agreement, an atmosphere of courtesy that is hard to imagine in today's

moment it was the end of one era and the start of another – a transitional moment.

**LC: What has attracted you to war documentaries and the reinvention of history?**

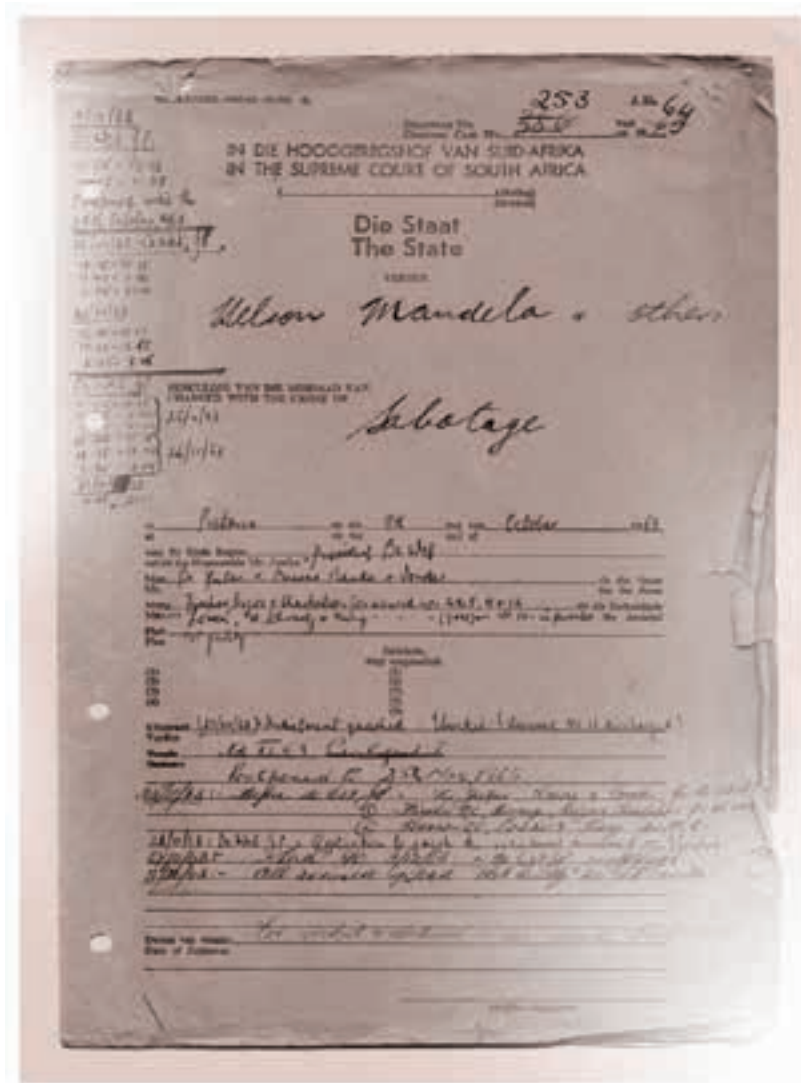
**Jl:** I was born during the Blitz on Liverpool. At my birth for five or six hours there was the sound of bombs and I was left in the corridor while my mother fought for her life and that of my twin during a bombing raid on Liverpool. There I was on my own with plaster running down on me, the sound of bombs, the crashing of masonry and brickwork falling around me. This may or may not have had some impact. My father was away at war. I did not meet him till I was five years old.

He was one of the last to come back from the war. He was in the Middle East. I was sent away to boarding school.

It was a transitional period in English history. I was a child of the last gasp of Empire and Commonwealth.

We were expected to be warriors and I embraced rugby and boxing. It was the best

way to be popular. It also allowed me do the things that I really enjoyed, drawing, acting and writing. I was physically very



Rivonia Trial Document

world, particularly when you know what was going to happen later on in this country with diabolical tortures and brutality when it became very bad. At that



powerful for my age – there was, I suppose growing up, a certain schizophrenia between the warrior and the artist – the artist-warrior. Our heroes as schoolchildren were fighting men. Our schoolmasters were nearly all ex-army or ex-navy. There was a part of me that was very gentle and there was a part of me that was quite tough. When I left school, the gentler side came out rather strongly. I was anti-nuclear, anti-war. I still am. But I always felt impelled, so no-one should accuse me of cowardice, to go as close to the brink as I could as a documentary filmmaker.

I made films in Algeria, at the Yemen civil war I lived with Bedouin tribesmen and that was very hairy. I never covered the war just for war's sake. There was always a story within in the war that I was following. In Vietnam I made a story in 1969 about war photographers. It was the last black and white documentary I ever made. I could physically test myself while I had an anti-war stance. Of course I was frightened, but I had to prove that I could go there, witness it and record it. War, as for the MK, was always a last resort. As a documentary filmmaker I wanted to be at the centre of things, not on the fringe. I was very sceptical when I grew up. I challenged conventional wisdom and held it in great contempt. In the 60s my generation was able to go it alone and bypass the hierarchies of being part of the system. I started directly making my own films. I raised money and went off and made a film. Luckily they were popular and well reviewed so my licence was renewed. So far it still is. There was also a vanity to be at the centre of things, a personal need to show I would not funk it. The first great work of literature is a war story – the story of the siege of Troy. It is a great epic of the

Western cannon. It encounters a huge spectrum of human needs and war stories are always finally about love in my opinion. The whole Trojan war was started with the love of a woman. War stories encompass a fabulous range of human emotion. It is very intense because in a battle situation you are living intensely.

**LC: You described the Mandela story as an Odyssey.**

**Jl:** It is very similar. He comes back with his weapon after numerous adventures along the way. He comes back to his love. He spends a little time with her

*Everywhere you look there is a story to be told. There is a great storytelling tradition here. There are so many stories. Anything we can do to get filmmakers to embrace our living history must be encouraged. It just needs writers and directors. It is a rich country.*

and then says: excuse me, I have got to convince the Chief that what we do now is imperative, that unless we go into an armed struggle, we will be diminished and the PAC will seize initiative. There are similarities between Ulysses coming back and Mandela. There is very good book called The Cry of Winnie Mandela that makes this point.

So it is not an original thought. But it is a convincing thought. It gives an understanding of South African struggle. I thought it was a very moving story. Apart from its sheer literary brilliance, it rooted me in the South African context and was by far the most helpful book.

**LC: For young South African filmmakers, what you are doing is quite an inspiration. So many are trying to get projects off the ground to tell the South African story and then to be able to see someone doing it, is inspiring.**

**Jl:** There are three or four other stories that I came across during my pursuit of this story that need to be told and that must appeal to filmmakers. Everywhere you look there is a story to be told. There is a great storytelling tradition here. There are so many stories. Anything we can do to get filmmakers to embrace our living history must be encouraged. It just needs writers and directors. It is a rich country.

**LC: The point that you make is to tell the truth as it unfolds even if what you discover is different from what the world knows, which gives it a deeper truth, which is what a work of art should do.**

**Jl:** A work of art must always reveal or it is merely decorative or flattering. Most politicians really want works of art to flatter them. But that is not a work of art. A work of art has to be revelatory about one's self or about the world which you experience. Otherwise it can't be called art. It has to work on the world. My English teacher used to say, it is all very well John, it is a very interesting piece, but does it quicken the pulse? If it does not work on the pulse, it is not art. This story certainly does. I felt my pulse rate accelerating swiftly. ①



# 'BEING' MANDELA

AN INTERVIEW WITH TUMISHO MASHA WHO PLAYS MADIBA IN THE FORTHCOMING FEATURE DOCUMENTARY, MANDELA'S GUN.



Tumisho Masha – **TM**  
Lisa Combrinck for the ARTivist – **LC**

**LC: You have indicated that you are interested in history, in how so much has changed and the recognition that where we are now is because of Mandela. How much will this influence you in your characterisation of Mandela?**

**TM:** Well that is the departure point for the characterisation of the man. He had such deep convictions of what he saw as great injustices at the time and yet he was a very privileged person. He was well educated, raised in a royal house. He could have put his head down and gone on with it, worked on his legal practice, raised his family and lived, compared to most black South Africans, quite a comfortable life. But he chose rather to sacrifice a big part of his own life. He gave all that away for the rest of us. And that kind of sacrifice is for me a starting point: why did he make that sacrifice? What things went through his mind? His conviction. Every day was an opportunity to quit but he went on despite dangers to himself and his family.

**LC: As a young South African you have the opportunity to step in the shoes of an older generation. It is often said that youth do not respect the older generation. What message are you sending by playing this part?**



Tumisho Masha

**TM:** Well the message would be that before you criticize the government or comment on the country or give up hope, let us look back at the sacrifices people have made to bring us where we are – things like freedom of movement and democracy – not being treated in a certain way based on the colour of your skin. And then saying to youth, you have been given amazing opportunities, so when you criticize government, expecting them to do things for us, know that they have given us the most important thing, bringing us freedom. Take that freedom and use the opportunities we have, and you need to be mature enough as there is something we need to do for us and for our country.



Minister of Arts and Culture, Paul Mashatile; Tumisho Masha; John Irvin and the Director-General of Arts and Culture, Sibusiso Xaba at the Mandela's Gun press conference held at the Saxon Hotel

**LC: It is always hard to portray someone who is a hero to everyone and in Mandela's case, a hero to the entire world. What techniques are you going to use to fulfill that purpose?**

**TM:** Well the first thing is to do a lot of research, a lot of reading about where he was coming from during this period, where he was mentally, spiritually, emotionally at that time, what he said about himself, what others have said about him at the time and using those snippets of information to put together a very real person; also to understand the time that he lived in and put all of this into a film.

**LC: Do you think you will succeed in 'humanising' Mandela because we have put him on such a pedestal we may have ceased to him as having frailties, flaws and strengths?**

**TM:** I hope to succeed in portraying a real man. I put a lot of trust in John Irvin, my director, who will guide me in the process of putting together a proposal on screen of a man who was a great man, an icon of liberation and democracy but also, at the end of the day, just a man.

**LC: How did you enter the film arena? How did you come to use film as a springboard?**

**TM:** Well I am from Pretoria, born and raised there. I was fortunate very early on to do lots of things in the arts milieu. I always wanted to be at the forefront at a very early age and I was fortunate enough that my parents saw from a very early age that they needed to give me the opportunity to have the best education and they sacrificed a lot for me to go to fantastic, expensive schools so that one day I could also spend a role in taking this country somewhere else. From there I was lucky to study overseas briefly in the UK and then finish my tertiary education at WITS University. That is when my career took off, starting in television and going into film. Now I believe I am at a point when I am ready to take on the world and hopefully put a black South African face in Hollywood that is authentic, real, that people can say that this is possible, that anyone can make it.

**LC: Is there any anecdote you can share with us in terms of what you have learnt about the Mandela of that period that says something about Mandela, which may have changed you?**

**TM:** The one thing I learnt is his sense of humour. In interviews of him we get snippets of this, he loved life and people and always wanted to lighten the mood. He was like a prankster. Mandela had a sharp wit and a wry humour.

**LC: Have you ever met Mandela?**

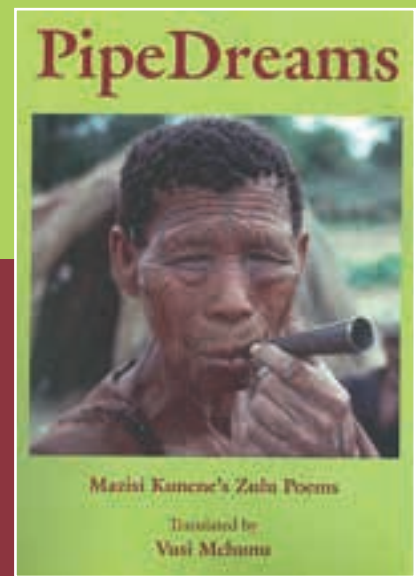
**TM:** I met him one time at his birthday in Qunu about five years ago when I was still doing Top Billing. We went through. We shook hands. But even in that brief moment of meeting him, I could not help but feel a sense of awe at the powerful presence of him in the room.

**LC: Minister Mashatile champions the Mzansi Golden Economy: what message would you give him?**

**TM:** That art is a huge, untapped opportunity for alleviating unemployment. There are people who can be artists, but in film they can also make things, build sets, become artisans, dressmakers etc. I would like to urge the Minister to keep investing in the arts. We need this as much as we need water, houses and electricity. The arts can be as important as mining, manufacturing and other sectors. 🎬

# THREE POEMS BY MAZISI KUNENE

FROM 'PIPE DREAMS',  
A BOOK OF POEMS TRANSLATED  
FROM THE ZULU  
BY VUSI MCHUNU



## With the speed of whirlwinds

Because of this calling of earth, the source  
I will deceptively linger along, avoiding eyes of sorcerers  
Because bursting in haste may attract the perpetrators  
I will meander with the banks of the great river  
Silently swallowing the water like a wary giraffe  
At the very point of the beginnings of the earth  
And then breaking out with the speed of whirlwinds  
That cling like a jockey on the mane of the rays of the sun  
Galloping across savannahs to the spinning centre of lakes that  
Is the unknown site of African creation myths and narratives

## Day of miracles

Will you testify to the nations that we saw the day of miracles?  
Will you be my witness, generation upon generation?  
The overwhelming stretch of dawn above tranquil valleys  
Distant horizons, shimmering and crimson in the deep ocean  
Shaking the slow sun, raising the sun to see a new day  
Will you tell of the bamboo pan pipes, a cacophony of a new day?  
Dear companion, will you testify in the gathering of the multitudes  
As they harangue me prove that a day of miracles exists?

## Our knowledge

Only fools imitate other nations  
Nations with intrigues, secrets of their own  
Nations shaped by their own will and destinies  
Even the sly iguana knows its source of sour milk

## Ngejubane lezivunguvungu

Ngoba ngizoqala indima enkulu yomhlaba  
Ngizohamba ngitotoba ngenzela imithwebulo  
Ngokuba okokusukela ngabe kungayi phambili  
Ngijoze ngithi ngingafika emngceleni womfula  
Ngiphuze amanzi ngenzele ukuziqinisa  
Ke lokhu mandulo umhlaba waqala lapha  
Sengijoze ngisuke ngamajubane  
Ngisuke ngibambelele kuyo imisebe yelanga  
Ngilidabule ilizwe ngize ngifike esiswini sesinzululwane

## Ingqayemini

Engathi wena obona nami loku kusa  
Ungaze ungifakazele ungifakazele nanininini  
Uthi: "Kwakenabile ukusa ngamathafa ancwaba."  
Uthi: "Ubude obuselwandle babubomvu  
Babuliphakamisa ilanga nangemisebe yalo."  
Uthi: "Sezwa imitshingo nobuhlokhloko bemini."  
Ongathi ngako konke loko ungaze ungifakazele  
Baze bangathi: "Yayinjani lemini engafani nezinye?"

