

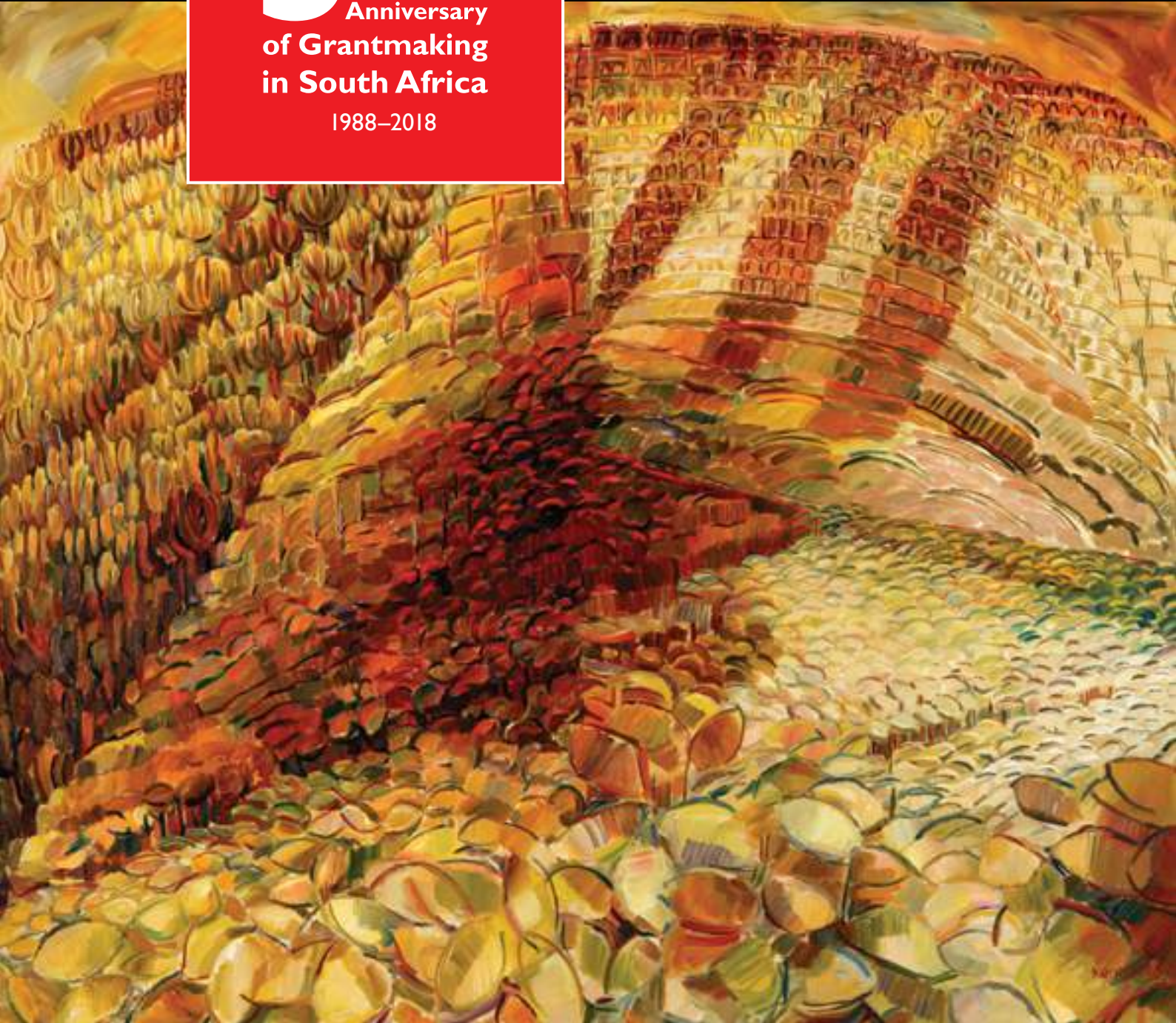
THE
ANDREW W.

MELLON
FOUNDATION

30th

Anniversary
of Grantmaking
in South Africa

1988–2018



30th Anniversary of
Grantmaking in South Africa
(1988–2018)

Cover Image

Diana Hulton, *Mountain XII*, 137.5 x 158.5 cm, centre canvas of *Mountain Triptych*, oil on canvas, 137.5 x 568.5 cm, 1985–1991
The Constitutional Court Trust and Iziko South African National Gallery

Artist's Statement

"These are the main concerns of the work: a combination of the deliberate and scientific with a love of the subject, its ambiguity and elusive meaning, together with a love of paint, its suggestive potential and the challenge of colour structures in relation to natural light, atmosphere and the lie of the land. Treated in a series, the same landscape yields its own unpredictable structures and metaphors."

Diana Hulton is a professional painter working in oils, acrylic, watercolour, and other media. She was born in Cape Town, 1945. She painted under the name of Kenton from 1974 to 1991.

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Over the past 30 years, The Andrew W. Mellon Foundation has supported various projects at these and other South African institutions:



Introduction

Human Flourishing for Diverse, Democratic Societies

Elizabeth Alexander, President of The Andrew W. Mellon Foundation

The story of The Andrew W. Mellon Foundation's grantmaking in South Africa begins 30 years ago, well before our 21st century mission statement was established. Yet it comes as no surprise to me that our highest purpose was largely the same then as it is today: *The Foundation endeavors to strengthen, promote, and, where necessary, defend the contributions of the humanities and the arts to human flourishing and to the well-being of diverse and democratic societies.*

In his introduction to this celebratory publication, my predecessor, Earl Lewis, notes that although apartheid remained persistent in 1988 when our grantmaking was launched in South Africa, so too did the Mellon Foundation's vision that in order to transform society, we must recognise the critical role of higher education. After all, transformative experiences take place on campuses and in classrooms daily – if quietly – at first. And so, even in the face of a profoundly complex historical, social, and political situation, the Foundation's leadership held steady to our core values, knowing from experience the individual and societal impacts of the humanities and the arts.

Indeed, as peer-to-peer collaborations and university and other partnerships supported by our funding in South Africa took root, other seeds were planted: among them, advancement of research capacities in the service of new knowledge production and dissemination; access to scholarships and faculty appointments for new and diverse generations of South Africans; and support for talented emerging scholars and artists.

In the pages that follow, we discover the many and varied achievements that blossomed over time and continue to grow, sometimes in new directions, as a result of those seeds. We also learn about the contributions of Mellon grantmaking to local institutions and individual scholars and students. While each accomplishment has its own special dynamic in the South African landscape, taken as a whole, the 30-year history of grantmaking reminds us of the broader questions we as humanists must ask

ourselves, again and again: How do we render and express experience? How do we tell our own stories? How do we make sense of our individual and collective histories in order to shape a better future?

As I ponder the Mellon Foundation's history of support for this extraordinary part of the world, I am reminded that – not unlike democracy itself – our work is a living being, constantly regenerating in an effort to refresh, to restore, and ultimately, to thrive.

We are deeply grateful to have shared this journey with our South African partners and grantees. With gratitude also to our passionate and dedicated International Higher Education and Special Projects programme team, I join you in celebrating this important milestone.



Elizabeth Alexander.

Focused on the Future and the Common Good

Earl Lewis, President of The Andrew W. Mellon Foundation 2013–2018

In the 1988 Mellon Foundation annual report, then Foundation President William Bowen outlined the rationale for making grants to three “open” universities in South Africa. Although the edifice and artifice of the racially exclusive policies that undergirded the state had started to crumble, apartheid was still very much the law of the land and adherence to its dictums was still ruthlessly enforced. Nonetheless, Bowen and the board could see beyond the moment and envision a day when racially exclusive policies and practices would end. In this new day they imagined a critical role for higher education in the transformation of South Africa.

At the time he wrote, “appropriations to the University of Cape Town (UCT), the University of the Witwatersrand (Wits), and the University of the Western Cape (UWC) were designed to support their libraries and to assist – through faculty-development programmes – with the critical task of maintaining faculty morale during exceedingly hard times. The broader objective was to raise at least a small flag in support of beleaguered educational institutions of high standards, working hard and courageously on behalf of core values which we share: opportunity for all, without regard to race, and freedom of inquiry and expression under the most difficult conditions.”

As a result, there commenced a three-decade-long engagement between the country of South Africa and its higher education institutions, and The Andrew W. Mellon Foundation. Over the ensuing years the number of grantees changed, the range of programmes expanded, the focus on South Africa came to embrace other regional nodes across the continent, and a new programme on international higher education began to take shape. From the outset the focus was on the future and the common good.



Earl Lewis.



University of Cape Town. Photo credit: Paul Grendon.

From 2003 the South Africa programme had a particular set of features. First and foremost, Mellon’s representative on the ground in South Africa was the former vice-chancellor of the University of Cape Town, Stuart Saunders. From the initial list of three universities, Saunders would guide the programme to include Rhodes University, Stellenbosch University, and the Universities of KwaZulu-Natal, Pretoria, and the Free State. Nor did he limit himself to just higher education. He supported the Constitutional Court, arts programmes, and other areas that aligned with Mellon’s focus and mission. Throughout, the goal remained the same: support vigorous programmes, headed by able people, and give them the assistance for success.

Following Saunders’ retirement in 2013, then Vice-Chancellor of Rhodes University, Saleem Badat, accepted the invitation to head the South African programme. Badat’s arrival coincided with two important changes. First, a decision was made to regularise the appointment, which had Badat working from the Foundation’s New York office rather than as a part-time consultant based in South Africa. Second, he arrived just as the Foundation outlined a new strategic plan, one calling for an international higher education programme.

As always, the emphasis remains a focus on the future and an articulated sense of the common good. With the world’s fastest growing and youngest populations, an investment in education and allied institutions is critical for inhabitants of the African continent and the world. The new International Higher Education and Strategic Projects programme (IHESP) absorbed the earlier work in South Africa, with its emphasis on faculty development, curricula enrichment, and social transformation. Whereas

previously, the Higher Education and Scholarship in the Humanities programme area had overseen relations with the American University in Cairo and the American University of Beirut, with the redesign, both institutions became part of a larger Middle East-North African-East African-West African cluster. Rounding out that list are Makerere University in Uganda and the University of Ghana in Accra. The new IHESP programme included institutionally centred projects, national projects, and supranational projects.

As always, the emphasis remains a focus on the future and an articulated sense of the common good.

One can say that three elements link these efforts. First, there has been a decided and subtle shift from a priority being given to solo projects, to a primacy being given to projects that enhance institution building and contain some likelihood of sustainability. Second, steps have been taken to support and encourage reciprocal practices of knowledge production. Third, Mellon’s work in South Africa has long included attention to an alignment with the larger themes of the arts, humanities and higher education. Today that entails more active cross-partnering between programme areas, firstly in South Africa, and ultimately in all the sites of our continental engagement. These are early days for the new programme but there are ample reasons for optimism.

Higher Education and the Humanities as Engines of an Emerging Democratic Society in South Africa

Mariët Westermann, Executive Vice President of The Andrew W. Mellon Foundation

As the Mellon Foundation is an American philanthropy, I am often asked how we came to launch and sustain such a robust programme in support of higher education and the humanities in South Africa. Since its creation in 1969, the Foundation has always made international grants, but it predominantly supports institutions based in the United States. The only other international initiative that received major investment from the Foundation over time supported population studies in several countries. The South Africa programme is the Foundation's international initiative that has lasted the longest and is most squarely focused on one country. Why South Africa, what have we tried to accomplish, and how have we done?

When he joined the Foundation in 1988, President William G. Bowen was a strong proponent of investment in progressive South African institutions that could help set the country on the path to democracy, with full civil rights for all people. As president of Princeton University, Bowen had opened channels of communication with the leaders of the Universities of Cape Town (UCT), the Western Cape (UWC), and the Witwatersrand (Wits). Stuart Saunders, vice-chancellor emeritus of UCT, vividly recalls these conversations in his interview in this publication. At the time, campuses across the United States were debating divestment from companies with significant business interests in South Africa as a strategy to apply pressure on the South African government to end apartheid.

In a 1985 address to a Princeton campus forum, Bowen had laid out a set of arguments against divestment as a viable mechanism for inducing political change in South



Mariët Westermann.



University of the Witwatersrand (Wits). Photo courtesy of Wits University.

Africa. Acknowledging the moral necessity of ending apartheid, he proposed there were more effective ways for Princeton in its capacity as a university to push for social transformation. Bowen did not delineate those strategies, but immediately upon joining the Foundation began to seek opportunities to strengthen institutions that were resisting white supremacist policies, and could lay the foundations for democracy and social justice after the ending of apartheid. Although he did not present Mellon support for South African institutions as an alternative to divestment, the divestment debate helped shape his commitment to accelerating change through such grantmaking.

Mellon support for South African educational and civil society institutions increased rapidly after the release of Nelson Mandela in 1990 and the subsequent process of dismantling apartheid, and especially after the 1994 transition to democracy. Critical to the programme's developing strategy was the engagement in 2003 of Saunders as senior advisor. The first order of business for the Foundation was the training of PhDs and early career scholars, and especially finding pathways for increasing the numbers of postgraduate students and professors of colour. These emphases were closely aligned with Mellon grantmaking for higher education in the United States, although at home our support was dedicated more single-mindedly to the humanities and the arts than it was in South Africa.

The Foundation took the view that higher education in the country had been so badly compromised by apartheid that our grants should underwrite a broad effort to build humanities, social sciences, policy studies, and civil

society organisations. Thus the Foundation's support for democratic transition in South Africa has often taken forms the Foundation would not have contemplated in the United States, such as developing fundamental digital infrastructure, basic societal data gathering capabilities, a recording service for court decisions across Southern Africa, and a first serious opera school. Recognising the South African National Parks as a resource for scientific research that would be unique to the country, a special initiative invested in the development of research infrastructure in the Parks that has helped them become a major international site of savanna ecosystem studies.

The South Africa programme is the Foundation's international initiative that has lasted the longest and is most squarely focused on one country.

Most grants, however, have gone to the development of higher education in the humanities and related social sciences at the country's research universities, including, once they showed signs of change, the historically white universities that had been most closely associated



University of the Western Cape. Photo credit: Paul Grendon.

with apartheid. Thus, the Foundation's support has strengthened traditionally liberal institutions and also helped transform erstwhile bastions of Afrikaner nationalism. South African universities soon realised the important role that archives, historical and art collections, and oral history projects could play in the process of acknowledging the crimes, iniquities, and injustices of apartheid and longer South African histories. Mellon support for the humanities in South Africa has often promoted the development and deployment of such resources and programmes within university contexts.

Thirty years after the Foundation's first engagement with South Africa, the country's research universities have successfully established themselves in the international world of higher education. All are regularly rated in the major world rankings such as the Times Higher Education or QS World University Rankings, and some usually appear among the first 400 universities. If looking only at humanities and arts within such rankings, the South African institutions do considerably better. These rankings are highly dependent on the wealth of institutions and on criteria designed by the historically dominant higher education systems of the

Global North, but it is fair to say that three decades ago South African institutions would have been too eroded to be rated internationally at all. More tellingly, within Africa, the most highly ranked universities are overwhelmingly South African. Needless to say, these results are not to be chalked up to the Mellon Foundation's investment of \$187 270 500 (1988–2017) in South Africa alone: successive governments have invested in higher education, if not always equitably and effectively, and the country was a major beneficiary of the Partnership for Higher Education in Africa, a consortium of seven private American foundations that sought to coordinate its support for education in Egypt, Ghana, Kenya, Madagascar, Mozambique, Nigeria, South Africa, Tanzania, and Uganda. From 2000 to 2010, South African universities received the largest share of this Partnership's collective investment, a total of \$124 million or 28 per cent. Of all the funding provided by the Partnership, Mellon's was most fully dedicated to South Africa.