## Okwethu ukwazi

Wubulima ukubukela ezizweni  
Ngokuba zona zinamalutha azo  
Ziyiloko eziyiko ngenxa yezinkambo zazo  
Kanti umsila wembulu uyawazi umgodi wamasi



# MOVING PICTURES MARCHING ON

Cathrine Lekgoletsi Mokoena reports on the National Film Indaba held in November 2013 in Johannesburg

The 4<sup>th</sup> Film Indaba was recently held in Johannesburg, organised by one of the associated institutions of the Department of Arts and Culture, the National Film and Video Foundation (NFVF). The Indaba was an opportunity for people in the industry to reflect on progress and challenges in developing the local film industry further. A number of presentations were made to highlight where the industry is, where it is coming from, and the values entrenched within the industry.

“Through film, we can open powerful spaces for debate about where we are and where we are headed to as a society” Minister Mashatile noted at the Film Indaba. He emphasised that through film, we can tell our unique and compelling stories to the world. He pointed out that film is an art form that encompasses a variety of other art forms, such as music, dance, lyrics, theatre, couture, visual arts and more. A value chain of work is created through this art form, linked to the mentioned art forms interwoven with the work of producing films. Mumbai is a thriving city today partly also because of the Bollywood Film industry’s contribution to its growth. This makes it imperative for us all to support the South African Film industry to ensure that the country flourishes and becoming a leading filmmaker on this continent.

The NFVF Council Chairperson, Mmabatho Ramagoshi, addressing the Film Indaba delegates, said

that the Indaba is a culmination of consultative stakeholder engagements, which began with a National and Provincial Stakeholders workshop earlier this year. The forum called for a clear political vision for the arts and creative industries, the need to support content creators, the need for an activist strategy and the need to demonstrate African leadership and fraternity. Thus, the NFVF intended that the Indaba answers critical questions that will ultimately lead to the sector making a contribution to

*The recently launched movie, Mandela: Long walk to Freedom, based on Tata’s Madiba’s autobiography is already drawing significant attention worldwide.*

key government initiatives such as the National Development Plan, the Mzansi Golden Economy as well as the Revised White Paper on Arts, Culture and Heritage.

Ramagoshi argued that policies governing the cultural and creative industries provide a broad framework on strategic national objectives. There is therefore, a need to ensure that there is a film

sector strategy that provides direction for implementation. This necessitated the Indaba to deliberate on the building blocks for the film sector’s long-term macro strategy. The delegates were divided into commissions to discuss the following four key strategic issues to ensure that at the end they achieve the set goal of the Indaba: (i) Transformation and Human Capital Development; (ii) Infrastructural Development; (iii) Funding and Institutional Models; and (iv) Markets for South African Content.

In his address, Minister Mashatile, noted that the cultural and creative industries, including film, now occupy the centre stage in ongoing efforts to foster social cohesion and nation building as well as the economic empowerment of the people of South Africa. He cited the international acclaim that many of our local artists and films continue to receive. He mentioned amongst others, artists such as Florence Masebe who won the Best Actress in a lead role Award for the film Elelwani at the 2013 African Movie Academy (AMA) Awards. The film also won the Best Production Design Award. A number of other South African productions were nominated and received awards at the same event.

Earlier in the year, he said, we celebrated the achievement by the film Layla Fourie, which received the Jury Special Mention Award at the Berlinale International Film

Festival. The recently launched movie, *Mandela: Long Walk to Freedom*, based on Tata Madiba's autobiography, is already drawing significant attention from audiences worldwide. Another movie titled *Mandela's Gun* is currently under production. This movie, he said, will tell the story of Tata Madiba as one of the earliest combatants of Umkhonto we Sizwe, to receive military training in Ethiopia, and his extraordinary journey back to South Africa, carrying a gun reportedly given to him by Emperor Haile Selassie.

The South African movie *Of Good Report* which has recently won the award for Best Feature Film at the Africa International Film Festival (AFRIFF) in Nigeria is one of the films we pride ourselves in.

In order to strengthen the support the Department provides to the sector, processes to transform the NFVF into a fully-fledged South African Film Commission have been put in place. Thus, the Department has proposed the establishment of a Film Fund to form part of the broader Creative and Cultural Industries Fund.

The African film and television sector has the potential to unite our people, to preserve our cultures, contribute to the development of national economies and support the human development effort in general.

Ramagoshi said the NFVF is committed to bringing on board marginalised groups, to extend on the work that has

been started since the inception of the Indaba in 2001. The NFVF, to this end, has partnered with the Department of Women, Children and People with Disabilities to provide funding for documentaries produced by film-makers with disabilities; it has provided sign language at NFVF training programmes and awarded bursaries for people with disabilities to enroll for film related studies at South African tertiary institutions. This is done as an effort to ensure that an enabling environment is created for South Africans to tell their own stories.

The country is on the verge of rolling out digital terrestrial broadcasting. This will create numerous opportunities for local content developers, which the industry needs to take full advantage of. Themba Phiri, the Deputy Director General of ICT Policy from the Department of Communications (DOC), highlighted a number of issues, basing his argument on the digitisation of the industry. He looked at digital content opportunities and the number of regulatory systems put in place to manage the industry. He emphasised the funding for the creative industries sector; the importance of a stakeholder platform for sharing best practice and identifying challenges that government must address. He highlighted the need to address institutional overlaps through policy making processes and legitimising their role and lastly, accelerating skills training and development for increasing the pool of content creators.

Dimakatso Qocha, Deputy Executive Director of the National Association of Broadcasters (NAB), a voluntary organisation and non-profit entity, expressed the need for all industry stakeholders to collaborate together with the NFVF towards achieving a common goal. She said the collaborations and what they have achieved so far foster the advancement of the industry. She stated that the DAC has set up a task team on local content; the DOC, ICASA and the Department of Home Affairs have also done progressive work towards the betterment of the industry. She stressed the need for adequate and on-going funding for the growth of the industry.

The Deputy Chairperson of the South African Screen Federation (SASFED), Leli Maki, in his presentation, congratulated the DAC, DTI (Department of Trade and Industry) and DOC for their efforts in taking the film and television industry forward in a highly competitive global economy. SASFED represents a broad cross section of the independent film and television industry in South Africa. SASFED desired to work with all parties to move forward positively to create a National Film Strategy aligning all parties and policies to take South Africa forward globally. He said the industry desperately needs a clear and concise plan of action and a National Film Strategy to create a sustainable film industry. He emphasised that decisions affecting the industry should be made in consultation with them.



Minister Paul Mashatile and Deputy Minister Joe Phaahla

Minister Mashatile acknowledged that the industry faces some challenges, such as the slow pace of transformation across its value chain, insufficient skills and slow enterprise development as well as the skewed distribution of film production and exhibition opportunities and poor infrastructure. He therefore requested the Indaba to pronounce loudly on the need to fast track transformation in the sector regarding ownership of production companies and related services as well as employment across the film value chain, and to also come up with ways to spread film opportunities across the country to avoid concentrating on certain provinces.

Delegates raised concerns, some touching on the lack of implementation of strategies presented by

government about how the industry would be developed further. They called upon government to devise and implement strategies. They argued that the same things are promised every year but they do not see them coming to pass. They also highlighted that filmmakers and content developers are struggling because of insufficient resources and lack of support.

There is also a concern about films from outside South Africa flooding the country when it is not possible for the locals to do the same outside the country. The panel assured that there is going to be notable strides made now, since there is synergy between Departments, working collaboratively to develop the industry further. The DAC has developed the MGE strategy to ensure that it drives implementation. Means have

been provided through the proposed revised White Paper on Arts, Culture and Heritage to ensure that the film industry is developed. The cultural and creative industry is at work pulling resources together to make the arts accessible to all. Conclusions drawn by the different commissions were presented on the second day of the Indaba. The NFVF now has its work cut out to collaborate with all necessary stakeholders to ensure that conclusions reached are taken further.

There is no doubt that the film industry is an important platform for telling our unique stories to the world. The world is hungry to hear the South African story; a story of a people that have overcome adversity and are now working together towards a shared and prosperous future.

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Salle d'Armi, La Biennale di Venezia 2013

# SOMETHING OLD SOMETHING NEW

SOUTH AFRICAN  
PAVILION – SALLE D'ARMI,  
LA BIENNALE DI VENEZIA 2013

WHY BEING AT  
THE LA BIENNALE DI VENEZIA  
IS IMPORTANT

**by Tony Lankester:**  
**CEO, National Arts Festival**



The National Arts Festival was contracted by the Department of Arts and Culture to curate and manage the South African Pavilion at the 55th La Biennale di Venezia.



South Africa's participation in the 55<sup>th</sup> Venice Biennale has come at a cost of R10 million, and showcases the work of 17 artists.

It is a lot of money and – on the face of it – it doesn't seem to be spread far enough to make a difference to anyone. Is it a sensible use of resources?

Our answer is a resounding 'yes', and here is why.

Firstly: We deserve it. South Africa has come through a lot. The cultural boycott years, while aimed at achieving a noble objective, undoubtedly retarded the growth of the sector for a few decades. And we've spent the last 20 years trying to build an industry from the institutional pieces left behind by an abnormal society in a complex new democracy. Having emerged from the sometimes dark, often crazy, disjointed and occasionally frustrating period of early democracy, with all its attendant growing pains, we now need to find platforms to express



**To be or not to be:** Tony Lankester at the opening of the 55th La Biennale di Venezia



**Untitled:** Two life size intertwined figures made from books ~ Wim Botha

ourselves and rebuild our national pride.

So long comes Venice – the Olympic Games of the visual arts. Why shouldn't we hold our head high and take our place alongside our peers from the rest of the world? Our artists have the talent, the creativity and the imagination to be regarded among the best in the world. And if the sports sector can spend tens of millions competing in the Olympics and other global events, why should we apologise, as the arts sector, for making sizeable investments in our artists?

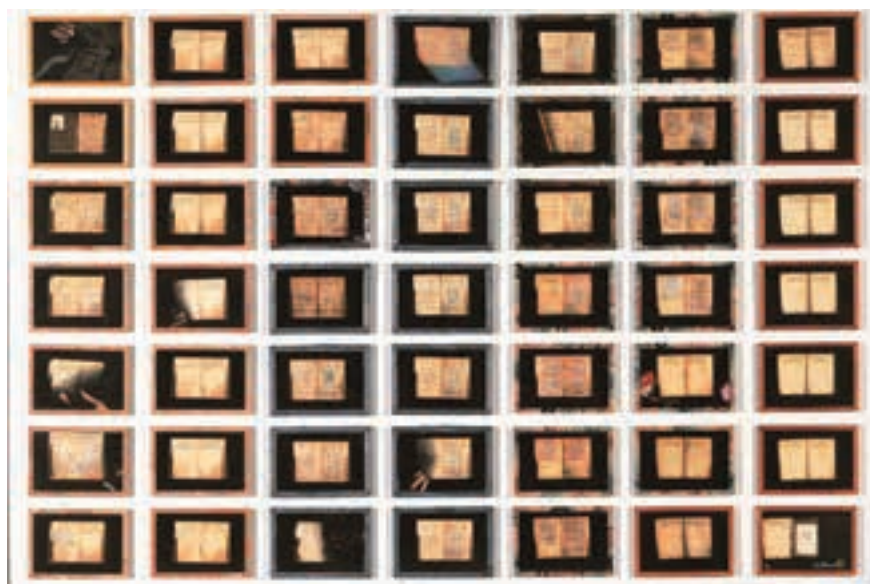
Similarly if we want to be the best and for our art to be regarded highly by collectors, institutions, galleries and journalists, then we need to be present at the exhibition that gives us the best platform. Yes, there are other Biennales. There are other exhibitions and projects and opportunities – lots of them. But none of them come close to the scale and stature of Venice. Venice is to the visual arts what Cannes is to the craft of filmmaking. What Bollywood is to blockbuster cinema. What

Vienna is to classical music and New Orleans to Jazz. It is vast – nearly 100 national pavilions and a main exhibition that, in itself, would take a week to wander through. So there is every risk of getting lost, which is why the location of the pavilion is so important. And in that aspect, South Africa's Pavilion is a triumph: perfectly located in the heart of the Arsenale complex, next to the main exhibition hall. We are attracting foot traffic of around 800 people a day, every day for six months. That is a lot of people experiencing South African art.

Sure, it is a recently renovated building and comes with some issues of dust and a lack of finish. But we're in there for 20 years...next time it will be better and the time after that better still. Our landlord wants us there and, as good tenants, we'll make sure we keep talking to make sure everyone's expectations are managed and our artists well served.

The final reason for looking to Venice, is job creation. If we are serious about the

arts as being a key to unlock the economy for our artists, then we should be exploring the marketplaces of the world. We should be making sure that we support our artists with projects and initiatives which showcase their talents best. We should be employing artists to create new work, and to repackage/reimagine old work. And we should be investing in the supporting industries: the curators, art freight companies, builders, designers, publishers, installers and technicians who all work to bring these magnificent exhibitions to life. It's not about the 17 artists who are being exhibited in Venice. It is about these supporting industries as well as the thousands of artists back home who benefit from South Africa being a player on the most global of stages. It is about those artists working in studios, galleries, backyards, kitchens and public spaces across our country, aspiring to one day be showcased to the world. It is clearing the path for those artists to follow onto the world stage. It is about those who benefit from South African art being spoken about on the pages of magazines, newspapers and journals. It's about buzz and word of mouth. It is about getting the world to fall in love with us and to appreciate the distinctly South African way of looking around



For thirty years next to his heart. 49 Photocopies in unique handcrafted frames  
~ Sue Williamson, 1990

us and reflecting what we see on canvas, through sculpture or looking through a lens. Being in Venice has been a crazy ride. The timelines have been insanely short. The bouncing exchange rate has worked against our every effort to keep the budget tight (but we've managed). We've battled customs, couriers, beetles, humidity, siestas and green flashing TV screens. It hasn't been easy. But as the pages of our visitors book at the exhibition fill with inspiring words from international visitors, homesick South African expats, proud tourists and curious guests, we know we've done a good thing and that the flag is flying high. 🇿🇦



**Hats up!** Artists Asthi-Pata Ruga and Zanele Muholi at the opening of the South African Pavilion, Imaginary Fact



REWIND ~ Gerhard Marx, Maja Marx and Philip Miller

# CULTIVATING A PEOPLE'S CULTURE

by Keorapetse Kgositsile

This paper was presented at the DAC sector-wide strategic planning retreat held at Birchwood, Benoni in July 2013.

**A**rt and education are expressive of a people's values and, therefore, of their culture. Here we could safely say that culture is the sum total of what is produced by a people's creative genius, this creativity is collective. Every society has a culture at times, as we know from our own history, several cultures. At times these cultures are antagonistic, even irreconcilable because some cultures are exploitative and others are not. All cultures have a social and a material (economic) base.