As the international university rankings pay significant attention to a university's ability to deliver and develop master's, PhD, and postdoctoral students, they offer a rough proxy measure for South Africa's potential to

help strengthen other higher education systems on the African continent, where the production of PhDs and new professors is an urgent need. The Foundation has supported modest efforts of this kind, for example by underwriting the training in South Africa of PhDs from other African countries, with the expectation that they take up faculty positions in their countries of origin. In the past few years, South African universities have begun to play an important role in Mellon-supported university collaborations across Africa. Their humanities professors and graduate students also contribute to the Foundation's new efforts to support postgraduate education and research exchange at the University of Ghana and Makerere University.

With many challenges to be resolved in South Africa, however, the country has not yet been able to deliver fully on its potential as an anchor for educational and research transformation on the continent. Much work remains to be done before South African universities will form a fully equitable and inclusive system of higher education that can be a beacon on and beyond the African continent. Thirty years after our first engagement in South Africa, the Gini index of economic inequality is higher in this wealthy country than any other in the world. Within higher education, while universities have become more accessible than ever to

students of colour and to women, the professoriate remains disproportionately white and male.

While South African society has made real progress in ensuring the civil rights of its citizens with a progressive constitution and a robust Constitutional Court, the country has a difficult road ahead as it continues to build its democracy and an education system to support it. Under the leadership since 2014 of Saleem Badat, the former vice-chancellor of Rhodes University, the Foundation has redoubled its efforts to help South African universities become inclusive places of study and work for the full range of South Africa's people, with curricula that speak to their interests and concerns while also promoting the highest calibre of humanities research. And the Foundation is focused with new vigour on connecting universities within the country in collaborative projects that can help build a truly representative faculty, and make common cause with universities elsewhere on the continent.

On this 30th anniversary of our engagement with South Africa, we pause to celebrate what has been achieved. The groundwork has been laid for a compact for higher education that, with the determined will and hard work of many, should be able to realise the spirit of *ubuntu* in the service of South Africa's next generations.



Rhodes University. Photo courtesy of Rhodes University.

Message from South Africa's Minister of Higher Education and Training



Minister Grace Naledi Pandor. Photo courtesy of the Department of Higher Education and Training.

For 30 years, The Andrew W. Mellon Foundation has made a significant and sustained contribution to South Africa's development agenda in higher education. It has been one of the longest and most consistent development partners in our efforts to transform our universities and higher education in the interests of equity, social justice, and development.

To date, the Foundation has invested over \$187 million to support research and postgraduate education, and to build capacity in higher education, especially in the arts and humanities.

In its awarding of over 2 700 honours, master's, and doctoral scholarships and postdoctoral fellowships, especially to black and women South African students, the Foundation has been critical in supporting us to build next generations of scholars, and a representative, diverse, and inclusive academic workforce.

Recently, Foundation funding has contributed significantly to promoting a black South African professoriate in the humanities, as well as supporting initiatives to advance curriculum decolonisation and transformation in higher education.

I warmly congratulate The Andrew W. Mellon Foundation as it celebrates 30 years of involvement in South Africa, and wish to record our appreciation for the contribution that it has made. I also welcome strongly its recent extension of support to universities in other parts of Africa, and its promotion of partnerships between South African universities and universities in other parts of the world, especially in the Global South.

We look forward to many more years of successful collaboration as we intensify our work to strengthen higher education in South Africa as a public good, and as a key contributor to economic prosperity, a vibrant civil society, and a democratic order.

– **Grace Naledi Pandor**
Minister of Higher Education and Training

The Andrew W. Mellon Foundation

Origins

The Andrew W. Mellon Foundation was created on 30 June 1969 as a New York based not-for-profit corporation through the coming together of the Avalon Foundation and the Old Dominion Foundation. The Avalon Foundation had been established in 1940 by Ailsa Mellon Bruce, daughter of Andrew W. Mellon. The Old Dominion Foundation had been established in 1941 by Paul Mellon, son of Andrew W. Mellon. When the two foundations were consolidated, the Foundation adopted the name The Andrew W. Mellon Foundation to honour their father.

At the end of 1969, the assets of the Foundation totalled \$273 million; by early 2018 the total endowment was \$6.7 billion. During the past 48 years, the Foundation has made over 16 000 awards worth \$6.35 billion in 73 countries. Annual grantmaking is close on \$300 million.

Mission

Since 1969, the Foundation has demonstrated an abiding commitment to the humanities and the arts, with steadfastness of purpose balanced with flexibility of approach.

Through forms of representation and expression as old as rock art and ancient lyric and as new as graphic novels and digital music, humankind has developed means of chronicling, recording, analysing, and transmitting its understandings of human agency, dignity, history, and society. Much of this work has been accomplished in the domains of the humanities and the arts. In tandem with the sciences and social sciences, the humanities and arts deepen our understanding of the human condition and experience. Their values are essential to viable societies and to productive relations among them. Since leading institutions of higher education and culture set and extend the standards for achievement in the humanities and the arts, the task of nurturing them is vital to our shared global future.

The Foundation endeavours to strengthen, promote, and, where necessary, defend the contributions of the humanities and the arts to human flourishing and to the

well-being of diverse and democratic societies. To this end, it supports exemplary institutions of higher education and culture as they renew and provide access to an invaluable heritage of ambitious, path-breaking work.

International Higher Education and Strategic Projects

Prior to 2014, grantmaking by The Andrew W. Mellon Foundation to South African institutions was treated as a "special emphasis" under the auspices of a largely United States-focused programme. The strategic plan consolidated grantmaking in South Africa under a new International Higher Education and Strategic Projects (IHESP) programme; it also sought to extend Foundation grantmaking beyond South Africa to other select international arts, humanities, and educational institutions. The Foundation was of the view that strong systems of higher education and cultural institutions were essential to building and sustaining viable polities and societies in emerging as well as more established regions of the globe, and that its promising experience in South Africa justified targeted extension of that work to other countries or regions where the Foundation's commitment to the humanities, the arts, and higher education could contribute to nurturing democracies.

The IHESP programme seeks to support:

- The arts and humanities priorities of institutions that help to build institutional capacities and the individual capabilities of academics and graduate students in innovative and sustainable ways.
- Programmes that engage scholars across academic disciplines in the joint study of core problems affecting their own societies.
- Initiatives that mobilise humanities scholars and artists to undertake interdisciplinary and international collaboration on key global challenges.
- Projects that share with the public the benefits of teaching, learning, and research in the humanities and the arts.
- Coordination of international grantmaking across all programme areas in order to heighten the salience of global contexts to the Foundation's grantmaking.

30 Years of South African Grantmaking

Dr Saleem Badat, Programme Director,
International Higher Education and Strategic Projects



Dr Saleem Badat.

Over a 30-year period, grantmaking in South Africa by The Andrew W. Mellon Foundation has displayed both considerable continuity and consistency in support of core goals, as well as a nimble response to contemporary and urgent needs of universities and other partner institutions. There has been an enduring pursuit of core goals such as strengthening institutional capacities for research, publishing, and teaching, especially in the arts, humanities, and interpretive social sciences, enhancing scholarship and research on important local, regional, and global questions, and expanding and strengthening postgraduate education and training. At the same time, in accordance with changing conditions and priorities, the Foundation has also flexibly lent support to short-term initiatives that have sometimes been incidental to, but not in contradiction with its long-term key goals.

The first decade, 1988–1997

Mellon grantmaking in South Africa began shortly after William G. Bowen became president of the Foundation in 1988, bringing with him a longstanding interest in South Africa. Bowen commented in 1988 that South Africa's universities had "much to contribute in the difficult (but hopeful) transition" that was then under way, and that "the consequences of success or failure are so important for all of Africa that exceptional efforts to be of assistance seem fully justified." Earl Lewis, the immediate past president of the Foundation, writes, "Bowen and the board could see beyond the moment and envision a day when racially exclusive policies and practices would end. In this new day they imagined a critical role for higher education in the transformation of a society. From the outset the focus was on the future and the common good."

Bowen was an internationalist in outlook and understood the challenges of the late 1980s. For him the Foundation had to be open to "crossing borders – not just allowing, but actively encouraging, international connections." He suggested that "learn, learn, learn" had to be the essential mantra. In his view, international exposure was

important, and he observed, "we learn so much from those who have had experiences very different from our own, such as colleagues in South Africa."

The Foundation awarded the first set of grants to South African universities, in order to "reinforce broader themes of the Foundation and address needs of particular urgency." Appropriations to what were described as the three leading "open" universities in South Africa, the University of Cape Town (UCT), the University of the Witwatersrand (Wits), and the University of the Western Cape (UWC), were to support their libraries and for developing their scholars. The grants were intended to support morale during exceedingly hard times, when universities were under assault from a repressive apartheid state.

In 1994, a delegation consisting of Foundation staff member Henry Drewry, Derek Bok, president of Harvard University, and John Marcum of the University of California at Santa Barbara, visited South Africa to investigate how the Foundation might best provide support. The visit renewed the Foundation's commitment to support select universities, and spawned a new initiative to provide support to some historically black universities for institutional planning and library acquisitions.

Following the 1990 visit, Drewry directed the Foundation's activities in South Africa until his retirement in 1995, at which time Thomas I. Nygren took responsibility for coordinating the programme. In 1995, Bowen argued that



Thomas I. Nygren.

"a particularly good case can be made for investing more heavily in South Africa." His view was that South Africa "was of strategic importance throughout its continent – and beyond." He observed that "even before the dramatic end of apartheid, we believed that the leading 'open' universities in South Africa were societal assets of great value, which deserved support as they struggled to defend their academic integrity and to educate a broader range of students in the face of overt hostility from the government of that day."



University of KwaZulu-Natal. Photo courtesy of the University of KwaZulu-Natal.



Cape Town Opera. Photo courtesy of the Cape Town Opera.

Following a period of liberalisation and constitutional negotiations between 1990 and 1993, and the first democratic elections in April 1994, the Foundation's programme in South Africa was considered to have new potential because of the remarkable political transformation that has occurred – and is still occurring. It was also understood that South Africa was characterised by both daunting problems and extraordinary opportunities.

During the first decade, 1988 to 1997, the Foundation made 45 grants totalling \$18 million. Awards to the key English-language research universities (UCT, Wits, Rhodes University, and the then University of Natal, now the University of KwaZulu-Natal) and to UWC, the leading anti-apartheid university, aimed to build institutional capacities. There was support to enhance the capabilities of academics, and to provide development opportunities for academics from historically disadvantaged backgrounds. Funds were expended on extending postgraduate education, and strengthening library collections. Attention was given to the undergraduate curriculum, with production of multimedia materials to support student learning. The Foundation understood that if innovative experiments to enhance student learning succeeded

they “could have wide applicability in South Africa, and conceivably in many other settings, including the United States.” Grants to the historically black universities of Durban-Westville, Fort Hare, the North, and Transkei supported institutional planning, and strengthening of library holdings. There was support for regional consortia of universities to create shared library systems, higher education policy development, and for research and training in population studies, and conservation and the environment. Looking beyond South Africa, advanced study in South Africa for academics from universities in the rest of Africa was supported.

The second decade, 1998–2007

Between 1998 and 2007, South Africa continued to be the Foundation's main international emphasis. Compared to the first decade, the second decade saw an almost fivefold expansion in the number of grants awarded (from 45 grants to 221 grants), and more than a fourfold increase in the value of grants awarded (from \$18 million to \$76 million) to universities and other institutions. The majority of the grants continued to be made to select research universities, though other institutions also benefited. The support provided was wide ranging.

Grantmaking to universities for studies in conservation and the environment was expanded, and support was extended to new institutions such as the South African National Parks (SANParks), and the South African National Biodiversity Institute. Research collaboration, curriculum development, and student training in ecology involved various South African universities, the National Botanical Institute of South Africa, the Kruger National Park, and universities in Europe and the United States. SANParks received 18 awards from the Foundation totalling \$4.7 million, 13 of which, worth \$2.6 million, were made during the second decade. A related effort provided research grants to South African and US researchers.

Compared to the first decade, the second decade saw an almost fivefold expansion in the number of grants awarded ... to universities and other institutions.

Demographic research and training at research universities was strengthened. During the apartheid era, demography and the study of population issues were highly politicised, both in terms of the kinds of research undertaken and in the highly restricted use of data and findings.

Building on the previous funding for inter-library cooperation on a regional basis, support was extended to the South African Bibliographic and Information Network (SABINET) to upgrade its systems, and coordinate its work with that of the evolving regional library consortia and their new regional databases. Upgrading of the library management infrastructure in the South Africa legal deposit libraries was also supported.

Effective support for teaching and learning and ensuring equity of opportunity received attention. A study on instructional technologies for teaching social science in South African universities was funded, advanced work in education technology received support, as did the development of computer-based materials to support student learning.

The apartheid legacy left South Africa's leading universities with a common challenge: to rapidly transform their academic staff bodies, given that their staff were

overwhelmingly white and male. Fortunately, South Africa had the academic infrastructure to provide good quality postgraduate training in many fields. To take advantage of this great asset, the Foundation made significant grants to key research universities to expand postgraduate education, support postgraduate students, and train especially promising black and female scholars so that university staff could become more representative of the South African population. Academics from universities in seven other African countries were funded to study in South Africa, and a postdoctoral fellowship programme for African scholars was instituted at the W.E.B. Du Bois Institute at Harvard.

In 2000, the Mellon Mays Undergraduate Fellowship (MMUF) programme – conceived in the United States as a way of diversifying the professoriate there by increasing the numbers of under-represented minority students who would go on to earn doctorates – was extended to UCT, and in 2007 to Wits.

In the arts, a pioneering programme was initiated at the University of Cape Town Opera School to provide support for black students. Historically, opera was largely the preserve of white elites in South Africa. The Foundation provided sustained support for 15 years, and eventually an endowment. Pretty Yende was one of the School's prominent graduates, signalling the arrival of black South African opera singers in leading companies of Europe and North America.

To modernise resources for historical research, support was given to creating a digital archive of South African materials, starting with key anti-apartheid periodical literature produced during the period 1960 to 1990. This literature constituted a rich reservoir of facts, analysis, and opinion on the struggle for democracy, and the changing cultural and social environments in which opposition politics took place. Early materials that were catalogued and digitised included the Bleek and Lloyd archive of unique records of the language and culture of the indigenous people of the northern Cape in the 19th century. The South African Rock Art Digital Archive received considerable funding, and there was support for creating an integrated database of cultural heritage sites in sub-Saharan Africa.

Given the increasing importance of information and communication technologies in education and research, wider bandwidth at affordable prices was a key priority for South African universities. At the urging of Bowen, in 2000 former UCT Vice-Chancellor and then Foundation Senior Adviser, Stuart Saunders, led successful negotiations with the foremost telecoms company in South Africa to secure improved bandwidth.

The third decade, 2008–2017

Between 2008 and 2017, 219 grants worth \$93 million were awarded, largely to an expanded set of research universities. Compared to the previous decade, the number of grants remained largely the same, but their value increased in nominal terms, by \$17 million.

The adoption by the Foundation of a strategic plan in 2014 located grantmaking in South Africa within a newly created International Higher Education and Strategic Projects programme. Funding now focused exclusively on the arts, humanities, and interpretive social sciences.

In support of research and scholarship, new thrusts for Foundation funding were programmes at the intersection of architecture, urbanism, and the humanities. Areas of focus included medical humanities, environmental humanities, human evolution, and narrative, and the investigation of key themes such as everyday histories. Support was given to research into the place and role of intellectuals in South Africa, violence as a vexing and recalcitrant feature of contemporary life, trauma, memory, and representations of the past, gender and sexuality, inequalities, and African popular imaginaries.

As previously, grants for research had additional objectives, such as advancing new knowledge, reforming

and developing new postgraduate programmes, cultivating postgraduates, and enhancing equity, diversity, and inclusion. There was support for experimentation with new models of postgraduate education, and for the efforts of universities to transform arts and humanities curricula, pilot new pedagogies, and introduce new digital methodologies in historical research. With Foundation support, a centre was established to explore innovative approaches to learning and teaching that could enable educationally disadvantaged students to succeed in high-quality degree programmes, and improve graduation rates.

Collaboration between South African universities was strongly promoted to address key national challenges. In 2015, \$3.84 million, the largest grant for a single programme in the history of the Foundation's grantmaking in South Africa, was voted for a collaborative programme among seven universities to accelerate the development of a black South African humanities professoriate. In addition, multinational research and development partnerships with universities in the rest of Africa and the Middle East, in the Global South and elsewhere, were fostered. Between 2015 and 2017, a number of exciting research collaborations were supported. Institutional collaborations between United States and South African universities were also funded.



Stellenbosch University. Photo courtesy of Stellenbosch University.

The adoption by the Foundation of a strategic plan in 2014 located grantmaking in South Africa within a newly created International Higher Education and Strategic Projects programme.

The Mandela Fellowship programme saw UCT scholars spend time at the W.E.B. Du Bois Institute at Harvard University. There were grants for partnerships between the University of Michigan and the Wits Institute for Social and Economic Research, the University of Minnesota and UWC, and the University of Toronto and UWC.

Following on from earlier support for the establishment of the Wits Institute for Social and Economic Research, the Foundation helped to create new humanities centres at UCT and Rhodes, provided significant support to the Centre for Humanities Research at UWC, funded the Centre for Indian Studies at Wits, and assisted with the development of the Centre for Advanced Scholarship at the University of Pretoria.

In the field of digitisation and archiving, further grants took the southern African rock art project and the African cultural heritage sites and landscapes database from exploration to fruition. The International Library of African Music at Rhodes received support for digitising and disseminating invaluable African music collections, for the continued conservation, documentation, and interpretation of archival materials related to the San people of Southern Africa, for the creation of digital and print collections of photographs, and for the establishment of a university archive.

In the arts and culture space, there was continued support for opera, and for the outreach and youth education programmes of the Cape Philharmonic Orchestra, as part

of broadening access to musical experiences in previously neglected communities. Museums and art institutions benefited from support for capacity development programmes in conservation and curatorship, in research related to the arts and cultural production. At UWC a laboratory of kinetic objects and puppetry arts was established, and a chair in aesthetic theory and material performance was instituted.

As in previous decades, there was a range of other awards. In the aftermath of widespread student protests in 2015 and 2016, support was given for a research and digital archiving project on the significance of the protests for South African higher education. Further reinforcing the focus on societal transformation in South Africa through the arts and humanities, grants to three universities instituted a pilot seminar series on themes of scholarly and public significance: black archives and intellectual histories, southern epistemologies and a transformative curriculum, and mapping African futures.

Foundation Staff and Advisors Involved in the South Africa Programme

1988–1994 Henry Drewry

1994–2003 Thomas Nygren

(Stuart Saunders, senior advisor, 2000–2003)

2003–2013 Stuart Saunders, senior advisor

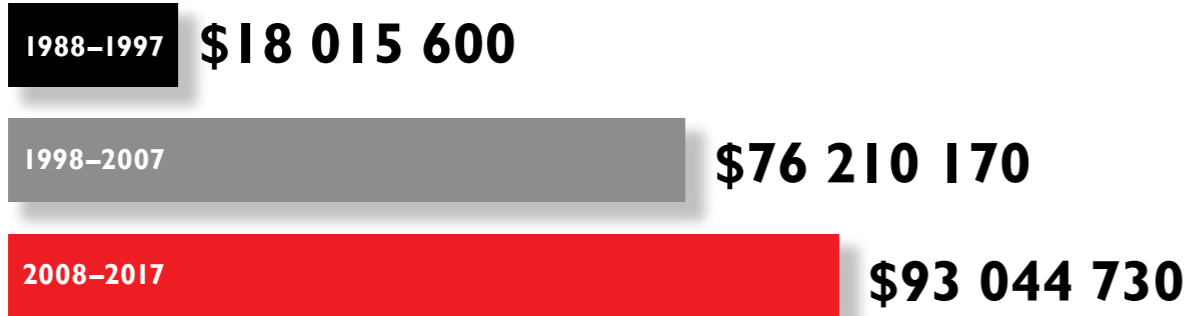
2014–2018 Saleem Badat

In 2015, \$3.84 million, the largest grant for a single programme in the history of the Foundation's grantmaking in South Africa, was voted for a collaborative programme among seven universities to accelerate the development of a black South African humanities professoriate.

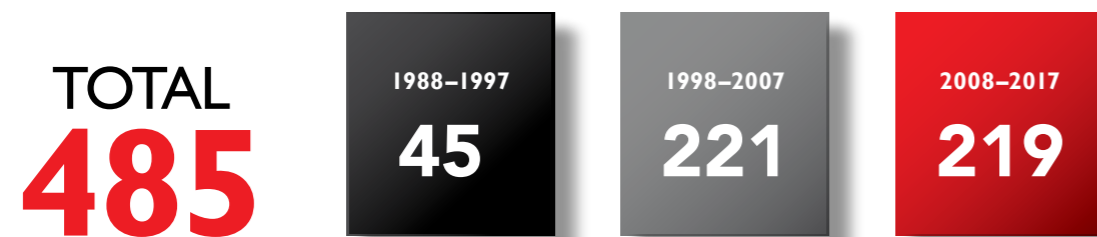
30 YEARS

Grantmaking at a glance 1988–2017

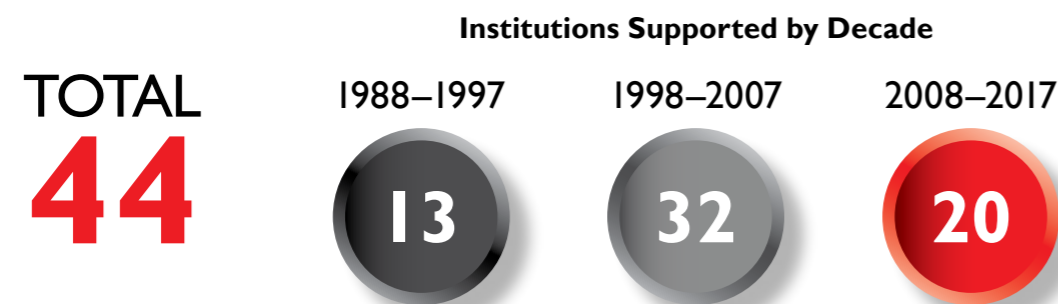
TOTAL GRANTMAKING
US\$187 270 500



GRANTS AWARDED



INSTITUTIONS SUPPORTED



UNIVERSITIES SUPPORTED

TOTAL
15



Universities Supported by Decade



SCHOLARSHIPS AWARDED

TOTAL
2 724



Honours **886**
Master's **887**
Doctoral **951**



POSTDOCTORAL FELLOWSHIPS AWARDED

366

ACADEMIC STAFF DEVELOPMENT AWARDS

1 208

For more information visit: mellon.org/grants/grants-database

Overall Key Achievements of South African Grantmaking

Over 30 years, Mellon support has contributed to developing the institutional capacities of key research universities in accordance with their specific visions and priorities, especially to strengthening the arts and humanities, and to higher education more generally. Donor support to countries like South Africa is often focused entirely on science and technology. However, as the renowned scholar Thandika Mkandawire observes, “It is vital that the social sciences and humanities are granted their rightful place if Africa’s development challenges are to be fully and properly addressed.” He cautions against an approach in which research becomes the narrow instrument of economic development and the state alone, and ignores other aspects of our people’s lives, whereby “[their] spiritual concerns, their history, their sense of identity, their intellectual and aesthetic aspirations are marginalised or even banished.”

Mkandawire rightly counsels that there has to be space for the arts and humanities to contribute to society – to interrogate critically ideas on development, justice, progress, democracy, and equality, and to hold constructive conversations with science, technology, and other disciplines. As part of a quest to contribute to change in higher education and in the wider society, during three decades of grantmaking in South Africa the Foundation has made diverse and distinctive contributions, largely within higher education but also beyond. The scope and range of its support are exemplified in later sections that highlight key achievements in specific arenas.

In summary terms, the Foundation has pursued three key goals, in close concert with its partner universities: to strengthen institutional capacities for research, publishing, and teaching, particularly in the arts, humanities, and interpretive social sciences; to enhance knowledge production and dissemination on questions of local, regional, and global concern; and to expand, strengthen, and ensure innovation in postgraduate education and training.

In relation to these key goals, various specific objectives have, in turn, been pursued. These objectives included developing the research and publishing capabilities of scholars, creating equity of access and opportunity for black and women scholars and students who were disadvantaged under apartheid, and promoting networking with international scholars. Concomitantly, attention has been given to creating the wider enabling conditions, such as scholarly infrastructure, that are essential for institutional development: outstanding scholarship, and high quality training.

Significant support to research programmes and projects has facilitated scholarship on various important questions and in numerous humanities and social science fields and disciplines, as well as in the areas of ecology and population studies. Support for research has frequently been tied to postgraduate training and curriculum development. Key achievements have been to enable contributions to the global stock of knowledge by South African scholars through the publication of monographs, book chapters, journal articles; to link South African and international scholars; to help over 2 700 postgraduate to pursue higher qualifications; and to create research opportunities for over 300 postdoctoral fellows. Support for research has permitted scholars to explore important theoretical and methodological questions from the perspective of Africa and the Global South, to reorient approaches to scholarship, and in some cases to either develop or venture into new fields of research. Seminars, workshops, and conferences organised as part of research programmes have further connected local scholars and students with international counterparts, and have helped to constitute international scholarly networks.

With respect to building or strengthening institutional capacities for research and teaching, there have been various important outcomes over the past 30 years. Foundation support helped to expand library holdings at a number of universities, promoted and institutionalised regional coordination and cooperation between university



In March 2018, Dr Saleem Badat visited members of the Mellon-funded History Access: Rethinking Historical Knowledge Production in terms of Social Transformation project. Left-right: Associate Professor Shamil Jeppie (acting project leader), Associate Professor Lance van Sittert, Marina Geldenhuys, Claire Anderson, Precious Bikitsha, Dr Saleem Badat, Sameshni Govender, Sabelo Mcinziba, Ayanda Nxusani, Himal Ramji, Nabowayah Kafaar. Photo credit: Paul Grendon.

libraries, helped them to automate library systems, to institute a new national union catalogue, and develop an interlibrary lending network.

An especially critical achievement was to help to increase the Internet bandwidth available to universities, and to support the creation of the Tertiary Education and Research Network of South Africa, a consortium that ensures that universities have access to affordable, reliable, and high speed Internet services. Archives, which are essential for sustaining research and publishing, postgraduate training, and curriculum development and change are another legacy of Foundation investments. Long-term seed, development, and programme support for a number of outstanding and internationally renowned and well-connected humanities centres that are important incubators of research, creative endeavours, and postgraduate training, was also an important part of strengthening scholarly infrastructure in South Africa.

A long-standing interest of the Foundation has been to expand and strengthen postgraduate education and training, and facilitate experimentation and innovation in the provision, structure, and duration of programmes, curricula, and pedagogy. On the one hand, many research

programmes and projects funded by the Foundation have included support for postgraduate scholarships and postdoctoral fellowships – indeed, a number of research programmes have had large postgraduate training components. On the other hand, postgraduate education and training has been supported directly through awards to universities for free-standing postgraduate scholarships and postdoctoral fellowships. In addition, new experimental and potentially innovative initiatives have been supported that could be institutionalised and generalised more widely over time. Between 1988 and 2017, the Foundation supported universities to award 2 724 postgraduate scholarships and 366 postdoctoral fellowships.

In light of the relative exclusion and subordinate inclusion of black and women South Africans at universities and in the professions, the Foundation has, in partnership with universities, promoted greater equity of access, opportunity, and outcomes for South Africans who were disadvantaged under apartheid. Support for postgraduate education has also been a key strategy in cultivating the next generations of scholars, artists, curators, and other professionals who are more representative of South Africa’s population.

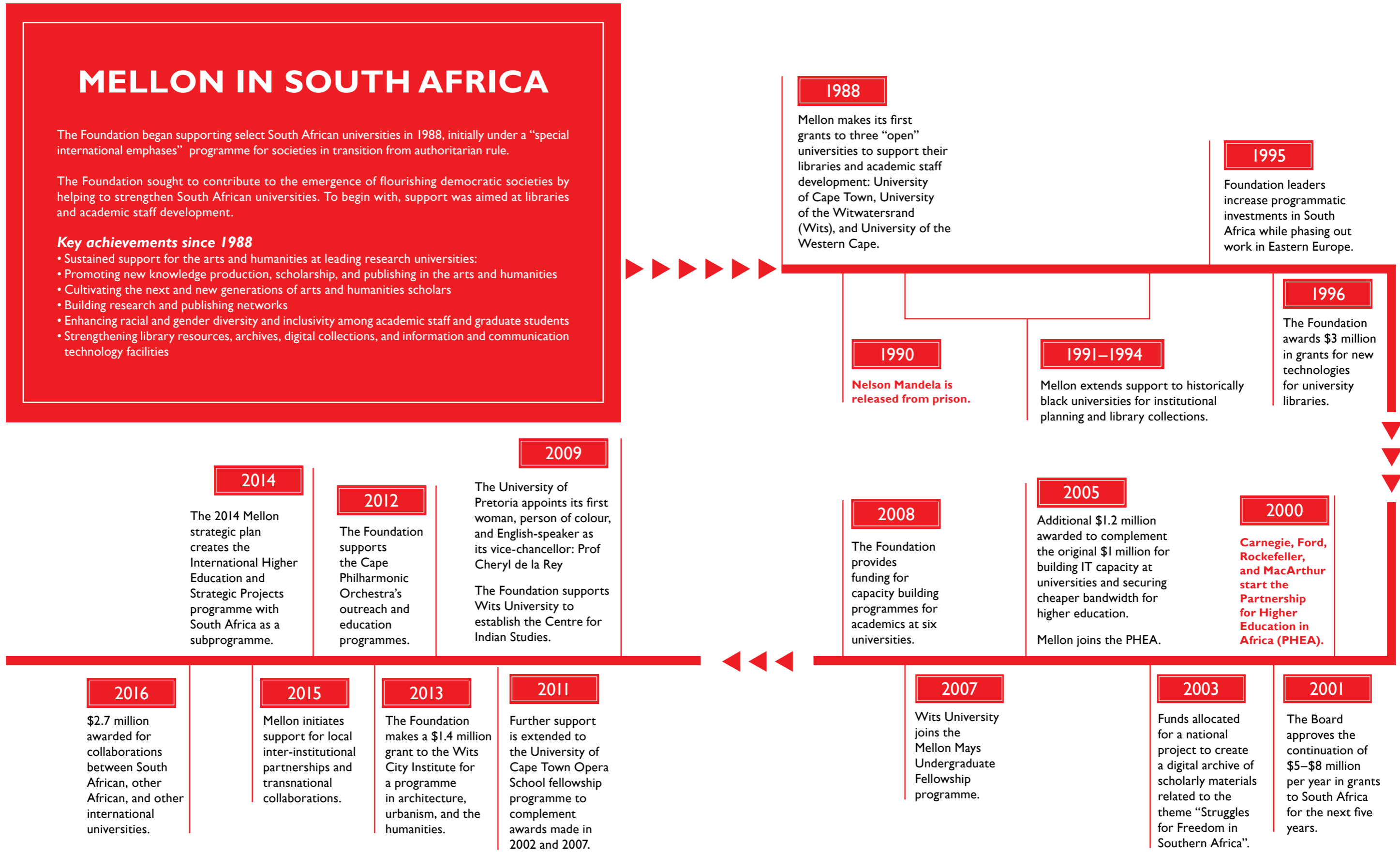
MELLON IN SOUTH AFRICA

The Foundation began supporting select South African universities in 1988, initially under a “special international emphases” programme for societies in transition from authoritarian rule.