But, before getting ahead of myself, I think some clarification of the differences between tradition and custom, on the one hand, and culture on the other, is needed. Quite often when some defend something questionable in what they do or feel entitled to, claiming that it is their culture, the stubborn little fact that would refute that claim is that that claim would be in defense of tradition and custom. Let me say categorically



Professor Keorapetse Kgositsile

that tradition and custom are not culture, they are petrified aspects of what at some point in a people's history might have been cultural, necessitated by the level of development at that time. It is what some cling on to because it saves thought and often protects patriarchal privilege or serves the

interests of a particular class in society.

On the other hand culture is dynamic, it is always in motion, always developing or changing as a result of human action and interaction, it does not tolerate stasis.

It must be pointed out though, for the sake of clarity, that tradition and, along with it custom, though static, does serve a purpose in the development of culture. No one creates from nothing, not even the collective genius of a people can create from nothing. For instance, in the creation of the arts, as in the production of anything else, it is what has been created or produced in the past that informs, influences, guides and inspires the development of the new. No new development just happens by accident.

Perhaps at this point a word on heritage might also help us to clarify some aspects of culture. Heritage is what is preserved from the past as the living memory of a people, not only to inform the present about the past but also to equip

successive generations to fashion their future. It is what creates a sense of identity and reassures rootedness and continuity so that what is brought about by the dynamism of culture is not change for its own sake, it is a result of a people's conscious choice to create a better life.

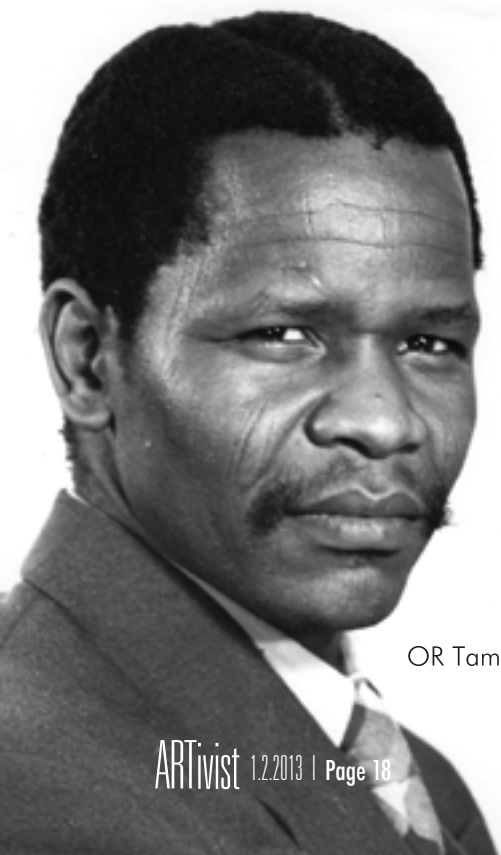
Regarding the crucial role and importance of the arts, culture and heritage in reconciliation and reconstruction the late O.R. Tambo, one of the founding parents of democratic South Africa a visionary leader and icon, clarifies it thus: "We are one people with a rich cultural heritage which manifests itself in many variations.

Our task is not to preserve our culture in its antique forms but to build on it and let it grow to assume a national character, the better to become a component of all-inclusive evolving world culture. In this context, oral literature, dance, etc., become elemental parts of the national culture – a people's possession rather than a simple means of tribal identification."

An understanding of the above should then logically lead to realising that everything in society results from human activity, interaction and the pursuit of identifiable interests. This applies as much to the creation of art as it does to mobilising workers against exploitation or creating mechanisms to manage social transformation. It therefore

follows that what happens in life and social consciousness that is in culture, finds expression in artistic creativity. That should also explain why there has never been a shortage of artists throughout all the phases of our struggle for national liberation. The culture element of our mandate is expressed through our heritage and the arts. The under-girding principles that inform our objectives are there for the support, development and promotion of activities aligned to our national development priorities, namely: the promotion of democracy, the promotion of development and sustainability, the promotion of institutional development, the promotion of accessibility to culture for all and for the promotion of processes that lead to artistic renewal and development.

The strategic objectives, programmes and activities illustrating the role of culture as explored and affirmed through artistic expression, and the implementation of our cultural policy in a democratic South Africa, places the Department of Arts and Culture at the heart of the Government's programme of action in the process of social transformation and national development. The Department must play a vital role not only in chronicling our collective memory and the fruits of our collective creative genius but also in redefining the soul of the nation. 



OR Tambo



# DESIGN

# OF OUR TIMES

## DESIGN INDABA CONFERENCE

by PREMI APPALRAJU

*Premi Appalraju attended the Design Indaba Conference at the end of February 2013. The DAC supported the Emerging Creatives Programme.*

The general view of art and design is that it deals with the visual elements however the Design Indaba utilises the concept of design not only to delight and create beauty but to advance technology, to redesign digital services, to explore the possibilities of synthetic biology, to design for the good of society and to push boundaries in all sectors. The emerging theme of this year's Design Indaba was "collaboration".

The Conference had invited some of the world's great and well known creative leaders from the west to address the creative sector attending. This year's Design Indaba collaborated with a very broad sector shoulder to shoulder with cross-disciplinary application of design which includes film, music, fashion, books, typography, visual arts; design and its application on various other sectors.

Art and design has been heavily influenced by the social and political landscape from which it emerges. Whilst the social views of many periods may no longer be relevant, the art and design of those times often remain. From the beginning of the 19th Century there was

great social consciousness in art movements influencing design very strongly. The Bauhaus Movement which sprung up in Germany during this period was famous for combining fine arts, crafts and technology, adopting aesthetics that was accepted world-wide. It was functional, simple, with clean lines, with the idea that beautiful things could enrich people's lives. These design principles spread far and wide in Europe. The Scandinavian Design, though very functional, grew to have a natural and more humanistic side.

Design remains one of the most under-exploited and misunderstood communication tools in industry, commerce and society in South Africa. The nature of the design process itself and the contribution it can make to the economy are seriously under-rated by business still. South African designers need to promote African aesthetics to provide a range of unique products to the world. Many great artists of the Cubist School were influenced by the conceptual aspects of the African Aesthetics in their work. Many contemporary interior designers include African artwork in modern interiors.

This great opportunity needs to be taken on and as Minister Mashatile says, our new gold is the creative industries, Mzansi Golden Economy.

At the Design Indaba many delegates came from various parts of the world too. The demographics weighed towards the lighter shade of pale, possibly because of their being more advantaged. Many of the speakers challenged our thinking and pushed boundaries. They provided visual samples of their body of work as they spoke to it.

There were 34,080 visitors this year. There were 486, including 171 first time exhibitors, a growth of 120 over last year. There were 506 registered buyers, 391 local and 115 international indicating an increase of 50 buyers. The Conference was attended by approximately 2,800 delegates across the main auditorium, the Cape Town simulcast, and the simulcasts in Durban, Port Elizabeth and Johannesburg. This was another highly successful event creating a greater interest for further future events.

The Design Indaba Conference has established itself as the ideas forum with an intensive

three day line-up of designers presenting work that is exciting, varied and extensive. Design is seen through the lens of social projects bettering the lives of individuals through facilitating and fixing issues for communities, through synthetic biology opening doors to different ways of treating illnesses, through a highly respected typographer creating a font for Yale University, through providing pop iconography and typography for schools and public buildings which became visually identified with the cultural life of contemporary New York, through designing a Smart Highway which utilises solar power to light up at night, and several other fascinating ideas. Let me provide you with some pen-pictures of some of the designers who presented.

An exciting collaboration came from Studio Roosegaarde – this collaboration is well past that of social media and open platforms. Daan Roosegaarde delighted and excited audiences with a shirt he had developed from a prototype fibre that becomes more transparent the more excited the wearer becomes!

Their next contribution included sustainable road lighting and markers. Daan Roosegaarde explained that car makers spent billions on cars, updating, improving, streamlining and computerising them but the roads they travel on remain very outdated indeed. Studio Roosegaarde invented photo-luminescent (glow in the dark) road marking paints that charge during the day and emit light at night! (It is what we would appreciate in South Africa with the problems facing Eskom!) Their road surface paints changes colour with temperature changes, notifying drivers of hazardous conditions such as sleet, black ice etc. They also provided side strips of road that charges electric

cars as they drove over it. The prototype in Holland is due to go national shortly.

A New York power couple are Seymour Chwast and Paula Scher who have been long in the field and have established themselves as fierce, creative individualists. Chwast, in his 80's, founded the Push Pin Studio decades ago. With great humour his work is a crossover between illustration and design with his subject matter ranging from erotica to war to hell. Scher described creativity as a small defiant act of misbehaving – looking for a different way of doing things, creating a small breakthrough. She mentioned that her insecurity as an artist forces her to marry design and art. She developed environmental graphics. She created pop iconography and typology in schools and public buildings which has become visually identified with the cultural life of contemporary New York. Scher has been contributing to the Free Public Theatre since the past 18 years which she calls her endurance test. The front hall has a counter in the round with letters hanging from the top announcing Shakespearean Plays in red, black and white. There is signage on the walls and doors in lengthwise on the side. She served on the national board of the American Institute of Graphic Arts (AIGA) and was awarded the profession's highest honour, the AIGA Medal in 2001.

Another formidable New York design couple are Louise Fili and Steven Heller. Fili's work bridges the typographic with the gastronomic in her 40 year career specialising in food packaging, identities and restaurant design. Her classic Italian heritage can be seen her logos and her typography revealing classic, vintage types with incredible depth and sensuality. Heller is a great collector of design references. He

said he was addicted to books. He also mentioned that "Fear is a great way to keep people in line. Fear is manifested in popular media" adding "I collect because I am". He has published a number of books that traces the timeline of typographic culture.

Asif Khan, an architect and an industrial and furniture designer, likes combining these disciplines in innovative and unexpected ways. He designed Coca-Cola's pavilion for the Olympic Park for the 2012 London Olympics, where he created a sense of awe with his brilliant fusion of architecture and music. He explored how bubbles could be architecture, a version of clouds that could provide shelter from the strong rays of the sun, resulting in installations from a "cloud machine". Khan said that "architecture could be limitless". He was inspired to experiment with bubbles whilst giving his child a bubble-bath one day.

Ben Terrett, Head of Design for Government Digital Services was the genius behind Britain's newly unveiled gov.co.uk site. It is an online hub for all Britain's government services and information with a focus on user needs. He has used one font throughout the site making it easy to read. He explains that he was inspired by an exhibition entitled, "Making Britain Modern" which featured designs that contributed to the "fabric of Britain" from the iconic post-boxes, double decker busses to the black cabs. The site is acknowledged for its clean design and easy accessibility.

"The best way to be global is to be local" says Brazilian chef, Alex Atala of Sao Paulo's world renowned D.O.M. (Deo Optimo Maximo : God is Great and Exceeding) Restaurant. He believes that "the best way to be global is to be local", he continues "Old ideas can



be more modern, clever and innovative than new ideas". His dishes are beautiful and are exceptional gastronomic experiences using local ingredients. He captures the flavours, colours, textures and smells of what it is to eat in Brazil. D.O.M. has become Brazil's most famous destination restaurant. It has been listed in UK's World's 50 Best Restaurants for the last seven years.

John Maeda was introduced to the audience as an artist, computer scientist, educator and graphic designer. He is highly influential and highly respected; he integrates technology, design and leadership into a synthesis of creativity and innovation. Maeda became the President of Rhode Island School of Design in June 2008. At the School he leads the movement to transform STEM (science, technology, engineering and math) to which he added art – STEAM. He is often spoken of as the "Steve Jobs of academia". His current focus is on integrating design and technology in bringing clarity to leadership in the era of social media. He has written "Redesigning Leadership". He received the AIGA Medal in 2010 and his work is in MoMA's permanent collection.

There were several further presentations by radical, innovative, exciting and established designers. Young emerging South African designers also had a chance to display their work and interact with the public in this platform.

Design Indaba released the names of 40 young designers selected for its coveted Emerging Creatives programme in 2013.

This initiative gives young designers the opportunity to showcase their work alongside established designers at the Design Indaba Expo. Sponsored by the Department of Arts and Culture, it exposes them to the public and to industry professionals, including local and

international buyers and media.

The programme is open to students, new graduates or anyone entering their chosen creative field for the first time. Although it is aimed at development, applicants are identified by the standard and quality of their work.

"This year's standard was exceptionally high, with a record 190 people applying for positions," said Kelly Berman, Expo manager. "We were really blown away."

Emerging Creatives is one of the many ways that Design Indaba is committed to nurturing and promoting the creative talent of young South Africans. It's become one of the most popular sections at the Expo – a fact proved by record sales and orders placed in 2012.

"It was a true eye opener in terms of exposing myself to a larger audience in a very short space of time," said Lucas R. Adams of Kraftisan, whose "Luna Lamp" sold out on the Expo's second day last year. "The contacts, the support, the sales, and the experience have all reinforced my current path and have given me three times the determination to go forward!"

The **40 Emerging Creatives** each receive an Expo stand, a ticket to attend the Young Designers Simulcast the Design Indaba Conference and a business skills workshop. Some of the young designers are: Stassie Combrinck, Palesa Litha, Blaire Rieger, Zukiswa Xulu, Lazi Mathebula, Tersia Nina Fisher and Thabo Makhetha.

South Africa is proud to have this young generation of emerging creatives and we wish them a bright, creative and productive future. This is especially exciting as Cape Town has been chosen as the Design Capital of the world in 2014. May we use the great opportunity that this presents to us in South Africa. 🌐

# THREE POEMS

BY SINDISWA SEAKHOA



## FOREVER MINE, TAUHADI

Not even death-  
can take you away from me my angel,  
your soul is embedded in me  
My womb remains pregnant with undying life  
Full of presence and gusto

Forever and ever mine...  
Not even time can still your presence from mine  
Ours is endless  
Not even death will do us part  
I refuse to be lonely  
We'll forever enjoy our sweet embrace

## WAKE UP!

Until that moment strikes  
Force you out of slumber  
Put you in a place  
where the earth is neither flat nor round  
where the sun is not in motion but the earth  
where you learn that the sea that smells of nature,  
shining above the earth,  
can turn into a tsunami and take your breath away

You will never know the peril of dependence

Until the shade you are resting under  
Disappears in the wind,  
and the breeze gets swallowed by the stormy rains  
Turning the sweet day into a beastly night  
and find your tiny soul trapped in that turmoil  
your mind searching for an opportunity to escape  
your voice screaming from afar as if trapped in the cave  
and no one is there for you

You will never know the pleasure of independence

## FREEDOM

Allow me to be  
Allow me to explode straight into the sky  
Like a parachute, dangle in the air, all by myself, no strings attached  
Like a bird soaring in the air, spread my wings above all  
Mount Everest, Mauna Kea, across Mt Chimborazo,

Allow me to-  
Sail independently across the river Nile  
Smell the aroma of the sea  
Surrounded by flora and fauna  
Enjoying the serenity of nature,  
Immerse in the sweet melodies of sea creatures

Allow me to rest  
Let me take a nap under the blue skies  
Lose myself into the sweetest dream  
Full of honey and love, all things good and beautiful

Allow me to breathe  
Let me sniff with ease the pure air God so abundantly gave us all  
Full my lungs to pump the blood straight into my brain  
Feed my heart with my desires,  
Keep the state of my mind forever satisfied

Allow me to rise  
Stand tall on my feet  
Keep my head high  
My eyes on point  
Mind focused  
And make this world a better place

Allow me to lead  
Share my wisdom with the world  
Change evil into greatness  
Darkness into light  
Raise our children with respect and benevolence  
Complete my role of motherhood

Allow me to be  
Allow me to be  
For I will always be  
The woman of my own  
The mother of the nation  
The bearer of our children  
An independent wife  
And equal to man and even greater!