The Foundation sought to contribute to the emergence of flourishing democratic societies by helping to strengthen South African universities. To begin with, support was aimed at libraries and academic staff development.

Key achievements since 1988

- Sustained support for the arts and humanities at leading research universities:
- Promoting new knowledge production, scholarship, and publishing in the arts and humanities
- Cultivating the next and new generations of arts and humanities scholars
- Building research and publishing networks
- Enhancing racial and gender diversity and inclusivity among academic staff and graduate students
- Strengthening library resources, archives, digital collections, and information and communication technology facilities



A Tribute from the University of the Western Cape



Professor Tyrone Pretorius. Photo courtesy of the University of the Western Cape.

The first decade of this century was a challenging but exciting period for the University of the Western Cape (UWC) as we worked to redefine our place in the South African higher education landscape. The support from various international foundations stands out as a critical success factor in the progress that UWC made during this time. The Andrew W. Mellon Foundation's support for postgraduate students and emerging scholars contributed in major ways to enable UWC, particularly through its Centre for Humanities Research, to become a critical voice in exploring what it means to be human in a rapidly changing and complex global context.

– **Professor Brian O'Connell**
Rector and Vice-Chancellor (2001–2014)

The Andrew W. Mellon Foundation's contribution to strengthening the arts and humanities at the University of the Western Cape (UWC) is immeasurable. Thanks to your generous investment in our established and new generation of scholars, UWC is now a recognised leader, nationally, on the African continent, and internationally, in critical thought in the humanities. In particular, through our Centre for Humanities Research, our work spans scholarly enquiry, artistic creation and public engagement. Your support has allowed us to explore groundbreaking interdisciplinary modes of inquiry, which cut across traditional boundaries of the humanities, arts, and sciences.

– **Professor Tyrone Pretorius**
Rector and Vice-Chancellor (2015–the present)

A Tribute from Wits University



Professor Adam Habib. Photo courtesy of Wits University.

The Mellon Foundation has provided Wits University with many years of generous support to study some of the most enduring problems confronting humanity. In particular, your support has allowed scholars at our university to reimagine the project of the humanities on a variety of fronts. It has also enabled us to entice and enable postgraduate students working with these researchers to expand their intellectual horizons. This catalytic effect on students participating in Mellon-funded projects cultivates powerful forms of thinking and creativity as these young people confront the human problems of the next millennium.

We wish you well on your 30th anniversary and look forward to a continuing partnership with you.

– **Professor Adam Habib**
Vice-Chancellor and Principal (2013–the present)

A Tribute from the University of Cape Town



Professor Njabulo S. Ndebele. Photo courtesy of the University of Cape Town.

With remarkable foresight, the Mellon Foundation began its relationship with South Africa two years before Nelson Mandela was released from prison after 27 years. Indeed, foresight lies at the heart of the Mellon Foundation's key and crucial strategic focus: the arts and humanities, fields of creative and intellectual endeavour which seek to explore and reflect the long view of humankind in the immense diversity of physical and social settings around the world. Twenty-four years later, since April 27, 1994 when South Africa became a free constitutional democracy, the Mellon Foundation is still engaged with the South African long view. Behind such engagement must be much more than an act of faith: it is a commitment of passion and principle for which South Africans are grateful.

– **Professor Njabulo S. Ndebele**
Vice-Chancellor and Principal (2000–2008)

In the early days of its work in South Africa, The Andrew W. Mellon Foundation provided the key investment into linking South African universities to each other and to the world through broadband Internet. The Foundation's subsequent support for the University of Cape Town (UCT) to expand its digital and online learning endeavours,

and to provide training in the use of learning technologies, has empowered dozens of university lecturers across the continent. Grants to support ecological research and training, as well as research in labour and development in South Africa, have built capacity and simultaneously impacted on policy.

But most importantly in the last 15 years, recognising the scarcity of funding for the humanities and the arts, the Foundation has become one of UCT's most generous donors in those sectors. Having funded more than 100 projects over the last 30 years, to the value of almost R440 million, the Foundation has enabled UCT and other universities to grow the next generation of humanities scholars, advance research, and develop exciting initiatives in the performing and creative arts.

The distinguishing feature of the Mellon Foundation approach has been its willingness to take risks by investing in excellent individuals and teams, even when it was unclear where a particular path would lead. We are enormously grateful for the Foundation's confidence in, and support to UCT.

– **Dr Max Price**
Vice-Chancellor and Principal (2008–2018)



Dr Max Price. Photo courtesy of the University of Cape Town.

A Tribute from the University of Pretoria



Professor Cheryl de la Rey. Photo courtesy of the University of Pretoria.

Support from The Andrew W. Mellon Foundation, to the University of Pretoria has helped to develop young talent, generate new knowledge, and catalyse the transformation of the arts and humanities. The grants have enabled research on a number of important current issues while opening up new opportunities that have deepened our understanding of local and global connectivity. The careers of our staff and students have been significantly impacted, enabling the development of a new, more diverse, generation of young academics who are expanding the frontiers of knowledge through postgraduate education and innovative research that has bolstered public confidence in the role of the arts and humanities in strengthening our democracy.

– **Professor Cheryl de la Rey**
Vice-Chancellor and Principal (2009–the present)

2009 milestone

The University of Pretoria reached a milestone in its history in 2009. Once a strong supporter of apartheid and a hotbed of Afrikaner nationalism under the Nationalist government, the university turned a corner and appointed Cheryl de la Rey as its first woman, black, and English-speaking vice-chancellor.

A Tribute from Rhodes University

The Andrew W. Mellon Foundation is a key strategic partner in supporting Rhodes University's success in building its humanities faculty. Starting with free-standing scholarships for postgraduate candidates two and a half decades ago, and the Mellon Accelerated Development programme for black and women emerging researchers – which turned out to be an important national prototype in shaping the Department of Higher Education and Training's Next Generation of Academics Programme (nGAP) – intellectual capacity in the humanities at Rhodes has grown significantly as a result of the partnership.

The Research Focus Area programme exceeded expectations in establishing critical mass around a number of research themes and leaders, resulting in the university being particularly successful at attracting long-term funding through the South African Research Chairs Initiative (SARChI).

Mellon programmes have afforded the university the opportunity of launching supranational research with other African universities, notably in the areas of art and literature, and of participating in capacity building supra-institutional programmes, such as the Inclusive Professoriate programme that addresses a critical transformation imperative of the institution.

A Writers and Scholars in Residence programme has enabled the University to establish a leading African multilingual creative writing programme, and Mellon grants have made many additional institutional capacity-building initiatives possible, including the preservation of unique collections through digitisation.

Over the past decade research publications and completing postgraduates in the humanities have doubled, with a very significant increase in the diversity of postgraduates – notably those leaving with doctoral qualifications. I note with gratitude The Andrew W. Mellon Foundation's essential role in this achievement.

– **Dr Sizwe Mabizela**
Vice-Chancellor (2014–the present)



Dr Sizwe Mabizela. Photo courtesy of Rhodes University.



Graça Machel, Nelson Mandela, and Dr Saleem Badat. Photo courtesy of Dr Saleem Badat.

In Memory of Nelson Mandela and Jakes Gerwel



Professor Jakes Gerwel. Photo courtesy of the University of the Western Cape.

Professor Jakes Gerwel

Professor Jakes Gerwel was the Vice-Chancellor of the University of the Western Cape in the late 1980s, when the Mellon Foundation extended grantmaking to South Africa.

He was a humble, exceptional, courageous, and pioneering South African intellectual, scholar, university leader, and a social activist with a deep commitment to equity, social justice, and democracy.

In 1987 he boldly rejected the apartheid principles on which the University of the Western Cape (UWC) had been established, and declared the university the "intellectual home for the left".

On Gerwel's death, the poet and writer Antjie Krog wrote, "South Africa has lost its most broad-minded thinker and its most loyal critic who matters."

Nelson Mandela

Jakes Gerwel was involved in national efforts to forge a new education future for South Africa, in the early 1990s transition period. During that time he became a close confidant of Nelson Mandela, and was the first cabinet secretary in the 1994 Mandela government. Mandela is lauded for his commitment to education and social justice. Four of his quotes follow:

"Education is the great engine of personal development. It is through education that the daughter of a peasant can become a doctor, that the son of a mineworker can become the head of a mine, that a child of farmworkers can become the president of a great nation."

"Let there be justice for all. Let there be peace for all. Let there be work, bread, water, and salt for all. Let each know that for each the body, the mind, and the soul have been freed to fulfil themselves."

"To be free is not merely to cast off one's chains, but to live in a way that respects and enhances the freedom of others. The true test of our devotion to freedom is just beginning."

"None of us acting alone can achieve success. We must therefore act together as a united people for the birth of a new world."

A Conversation with Stuart J. Saunders

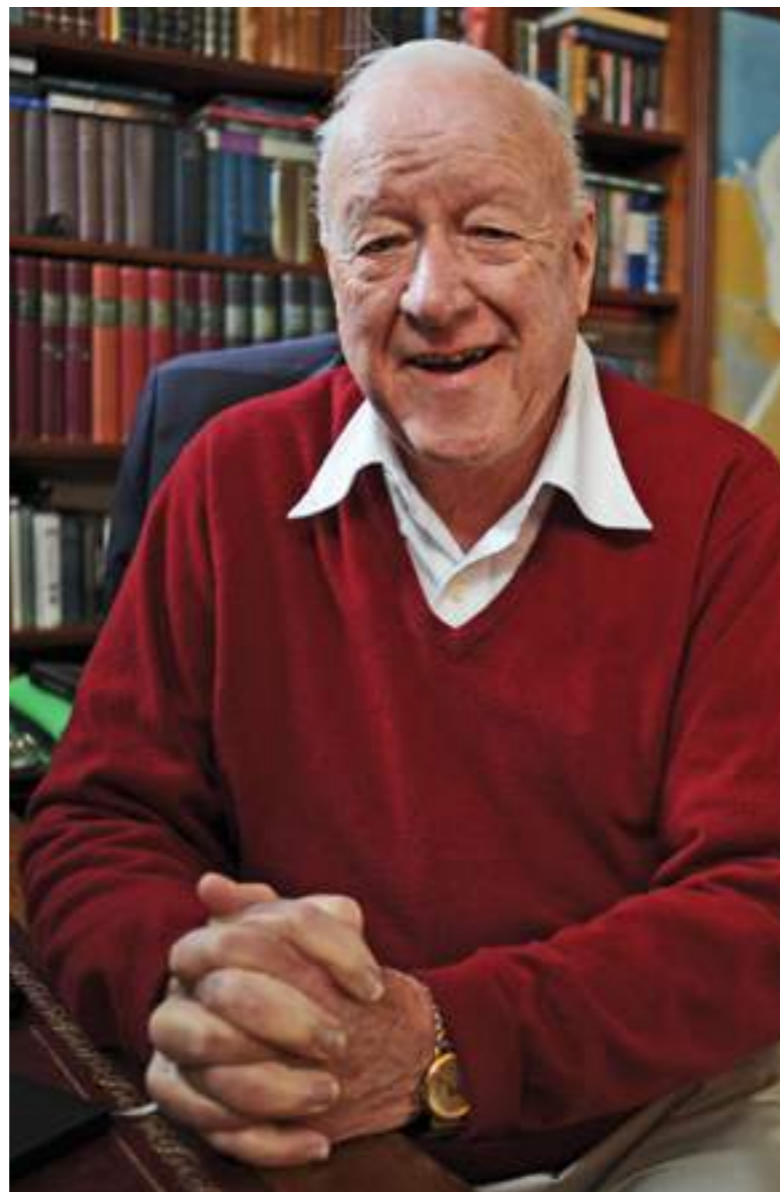
Interviewed by Mariët Westermann, Executive Vice President

From 2000 to 2013, Dr Stuart J. Saunders served as The Andrew W. Mellon Foundation's senior advisor for grantmaking in South Africa. Stuart, a physician and medical scientist, was vice-chancellor of the University of Cape Town from 1981 to 1996, and thus oversaw the university's transition out of the tense last years of apartheid and into democracy. During his tenure as vice-chancellor he ended racial segregation in the training of medical registrars, ensured that all students, irrespective of race, could live in UCT residence halls, and took the South African government to court to defend the rights of UCT students to protest apartheid on campus. Saleem Badat, the Foundation's programme director of International Higher Education and Strategic Projects, recalls that when he was in solitary confinement during one of his spells of imprisonment without trial, Stuart intervened to persuade the security police to allow him to have access to academic books.

MW: Stuart, how did you first get to know the Mellon Foundation, and how did the Foundation decide to explore work in South Africa?

SJS: As vice-chancellor of UCT in the last decade of apartheid, I used to make an annual visit to the United States with a few fellow South African vice-chancellors, and visit a number of presidents of universities. The idea was to make sure American colleagues knew that several universities in South Africa were preparing for the eventual end of apartheid. One university leader who always remembered what I'd said the year before was Bill Bowen at Princeton.

Bill and I established a good relationship, and this was very helpful around 1986 when my special assistant, Vusi Khanyile, was put into prison without trial. I spoke to Bill, and he arranged for Princeton to give Vusi a fellowship. Nevertheless, this didn't help me with the apartheid government here to get him released, though I tried many times. But then in 1988 Vusi and some others



Dr Stuart J. Saunders. Photo courtesy of the University of Cape Town.

managed to escape from prison and gain refuge at the US Consulate in Pretoria. So I called Bill again, who spoke to John Whitehead, a Foundation trustee who was Deputy Secretary of State. Whitehead instructed the American ambassador not to give up the escapees to the South African government. Eventually, the government agreed the men could go free, and Vusi did go to Princeton on a fellowship.

In the process, Bill Bowen became very interested in South Africa. In 1988, the first year of his Mellon presidency, he decided he wanted the Foundation to get involved by supporting UCT. I said, "That's great, but you must support other institutions besides UCT."

MW: What were the criteria for selecting the institutions for initial support?

SJS: I recommended that the Foundation should support any university that was publicly opposed to apartheid. Bowen decided to support UCT, UWC, and Wits, which were the universities publicly supporting the fight against apartheid. That's how it started.

MW: In the early years of the Foundation's involvement apartheid was still the official policy of South Africa. Was there any nervousness on the part of the Foundation about an American foundation going in and publicly supporting universities in South Africa?

SJS: Well, there was some nervousness because there was an academic boycott at the time. It wasn't popular for American institutions to be supporting anything in South Africa. Bill took that risk – the risk that the Foundation would be criticised. But it never was criticised.

MW: How did you make the case at a time that apartheid had turned South Africa into a pariah state, especially on university campuses?

SJS: I think it was because of what we were doing at UCT in breaking the law by admitting more black African students than ever before, and in breaking the law by having them reside in our dormitories. The image of the university was changing, and became such that people felt less anxious about supporting us.

MW: How did your involvement with the Foundation change from being vice-chancellor and grant recipient at UCT to the Foundation's key advisor generating proposals in support of the development of higher education and democracy in South Africa?

SJS: After I retired, I was in New York and had dinner with Bill and Mary Ellen [Bill Bowen's wife]. Bill said, "What are you going to do now that you're retired?" I said, "Well, I'm not sure." He said, "Look, I want to

make sure that you keep working to strengthen higher education in South Africa, but that you're independent." The Foundation gave me funds to do research, and I put together a group that did a comprehensive study of student financial aid and put the report to government.

When I was back in New York again, Bill and I were sitting in the conference room with Tom Nygren, who had been looking after the Foundation's early grants in South Africa. We were discussing IT programmes, one of Tom's special areas of expertise, and one Bill wanted him to develop for the Foundation. Bill said to Tom, "Now, I think we've got to get somebody to look after South Africa." He looks at me and says, "Stuart, I want you to do it." That's how it happened.

MW: Over time, you began to bring traditionally white Afrikaner universities, which had been at the forefront of justifying and maintaining apartheid, into the Foundation's grantmaking.

"I recommended that the Foundation should support any university that was publicly opposed to apartheid."

SJS: Leadership and a willingness to change the universities were crucial factors. The University of Stellenbosch, which was the home of apartheid philosophy, got a new vice-chancellor, a professor of mathematics from UCT, who wanted to develop a pathway programme for black PhDs so that his faculty would become more diverse. We did that.

I also knew that things were changing at Pretoria, the university that had long sat cheek by jowl with the apartheid government. Change there had to be encouraged as the quality of the education was high and there was a lot of support for educational reform. In 2009 the university appointed its first vice-chancellor of colour, Cheryl de la Rey, a strong and deft leader who has continued to diversify both the student population and the academic staff there. At the same time, I made sure we started to support Rhodes University, the University of Fort Hare, and the University of KwaZulu-Natal. The goal was to reinforce top universities across the country that were committed to increasing the participation of people of colour.

MW: Early on, the Foundation supported several basic projects that helped create the infrastructure for transition to democracy. We might not have done these kinds of things in the United States.

SJS: You're quite right. Bill Bowen and Harvey Dale, the founding president of Atlantic Philanthropies, told me that after they had spent a lot of money on the computerisation of all the research libraries in South Africa they discovered that the universities did not have the bandwidth to support their use, nor the resources to expand it. They asked me to solve the problem. I say, "Look, I know nothing about these things." They go, "You gotta go and solve it." I came back home and put together a group, and we negotiated with the telecommunications company that had a monopoly to get cheaper, broader bandwidth. We ended up creating an organisation called Tertiary Education and Research Network of South Africa, which is now the agent for Internet connectivity for all universities and research institutes, and even owns part of the undersea cable that goes up round the east coast of Africa. The universities and research institutes now get really broad bandwidth at a low price as a result.

MW: You also developed a relationship with the Constitutional Court in Johannesburg.

SJS: With Foundation funds the Constitutional Court computerised its library, and the judges felt very encouraged and supported by knowing that there was a US foundation helping to back it in its very early days. We then funded a computerised system to ensure that all the judgments of the Constitutional Court, and in fact all the courts in southern African countries, were recorded electronically and available as a public record. By putting that computer system in place, we helped create accountability in the judicial system of these countries.

MW: Former judge Albie Sachs, the anti-apartheid activist, was a crucial ally in this work, as is Edwin Cameron, currently a judge on the Court, who is well known for his support of LGBTQ rights. These judges also have inspiring views on the role of the arts in a democratic society.

SJS: Albie Sachs was the judge who made the Court see that art can convey the views and feelings of the many different communities in South Africa. Albie had a substantial art collection of his own, which he gave to the Court. Many others followed him, and gave part of their art collections to the Court. It really is a remarkable art collection, on full display to the public. I am glad the Foundation is supporting the conservation assessment efforts there. The Constitutional Court has played and continues to play a crucial role in the democratic development of this country.

MW: If you had to point to the most fundamental contribution of the Mellon Foundation to South African democracy and culture, and on the other hand perhaps the most unusual one, what would you say?

SJS: Mellon gave other organisations the courage to support institutions that were publicly opposed to apartheid. When I went to New York with Jakes Gerwel, the vice-chancellor of UWC and later the first cabinet secretary in the Mandela government, to plead for support from major philanthropies, it was important that Mellon was willing to lead the way.

As for unusual turns: our support for the UCT Opera School transformed the art form in South Africa. Under apartheid, the only part blacks could "play" in the arts was as cleaners in the venues. Now many soloists and chorus members are artists of colour, and some are internationally renowned. The soprano Pretty Yende, who has had fantastic debuts at La Scala and the Metropolitan Opera, was one of the very first Mellon Fellows at UCT Opera.

MW: Stuart, the Foundation owes you a massive debt of gratitude for your service to your country, for guiding our path through it and keeping us on it for many years. Thank you.

Constitutional Court artwork:
Marikana Memoria (2014-2015)
by Khehla Chepape Makgato.
Photo courtesy of the Constitutional
Court Trust and Iziko South African
National Gallery.



Celebrating 30 Years: Special Events and Programming

Events

Colloquium on Building a Diverse and Inclusive Professoriate, and Evening Celebration

11 January, 2018, Cape Town, South Africa

Organised in partnership with the University of the Western Cape and the Foundation's Diversity programme, the event kick-started the commemoration of 30 years of Mellon Foundation grantmaking in South Africa and tackled numerous questions. What was the nature of commitments in South Africa and the United States to developing new and more diverse generations of scholars? What programmes exist, and what are their achievements and shortcomings? What are the challenges of creating equitable, representative, diverse, and inclusive bodies of academics at research universities in South Africa? What have been the history, goals, achievements, and challenges of the Foundation's Mellon Mays Undergraduate Fellowship (MMUF) programme in South Africa, which aims to produce a more diverse, inclusive, and equitable academic workforce?

The 130-odd participants included senior Mellon officials, university leaders, local and US Mellon Mays programme staff and scholars, MMUF undergraduate and postgraduate students, and invited speakers.

The evening celebration comprised colloquium participants and special guests, and featured a welcome by the Mellon President, Earl Lewis, and a performance by renowned musicians Derek Gripper and Reza Khota.

Public Launch of the University of Pretoria's Art and Cultural Heritage Conservation Programme

6 July, 2018, Pretoria, South Africa.

The launch of the Art and Cultural Heritage Conservation programme at the new Javett Centre at the University of Pretoria was a milestone in the three-year journey thus far undertaken by the Foundation and the University of Pretoria to establish the first postgraduate programme in this field in South Africa. The journey began in early 2015, when a Foundation-supported workshop on arts and heritage conservation gathered leading local

and international scholars and practitioners linked to universities, arts and cultural institutions, and state agencies. In order to support the University of Pretoria, which volunteered to pioneer the creation of a postgraduate programme in art and cultural heritage conservation, the Foundation awarded a planning grant of \$150 000 in late 2015. In September 2017, the Foundation followed up with a grant of \$876 000 to kick-start a master's programme.

Colloquia on the Arts and Humanities in South Africa: Retrospect and Prospects, and Celebratory Gatherings

3 October, 2018, Johannesburg, and 5 October, 2018, Stellenbosch, South Africa.

Colloquia organised in partnership with Wits University and Stellenbosch University brought together leaders and academic and student beneficiaries of Foundation-supported programmes and projects, key arts and humanities actors and agencies, and Foundation officials to discuss the past, present, and possible futures of the arts and humanities in South Africa. Colloquia participants were joined by university leaders and invited guests at evening events to celebrate the 30th anniversary of Foundation grantmaking in South Africa. The events included the formal launch of this special publication.

Bi-national Colloquium on Difference, Diversity, and Inclusion in Higher Education

7–11 October, 2018, Durban, South Africa.

The final event of the 30th anniversary celebrations was held with the support of the University of KwaZulu-Natal. It brought together select grantees, university leaders, scholars, and practitioners from South Africa and the United States to consider how universities engage with questions of difference, equity, diversity, and inclusion, and how meaningful participation by and inclusion of socially disadvantaged and marginalised groups can be realised in universities and higher education. Keynote speakers, panels, and roundtable discussions addressed questions such as: what bold measures can be taken to achieve equity and social justice within the higher education sector?



Renowned musicians Derek Gripper and Reza Khota performed at the evening celebration of the Colloquium on Building a Diverse and Inclusive Professoriate on 11 January, 2018. Photo courtesy of Derek Gripper and Reza Khota.

Programmes

Early Career Scholars Programme

\$2 000 000

The Mellon 30th Anniversary Early Career Scholars Programme seeks to support early career academics to develop and undertake programmes of research, writing, and publishing in ways that enhance their individual capabilities, build wider institutional capacities, and forge robust networks among scholars and institutions in the Global South.

The programme is intended to provide opportunities for imaginative, rigorous, theoretical, and empirical research, largely – though not exclusively – from an interdisciplinary or multidisciplinary and comparative perspective, and is aimed at advancing epistemological, theoretical, methodological, and empirical work from the Global South. Proposed research programmes are encouraged to have a public arts and humanities dimension, as well as to be linked to postgraduate education in the arts, humanities, and social sciences.

An open call was made to partner universities in Africa and the Middle East for proposals that would support teams of early career academics to collaboratively pursue important scholarly themes. Each team was to be led by a scholar or scholars based at one of the Foundation's partner African or Middle Eastern universities, had to include early career scholars from other partner

universities, and could include early career scholars from other universities.

For the purpose of this programme, an early career scholar was defined as an academic who was employed at a university (preferably in a full-time tenured/permanent post), had a record of research, publishing, and supervision, and had a PhD that was acquired less than 10 years ago.

Artists Residency Fellowship Programme

\$500 000

The Mellon 30th Anniversary Artists Residency Fellowship programme was intended to support established and promising South African and other African artists to spend time at one of the Foundation's partner universities in South Africa to pursue their art, interact with academics, students, and other artists, and to build collaborations between universities and other arts and cultural institutions. The artists would undertake creative endeavours, finalise production, and curate work over a period of a maximum of 18 months following the award of the fellowship.

The principal criteria for selection were the track record of candidates and the merit of the proposed endeavours. The fellowships would cover accommodation and subsistence for up to 18 months, and expenses related to production and curation.

Institutional Support for Humanities Centres

\$500 000

An invitation was issued to South African universities with humanities units, centres, and institutes that have been historically supported by the Foundation to submit proposals motivating institutional support for those entities. The principal selection criteria were the track record of the entities, the nature of the support requested, and the extent to which the universities have provided, or would provide, support for institutionalising and sustaining the entities. Two units, centres, or institutes would be provided with up to \$500 000 for four-year periods, one in 2018, and another in 2019.

SA-US Universities Collaborations

\$800 000 x 4

The intention of the South African-United States universities collaboration programme, is to build partnerships of a reciprocal, beneficial and mutually respectful nature in the arts, humanities, and humanistic social sciences. Partner universities are expected to plan and pursue together a programme of work that could encompass scholarship, research, artistic endeavours, curriculum development, publishing, scholar and graduate student exchanges, mentoring of early career academics, and conferences, seminars, and workshops. Scholars and students from other universities could be included in the programme. Up to four collaborations are to be supported.

Seminar Series

\$150 000

Proposals were invited from the Foundation's partner universities in South Africa to organise on their own, or in partnership with other universities, seminar series (about 15 seminars) over 12 to 18 months on significant historical or contemporary themes, issues, trends, or changes. The seminar series sought to provide opportunities for imaginative and intensive study of subjects, largely, though not exclusively, from an interdisciplinary or multidisciplinary and comparative perspective; to bring together local academics, visiting international academics, public intellectuals, artists, postdoctoral fellows, and postgraduate students from a variety of disciplines and fields; and to contribute to postgraduate education in the arts, humanities, and social sciences.

Support was provided to the University of Cape Town for a series on Black Archives and Intellectual Histories headed by Dr. Cristopher Ouma and Dr. Khwezi Mkhize of the department of English language and literature; Rhodes University for a series on Southern Epistemologies: Thinking beyond the Abyss for a Transformative Curriculum, led by Professor Lynette Steenveld of the department of journalism and media studies, and Wits University for a series on Mapping African Futures, coordinated by Professor Ruksana Osman, the dean of humanities.



Gladys Kalichini, *Retitled – Ifishi Moneka*, 2016, Oil and ink on canvas, 350 cm by 170 cm. This piece formed part of Kalichini's Master of Fine Arts exhibition in 2017. She is now a PhD student in the Mellon-funded Arts of Africa and Global Souths research programme. Photo credit: Gladys Kalichini. Photo courtesy of Professor Ruth Simbao.

New Knowledge Production

A key purpose of universities is to undertake research and produce knowledge, in order to better understand the natural and social worlds and enrich scientific and cultural heritage. Scholars operate on both short-term concerns and long-term questions. They test and renew the knowledge that has been inherited from previous generations, delve into the mysteries and hidden secrets of life, and grapple with urgent and immediate problems and seek solutions to them. They undertake enquiries and investigate issues that do not seem to be of immediate relevance, but that could have considerable future benefits for humankind. However, they also conduct research where discoveries can be quickly applied for the benefit of humankind.

South Africa has considerable strengths in science and knowledge production. It produces the bulk of scientific research in Africa, and now ranks 28th in world publications outputs.

The Foundation has invested strongly in enhancing institutional capacities for research, especially in the arts, humanities, and humanistic social sciences. The goals are to increase knowledge production on key local and global topics, promote epistemological, theoretical, and methodological innovation, to contribute to an integrative engagement between the arts and humanities and the social sciences and natural sciences, develop the research capabilities of scholars and the quantity and quality of research and publishing, and to support local, regional, and global scholarly networks.

Photo: Queen Katrina. Photo courtesy of CALDi/ Matthias Brenzinger.



Reviving African Languages at Risk of Extinction

Project Title: Centre for African Language Diversity
Grantee Institution: University of Cape Town
Principal Investigator: Matthias Brenzinger
Duration of Grant: 3 years (2013–2016)

A fascination with unique world views is the inspiration behind Dr Matthias Brenzinger's focus on small language communities in remote parts of rural Africa. "These communities are the least impacted by globalised concepts. Many of them retain their own views and concepts for dealing with the world, and these are captured in their languages," explains Brenzinger, the Director for the Centre for African Language Diversity (CALDi) at the University of Cape Town.