# ALL THAT JAZZ

## ARTIVIST INTERVIEWS RASHID LOMBARD

FOUNDER AND FESTIVAL  
DIRECTOR OF THE CAPE TOWN  
INTERNATIONAL JAZZ FESTIVAL



Rashid Lombard

**PA: Minister Paul Mashatile has been keen on boosting the creative economy through the Mzansi Golden Economy strategy, in your opinion how does the Jazz Festival fit into this?**

**RL:** The creative economy in South Africa has the potential to be a leading sector in generating economic growth, employment and trade as is the case in many advanced economies. The Cape Town International Jazz Festival (CTIJF) employs over 2,700 of which 12% are in direct jobs and 88% indirect. The GDP for the Western Cape 2013 is R522 million. There is no more powerful way of conveying the vitality of a South African brand than through the many forms of creative expression as they record our compelling history and cultural diversity.

Rashid Lombard – **RL**  
Premi Appalraju for the Artist – **PA**





Buena Vista Social Club performing at the CTIJF 2013

**PA: You have been a photo-journalist, managed radio stations and been the founder and owner of the biggest Jazz Festival in Africa and the fourth largest in the world, in your successes you have worked and produced work in the creative economy – how have you managed to do so?**

**RL:** Firstly I see myself as an artist and activist, rather than an entrepreneur. There is still much to accomplish in terms of empowering the creative industries from a black perspective. My drive and energy is derived from having a good competent team around me, still being in contact with my older comrades, the national agenda and the fact that South Africa is still in a state of transformation, a part of which I would like to remain in my life time.

**PA: Having been a struggle activist before 1994 and having been**

**at the helm of the arts in the last 20 years, have you managed to achieve the goals you have set for yourself and have you made an impact on the arts in South Africa?**

**RL:** The success of the CTIJF is certainly proof of one event that has delivered success stories like: China Dyira from Langa has his own company China Crew that employs 40 youth; Thabo Mswela is now based in Norway as a production co-ordinator after being handpicked by a Norwegian youth organisation, the Change Makers; Mzwandile Mapolisa having had no professional skills and previously unemployed, Mzwandile is currently an event manager in Belgium; Atiyya Khan CTIJF arts journalist student received a full scholarship to the University of Southern California in the US and completed her master's degree in Journalism at USC in Los Angeles in May 2011; Adelia Douw a vocalist from Delft in Cape Town

attended the Focus Schools workshops in 2011 and received a scholarship to attend Berklee School of Music; Themba Dlamini based in Mpumalanga joined the CTIJF skills development program in 2009 and is currently a production manager for Corporate Hospitality at the CTIJF. There are many more outcomes to mention.

**PA: You have produced a series on television?**

**RL:** This was during the period 1985 to 1995. I worked with film director and cameraman, Jimi Mathews, as his sound recordist on mainly documentaries like "Suffer the Children", "Detention in SA", "Slabbert, end of the Tricameral Parliament, onslaught against the press and censorship". I produced and directed "Home Coming", a documentary on pianist Abdulla Ibrahim's return from exile.

When e-TV received its licence in 1997, I produced a feature on SA musicians entitled "Jazz Café". "Jazz Café" was a weekly 56-minute 23-part series.

**PA: Thereafter you managed radio stations?**

**RL:** I was the founding trustee of Bush Radio that started broadcasting without a license with anti-apartheid content. We were obviously raided several times. Today Bush Radio is a licensed community radio station. My own journey in radio broadcasting was post 1994 when community licenses was available. I had just

stopped earning a living from photojournalism as I was tired of reporting on wars in Africa. I was approached by Jacque De Vos Malan then Director of the Cape Town Symphony Orchestra to apply for a Classical/Jazz community radio license. This initiative saw me working full time as the station manager for four years. I was then lured to the first local commercial radio station P4 Radio (now Heart 104.9fm),

a smooth jazz formation as the programmes manager. I was able to produce 50% local content.

**PA: You have admitted to being passionate about “cultural industries”, please elaborate.**

**RL:** Post 1994 all sectors of the industry in South Africa were transformed to include the previously disadvantage community. Arts and Culture



Jimmy Dludlu in action at the CTIJF 2013





Robert Glasper

was certainly left out of the loop. I believe and experienced that the creative industry has evolved on its own with no direction or intervention. This means that we start afresh to reposition this sector as an industry that will help drive and contribute to growth, sustainable livelihoods and create careers and jobs. This also means that we, in partnership with Government, need to monitor and evaluate the performance of this sector, to guide new policy development and evaluate how resources are allocated to the sector. I raised this issue at the recent Mzansi Golden Economy meeting held at DAC on 23 July 2013.

**PA: Your enthusiasm for jazz music has manifested in your growing the Jazz Festival over fourteen years into one of the biggest festivals in the world – in fact it has been billed as the fourth largest in the world! Please share how you achieved this impressive feat?**

**RL:** With isolation of South Africa during the 1970's and 1980's there was this hunger to see international musicians perform in South Africa in a festival atmosphere that bring people of all persuasions together.

The vision was simply to create a festival of international standard where the best of the rest of the world are combined with the best of South Africa and Africa.

Combining European expertise in presentation of a jazz festival of this nature and the African expertise in networking, building on relations and creating community. The vision of the Festival was articulated in the way

that it was clear that the Festival was intended to bring together music lovers from all over the country and indeed all over the world to participate in their love of the art form. In a sense the vision of the Festival was used as a metaphor for what South Africa and the Western Cape could be – in harmony with itself and at harmony with the world. Hence it's now become a lifestyle festival.

Over the past 13 years we have built the Festival using sound financial principles. Like many of these events worldwide it takes time for the event to reach critical mass and provide a decent return. As part of our fabric and ethos in determining the return on investment we look at a number of criteria namely: the impact on the community, the development of aspiring artists, the impact on job creations as well as our return on investment. Over the last couple of years, despite the downturn in the economy, we have been able to post a positive result. This of course is not possible without a well-trained dedicated core staff at esp Afrika and supportive service providers who have been part of our growth.

**PA: After many years of support from the Department of Arts and Culture, could the Jazz Festival become self-sustaining?**

**RL:** The biggest challenge is to be able to sustain a major festival. Looking at trends in the world it's not possible for the arts to sustain itself through ticket sales. Besides Government support we need corporate business to be more supportive versus their investment in sport.

In the financial investment of arts and cultural events there lies a direct opportunity for brand experience, brand engagement and retail opportunities as a ROI (return on investment). As promoters we face challenges like current rand/dollar exchange rates, high cost of flights (especially international). International artists agents/managers don't understand these issues so we are seen as a "new market". But like elsewhere in the world we are governed by world financial trends yet thus far we have managed to sustain our Festival. The live music circuit on the continent of Africa is a new market, but again costs of an international artist's travelling party need to be negotiated. I do understand that live music performance is the way to go and in this process it's a win-win for promoter and artist by introduction or enhancing their footprint, selling CD's, merchandise etc..

**PA: You have produced many coffee-table books on Jazz Rocks, a veritable record of these Festivals.**

**RL:** I have a huge archive of musicians in general, with the bulk being South African. Documenting SA musicians in action is one of my life long passions and I have tried every means to have a book published.

This was always turned down by the establishment with reasons that it won't sell. Well I certainly know that there is a public out there that would treasure a publication with past and present legends. It was during the planning of the 2007 CTIJF when Jurgen Schadeberg approached me with a complete edited book "Jazz Blues Swing – six decades

of music in South Africa" ready for printing. I partnered with Highbury Safika Media for a print run of 4,000 which I used as a corporate gift at the Festival. The next four years I published Mike Zileni's "All That Jazz", "10<sup>th</sup> Anniversary of the Cape Town International Jazz Festival", "Jazz A Female Perspective (8 female photographers)" and my book "Jazz Rocks" in 2010. I hope in future, with a new financial partner, I can publish other great South African photographers.

**PA: A very important aspect of these Festivals is the social activism you combine into them, please inform our readers about this.**

**RL:** I love the fact that young and old, rich and poor, black and white, and local and foreign people can hang out together listening to the best jazz in the world. The Festival is an example of how music brings people together across boundaries of race, language and colour. All festivals are part of a larger South African vision to put people, heritage, knowledge and culture at the centre of South Africa's socio-economic development. It is the quintessential nation building tool.

**PA: One measure of success of these Festivals is the ability to impart knowledge and skills to the eager youth to allow them to seek work elsewhere in this field. Are there any plans to boost training in the near future?**

**RL:** We are particularly encouraged that the Festival includes workshops with the purpose to impart skills to young

and upcoming local artist, technicians as well as arts and culture journalists.

This is a positive development that we believe will strengthen ongoing efforts to build the necessary skills base to sustain the growth and development of the creative and cultural industries. These workshops take place over ten days prior to the main event. I have mentioned some of the outcomes above.

We have plans to eventually expand and make it a city wide festival over a longer period of nine days to about a month. It has to become more than just music. We need to incorporate other sectors of the creative industry like film, visual arts and fashion and in that way respond to the needs of the audience. This will allow us to employ more people over a longer period, thereby create more jobs especially for the youth.

**PA: Do you think that the presence of the Cape Town International Jazz Festival has helped to develop jazz in this country? Is South African jazz more worldly? Is it African? Has it benefited the local jazz musicians?**

**RL:** We maintain a 50/50 split between South African artists and musicians from the rest of the world where the festival brings together jazz and other jazz-related experimental genres.

We found that this does excite our foreign artists as they have an opportunity to listen to, network and share collaborations with their African counterparts.

This has resulted in SA artists, who have performed at the CTIJF, going on to perform at festivals in Europe and the US.

To name a few: Freshly Ground, Jimmy Dlodlu, Judith Sephuma, Ringo Madlingozi, Selaelo Selota, Simphiwe Dana, Zim Ngqwana, Winston Mankunku, Robbie Jansen, Moses Molelekwa, Sylvia Mdunyelwa, Paul Hanmer amongst others. All our international visitors only enquire about the South African artists performing which is very encouraging.

**PA: What have been the achievements of the 2013 Cape Town International Jazz Festival?**

**RL:** The Tourism Research in Economic Environs and Society (TREES) at North West University, conducted research to determine the economic impact of the Festival through the spending patterns of the visitors. They found that festinos travel to Cape Town mainly for the Festival and spend most of their money on flights, accommodation, followed by food and restaurants, and transport to the Festival.

Developing markets internationally are one of our focal points and therefore the strategic importance of a mega event like this cannot be overstated. The research shows an annual trend of visitor's attendance from the US, UK, Canada, Portugal, Netherlands, Brazil, China, Nigeria, Kenya, Mozambique, Lesotho, Botswana, Congo amongst others. Cultural tourism plays an important role in our host city.

Of course, this is all the more significant and surprising since the Festival's economic success actually bucks the generally negative trend within the global economy. And encouragingly, the economic research also indicates that the quantifiable benefits of the

Festival extend beyond the city's metropolitan and provincial boundaries to the country as a whole.

**PA: A part of the Mzansi Golden Economy strategy is to boost one or two major events and to build cultural precincts in each of the provinces, could they become known for being jazz precincts or photographic precincts?**

**RL:** Both jazz and photography is an art form that can live together. Yes this will be a great achievement for artists and the public and will contribute to sustaining a healthy cultural economy.

**PA: Do you think that South Africa has achieved a national cultural identity, a cultural voice that the world would associate with South Africa? What would it take to do so?**

**RL:** Yes we have achieved our own cultural identity. It's how we market this to the rest of the world. Cultural Tourism has a big role to play. It's a point of entry for visitors to South Africa then they visit our wild life etc.. Research will show that this is a world-wide trend so why are we not investing in this market.

**PA: Where do you see yourself in five years from now?**

**RL:** Certainly not in retirement. I will always be part of the CTIJF but in a lesser role. This will give me the chance of actually enjoying the performances at my Festival. I would enjoy very much the opportunity to pass on my knowledge and skill to a younger generation of like-minded youth. 🎧



Kirk Whalum at the Cape Town International Jazz Festival



# LET ME SING MY SONG!

ARTIVIST INTERVIEWS  
PU2MA

Putuma Tiso – **PT**  
Premi Appalraju for the ARTivist – **PA**

**PA: Thank you for providing Artist the opportunity of interviewing you. When did you start singing professionally? Did you have training or were you mentored?**

**PT:** I started singing in early 2001. I received training through our Port Elizabeth group, Christian voices, a church based group. I am a self-taught musician. It is this God-given talent that pays my bills. My mother has always said, "Pu2ma my girl you just open your mouth and the money comes". I laugh at her, as I know singing is not that easy. Training and everyday rehearsals are key.

**PA: When did you start singing solo?**

**PT:** It was in 2010 when I released my first self-titled offering as a solo artist. The album features the Senegalese singer, Mo Deouf. Actually my singing abilities was spotted by the great Shirley Ceasar whilst she was in the country. It opened doors for me in many ways.



**PA: You have worked with amazing and great musicians – could you tell Artivist about it?**

**PT:** My first ever-professional job as a backup singer was with Pastor Benjamin Dube. I grew up looking up to him on TV and one day I remember sitting with my grandmother listening to the radio and his song came on. I told my granny, one day I will be on the same stage with Dube. Today it feels like a dream come true as I have shared so many recordings with him, he is now like a father to me. We are busy working on his next DVD recording. I saw myself later working with great singers like Rebecca Malope, Sfiso Ncwane, Simphiwe Dana, Zama Jobe, Siphokazi, Gloria Bosman and Hugh Masekela amongst others.