Brenzinger has blazed a trail as one of the first linguists to devote his full attention to the documentation and revitalisation of endangered or near extinct languages in Africa. In the early 1980s he travelled to the Usambara mountains of Tanzania to learn more about Ma'a, a language spoken by a few of the Mbugu elders in this region. In 1990, he visited the Mugogodo people in Kenya, and recorded, with a few elders, what was left of their ancestral language, Yaaku.

"To be able to document highly specialised vocabularies on traditional activities, such as honey hunting, you have to participate and immerse yourself in the people's daily lives and routines in order to understand the meanings and concepts that derive from experiences and world views which are quite different from ours," says Brenzinger.

He explains that research amongst indigenous people in Africa, Canada, and Australia has shown that there are correlations between mental health and language maintenance. People who continue to speak their ancestral languages tend to be more grounded, "If you lose your ancestral language, you cannot communicate with your ancestors any more, and you lose touch with your past and sense of place, which leads to a feeling of



Queen Katrina is one of four remaining elderly speakers of the N|juu language. Photo courtesy of CALDi/Matthias Brenzinger.

"With 114 phonemes, N|juu has one of the largest speech sound inventories in the world, and 45 click phonemes, 30 non-click consonants, and 39 vowels are represented in the N|juu community orthography," Brenzinger explains. "The most striking feature of the language is its set of bilabial clicks, which are often colloquially called 'kiss clicks.'" These speech sounds, endemic to Southern Africa, have only survived in two other languages: Taa and #Amkoe.

alienation. For most of the people with whom I worked, communication with their deceased can most often only be conducted in the ancestral language."

Recognising the importance of teaching endangered languages to the younger generation, Brenzinger supported the development of the orthographies for three previously oral languages of former hunter-gatherer communities, namely Khwe, still used by a few thousand people in Namibia, Botswana and South Africa; Ts'ixa, spoken by fewer than 200 people in Botswana; and N|juu, a language with only four elderly speakers remaining. The three sisters and their brother – Hanna Kaoper, Griet Seekoei, Katrina Esau, and Simon Sauls – live in Upington, a town in South Africa's Northern Cape province.



Queen Katrina and her granddaughter Claudia du Plessis teach N|juu children from the #Khomani community in Upington, South Africa. Photo courtesy of CALDi/Matthias Brenzinger.

"These last speakers of N|juu are exceptional resources in at least two respects: they still speak a language of outstanding importance for linguistics, but they are also survivors of a widely neglected past, namely the genocide of hunter-gatherers in southern Africa," says Brenzinger.

Katrina Esau, also known as "Ouma Geelmeid" and more recently as Queen Katrina, turned 85 in February 2018 and is the most active among the remaining N|juu speakers.

"There are people who don't know where I got this language," says Queen Katrina. "Today I want to say that I did not learn this language. It was not handed to me, but I sucked it out of my mother's breast. I buried it at the back of my head, I buried it because of white people, but it stayed at the back of my mind."

Since the early 2000s Queen Katrina and her granddaughter, Claudia du Plessis have been teaching N|juu as a team. In 2016, another community member, David van Wyk, became involved in the teaching of the language, and through his initiative the N|juu Language Committee was established in December 2017. The N|juu classes are usually attended by between 20 to 40 children from the #Khomani community, and take place three times a week.

Since the beginning of 2012, CALDi has supported the group's teaching efforts. One of Brenzinger's projects, which was directed by Dr Sheena Shah (a Mellon postgraduate fellow at CALDi), focused on the production of a trilingual N|juu-Afrikaans-English reader. In collaboration with #Khomani community members, a 160-page language-teaching tool was developed and published in 2016. This unique teaching resource provides N|juu phrases and sentences in twelve thematic areas, as well as games, prayers, and songs taught in the N|juu classes.

CALDi and Dr Brenzinger's efforts to support the study and use of African languages also address another important issue, namely the quest for the recognition and intellectualisation of all African languages. These activities are in line with efforts by other renowned South African linguists, such as the late Professor Neville Alexander, Ruth Finlayson and Professor Russell Kaschula.

"CALDi's main aim is to establish African linguistics, which means the study of African languages by African scholars on the African continent," says Brenzinger. "African languages play a central role in the discourse on decolonisation. The study of African languages is still dominated by linguists from outside the continent and this can only be changed through the training of African linguists. This is at the core of CALDi's activities."

Dr Matthias Brenzinger studied and later taught at the Institute for African Language Studies, University of Cologne, which is one of seven institutes at German universities that specialise in the teaching of, and research on, African languages. The study of African languages has a long tradition in Germany. For example Wilhelm Bleek (1827–1875), his sister-in-law Lucy Lloyd (1834–1914), and his daughter Dorothea Bleek (1873–1948) were important scholars. At the core of the digital Bleek and Lloyd archive (lloydbleekcollection.cs.uct.ac.za), which is included in the UNESCO Memory of the World Register, are |Xam texts recorded by Bleek and Lloyd with |Xam-speaking prisoners in Cape Town in the 1870s.

A Very Creative Moment

Project Title: Unsettling Paradigms: A Decolonial Turn in the Humanities Curriculum
Grantee Institution: University of Pretoria (on behalf of University of Cape Town, University of the Western Cape, Stellenbosch University, Wits University, Rhodes University, and University of the Free State)
Principal Investigator: Professor Vasu Reddy, Dean of Humanities, University of Pretoria (UP)
Duration of Grant: 5 years (2017–2021)



Professor Vasu Reddy. Photo courtesy of the University of Pretoria.

“In five years time, what changes will have been ignited in the humanities curriculum in South Africa by the debates and divided opinions that spring from the project we call ‘the Decolonial Turn?’” asks Professor Vasu Reddy from the University of Pretoria.

In March 2017 he hosted the first meeting of humanities deans from seven South African universities – the universities of Pretoria, the Witwatersrand, the Free State, Cape Town and the Western Cape, and Stellenbosch and Rhodes universities. The University of KwaZulu-Natal joined in early 2018.

“This intervention is the result of a profound and critical crisis of thinking in higher education,” says Reddy. “Crisis is not a bad thing, as it brings with it the opportunity for strengths and weaknesses to be addressed. I see it as a very creative moment; a reawakening and rejuvenation of how we think about the knowledge domain. It has stimulated an outpouring of thinking in the broad humanistic field – about how we teach, who teaches, how we imagine inclusive, democratised curricula and, indeed, how we reimagine the entire knowledge project in the humanities.

“Opportunities like this are also essential for recognising that unsettling paradigms call for us not to be insular, to recognise knowledge from the South and the North; to understand the dialectical relationship between local challenges and global knowledge, and to draw from a number of sources in order to fuel new knowledge production.

“It is not about limiting the debates and discussions, but rather about prompting and facilitating an inter-epistemic dialogue and analysis that informs new ways of teaching and new ways of making senses of what matters in inclusive, democratised humanities curricula that are, at the same time, pedagogically sound and intellectually rigorous.”

The deans are exploring what counts as valid knowledge, how we know this, and what is absent or missing from current curricula, with a view to creating intellectually and socially relevant curricula.

“If this is related to English literature, for example, when thinking of modernism an immediate assumption is that modernism is a very Northern phenomenon, which it is not,” Reddy explains. “So the question is, how do we recover the silent voices that have not been included, such as those of black women, philosophers, artists, and thinkers from the Global South – from southern Africa, Africa, Asia, the Middle East or South America, for example – who could wonderfully enhance the modernist domain in English literature.

“Five, 10, 20 years from now we need to see where the decolonial turn has taken us, all the while recognising that curriculum change is not a singular event, but rather an ongoing process in the pursuit of being constantly reflective about what we do, and to constantly assess and reassess this in our teaching, learning and research processes.”



Engravings from the Northern Cape where the |Xam once lived. In the 1850s and 1860s the last of the |Xam were massacred by Dutch farmers who had moved into the area. A magistrate, Louis Anthing, interviewed the last |Xam survivors in the 1860s and the study and transcriptions of these interviews have formed part of the Mellon-funded Other Histories project. Photo courtesy of Professor Pippa Skotnes.

Curating the Past in the Present

Project Title: Other Histories
Grantee Institution: University of Cape Town
Principal Investigators: Professor Pippa Skotnes and Dr Siona O’Connell
Duration of Grant: 3 years (2015–2018) (6 month no cost extension)

The Michaelis School of Fine Art at the University of Cape Town (UCT) in collaboration with Iziko Museums in Cape Town, is conserving, curating and re-curating South Africa’s major historical collections. “We are busy with a series of projects that draw on archival and object collections to address issues of redress and expose occluded histories in South Africa, as well as an honours degree in curatorship,” says Michaelis Professor Pippa Skotnes, the founder and director of The Centre for Curating the Archive.

Mellon has supported Skotnes’s work since 2008 when she received funding to digitise the Bleek and Lloyd Archive (and others) of around 60 000 documents and pages detailing the indigenous language, and drawings and stories of the |Xam people, once known as the “Cape Bushmen”. “Their history in southern Africa dates back at least 10 000 years, as indicated from rock engravings

and archaeology,” Skotnes explains. Several projects are now looking at the history of the landscapes in which South Africa’s first people lived, as well as contemporary narratives about it.

“We have also examined collection practices that generated what are loosely called ‘ethnographic’ collections, and we’ve used material such as the Bleek and Lloyd Archive to reveal the intellectual traditions that gave rise to these collections. Our ‘Other Histories’ grant, run with Dr Siona O’Connell, research affiliate at the Centre for Curating the Archive, has enabled us to expose intellectual traditions once consigned to ‘ethnography’, and smaller, domestic archives that give insight into family histories as they intersect with political and social regimes. In effect we are critiquing hierarchies in collection practices and the received ordering of meaning that results.”

Many of these projects have exposed the effects of displacement on families, marginalisation of communities and, in some cases, triumph over the horrors of the distant and recent past, such as the 19th century massacres of the indigenous inhabitants of what is now the Northern Cape and the forced removals under the Group Areas Act of the apartheid regime.



Left-right: Professor Jonathan Jansen, Dr Buhle Zuma, Justice Albie Sachs, and Professor Pumla Gobodo-Madikizela. Photo courtesy of Professor Pumla Gobodo-Madikizela.

Trauma, Memory, and Representations of the Past

Project Title: Trauma, Memory, and Representations of the Past: Transforming Scholarship in the Humanities and the Arts
Grantee Institution: Initially the University of the Free State, and thereafter Stellenbosch University
Principal Investigator: Professor Pumla Gobodo-Madikizela
Duration of Grant: 5 years (2014–2019)

Trauma, Memory, and Representations of the Past: Transforming Scholarship in the Humanities and the Arts, was established to explore the immediate and intergenerational repercussions of trauma and traumatic memory in the South African context.

Professor Pumla Gobodo-Madikizela, the research chair for Historical Trauma and Transformation at Stellenbosch University, leads the project. She is renowned for her research on these issues, and is author of the award-winning book, *A Human Being Died that Night: A South African Story of Forgiveness*.

“Our project’s engagement with partners in the arts (film, theatre, and visual arts), emphasises the value of humanities in society and reflects how scholars can use the arts as a visual conscience of society,” says Gobodo-Madikizela.

“The research focuses on two strands of work: the first explores ways in which, in the aftermath of historical trauma, the impact of the dehumanising experiences of oppression and violent abuse continues to play out in the next generation. The second explores the insights offered by the arts when used to restore moral communities in the aftermath of mass trauma and violence.”

The core goals of the project include capacity building for postgraduate students and postdoctoral candidates, establishing inter-institutional and transnational research partnerships, and bringing to life the arts and representational aspect of the research initiative through visual arts projects, film and theatre productions.

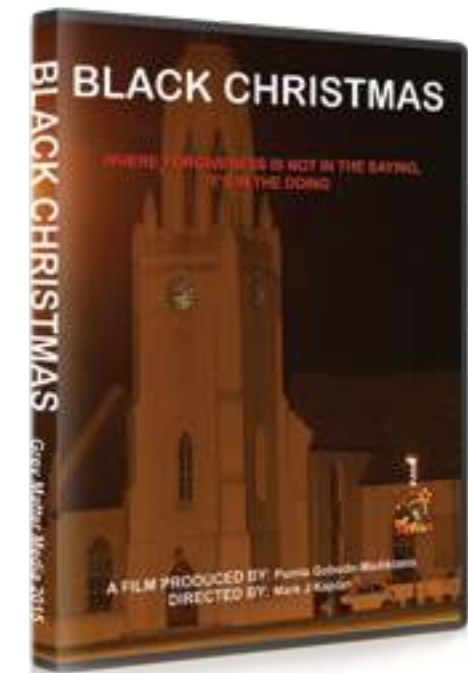
Five master’s, three doctoral students, and four postdoctoral fellows are affiliated with the research project. Responding to the diverse disciplinary backgrounds of their research, collaborations have been established with Queen’s University, Belfast, and with the Institute for Research and Dialogue for Peace, in Rwanda.

Gobodo-Madikizela has collaborated with artists on work that has already received wide acclaim in South Africa and internationally.

“The arts dimension of our work has been a great success. We developed these projects to foster productive public conversations around themes related to our research focus,” Gobodo-Madikizela explains. She describes the



Left: Professor Pumla Gobodo-Madikizela (second from left) with affiliates of the project – PhD student Lerato Machelata, postdoctoral fellows, Dr Emery Kalema, Dr Kim Wale, and Dr Khan Touseef Osman. Right: The cover of *Black Christmas*, a film produced by the project to explore the deep dimensions of forgiveness. Photos courtesy of Professor Pumla Gobodo-Madikizela.



public dialogue events her team has organised around the artistic projects, *The Fall: All Roads Lead to Decolonisation*, is a powerfully acted play and a profoundly complex and moving portrait of students’ struggle to free themselves from the burden of the historical legacy they have inherited. The overwhelming public response clearly illustrated what we stated in the Mellon proposal about the power of the arts as a communicative tool that inspires public conversations about important matters in our social world.”

Gobodo-Madikizela has also facilitated public conversations around the work produced by the renowned artist Sue Williamson, which captures the arc of historical transgenerational trauma, interweaving different generations of those affected directly by apartheid and their descendants in conversation. The first of these was at the opening of the exhibition *No More Fairy Tales—It’s A Pleasure to Meet You* at the University of the Free State’s Stegmann Gallery in September 2016. A second public dialogue on this work was held at the Apartheid Museum in Johannesburg, on South Africa’s Freedom Day in March 2017. The third event was at the Stellenbosch University Museum in August 2017.

The practical research aspects of the project involved collecting data from three main research sites in the Western Cape: Langa, Bonteheuwel, and Worcester, where there is a history of apartheid-era violence. These communities are obviously not alone in experiencing

violence, but the advantage of these locales is that the project’s collaborative partner, the Institute for Justice and Reconciliation (IJR), has a working relationship with their community leaders.

“Our research involved two phases,” Gobodo-Madikizela explains. “Phase I, collecting audio-taped interviews from older members in the selected communities – the parents’ generation; and Phase II, video recordings of small focus group discussions with members of the younger generation – the second generation.”

Her team is working on two forms of outputs: a photo book intended for the general public, with short vignettes about the people interviewed and their stories of trauma and, Gobodo-Madikizela adds, “A proposal for a more scholarly edited volume, provisionally titled *Post-apartheid Trauma: Haunting Legacies in the Age of Chaos in South Africa*, has already been accepted by Palgrave MacMillan in the United Kingdom. The research and publication of our work reflects our commitment to making a contribution both to socially relevant research and to global scholarship.