**PA: Do you write your own songs? What are the songs that stand out for you? Please tell Artivist about your Albums?**

**PT:** Well I have developed song-writing skills at an early age and am proud to hear some of my work that I have co-produced and composed. My recent song that is close to my heart is “No More” produced and composed by the great Spho Sithole. The song speaks about the current global wars, poverty, child abuse and economic freedom of the mind. The United Nations theme “Fight Against Women and Abuse” has been close to my heart and the song serves as encouragement to those abused souls.

**PA: Your participation in the Cape Town International Jazz Festival earlier this year has boosted your career further. Your vibrant stage personality together with your Afro-Jazz music style have won you fans in**

**different parts of the world where you have performed, especially in China and in France. Please talk to Artivist about it.**

**PT:** Well this year as I got on that stage (Cape Town Jazz Festival) I couldn't believe the crowds I saw, the multitudes of people! I became emotionally moved and when I think of it I still can't believe it. After the show I went to my hotel room, locked myself in and shed many tears of joy. I was shaking with disbelief. Since then I have been travelling and receiving many booking requests and media attention. I just recently returned from France with Hugh Masekela and Mahotella Queens.

I will never forget my gig in China, it was a very interesting and exciting cultural exchange musical experience. I am honoured every time I travel abroad. I always proudly hold up the South African flag on stage and deliver the best I can. I have an African built body and with my Afro-chic hairstyle and the love of printed fabric, I feel safe and proud of being South African. This combination of a great Afro image provides me support to stand tall and just sing for my people. I love singing dearly and it heals my soul.

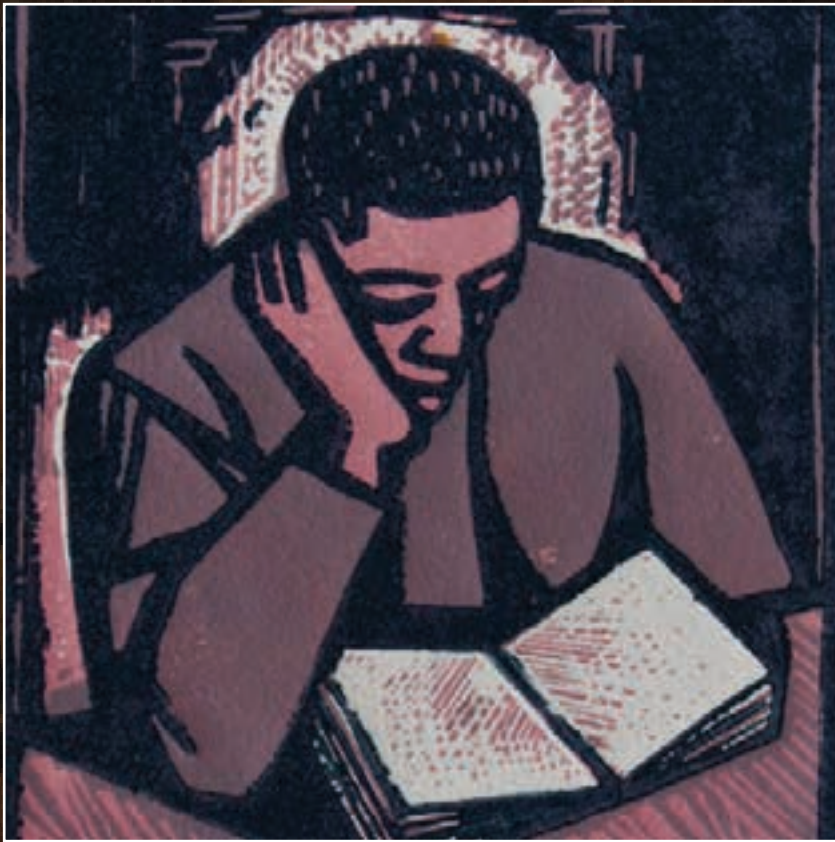
**PA: What are your plans for the near future?**

**PT:** My future plan is to spread the message of peace and comfort through music. Music is God. I feel close to God when I sing and I pray every soul is touched and changed by my songs.

**PA : What is your message to younger singers who want to follow in your footsteps?**

**PT:** There's someone out there waiting for your talent to be nurtured, do not give up, even if the road is long. Work on your craft and keep growing. Much love and light! 🌟





# LISTENING TO DISTANT THUNDER: THE ART OF PETER CLARKE

A CONVERSATION BETWEEN RIASON NAIDOO AND TESSA JACKSON



RIASON NAIDOO IS THE DIRECTOR OF THE IZIKO SOUTH AFRICAN NATIONAL GALLERY

**TJ: What is the importance of Peter Clarke's work in the art history of South Africa in the second half of the twentieth century?**

**RN:** South Africa has produced many prolific and talented modern artists such as JH Pierneef, Irma Stern, Maggie Laubser and Anton van Wouw, being the most recognisable before 1994. Since 1994 there have been some efforts to remedy the recognition of black artists that were overlooked under apartheid: Gerard Sekoto, George Pemba, Dumile Feni and Albert Adams stand out as the major artists recognised retrospectively. There are others of course, such as Ernest Mancoba — there is still work to be done in addressing his oeuvre and contribution. Peter Clarke is very much in this category of exceptional artists who created a unique language with which to view South African life during this time. Peter is the only one of these artists I've just mentioned still among us and as such he can be considered a living treasure in South Africa, and in Africa too.

**TJ: Can you describe something of what it would have been like to be a young black artist in the 1960s to 1980s in Cape Town?**

**RN:** I remember reading that Peter chose to be an artist for no other reason other than the joy it gave him in making art, to create. Many artists are special in that way — the rewards of creating are sometimes enough to provide nourishment for the soul. I think this is what sustained Peter through the tough times under apartheid. Peter believed in his own ability and in what he was depicting, despite the tastes of the local art community of museum curators, critics and

commercial galleries, which were exclusively white. But Peter also believed in the assertion of the dignity of those around him, by articulating the lived experience — the trials, tribulations and celebrations of his community in Simon's Town, later in Ocean View, in Tesselaarsdal; and the greater black South African community in general — despite the laws of apartheid, that dictated and legislated otherwise.

In fact Peter's work is one of the most intimate accounts of life in Western Cape that one will ever encounter in any medium, archival or otherwise. He gives importance to and observes everyday comings and goings with a very keen, sensitive, and sometimes humorous eye. Incidental things that many take for granted. For example, 'Man... and then I told him...' (1972) translated from the Afrikaans 'Man...en toe ek vertel hom...', a woodcut print, shows two women gossiping about their men, the one woman holding her baby in her arms wrapped in a blanket. This is such a typical scene and the caption in Afrikaans works as the actual spoken words between the two women.

**TJ: Why has Peter Clarke's work been overlooked for so long?**

**RN:** Peter's work would not have been seriously acknowledged in those times and I think racist attitudes would have had a lot to do with it. To be an artist in South Africa under apartheid one had to be white. A black professional artist was a very rare exception and an outsider in the predominant and exclusive white art world. Those black artists that went on to make it, did so in spite of this. Race was considered before talent. Peter would have first been seen as a 'Coloured' before he was seen as an artist.

Another factor would have been the values and criteria associated with 'good art'. The South African art establishment took their taste from Europe, and were constantly in pursuit of imitating Europe, ironically to show their own worthiness.

While Peter drew influence from many European masters — one can see the influence of the Socialist Realist styles from Russian posters (The Brothers, 1959) to the Mexican Muralists in his work (among them Washerwoman, 1960), and Picasso (Acrobats, 1973 and After the silverpoint drawing The rape, 1958), as well as the German Expressionists and Edvard Munch in particular (The Wake, 1970). He absorbed these many diverse influences to create his own inimitable style. And this may not have gone down too well in the very narrow, constrained and racist apartheid society which the art world was a part of.

The South African art community only recognised its own modern black artists after they were recognised abroad. Sekoto for instance moved from Johannesburg to Paris in 1946 and he only entered the South African National Gallery collection in the 1960s. I'm not sure this trend of foreign before local validation has changed much since then.

**TJ: You mounted a major retrospective of Peter Clarke's work last year at the South African National Gallery. What was its significance?**

**RN:** The Iziko South African National Gallery (ISANG) was already planning an exhibition on Peter Clarke. Simultaneously Elizabeth Rankin and Philippa Hobbs were working on the book and, after an initial discussion between us, they decided to take

it further and curate an exhibition as well. This first took place at the Standard Bank Gallery, Johannesburg. In South Africa there aren't the resources to have several different museum shows featuring one artist, so when there is one, you make the effort to bring it to your museum and this we managed to do.

Recognising that Peter is one of those exceptional South African artists, it was particularly important to show the work at the ISANG as his images articulate the many distinctive oppressed narratives of this area.



Homage to the poet Langston Hughes, c. 1984, hand-coloured linocut  
Courtesy the artist

Mosque in Alfred Lane, Simons Town, 1971 for instance refers to the presence of the 'Malay' Muslim community (originally from Indonesia and India) that settled in Simon's Town as traders, and whose presence is also so much a part of Cape Town. Striking mosques at every corner underline the long history of Muslim settlers in the inner city. Another work Fisherwoman and child (1960) for instance depicts a typical local scene where so many people continue to

make a living from the sea in this region. When one drives up the west coast of the Western Cape passing through dorpias (towns and villages), one sees little boats parked in the tiny yards of even the smallest township homes.

Drop Out, from the Fan series is another example of Peter's expression of life on the Cape farms where, for several generations, many labourers

**TJ: What influence has Peter Clarke had on other artists in South Africa?**

**RN:** Peter has had a profound influence on many younger artists and continues to do so. From the days of the Community Arts Project, where he sometimes taught, to encouraging artists. He meets them via workshops or when attending exhibition openings. He consistently attends

gathered around a dinner table. There was Peter Clarke (b. 1929), Berni Searle (b. 1964), Brigitte Baker (b. 1971), Ndikhumbu Ngqinambi (b. 1977), Lerato Shadi (b. 1979) and I (b. 1970). We came from different parts of South Africa, had very different histories, and would have been classified in all of the different racial categories under apartheid. In fact that



Listening to distant thunder

were paid with wine that kept them addicted to alcohol. Unable to escape the cycle of drunkenness that kept them on the farms.

Many people in Cape Town and in the greater Western Cape discovered Peter Clarke via the exhibition at ISANG. Others came to see 'their' artist finally previewing at the ISANG. For Peter it was a culmination of a lifelong ambition to show here too.

openings whenever he can and not just those in the highbrow of the Cape Town art world, I mean also exhibitions in the Khayelitsha community hall of emerging artists from the townships. Peter is known in the Cape as the godfather of community art. Peter even said to me I must carry on with my painting. Recently at the 10th Dak'art biennale we were with a few South African artists, of varying ages from different generations

table would have probably been an illegal gathering back home, twenty years ago.

Lerato Shadi, becoming known for her performance and video art, exclaimed that Berni Searle was a giant in South African contemporary art and that she stands on the shoulders of Berni, who she said has laid the foundation for many black contemporary artists. Then she added that Berni stands on the shoulders of Peter Clarke, who

has paved the way for black artists in terms of South African modern art before her. Lerato never knew of Peter Clarke before the biennale and was amazed to discover the power of Peter's work. This says a lot of Peter's recognition in South Africa and while it is has been slow to come I have no doubt that in time Peter will be acknowledged as one of the fathers of African modern art.

**TJ: How important a voice do you consider Peter Clarke to be in the chronicling of recent South African history?**

**RN:** Peter's depiction of South Africa, particularly of the Western Cape, has been done in very intimate ways, almost exclusively via his own personal experience. Many of Peter's works do not make huge claims but the sensitivity, the power of the intimacy and the skill of articulation, especially with efficiency of line, is there for all to see. The depiction of daily activities such as going to work (Blue Monday, early 1980s), or to school (For some the pathway to education lies between thorns, after 1994) are profound in articulating the everyday struggles and exploitation of black people at the time. Education is a theme that features strongly in Peter's work. It is something very close to his heart. In that way he has shown agency in taking things into his own hands and educating himself, despite hardships and discrimination and poverty.

The graffiti work series is a little more direct with collage and text inscriptions on the 'walls', on which Peter gives expression to his frustrations as well as the sentiments of the broader black community under apartheid. Here he comments on exiles, on oppression, on attaining freedom and on love too. He often uses references to

other significant political events such as June 16, 1976 when police opened fire on Soweto school children protesting in the streets against Afrikaans being taught in their schools, killing many.

Another very interesting series of works is the Fan series. Censor gives an impression of how minutely the apartheid customs officials interrogated incoming and outgoing parcels, closely monitoring and controlling one's life. Peter described to me what an ordeal it was to apply for a passport if one was black in those days.



A young Peter Clarke

**TJ: What is the role of the South African National Gallery in redressing the creative history of modern South Africa? How is the gallery supporting younger artists today?**

**RN:** It is very important for us to address the gaps in the telling of South African art history. So whenever an exhibition comes along, that is curated outside the gallery from elsewhere in the country we do our very best to bring the exhibition to the ISANG; Alexis Preller, Louis Maqhubela and Ernest Cole are examples of this in recent times. And not just

in relation to South African artists, African artists too. For example we recently showed Ghanaian photographer James Barnor at the ISANG (2011), who I had seen for the first time at Autograph at Rivington Place in 2010. Quite remarkably James Barnor and Peter Clarke crossed paths when their respective exhibitions were showing simultaneously in the ISANG. It was extraordinary since both are born in the same month and the same year – 1929.

Showing an exhibition like Barnor's introduces our audiences to the histories and expressions of artists from other countries on the continent, hopefully creating a greater appreciation of other African stories. This is important in the context of South Africa's isolation under apartheid.

We are also addressing gaps of prominent black artists in the ISANG collection, those who were overlooked and that the gallery did not collect at the time. Simultaneously we collect emerging South African artists who show promise. Artists like Mary Sibande, Zanele Muholi, Ndikhumbu Ngqinambi, Gabrielle Goliath and Stuart Bird for instance, to mention only a few. With limited funds available to us, we have to identify artists before the market and foreign museums do, to ensure the relevance of our collection over this period in future years.

We have consistently shown the Standard Bank Young Artist of the Year exhibition since its inception, which is almost 30 years old now. While we have included many young artists in shows such as 1910–2010: from Pierneef to Gugulective, that is something that has to be earned as there are still many older artists that have worked for decades and still have to be acknowledged. ●

# STATE OF AFRICANNESS

**N**ot long ago a prolific public intellectual not only pointed out why social cohesion cannot be attained in South Africa, but also called for an examination of the state of Africanness, whatever that is.

It was noteworthy that the unnamed public intellectual defined himself as a member of a somewhat prominent association that has claimed for itself the right to be custodian of the gospel truth according to 'Africanness'. Some of its members include academics, activists, artists and writers. But what intrigued me is what this public intellectual perhaps defined as the homogeneity of so-called Africanness.

In a post-Mandela, post-apartheid and non-racial society, this Africanness is not only complex and confusing but accessible to everyone who lives in this country, whatever shade of black you are – creatively, socially, intellectually,

philosophically and, of course, politically.

The new Africanness, if we can call it that, is a new mental attitude that can be also adopted by those who are of European, Chinese or Asian descent too, as it is definitely not about rallying around skin color.

This new Africanness, if you like, is not just intuitively owned or connected to descendants of Robert Sobukwe's Pan-Africanist philosophy or its definition of what constitutes Africanness. In fact, Sobukwe's understanding and interpretation of Africanness has not only been distorted by the self-appointed individual and organisations that claim to be custodians of his thinking but has, wrongly, been narrowed to issues of skin color and physical appearance.

This is what even some contemporary intellectuals understand it to mean: those who possess a particular physical appearance and have been adversely affected by apartheid and its legacy.

But as things stands now, this Africanness is a fusion of different classes, backgrounds, lifestyles, languages, cultures, ethnic groups and political orientations. In fact, there is not a single ideology, philosophy or perspective that is authentically 'African'. Africans have long splintered into diverse interest groups that can only be united, potentially, by their commitment to giving the world a human face or implementing the philosophical framework of Ubuntu. Besides that, there is nothing that makes Africanness a monolithic group attitude. Thus in this Africanness you are likely to find people who question its certainty and authenticity as espoused by the father of black Pan-Africanism like Sobukwe, for instance. After all, Sobukwe – just like Nelson Mandela and the late Steve Biko – was only human.

Today of course you hear young black people – who are called Cheese Kids – say Africanness is not a monolithic

experience and is varied, depending where you coming from. And they are correct!

There are now millions of Africans who live in what can be called or defined as the post-African age, that is, that period following the demise of apartheid where blacks are so free that they can define themselves in any way they want.

In fact, to deny them that right would be a development that is worse than apartheid that aimed to impose narrow, parochial ideological identities on people based on their skin color or group allegiance. The South Africa we all inhabit today comprises of African people from all over the world, bringing not only other languages and cultures but experiences, perspectives, values and lifestyles together as well.

We should all be ready to accept that so-called Africans come from a wider variety of places than just those who are considered natives of this beautiful land or were oppressed by the discredited and defeated apartheid regime.

I do not believe that there is any single person now, including Sobukwe who continues to rule from the grave, who has the authority and power to tell us what constitutes the state of Africanness. But even if this elusive and essential state of Africanness or identity exists, it cannot be static. It is dynamic, forward-moving and undergoing constant change and transformation. This 21<sup>st</sup> century Africanness must not only connect the politics of

identity preservationists and others who want to freeze philosophy and culture into an unchanging apartheid mode, but integrate the progressive new generation of young people who do not necessarily speak so-called African languages or live outside the rural areas or township.

In fact, we have to push its boundaries to the limits to absorb the suburban, continental and global experiences and influences of former exiles and refugees who come from all over the continent and the world. If by Africanness you have something homogeneous, exclusive and impenetrable, it is a phenomenon that can no longer be found in the post-Sobukwe South Africa. The eclectic combination of the people, languages, complexions, cultures and values found in this country are not the result of any particular Africanness.

This country has become a big, diverse and intercultural melting pot where no single African experience or perspective is more important than the other except ideals, principles and values that promote social cohesion and national unity.

In fact, solidarity and unity beyond Africanness towards anti-racism is the new gospel that should influence and shape the new thinking, behaviour and attitude of all people, including the alleged non-Africans. If you open your eyes to the almost 20-years old South Africa, you can safely conclude that this is not the same country that Sobukwe and his disciples of

**NOBODY SHOULD TELL US THAT AFRICANNESS OR ITS EXPRESSION SHOULD BE LOCKED AND RING-FENCED INTO SOME FORM OF RELATIONSHIP WITH WHAT WAS ESPOUSED IN THE 1950s**



Sandile Memela

# STATE OF AFRICANNNESS

CONTINUED

Africanness lived in, in 1959 where the battle lines were not only clear but simple and predictable.

In the last few decades since the death of Sobukwe, the release of Nelson Mandela, the return of exiles that were scattered throughout the world and the unbanning of the liberation movement, South Africa has not only unleashed diverse African perspectives and experiences but exploded into many parts that are greater than the whole.

Perhaps those who over-glorify frozen Pan-Africanism and perpetuate its unchanging nature in the name of 1950s radicalism, are still trapped in communities that are relatively African and homogenous. Yes, there may still be a few die-hard but marginal exponents of this old Africanness who are like the super-Afrikaners who long for some homogeneous world view based on what happened in the past.

But we must be aware that African people have always been open to global influences that, inevitably, redefines and expands Africaness. Think back to Mapungubwe in Limpopo which was the cradle of world commerce and trade with China and Europe long before the arrival of the European conquerors.

After all, the freedom struggle has always been premised on bestowing freedom of choice, movement and self-definition for all. And some African choices may not necessarily be with the narrow,

monotonous and predictable view of what constitutes Pan-Africanism.

In the South Africa that celebrates two decades of freedom and democracy in 2014, all people must be encouraged to embrace diversity of whatever it is that constitutes Africaness. Those who want to protect and preserve African homogeneity need to retain what they value with neither fascist prescription nor discrimination.

Well, yes, they will always be those who think their Africanness is a prerogative of Sobukwe's descendants and disciples who continue to promote his legacy. But we should be ready to accept that there are other Africans who are not interested in being imprisoned in the past of how he defined Africaness, no matter how correct he was. Africaness, whatever that is, now, is open and accessible to everyone who believes that the struggle was not only for human rights but to enable any African person to redefine himself in any way they wish, including speaking English only or turning their back on so-called African culture.

In fact, Africanness has gone global. Where it is portrayed or projected as homogenous and exclusive, as exponents of politics of identity and cultural preservationists are likely to do, they need to not only be warned against dictatorial tendencies but to be deplored and discouraged in the strongest terms. What this new world needs is absolute freedom

for African people to express self-love, above all, in any way that promotes peace, unity and harmonious non-racial living. And this includes the gays, lesbians, heterosexuals, disabled, youth, aged and every other shade they come in. Nobody should tell us that Africanness or its expression should be locked and ring-fenced into some form of relationship with what was espoused in the 1950s. Marcus Garvey, for instance, is dead and buried but his legacy can only be promoted when it is allowed to redefine itself to be relevant to the new global world.

Those who feel that their Africanness is threatened must accept that it was destined to, inevitably, change because it is part of human progress in a changing world. Nothing is permanent except change. The push towards a new Africaness should, rightly, be from within the evolving inclusive African community itself. Much as it is an unsettling thought, it will come from the creative tension that marks the fusion of the local, regional, continental and global experience.

Some will like it and embrace it. Others will not. But the African people must continue to be at the forefront of bringing a 'human face' to the world. It is what has to happen in these times when Europe has not only failed and betrayed Africa, but itself too.

The push for a new Africa is an eternal struggle that is timeless, ever-changing, dynamic and forward-moving. ●



# PRESERVING OUR LITERARY TREASURES

BY ANDREW MALOTLE, NATIONAL LIBRARY OF SOUTH AFRICA



DEACIDIFICATION EQUIPMENT

The National Library of South Africa (NLSA) houses state of the art digitisation machines, in an endeavour to preserve its national documentary treasures. The National Librarian of South Africa, John Tsebe signed a partnership agreement with the World Digital Library Project (WDLP), witnessed by the country's public affairs officer, Karl Stoltz and regional information resource officer, Steven Kerchoff.

The World Digital Library (WDL), a joint project of the Library of Congress and UNESCO, makes available on the Internet, free of charge and in multilingual format, significant primary materials from countries and cultures around the world.

"Participation in the World Digital Library Project will galvanise our efforts to digitise valuable historical documents, some of which date back to the pre-colonial era," explains John Tsebe.

"This project will further enhance the library's ability to fulfill its statutory mission of contributing to socio-economic, cultural, education, scientific, and innovation development as custodian of the national information heritage. The library's unique cultural artifacts will be available in digital format to the people of South Africa and to the entire world. We are delighted that the National


Library of South Africa will be sharing its treasures through participation in the World Digital Library Project," says Kerchoff "and we look forward to exploring further areas for cooperation with this prestigious institution."

*The Bookkeeper Mass De-acidification system was installed in 2009 for the treatment of books and archival material. It is the third system installed at a national library worldwide.*

The De-Acidification Project was launched at the National Library of South Africa in August 2009. The Bookkeeper Mass De-acidification system was installed in 2009 for the treatment of books and archival material. It is the third system installed at a national library worldwide. The other systems are based in the Library of Congress, Washington DC and Warsaw.

Condition surveys of library collections worldwide revealed large quantities of valuable books and documentary materials in an extremely deteriorated state,

caused by acidity on paper. More than 60% of the National Library's collections could be in danger of loss due to the deterioration of paper. The Bookkeeper Mass De-acidification system is the best system available to preserve our national documentary heritage materials. Materials treated can last for another 150 years.

The Bookkeeper system allows for the dipping and spraying of acidified books with a de-acidification solution followed by high-pressure drying. The system has the capacity to process more than 30,000 books per year. Being the only system in Southern Africa, the NLSA is planning on servicing other libraries, cultural institutions, archival institutions, museums, universities, government departments, the private sector and publishing industry to preserve valuable documents. 



Andrew Malotle

# POETRY



## THE POETRY OF **TADE IPADEOLA** WINNER OF THE **NIGERIA PRIZE FOR LITERATURE IN 2013**

Tade Ipadeola spoke at an African writer's symposium held in Johannesburg in 2011, that was sponsored by the Department of Arts and Culture

### **Sahara Testaments: Senegal Excerpt**

The fishwife in her wooden market stall  
Tucks in a franc into her black brassiere,  
Smiles as she hands over the fish. She is tall  
Her teeth glisten whiter than the sassier

Neighbour's, whiter than any woman's, so white  
I wondered if God knew she'd make it  
Into a magnet for custom and light.  
I did not ask her name, I wouldn't pit

My halting French against her effortless river  
Of Bambara and market French. I forget  
What the fish tasted like, not the fever  
Of curiosity, flaring as it did from a nugget

Of ivory that blinded my wandering eyes.  
That woman was Senegal. Senghor's woman  
Immortal in her blackness, market wise  
Bringing back tides of the musings of a man

On a land made for poetry, the perfect  
Turn of every phrase. In all of these  
The desert was ever present, its idiolect  
Suffusing the streets with a certain ease

Found in the Sahel, elegant, understated  
Borderland dexterity, animist bon vivant  
Measured out in bright speech that elated  
With the germinal wisdom of the sun.

### **Lagos to Lampedusa: Island Interludes**

Receiving the harmattan in translation, old Oyo shivers  
Under blankets between distant islands, the tinder  
Dry air thins rain-clogged lungs, turning rivers  
Into preludes for the sea, into cold cinder.

\*

Age-marbled scrolls at Timbuktu rest on racks  
Reincarnated in apographs, they will not bowdlerize  
Their exemplars of sculpted stone, their tracks  
Testify to salience that will not temporize

Mind equal to Euclid's, punctilious as periplus  
Which Scylax made of old wayfaring Nile.  
Timbuktu was bulwark, stark as Noah's ark, no gloss  
On intent, her end surmised in stoic style.

Burst the bubble of our time machine and enter  
Mali today. There is more cream than coffee  
In the colour of the sand, more vendetta  
In the grouse of the grumbling guide. See,

A mile is still as long in Mali, a fourscore as eighty,  
The berry as black as currant in currant country  
But sweeter. O Keats, the girls are as naughty  
And they wonder at French boys standing sentry...

\*

Marrakesh is a hummingbird standing still in the sun  
A thesis in motion, stilling tongues and dialect.  
I have watched as her streets dissolve in fun  
At night, a Mobius rendering of joy's analect

Leaving Casablanca and its dreams unfurling  
With the calligraphy of seismographs, we try  
For a trail left by old Almoravids, night calling  
The party to a closet of camphor, bracing and dry.

\*

Dusk, and a phantom lighthouse of Libya sinks  
Into the sea at Sirte, another boat's wake  
Contrives a transient epigraph. A nightmare links  
This throng to Europe like a wounded snake.

# INSTITUTIONALISING CULTURAL DIPLOMACY

BY MDUDUZI MBADA

THIS IS AN EDITED VERSION OF A PAPER PRESENTED AT THE DAC SECTOR-WIDE STRATEGIC PLANNING RETREAT HELD IN BENONI IN JULY 2013

I would like to thank you for giving me an opportunity to speak briefly on a subject matter which I have come to accept that is complex.

In this regard allow me to start by saying, that the geopolitics are changing and culture is increasingly being placed at the centre of the development of nations.

This is because globalisation and the approach by the Free Market fundamentalists have not helped us change the world for the better.

In the main the world has been characterised by the undermining of certain cultures, such that there has been an imposition of other cultures. This is partly evident in the adoption of the Millennium Development Goals (MDGs) wherein there was very little mention of culture as a critical tool for development. This approach has also seen societies not relating as equals including in multilateral forums and the hardest hit has been our continent and the developing countries in general.

It is against the aforesaid that, we have been at the forefront of promoting culture as a key ingredient for development and growth.

We also continue to argue for a more just, peaceful and democratic world; underpinned by mutual respect, dignity and equality for all, including using the arts and indeed culture.

In this regard, former President Mandela, speaking at the opening of the cultural development congress in April, 1993, said; 'During the worst years of repression, when all avenues of legitimate protest were closed by emergency legislation, it was the arts that articulated the plight and the democratic aspirations of our people. This affirmation was demonstrated through drama, dance, literature, song, film, paintings and sculpture that defied the silence that apartheid sought to impose'.

This was further, articulated in the 1994, 22 July, ANC Draft National Cultural Policy; wherein among others it is stated that; 'Culture is an integral component of the processes of development...it can play a facilitative or destructive role in the unfolding of the developmental process. Culture also seeks to inform and contribute to nation-building efforts. These two processes are of the highest priority in our country at present, and culture has a central role to play in the

successful unfolding of these.'

We said this because of our firm belief, that greater collaboration between cultures and nations will strengthen regional and continental integration, promote increased trade and investment among nations of the world and lead to more dynamic people-to-people contact as well as the building and strengthening of the bonds of friendship and solidarity.

This we also said in the context of the work we continue to do to build a better Africa and a better world! Hence, there is therefore no denying the significant role of culture in the development of societies, including the South African society.

In this regard, I am reminded of Professor Blanding (2012) on collaborating across cultures when he said: "I have always been fascinated by how culture changes the way people interact and innovate, and how collaboration is affected by intercultural relationships and intercultural trust."

Furthermore, in 2005, at the First Ordinary Session of the AU (African Union) Conference of Ministers of Culture, it was resolved that: "Member states must

adopt domestic cultural policies that promote and ensure trade of cultural products as this is necessary for the development of new cultural forms and for sustaining the integrity of cultural production as an arena of creativity and social development.”