“Our goal is not simply to participate in critical public conversations. Rather, we seek to bring understanding of complex social issues through empirical research and the production of new knowledge, in a way that we hope will position our project at the centre of global scholarly research on historical trauma and its transgenerational repercussions.”

Nomfundo Mogapi

Executive Director of the Centre for the Study of Violence and Reconciliation

Clinical psychologist Ms Nomfundo Mogapi, who has a master's degree from Wits University, was a speaker on the panel discussing *Postcolonial Traumatic Legacies and Violence* at the Mellon International Symposium on *Postcolonial Legacies and the Meaning of Being Human*.

"We work in communities throughout South Africa and we have a trauma clinic," says Mogapi. "The work we have been doing on collective trauma and intergenerational trauma and its linkages to violence in our country suggests that one of the reasons we have been struggling as a society in dealing with violence is the lack of addressing issues of collective traumatisation or woundedness, and this has been transferred to the next generation.

"An understanding of the psychological architecture of our society would help to reshape interventions, such as dealing with wounded political leaders. The trauma that some of our leaders carry from the past influences how they deal with contemporary issues. These leaders have taken the coping mechanisms and behaviours that helped them to survive during the

liberation struggle, such as violence and an acute fear of betrayal, into their current behaviour in government. This includes violent removals from parliament, and instead of hearing the protests and dissatisfactions being voiced by the people, and responding to this, various leaders have attributed this to 'third force' operatives. This creates a vicious circle, as the people are not being heard and the frustration of this leads to their protests becoming violent.

"In South Africa, there is an interweaving of historical, economic and psychological trauma, and the dehumanisation that people felt from the past continues into the present, with high levels of poverty that they are not able to escape. This creates desperation and unbearable emotions of hopelessness as unemployment rises and people's prospects are non-existent. South Africa needs to start dealing with this, and our centre is contributing to this by training groups of young people to understand the effects of a history of violence and trauma, to understand intergenerational wounding. Violence and trauma creates disconnection, whereas these groups are bringing connectedness back into their communities."



Nomfundo Mogapi. Photo courtesy of Professor Pumla Gobodo-Madikizela.



This photograph by William Matlala, of workers attending a meeting at Scaw Metals in Wadeville near Johannesburg, will form part of an exhibition at the Apartheid Museum entitled *The Complete Worker: Everyday lives and struggles of black workers from 1983 to 2018*. Photo credit: William Matlala.

Love, Fear, Desire, Resistance, and the Politics of the Everyday

Project Title: The Everyday and Public History
Grantee Institution: Wits University
Principal Investigator: Professor Noor Niefertagodien
Duration of Grant: 5 years (2016–2021)

"What stands out is a very generalised idea of history and politics," says Niefertagodien. "For example, when one interviews people from the liberation movements, most will have a fairly standard narrative of their lives; that it was very difficult to be a black person under apartheid, that they felt the oppression, which motivated them to join the liberation struggle, and their entire life was dominated by politics until democracy was achieved.

Love, fear, desire and resistance have a significant impact on social relations, cultural practices and the political realm. Yet the emotions and granular experience of people's everyday lives are too often omitted in the public, political and collective spectacle of history.

Time spent with Professor Noor Niefertagodien, Chair of the History Workshop at Wits University, who is leading this programme, opens a new dimension of historiography: the personal, emotional experiences and lives of people in South Africa – especially "ordinary" black people – that are every bit as important as the broader political dimension to the production of historical narratives.

He explains that because of the anti-apartheid struggle and the vast project to rewrite South Africa's history undertaken since 1994, there has been an emphasis on the dominant political movements and landmark political struggles.

"What we require in South African historiography is a concerted effort to access the everyday, and in so doing to expand the focus of what politics means. Through this programme we explore what happens between the 'mind-bogglingly spectacular' landmarks of South African history, as author and former University of Cape Town Vice-Chancellor, Professor Njabulo Ndebele put it in a seminal 1986 essay.

"We explore how we think about the everyday and we encourage our students and postdoctoral scholars to research and understand the complexities of life that contribute to the movements of history and the development and contradictions of society beyond the broad-stroke politics."

One of the thematic threads the researchers are pursuing is "love and revolution": the personal and social

Love and Revolution

Dr Arianna Lissoni, a researcher in Wits University History Workshop and NRF Chair in Local Histories, Present Realities, included these letters in her research on love and revolution.

Cde Jackie perhaps you may wonder as to why we are planning into this. Well we want to marry simply because we are madly in love with each other.

Letter from two ANC members at Dakawa Development Centre (near Morogoro, Tanzania) to the ANC administrative coordinator Jackie Morake, requesting permission to marry

Reference: University of Fort Hare, National Heritage and Cultural Studies Centre (NAHECS), ANC Dar es Salaam, Box 17, Letter from W.N. and E.N., Dakawa, to J. Morake, administrative coordinator, Dakawa, 31 July 1987.)

Dear Comrade,

Seven years have elapsed since I left the country, I have over the years also adjusted to exile conditions. These years have been both a challenge and a learning experience. Our organisation, the African National Congress, has acted as both my parents and guardian. I have matured politically and made academic progress because I had this responsible parent, the ANC. I am indeed thankful to our organisation.

However, as the wheel of life kept turning, the past seven years have also claimed my childhood. I have reached that stage in our human nature where I have to take up certain responsibilities that go with adulthood. I should like to make this humble and modest request; that I be allowed to marry comrade [M.T.]. She has been a student at SOMAFCO for the past six years and has now completed her studies there.

Our relationship started before we left the country and was continued in exile. I do not claim that all has

been a bed of roses, like in any other relationships, there have been trying times of sorrow and tears, there have also been moments of joy and happiness. It is a relationship that has been tried and tested by time. We have emerged stronger and wiser after every stormy weather that we experienced. I can with confidence, now say, we have reached a mature stage where we can live together as man and wife.

As I have mentioned it above, the ANC has been our parents and guardian, I am making this humble request, since both of our parents are not here, that you act on their behalf and make this marriage possible. And also, now that she completed her studies that she be allowed to join me as this will serve to facilitate the process.

The bonds we want to strengthen will, however, not impinge on the work of our movement. We will remain cadres and subjects of the ANC with all the responsibilities that membership entails.

I have confidence that you will give this application the consideration it requires, and should like to thank you in advance.

Yours in The Year of Advance to People's Power,

Letter from "TM" in Connecticut, USA, to the ANC New York Office requesting permission to marry a student at the Solomon Mahlangu Freedom College (SOMAFCO) in Tanzania.

Source: UFH, NAHECS, ANC Dar es Salaam, Box 17, Letter from T.M., Connecticut, to Neo Mnumzana, ANC office New York, cc Stanley Mabizela, 7 April 1987.

relationships in politics and liberation movements. "Love, hate, desire, relationships, marriage, jolling (partying); we need to know about all this in order to better understand our liberation movements, and unless we do this now, the people who can share this knowledge with us will pass on, as many already have."

One of the researchers, Dr Arianna Lissoni, is looking at how comrades in exile had to negotiate their romantic relationships; how they had to get permission from their commanders to get married, and she has managed to access the letters of motivation to the commanders, which opens a completely new dimension of research into the exile experience (see sidebar).

Another researcher is exploring the role of rumours in shaping and shifting people's thoughts, consciousness and ideas. Research is also being done on "Kippies" – one of the world's greatest jazz clubs – in downtown Johannesburg during the height of apartheid. "It was a socially and sexually transgressive space; simply being there was regarded as transgressive in a segregated South Africa, as people got together in a non-racial environment," says Nieftagodien.

As part of the programme's public history exploration, they annually invite a public intellectual – not an academic but someone who does intellectual work but has never had the opportunity, resources or time to complete a



The History Workshop and the Socio-Economic Rights Institute of South Africa (SERI) hosted a convening that brought together participants of the Marikana Commission of Inquiry and scholars to, amongst other things, consider the development of narratives that emerged from the commission. The commission was set up to investigate the matters of public, national and international concern that arose out of the 2012 Marikana massacre.

large project that constitutes a piece of history. "In 2018 we are working with photographer William Matlala, indexing his photographic archives at Wits Historical Papers, interviewing him and hosting an exhibition of his photographs."

Another aspect of the programme is to pair history students with art students to work on a common research project. This year, as part of the Nelson Mandela centenary activities, they will collaborate on a project related to the Rivonia Trial archives.



Professor Noor Nieftagodien, Photo courtesy of the History Workshop.

Then there is the annual fund that provides for an established academic to work with a young postgraduate student, partnering with a community that history has overlooked to explore their everyday and public history, nurturing a network of practice and self-sufficiency so the community themselves can write their own histories on their own terms. This is an extension of the History Workshop's public history activities. Nieftagodien is collaborating with the community-based Dobsonville Heritage Foundation to produce histories of the Dobsonville-Roodepoort area. Since its inception in 1977, the History Workshop has been promoting research into the lives, experiences and social worlds of people and communities in South Africa that have been neglected by history and scholarly investigation.



Professor Paul Maylam. Photo credit: Sophie Smith.



Rhodes University students in 1904. Photo courtesy of Rhodes University.



Left to right: The original college buildings (1904) and Rhodes campus (today). Photos courtesy of Rhodes University.

The History of Rhodes University: Colonisation and the Transmission of Knowledge

Project Title: Establishment of the Archives of the University and Research Project on the History of Rhodes University
Grantee Institution: Rhodes University
Principal Investigator: Paul Maylam
Duration of Grant: 3 years (2013–2017)

When South Africa's Truth and Reconciliation Commission sat between 1996 and 1998 it did not receive any submissions from the country's university sector. While historically-white Afrikaans-medium universities had openly supported apartheid, the white English-medium universities had liked to project images of themselves as liberal, anti-apartheid institutions.

It has thus become necessary to reflect critically on the history of South Africa's universities in order to put to the test the self-projections, justifications, and liberal claims. In this spirit Rhodes University's retired professor of history, Paul Maylam, has written a 150 000-word

history of the university from its founding in 1904 up to 2016. The book was published in 2017. On the one hand it was part of a broader historical and archival project, as the university did not have a central archive of its historical documents, which were dispersed across many departments. The archive project sought to gather and house these documents in the university's specialist Cory Archives. On the other hand, there was no critical history of Rhodes University. The book was a first attempt to produce an intellectual, political, and cultural history of the institution between 1904 and 2016.

The publication of the book on the history of Rhodes University has been timely, appearing in the context of ever more intense calls for the transformation of universities and the decolonisation of higher education – calls made at a time of escalating student protest in the form of the #FeesMustFall and #RhodesMustFall campaigns.

This latter campaign, in particular, placed a sharp focus on Rhodes University. A university named after the arch-imperialist, Cecil Rhodes, had to feature prominently in

debates about the decolonisation of higher education. In this context the need for a critical engagement with the university's past became strikingly apparent. This book addresses this need.

Such an engagement with the past uncovered some dark corners in the history of Rhodes University. The institution pursued, for instance, a policy of voluntary racial segregation up to 1959, in an era when there was no legal prohibition on the admission of black students to the university. It awarded honorary doctorates to certain prominent figures in the apartheid regime. And the university was generally unwilling to adopt an institutional stance against the gross injustices of apartheid, preferring to maintain a spurious apolitical standpoint.

While the history of Rhodes University has had its infamous aspects, there has also been much that brings credit to the institution. From the outset, among its academic staff there have been dedicated researchers and teachers, many of whom have displayed a special commitment to undergraduate teaching. Probably the most renowned figure in the humanities to have taught at Rhodes was Andre Brink, a member of the Afrikaans department for almost thirty years, author of over twenty novels, and twice runner-up for the Booker prize. In recent years Rhodes has enjoyed one of the highest graduation rates in the country, as well as a high level of research outputs per capita.

When South Africa moved from apartheid into the democratic era in 1994, there was growing pressure on the country's universities to transform themselves. This book shows how Rhodes University tried to grapple with the transformation imperative, with varying degrees of success. There were three main issues that had to be addressed: the racial demographics of the university; its institutional culture; and curricular matters.

The racial composition of the student body has changed significantly – whereas in 1994 less than one-third of the student population was black, by 2014 this proportion had risen to almost two-thirds. The change in the racial composition of the academic staff complement was, though, much slower – while in 1994 about 15 per cent of the academic staff were black, the figure had risen to only about 25 per cent in 2014.

The institutional culture of Rhodes has often been deemed alienating to many staff and students – its norms, conventions, traditions, symbols and codes of behaviour too Eurocentric and indifferent towards African cultural tenets and practices. While there have been colloquia, meetings, and research projects focused on institutional culture, the pace of change has been slow. Similarly, in recent years there have been many conversations about developing curricula that are more appropriate for a university located in Africa. This aspect of decolonisation remains a work in progress.

This book on the history of Rhodes University can be viewed as a resource for those engaged in conversations about the transformation and decolonisation of higher education in South Africa. In drawing on history one can see how university education in South Africa originated in the context of colonialism and racial segregation, and how knowledge and ways of thinking were transmitted from Britain – from Oxford and Cambridge in particular – to institutions like Rhodes. The dominance of such knowledge has persisted and has only come to be challenged in recent years. It is hoped that this project will throw historical light on the imperatives of transformation and decolonisation that South African universities are currently addressing.

Some progress has been made, such as growing a black South Africa professoriate. Rhodes University is a frontrunner in this and it is producing some outstanding new generation professors. They are bringing in new notions of history, new ideas about being. Times are fraught at Rhodes and at all South African universities and perhaps this is positive. Perhaps a future book on Rhodes' history, continuing where this one ended, will reveal a changed, interesting 21st century South African institution.



Professor Paul Maylam's history of Rhodes University, *Rhodes University, 1904–2016: An Intellectual, Political and Cultural History*. Photo courtesy of Professor Paul Maylam.



#FeesMustFall protests at Rhodes University. Photo courtesy of Rhodes University.

Decolonising and Africanising Philosophy

Project Title: Transforming Philosophy
Grantee Institutions: Rhodes University and Wits University
Grant Officer: Professor Pedro Tabensky
Duration of Grant: 1 Year (2016)
Sub-project: Winter School in Africanising Philosophy

Widespread and sometimes violent student protests across South African campuses in 2015 and 2016 drew dramatic attention to the need to rethink approaches to higher education. At a Mellon-funded Transforming Philosophy project workshop in 2015, one presenter observed, “The curriculum is neither representative enough of [students’] perspectives and experiences nor robustly speaks to them. The point is that curriculum must ‘speak to students’ in a way it does not now.” In trying to realign this perspective, the focus of transforming universities has been on decolonising the curriculum and positively aiming to Africanise how universities approach teaching and learning.

Project leaders, Pedro Tabensky of Rhodes University and his colleagues from Wits University, Samantha Vice and Edwin Etieyibo, all professors of philosophy at their respective institutions, have been examining ways of defining and articulating this move towards Africanisation within their own discipline. Ultimately the project aims to build a cadre of African philosophy scholars to bridge a historic gap in a domain that has traditionally been dominated by Western thought. Tabensky himself admits, “When I came to South Africa, I thought of myself as a Western philosopher whose primary audience was the Global North. I wasn’t sufficiently aware of the function that ideology plays in informing mindsets, sensitivities and interests; South Africa has pushed me to become much more aware of how it is that my own training and colour, social status, and gender have had an impact on my style of thinking.”