We are therefore expected to develop a response on how best we can take forward the outcomes of the above mentioned meeting. In our country we have responded and this is through the adoption of the Mzansi Golden Economy strategy, aimed at reposition the arts, culture and heritage sector as an economic growth sector and to introduce programmes that contribute to large scale employment.

This we have done because the Nairobi Plan of Action, called upon us to:

- set up an African Cultural Common Market and develop intra-African cooperation, which included strengthening the African cultural identity and creativity as well as broaden people’s participation in the endogenous cultural development,
- Strengthen the acknowledgement of the cultural dimension of sustainable development in Africa, and
- Bring about new pluralistic forums of cultural expression supporting the installation of democracy in African societies.

This we must do noting that culture is the foundation of African societies many of whom are anchored on the notion that Umuntu nguMuntu ngaBantu: I am because you are!

Equally we need to note that culture is the very essence of who we are!

Culture shapes our relationships with one another and the environment. It is about our beliefs, our value systems, our religion, our self-expression, our economic and political systems. Culture is therefore the medium through which we interact with one another as people, how we influence and are influenced by others.

It is our power, albeit our soft power.

Hence culture must be at the centre of the human development effort, especially social and economic development.

One of the truisms we learn in economics and in development is that wants and needs are unlimited, but resources to meet them are not.

In my considered view this is the very basis of the theory of demand and supply. However I argue that artistic talent or resources know no limits. Furthermore, heritage dates back many centuries and is equally not bound by limits.

Our creativity is boundless and innovation is a continuous process.

While other development drivers such as mineral resources and manufacturing may reach a point of saturation, with regards to arts, culture and heritage the opposite is true.

On a daily basis, artists are inspired by new ideas; their creative energies seem to be unending.

This boundless energy, inherent in the arts and culture, can be used as a vehicle to drive the development of nations.

Equally when we look at the story of the origins of

humankind, and thus our heritage as humankind, it continues to unravel and is seemingly never ending. It is against this background that at the 3rd Pan African Cultural Congress of the AU held in Addis Ababa, Ethiopia, last August, Member States affirmed the significant role of culture in ensuring sustainable development.

Member States further identified culture as the fourth pillar of development; adding to the economic, socio-political and environment pillars.

Furthermore, the adoption of the Charter for African Cultural Renaissance will go a long way in strengthening the role of culture in the development of our Continent.

This Charter has now been adopted by the South African Cabinet and ready for ratification by Parliament. We are working with the rest of the continent to ensure that they too ratify the charter.

Members States at the AU Ministers of Culture noted that while the economic, socio-political and environment pillars of development have been well defined and documented in community sustainable planning, culture is a relatively a new concept in sustainable development. They also noted that culture is of such importance that it must inspire and support the other three pillars of development.

It is against this background that 12 June 2013, in recognition of the role culture plays in the development of society the President of the United Nations convened a thematic debate on Culture and Development, wherein Minister Mashatile was invited to speak on the South

African experience, wherein he said; "...let us continue to use culture to create new platforms of engagements as nation states. Indeed let us use the power of the arts, culture and heritage to address challenges of racism, xenophobia and other related intolerances."

Minister Mashatile also said: "Let us promote cultural diplomacy as a tool to strengthen people to people contact and a means to open further avenues for interaction between peoples. Collectively let us spread the message that as humanity we share a common heritage and ancestry; and that our destiny is therefore linked. There is no better way to do this than to use culture."

Central to the outcomes of the United Nations General Assembly (UNGA) thematic debate on culture and development, was consensus on the need to place culture and by extension cultural diplomacy at the centre of the post 2015 Global Development Agenda.

Hence in South Africa in the recently adopted National Development Plan (NDP), we said, in 2030, we want to experience daily, how we participate fully in efforts to liberate ourselves from conditions that hinder the flowering of our talents. This we will do by investing in culture as an important pillar of sustainable development.

In order to achieve this goal, it will require, among others, that we adopt a new strategic posture to reflect the centrality of culture and indeed of cultural diplomacy in the global and South African development agenda.

In this regard there is a need to strengthen programmes such as the cultural seasons.



Rainbow Nation:  
The Eiffel Tower lit up in the colours of the South African Flag



Fashion Show  
50th Anniversary of the OAU  
GALA dinner in Johannesburg  
hosted by the DAC

These programmes are aimed at repositioning our country as an equal partner with the rest of the world. They strengthen people to people contact and open further avenues for engagement in areas such as trade, development as well as multilateral and bilateral cooperation.

Furthermore, they also assist us to showcase our artistic and cultural talent, laying the basis for expanded trade in our cultural goods and services.

In my considered view, the implication of all of the above mentioned programmes, will require that we restructure the current IR (International Relations) Unit in the DAC and in our institutions and including how we function, as we consider the establishment of a cultural diplomacy division. Furthermore, the current Liberation Heritage Route project on the international front will now be under the Cultural Diplomacy division.

This must be done because, in the mobilisation of the international community, the then ANC President O.R. Tambo, after seeing the launch and performance of Amandla an ANC cultural ensemble in London, said; "It took 20 years to do what Amandla had done in two hours – to promote South Africa and the struggle for freedom".

Therefore, all of this, is about ensuring that we learn more about our continent and appreciate each other's cultures and diversity as we work towards achieving the goals of NEPAD and the vision of the founding fathers of the OAU, now the AU. There is already on-going work in promoting cultural diplomacy that we are doing, this includes the need to strengthen the implementation of the signed

POC's (Bilateral and Multilateral agreements), the cultural Seasons; France; UK; Russia; China; Angola; Nigeria, Botswana etc. In this regard, my considered view is that we are still faced with the challenge of monitoring and ensuring the implementation of cultural agreements that we have with different countries.

Therefore this requires that we strengthen and develop appropriate capacity so that indeed we maximise our cultural diplomacy programmes.

Thus far the French season has provided important lessons and the proposed cultural diplomacy division will have to learn from this experience and ensure that the coming Seasons do become an even greater success. The rest of the remaining Seasons are linked with the 20 year celebration of our Liberation and Democracy in 2014.

In conclusion, in order to realise the institutionalisation of cultural diplomacy, the proposed Chief Directorate and or division on Cultural Diplomacy should be a standalone Chief Directorate.

We should also work towards strengthening cultural diplomacy within institutions as proposed in the revised White Paper working with the division on cultural diplomacy.

We must also consider as a long-term plan to establish a fully-fledged Cultural Diplomacy Institute, which might partner with an established institution of learning, working with the Department of International Relations and Cooperation! The Institute will be responsible for analysing, assessing and reviewing the impact of our cultural diplomacy on an on-going basis. 🗣️

# AFRICA'S CULTURE CHARTER

Professor Muxe Nkondo looks at the Charter for the Cultural Renaissance of Africa through exploring its social, economic and political dimensions

**Presented at the Launch of the African Cultural Renaissance Campaign for SADC Member States. On 29 May 2013 the South African Cabinet approved that this Charter be submitted to Parliament for ratification.**

The campaign for the ratification of the Charter for the Cultural Renaissance of Africa brings into sharp focus a set of interrelated ideas about the foundations of post-colonial African states, the idea of belonging to a particular locality which evokes the notion of loyalty to a place. Yet, belonging is also fundamentally defined through a sense of experience, a phenomenology of shared space which serves to create, mould and reflect shared ideas surrounding place. The Charter reminds us of accounts of how such loyalties to African soil have been created, perpetuated, and modified by history, and reminds us as well of the relevance of such loyalties to an understanding of the meaning and significance of the campaign. Ratifying the Charter may then be seen as a way of consolidating shared experiences, instrumental in the construction of collective memory, since belonging and locality in African history have often extended beyond individual experiences.

The exploration of how African notions of belonging,

locality, and identity is particularly relevant in current political contexts of the post-colony and globalisation, where the interface between pre-colonial understandings of belonging and identity often seem to conflict with modern national and international political, economic, and social interests. An examination of the Charter in the context of these dynamics is especially critical since citizenship and regional integration have become such common preoccupations in contemporary politics and scholarship. As we know, locality and belonging in Africa have been moulded and defined as much as by actual territorial colonial emplacement as by memories of ancient belonging to particular landscapes where physical reality is enacted only through acts of collective remembering mediated through shared values.

The land claims, appearing at the initiative of various human rights organisations across Africa and urging for the restoration of land to Africans, emphasise the political and economic empowerment associations with land ownership, but also

underline the exceptional spiritual and cultural importance of land in sustaining communities. In this sense, the centrality of cultural origins precedes and conditions actual national identity and spiritual well-being.

Yet, if belonging and territoriality can thus be linked in life, their power of attraction also extends beyond the boundaries of death. In the last seventeen years in South Africa, in the aftermath of armed struggle, many cadres who died in the trenches have finally regained their original home, to be buried there after years in mortuary exile. Home is emphasised as a place of return, an original settlement where peace can finally be found and experienced even after death.

The Charter provides a framework in which such notions of belonging and attachment to particular territories and localities emerge and are mobilised, maintained and modified through time. Primarily, the connections, dynamics and dialectics of the relationship between concepts of belonging, loyalty, and citizenship are developed in various

sections of the Charter, largely by implication. Belonging and citizenship often appear subsumed within the notion of locality itself, which serves to provide a modern context for collective identity and a sense of cohesion and cultural diversity. Yet, citizenship itself also appears as predicated upon the nation state as a special modern formation. In addition, citizenship is viewed as both a status carrying certain privileges and a responsibility to the other. Hence the insistence of the need to recognise differences and similarities across national boundaries.

Given the history of colonisation and the emergence of modern African states, identity occasionally appears as deterritorialised, located between colonially configured trans-local places rather than being bound to a particular place. Displacement and the experiential narratives which derive from the post-colonial condition are not intermediary statements. The lived experience of colonisation may have uprooted settled locality, but it is not in itself a condition in between, since meaning is derived in situ from colonial dislocation itself. In addition, memories of shared struggles for liberation, for instance, act to counterbalance the dislocation and displacement felt at particular junctures in modern history.

Also informing the Charter is the notion of locality in post-colonial Africa as multivocal, multilayered, and belonging itself is viewed as a multifaceted process which mobilises loyalty to different communities simultaneously. As such, belonging and African identity transcend both local and national boundaries in order to encompass identity as it is temporally mobilised and crystallised at this moment in history.

This prompts serious reflection on the notion of African citizenship which has long held a prominent place in African political thought since the establishment of the Organisation for African Unity. Though it has not received sustained examination since, it continues to make some claim to the integration of the requirement of local identity with those of solidarity and unity. It is intimately linked to ideas of common African origins on the one hand and of shared values on the other, values that have survived dispersion and disorientation.

Consequently, post-colonial cultural policies in Africa are marked by a range of ambivalent moods and formations which accompany periods of transition and translation. They are plagued by something like an imperative to grow new organs as they struggle to preserve old ones, to expand to some new, yet unimaginable dimensions. In pursuing this imperative, most African countries are compelled to negotiate conditions arising from Africa's historical belatedness, its post-coloniality, or its political and chronological derivation from colonialism, on the one hand, and its cultural obligation to be meaningfully inaugural and inventive on the other. Thus, Africa's actual moment of arrival – into uhuru – was predicated upon its ability to successfully imagine and execute decisive departure from the colonial past.

Mindful of the violence and conflict in modern history driven by the illusion of a unique identity, and mindful of the fact that the world is increasingly taken to be divided between cultures and civilisations, the Charter recognises the relevance of other ways in which people see themselves; and recognises, further, the real possibilities of choice. Through its profound affirmation of multiculturalism, the Charter underscores the







African Renaissance Monument  
Dakar, Senegal

need for a clear-headed understanding of human freedom and a constructive public voice in national and international relations. This way, the Charter maintains, the world can be made to move towards peace as firmly as it has in modern times spiraled towards violence and war.

Finally, it is important to locate the values that Africans have shared over centuries in the system of corporate life that has accompanied colonialism. The drafters of the Charter must have been concerned with the effects of the corporate system on African culture, on values and outlooks, on the way of life. The incorporation of Africa, if I may use that formulation, encompasses more than politics and economics and extends beyond the technical device of incorporation in business enterprise. It refers to a more general process of change, the reorganisation of perceptions as well as of enterprise and institutions. It refers not only to the expansion of an industrial capitalist system across the continent, not only the tightening systems of transport and communication, the spread of a market economy into all regions of African society, but also, and even predominantly, the remaking of perception this process has entailed. By the incorporation of Africa, is meant, then, the emergence of a changed, more tightly structured society with new hierarchies of control and also changed conceptions of that society, of Africa itself.

But the Charter goes beyond this. It is about connecting African values – the values of ubuntu – with the imperatives of political power and democracy. Though most of Africa's cultural policies are concerned about the cultivation of humanity, none of them makes African culture central to the foundation, process and goal of social development, economic growth, international relations and cooperation. <sup>1</sup>

A portrait of Sthenjwa Ngcobo, a Black man with a shaved head, wearing a light-colored, vertically striped button-down shirt. He is looking directly at the camera with a thoughtful expression, his hand resting under his chin. The background is a blurred indoor setting with a framed picture on the wall.

# WHEN A PLAN COMES TOGETHER

by Sthenjwa Ngcobo

STHENJWA NGCOBO, Head of the Office of the Director-General of DAC, was chief organiser of the recent strategic planning meeting held by the DAC and its associated institutions in pursuit of a sector-wide plan. Here he writes on the importance of planning and he builds a case for the arts, culture and heritage sector to plan together.

*A planning guru once said, “preparation of a comprehensive plan will not guarantee success, BUT lack of a sound plan will almost certainly ensure failure”.*

From this one can infer that there may be a number of reasons and factors that cause a good, comprehensive plan not to yield its success. These may include poor implementation, contextual factors, organisational culture, etc. Although one may argue that a “comprehensive plan” would have taken these into account, the point is that there will always be something that will affect the rollout of a plan. This then calls for a planning process also to

be a learning process while a resultant plan should be focused, yet flexible enough to handle what comes its way. This citation also tells us that, as organisations, we cannot afford to operate without a comprehensive plan, as this would be a recipe for failure.

Broadly, strategic planning can be defined as the process that an organisation undertakes to determine where it wants to be over the medium term. The process involves defining the organisation’s vision, mission,

values as well as strategic goals and objectives. Also part of the whole process is making decisions on resource allocation.

Within the public service, planning is mandated by a number of policies and legislation including the Public Service Regulation Part III, Section B, Sub-section B1 (a)-(g); Treasury Regulations, 2007 Section 5, Sub-section 5.1-5.2. The Constitution of the Republic of South Africa, Act 108 of 1996 Chapter 10, Section 195 speaks of, inter alia, an accountable and transparent public service.

The following are common challenges that any government department faces regarding planning matters. There may be a lack of proactive management of strategic planning, taking it as an event rather than a process. Strategic planning may be dealt with as a compliance routine rather than a conscious exercise that drives and informs the operation of the organisation. There could be poor implementation of the plan once it is in place. There may be a lack of outcome/impact measures for the sector. Furthermore, manifestations of poor planning may include plans that are difficult to implement resulting to overspending, under-spending and non-achievement of some pre-determined objectives

In dealing with these identified planning challenges, the Department of Arts and Culture (DAC) adopted an approach that has begun to move it towards

## INTEGRATED SECTOR-WIDE STRATEGIC PLANNING.

Since the DAC is in charge of more than 28 institutions as well as the fact that arts, culture and heritage matters cut across all spheres of government, integrated sector-wide planning should inform how DAC conducts its planning. Integrated sector-wide strategic planning will ensure:

- Alignment of plans within the sector (DAC, Public Entities and Provincial Line Departments.)
- Effective consultation of the arts, culture and heritage sector and taking into account genuine interests of stakeholders
- That the strategic planning process is informed by an analysis of previous performance (Annual Report, Attorney-General's Audit Outcomes, MPAT (Management Performance Assessment Tool) Result, the Public Service Commission's report and other relevant evaluation reports
- Utilisation and allowing monitoring and evaluation processes within the sector to inform sector-wide planning thus ensuring that our planning is directly linked to Budgeting, Monitoring and Evaluation and reporting feeding back to planning to complete the feedback loop
- Sourcing ideas and inputs from government clusters and implementation fora that DAC participates in and

from 'bilaterals' with other departments

- Understanding the role and contribution of cabinet and budget makgotla in the coordination of planning within DAC and the sector
- Drawing from middle management and other structures (including social partners) to ensure relevancy and ownership of SP/APP (Strategic Plan / Annual Performance Plan)
- Development of a sector's Key Performance Indicators (KPIs) in order to measure outcomes
- A thorough analysis of the political, economic, social and technological environment that would have an influence and impact on the operations of DAC
- A thorough analysis of the department's strengths and weaknesses as well as the opportunities and threats presented by the outside environment

Given the above it becomes clear that there are both strategic linkages to our planning that should include linkages with the National Development Plan, the manifesto of the ruling party, the MTSF (Medium Term Strategic Framework), Government's Programme of Action, macro-socio-economic policies of government and multilateral obligations as well as operational linkages that are very crucial in ensuring the effectiveness, legitimacy, relevancy

and plausibility of the plan that the department produces. Such operational linkages include linkages with: firstly, 'Programme Performance, Monitoring, Evaluation and Reporting', as strategic planning looks ahead toward desired goals; performance measurement and reporting looks back at achievements. Combined, strategic planning and performance measurement form a circle – a continuous process of governing-for-results. Secondly there must be a link with 'Information Management' as without effective and efficient information management system, departmental and sector planning as well as reporting on programme performance would be inconsistent and fraught with gaps and duplication.

Thirdly a link must be made with the budgeting process and financial management - there should be a link between strategic planning, budgeting and spending plans as such a link is crucial to compiling a credible budget. Inadequate and mediocre planning leads to a budget that does not give effect to strategic priorities.

Fourth is risk management. Quarterly organisational performance reviews should incorporate progress made in mitigating organisational risks. Identification of organisational risks and integration of these in strategic planning provide for an effective point of departure for risk management.

Fifth is human resource management as individual performance of personnel should be directly linked to organisational performance and the extent to which a department has implemented its plans and achieved its targets.

Finally, a link must be made with the Auditor-General. The Auditor-General started the process of auditing and expresses an opinion on the quality of performance indicators that departments publish in their Strategic Plans, Annual Performance Plans and in the Estimates of National Expenditure (ENE).

Central to an integrated sector-wide strategic planning approach for the department is also developing an understanding of our stakeholders. This will ensure that we move beyond planning for our stakeholders to planning with our stakeholders. Key stakeholders include reporting institutions, provincial arts and culture departments, the political authority and industry. In order to ensure the necessary alignment of plans between the DAC and its Public Entities, the entities need to be involved in the strategic planning process of the department. The entities can be involved at the beginning of the financial year when the planning scene is set as well as during the strategic planning.


Provincial departments are central to the implementation of our Delivery Agreement and the Programme of Action.

MINMECs and TICs remain very useful platforms for continuous engagements with provincial departments. Also, it is necessary to have provincial departments represented in the strategic planning retreat of the department.

Political guidance and/or the line of march needs to guide the strategy of the department. Given the outcomes approach and delivery agreements as one of the instruments for performance measurement and monitoring at a political level, the ministry would want to ensure that the departmental strategy talks to the delivery agreement.

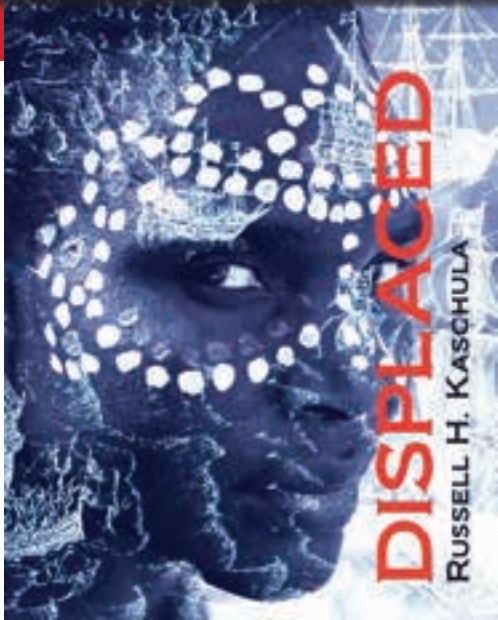
Both consumers and producers of arts and culture products will always have a contribution to make to the way that programmes of the DAC assist them. Meeting industry and stakeholders at the beginning of a five-year term would assist in getting their contributions to inform the five-year strategic plan. Meeting them at mid-term point would help with the review of progress.

In conclusion, it is important to acknowledge here the sterling leadership shown by the National Planning Commission appointed by the President of South Africa, Hon. JZ Zuma in producing the National Development Plan.

For the first time our country has a long-term development plan that acknowledges the past challenges, is honest with where we are as country, states where we should be in 2030 and also provides high-level articulations on what we need to do to get there. 

# FLYING OFF THE SHELVES

By Siphiwo Mahala



## ARTIVIST INTERVIEWS RUSSEL H. KASCHULA



Russel H. Kaschula – **RK**  
Siphiwo Mahala for the ARTivist – **SM**

**SM: The stories in 'Displaced' touch on a number of diverse themes and pertinent issues in South African society, what do you think are the main challenges facing our nation today?**

**RK:** I think that the main challenges facing us today still revolve around the lack of trust that exists between South Africans. This is still based on fear and misunderstandings that emanate from our apartheid past. Unfortunately this does not create social cohesion and I think that if we were all multilingual citizens

this would go some way to create trust between people. What we seem to be doing now is creating a type of racial atrophy based very much on what apartheid tried to succeed. We need to go beyond race and to celebrate our diversity without taking race into account. This is a real challenge that faces our country today and we need to think of creative ways of righting the wrongs of the past, for example making sure that a multilingual citizen has greater access to opportunities in the workplace rather than a monolingual citizen.

**SM: The stories also trace your family background. Which aspects of your family background and your life in particular do you think resonate with the broader South African society?**

**RK:** Generally speaking as South Africans we are all damaged goods – we are all 'Displaced' as the title of my book suggests. Our family backgrounds have contributed to this and we need to accept this before we can move forward. In other words apartheid damaged us all, and this is reflected in how the elders in our respective families advised us on how to proceed with your lives under apartheid. Today our families battle poverty, violence and sexual abuse. In isiXhosa we say 'ukufa kusembizeni, death is in the pot' – it is often those closest to us who do us the most harm. But we need not blame what has happened to us, but rather to take responsibility of how we choose to live, how we choose to interact and react to our circumstances and to those around us. Personally, I grew up rural, quite isolated and not with a lot of money. I think this resonates with millions of South Africans today. I also suddenly had to learn in a language that I did not understand when I went to school for the first time, namely Afrikaans, and I think this is something that young people today may identify with.

**SM: Why did you choose to write fiction as opposed to non-fiction or a biography?**

**RK:** I do not think this would be the right time for me to be writing a biography.

It is much more exciting to lend an ear to our society and then to have the liberty to embroider what you see and hear into a creative tapestry where one has poetic licence. This is very exciting indeed and there are so many exciting stories to tell in South Africa. I have written some non-fiction books mainly dealing with isiXhosa izibongo and sociolinguistics which has been exciting and challenging. But biographies can wait – writing creatively in South Africa, and in the process trying to understand our displacement as a society, as a people, is just too exciting a project to ignore at this point in time.

**SM: As an umlungu who speaks and teaches an indigenous African language, don't you feel strange when people start asking about how you got to speak isiXhosa fluently?**

**RK:** I must say that I do understand why people ask this – it is because monolingualism still prevails among certain sectors of our society. As one linguist pointed out – this is a disease that CAN be cured. I am grateful that I was able to be cured of monolingualism. But the question does leave one feeling like you have to tediously create the same answer, an answer which keeps holding you back, boxing you in if you like, as if certain sectors of our population should not be multilingual – this is the expectation. I am never surprised by people of colour speaking English, so why should it be seen as so strange for me to speak in a language which is indigenous to the country of

my birth, a country in which my ancestors have lived since 1857 – it really makes one feel like a stranger in one's own country. I think we must welcome the Basic Education Department's attempt to normalise this linguistic situation from 2014. I really hope it works as the decision to force everyone to learn an African language holds the key to social cohesion.

**SM: You have authored several texts in English and isiXhosa, which language do you feel most comfortable in?**

**RK:** This is a tricky question to answer. Sometimes I definitely feel more comfortable when speaking, rather than writing in isiXhosa. People will say that it even changes my body language and expression. I think this is a result also of how we were taught language, with the emphasis being on attaining perfect written English rather than perfect written isiXhosa. Then there are times when one feels like expressing oneself in English – so I guess that the context dictates one's level of comfort when using a language most appropriately, particularly in the oral form but also to some extent in the written form. When I wrote my isiXhosa youth novel 'Emthonjeni', I was living in America where I felt very lonely – hence I think I reverted to writing in isiXhosa – ironic really as the USA is arguably the heart of contemporary English. I finished off this book while literally sitting under a tree in Mpondoland-Transkei with my laptop attached to the battery of my car – hence I think the context perhaps dictates the language one uses.

**SM: You sat at the feet of prominent writer and academic, Prof P.T. Mtuze. How much influence did he**

**have in your appreciation of literature and languages?**

**RK:** Madiba has been a huge influence on my work. I remember when I began writing creatively this was at the very time Prof Mtuze won the Bertrams VO-Scotaville Literature award for his collection of brilliant short stories entitled, 'Shhhhhh, Ungakhe Uxelele Mntu'. A collection which I think marks the beginnings of isiXhosa transformation literature, with many of the stories depicting the struggle; interpreting the life of Steve Biko, MK operatives and so on. It was at that time when Prof Mtuze was also supervising my PhD on the transition of the Xhosa oral poet form the Chieftaincy to operating within organisations such as the ANC and COSATU. He was the first black professor at Rhodes, and I his first white PhD student I think. So, yes, he has had a very big influence on my writing, both my creative writing as well as my non-fiction writing and I am eternally grateful to him for this inspiration and the example that he has set for me.

**SM: As someone who grew up in apartheid South Africa, when did you become conscious of racism and oppression?**

**RK:** I think my story 'Two Teas Please' in the book 'Displaced' speaks to this question. But I was not aware of racism as such when I was small. We just played together and had a great time as kids, but now that I think about it, our parents were constantly putting these barriers in place even though we ignored them as they were simply not important to us. But then at some point reality strikes and the light bulb comes on: 'Ah, so he or she is different to me...' and then the rot sets in. I think when I went to a whites-only school at the age of 5 I began to



Russel H. Kaschula

become conscious of ‘othering’. I could not understand why my friends could not attend the same school and that was the beginning of the switching on of the racial lightbulb. That was when I became conscious both of the power and the danger encapsulated in the ‘group mentality’.

**SM: What is the role of languages in social cohesion and what do we need to do to promote the development of indigenous languages in South Africa?**

**RK:** The role of our languages in creating social cohesion is of vital and paramount importance. My view is that multilingualism holds the key not only to social cohesion in this country, but also to transformation on many levels. We need a 2-pronged approach to promoting indigenous languages in South Africa – this is as it is now being suggested – there needs to be the teaching in and about African languages from Grade R to 12 and then there needs to be a push from universities to create spaces for the teaching in and about African languages as is happening at universities such as Rhodes and UKZN.

**SM: Do you think South Africans of different colour would in the foreseeable future embrace each other’s languages?**

**RK:** This will only happen if there is some social engineering, as is beginning to happen. There needs to be an implementation of our respective language policies in various domains. It needs to happen within the schooling system and then this will manifest itself socially as well, as we learn to work and play together. For this to happen we need multilingual citizens.

I firmly believe that such citizens will make better citizens where the term ‘respect’ is moved back to the centre of our society – not only respect for each other, but also our cultures and languages.

**SM: What is the rate of students who enrol for isiXhosa at Rhodes University? Is there interest from students of other races to learn isiXhosa?**

**RK:** There has been exponential growth in the number of students studying African languages, particularly isiXhosa at Rhodes. At any given time we are now

teaching about 700 students on campus – that is about a seventh of the student body. The isiXhosa mother tongue courses have shown particular growth since 2008, with about 50 mother tongue isiXhosa first year students on average. There has also been huge growth in students studying isiXhosa as a second or additional language.

We now have vocation-specific isiXhosa courses for Pharmacy, Law, Education and Journalism (where both mother tongue isiXhosa for Journalism and the second language course is compulsory). There are also about 150 second language learners per year on average who are enrolled for isiXhosa 1, 2 and 3 as a second language degree, rather than doing a vocation-specific course. The number of postgraduate students studying Honours, MA and PhD in African languages has also grown exponentially and in 2012 there were 30 students who graduated with an Honours degree, the most Honours students in the entire Humanities Faculty. Today we have more than 50 students registered for postgraduate degrees, including 15 students registered for PhDs. ●





Foresight and Hindsight – Towards his future and back on his past  
Artist: Dean Simon  
Medium: Graphite  
Courtesy of Douw Steyn

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**Madiba, the child in you  
fought with sticks  
the young man donned boxing gloves  
and later there was  
a street-fighter  
for freedoms of a people**

**your great work  
is begun  
your great work is a tall tree  
on a hill...**

**Frank Meintjies**

**From 'Poem for Nelson Mandela in his later years'**

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