Putting this into context, Professor Etieyibo writes, “The point is that African philosophical traditions have

been largely ignored in the history of philosophy and this marginalisation starves the discipline of some important perspectives. Given the importance of fostering an inclusive society, what better way of moving towards this objective than by engaging with issues about curriculum transformation?”

However, philosophy departments in universities face a significant hurdle in achieving this transformation, as there are insufficient South African candidates with expertise in teaching and researching African philosophy to fill posts that specialise in the subject. Philosophy departments, therefore, need to grow and nurture graduate students who can become the next generation of more African-focused teachers and researchers. As Samantha Vice commented, “We must also consider the teachers of philosophy, not only the students. It is not enough to transform the content of the curriculum; we must also be ready to transform those that transmit the content in the classroom. In other words, enough space must be provided for students to be taught by teachers that share some similar or analogous background and experiences with them.”

The most recent event in the project’s continuing efforts to stimulate intellectual and practical advancement of these objectives is a Mellon-funded Winter School in African Philosophy, held at Wits University.

Interested and promising honours and master’s students from South African universities – black South Africans, in particular – have been invited to attend a week of seminars, workshops and discussions examining topics that range from methodological issues to key concepts as they relate to African philosophy. Leading scholars in African philosophy will be presenting and debating with students, so that the school is part of a reciprocal process towards building understanding and expertise in the field. Scholarly publications will be one formal output of the Winter School, but perhaps more importantly it will be the first of what is envisaged as a series of such events, designed not only to Africanise the philosophy curriculum, but especially to Africanise the philosophy curriculum in universities in Africa.



The statue of Rhodes at the University of Cape Town was taken down on 9 April 2015, following student protests. Photo credit: Roger Sedres. Photo courtesy of the University of Cape Town.

The New Student Movement in South Africa

Project Title: The New Student Movement in South Africa – From #RhodesMustFall to #FeesMustFall

Grantee Institution: Human Sciences Research Council (HSRC)

Grant Officer: Professor Thierry Luescher

Duration of Grant: 4 years (2016–2020)

The higher education landscape in South Africa underwent a huge upheaval in 2015 and 2016, with a wave of student protests against the perceived colonialism of many of the country's higher education institutions. According to Professor Thierry Luescher, coordinator of the project, The New Student Movement in South Africa, "The ongoing protests highlighted that there remained something wrong with higher education in South Africa, particularly around the experience of black and working class students, and that it is still trapped in so many ways in postcoloniality."

Luescher continues, "This project tries to understand in a reflective way what happened in 2015/16 and to some extent beyond, as it relates to the role and character of the student movement and its wider significance. It is working with the student leaders who were involved at the time to work through their experiences, and to collect and present their narratives – mainly in their own words – to continue to think about what the new larger student movement means in the democratic South Africa."

The Mellon Foundation awarded the project a four-year grant to support Luescher and his collaborators

in researching the dynamics of this movement, which was catalysed by the events of 2015 and 2016. "For the five year anniversary of #FeesMustFall and campus-based movements and campaigns, we will be presenting some very exciting ways of articulating the reflections of former student activists, including video clips, a documentary and a book on the student movement, as well as other scholarly and non-scholarly publications. We are working with former activists and with researchers from across the country, as well as *South African History Online* which is currently collecting digital artefacts on the movement from the public and preparing a digital archive and resource site on the movement. We will also be curating a travelling photo exhibition that will eventually be donated to a South African museum," reports Luescher.

He goes on, "One of the exciting different aspects of the emerging movement was its use of social media, so we are doing an in-depth analysis to try and understand this aspect of it; how the online and physical space interacted with each other, and whether social media were the means to inform, conscientise and mobilise action on the ground – or vice versa."

The project is also contextualising the new student movement as part of the global contestation against late neoliberal policy in higher education and its effect on tuition costs, cost of living and the experience of students, especially, as Luescher emphasises, "a student body that includes many first generation students from poor working class families, who come to university with a lot of hope and expectation placed upon them only to realise it is an alienating, oppressive and disillusioning environment often compounded by racism and sexism".



A billboard at the University of Stellenbosch advertising the travelling exhibition, *Deadly Medicine: Creating the Master Race*, which explores the Nazi regime's "science of race" and its implications for contemporary medical ethics, and social responsibility. Photo credit: Paul Grendon.

Indexing the Human

Project Title: Indexing the Human

Grantee Institution: University of Stellenbosch

Principal Investigator: Professor Steven Robins

Duration of Grant: 1 year 5 months (April 2014–August 2015)

"It was inspired by a poignant confrontation with the past. In February 2013, while researching the department's history, a PhD student stumbled upon a human skull, a hair colour chart and an eye comparison chart among the remnants of the defunct department of anthropology (*Volkekunde*, in Afrikaans). So says Professor Steven Robins about the genesis for the Mellon-funded Indexing the Human project, which was the parent of the larger Indexing Transformation project.

"The discovery of objects once routinely used for teaching and research in anthropology in South Africa and internationally was an encounter with a history of thought and intellectual practice located in intimate proximity to our contemporary department," he explains.

"So, as you can imagine, the objects forced us to ask: What were the roles of science and anthropology in the race-based policies of the past? How were techniques of measurement and classification deployed in the construction of apartheid, and – and this is key – what are their remains in contemporary science in South Africa?"

"Obviously, concepts of population, its correct distribution and wellbeing, are classical questions of state and society that anthropology has long been involved in helping to shape. By tracing the history of ideas of population/people, biology/race, culture/ethnos, and science/folk knowledge, we try to understand the shifting grounds on which science and society produce their claims about human life and ordering."

Thus Indexing the Human was born. Robins holds that the ethical imperative to understand the history of the discipline at Stellenbosch, and the ideas it advanced, is clear. He explains that how we understand the ways in which life chances are curtailed or increased in 21st century South Africa, "depends entirely on the categories we inherit or receive, and the methodologies we rely on to observe, analyse, and intervene in the world".

Advancing Women Academics

Project Title: Women's Academic Solidarity Association
Grantee Institution: Rhodes University
Duration of Grant: 2007–2010 & 2011–2013

The Women's Academic Solidarity Association (WASA) was established at Rhodes University in 2004 with the aim of supporting and celebrating the advancement of women in academia.

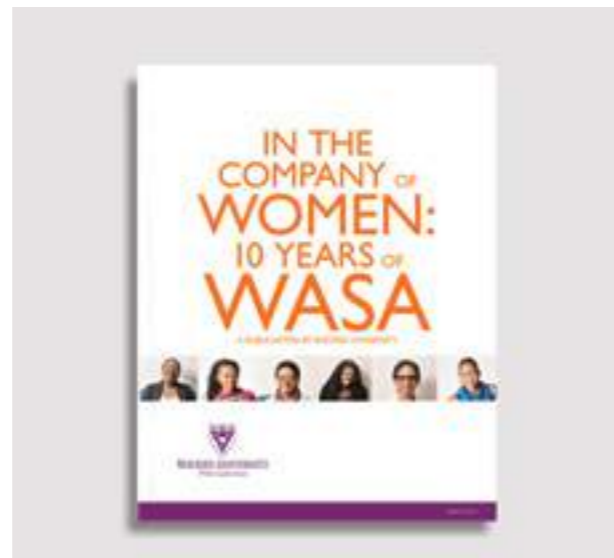
Dr Monica Hendricks, the director of the Institute for the Study of English in Africa (ISEA) at Rhodes University, who was chair of WASA in 2007, says that one of the key achievements of the association was assisting women academics to publish in recognised journals, thus giving them academic visibility and the research credentials required to advance in the academy.

To this end, WASA organised the South Eastern Workshop on Southern Africa (SEWSA) conferences in 2006, 2007 and 2009 – a gathering of journal editors and academic writers – aimed at assisting early career researchers from a wide range of disciplines to understand what is required for papers to be published in journals. Encouragingly, many of the papers presented at the conferences were developed into journal articles.

WASA also organised several writing breakaways and social gatherings to enhance women academics' networks and research skills.



Dr Monica Hendricks. Photo credit: Felix Munyai.



WASA celebrated its 10th Anniversary in 2014. Photo Courtesy of WASA.

Hendricks notes that, "WASA enabled a transdisciplinary meeting of minds that was unusual in academia. Importantly, it also brought together postgraduate students and academics. People were mentored, and first-time presenters had a safe space to do trial runs."

From 2011 to 2013 a second Mellon grant was primarily used to fund and develop women researchers under the name Women's Academic Solidarity Association Research Programme (WASARP) and was managed by Ms Jaïne Roberts, director of the research office at Rhodes University.

The programme supported women postgraduate students and academic staff by providing funding for research, conference attendance, mentoring for doctoral candidates and covering the costs of relief for lecturers taking research leave. Notably, WASARP supported international travel for individuals, including art lecturer, Ms Christine Dixie, who exhibited at the Smithsonian National Museum of African Art in Washington DC, and Dr Thandeka Mkhize who spent time with knowledge building expert, Prof Karl Maton in Australia, while working on her PhD on accounting knowledge.

Former WASA chair, Ms Corinne Knowles from the Rhodes University extended studies programme, whose master's research examined how WASA contributed to transformation at Rhodes, notes that "the transformations effected by WASA were varied but mostly individual rather than institutional. Although WASA is no longer active, its legacy lives through the networks and the friendships built between women who were involved in it." Many of these women are now working at universities throughout South Africa.

Innovation in Postgraduate Education



One of the Foundation's priorities has been to support increasing the numbers and enhancing the quality and capabilities of postgraduate students and postdoctoral fellows, while ensuring greater equity of access, opportunity, and outcomes for black and women South Africans who were disadvantaged under apartheid. Support for postgraduate education has been an integral part of building the next generation of scholars who are more representative of South Africa's demographics.

Postgraduate qualifications, and especially the PhD in the humanities, have been under scrutiny in many parts of the world, especially with respect to the ends that they serve. In South Africa, and the Global South more generally, higher education is growing, and with it the demand for academics who have doctoral qualifications, and strong research and teaching capabilities. The PhD is seen as the key crucible in which the highest level of scholarly potential is tested, and individual capabilities are forged.

PhD training in South Africa has almost exclusively followed the classic British model, namely three years of registration under the tutelage of a single, discipline-based supervisor. There is growing consensus that this model may be a poor fit for South African circumstances. In this context, the Foundation has supported a number of experiments in postgraduate and PhD education and training that have sought to innovate in the areas of pedagogy, the curriculum and the provision of programmes and their duration. Currently, the Foundation supports PhD programmes of three, four, and five years duration.

The District Six Community Day Centre in Cape Town. Photo courtesy of Professor Edgar Pieterse.

African Cities and the Lived Complexities of Contemporary Urbanism

Project Title: African Centre for Cities Postgraduate Development Programme in Southern Urbanism

Grantee Institution: University of Cape Town
Principal Investigator: Professor Edgar Pieterse
Duration of Grant: 5 years (2016–2020)

“Data from the United Nations indicates that 90 per cent of all urban growth between 2015 and 2050 will happen in Africa and Asia. For example, Nigeria’s urban population is expected to grow from 84 million in 2014 to 296 million by 2050, while India will have to cope with an additional 400 million people in its cities over this period.” So says Professor Edgar Pieterse, South African Research Chairs Initiative Chair in Urban Policy, and Director of the African Centre for Cities (ACC) at the University of Cape Town (UCT).

According to Pieterse, “These demographic shifts intimate a range of other processes and pressures: most of the urban population will be young, poorly educated, unable to access predominantly service-oriented employment, and therefore outside the formal labour market.” At

the same time, “Most urban dwellers, especially in sub-Saharan Africa, will be unable to afford to live in a formal house, pay taxes, or partake in other institutional requirements of ‘conventional’ urban living.”

The implications of these dynamics are multifold, and it is crucial to forge political, economic, cultural, and social institutional processes that can engage with the lived complexities of contemporary urbanism. Pieterse explains that the traditional urban studies academic canon is simply not up to the task because it was forged in the unique specificities of societal changes that stemmed from industrial capitalism in the late 19th and early 20th centuries.

“Those literatures,” says Pieterse, “did not contemplate the ways in which Euro-American urban life was underpinned by a global economy of extraction, slavery, and imperialism. Given the unprecedented challenges that countries of the Global South have to contend with at this moment of late capitalism, much more endogenous scholarship, teaching, and practice is called for. As a result, since its establishment in 2008 the ACC has called for, and demonstrated, a new kind of urban theory, praxis, and learning approach.”



The Mill Street Bridge Skatepark in Cape Town’s central business district. The park was created as part of the city’s urban rejuvenation drive intended to transform derelict public areas into safe spaces for recreation and community interaction. *Photo courtesy of Professor Edgar Pieterse.*



The District Six Community Day Centre in Cape Town. It provides primary healthcare to the surrounding communities. District Six was the site of mass forced removals during apartheid. *Photo courtesy of Professor Edgar Pieterse.*

It is against this backdrop that the ACC conceived of a new master’s in urban studies, rooted in humanities and oriented to the realities and knowledge across the Global South, with a special focus on Africa. The Mellon Foundation recognised the need for and value of such a programme and supported the planning, curriculum development, accreditation and implementation of the new MPhil in Southern urbanism offered by UCT and anchored in an inter-faculty hub: the ACC.

“Positioning the master’s in urban studies in the humanities begins with the premise that rapid urbanisation has meant that most of humanity experiences life directly – and quite precariously – by being in cities, or indirectly in relation to cities,” says Pieterse. “Conventionally, the humanities have offered critical training in accumulated knowledge, and an ongoing debate about what it means to be human in the contexts of different materialities and ideologies. The humanities of old, for most of human history, paid attention to the countryside as the place where life had meaning attributed to it.”

Pieterse contends that “In the late modern era, the humanities necessarily must engage with cities as the material contexts, including urban nature, within which most people are obliged to reckon with their own and other peoples’ humanity, and with their shared and contrasting human values and dreams.”

Since the ACC had the opportunity to design the curriculum from the ground up, Pieterse says that the

course, “reflects a unique blend of academic courses that provide a solid grounding in theory and method, whilst constantly moving between the classroom and dynamic spaces in the city”.

Practically, the MPhil curriculum combines coursework (50 per cent) and a minor dissertation (50 per cent), constituted as a full-time programme completed over a period of 18 months. In year one students complete the master’s coursework, which includes a compulsory “City Research Studio”, a choice of two of three interdisciplinary urban modules, and an urban-focused elective.

The City Research Studio is at the heart of the MPhil and runs alongside the core and elective modules. It is a laboratory space where the students and faculty will learn to walk, see, smell, touch, embrace, explore, and reimagine the city. “The analytical touchstone of the MPhil is ‘everyday urbanism’ and coming to grips with this deceptively simple notion demands approaching methodology as an extreme sport,” Pieterse explains. He argues that “learning to do and think urban studies differently calls for an embodied engagement with the cultures and materialities of the city that is honed in the street. By curating an intense exposure to a wide-ranging number of methodological tools, the MPhil will foster solidarity within the cohort and nurture a scholarship sensibility that is open, critical, multidimensional, and above all else, creative.”

Demography, Population, Refugees and Forced Migration

Between 1996 and 2004 the Foundation awarded 21 grants to study population in South Africa
Grantee Institutions: Wits University, University of Pretoria, University of KwaZulu-Natal

Development strategies worldwide have to respond to issues such as the social upheaval, health impact and deprivation caused by migration and increasing urbanisation, while trying to achieve economic development and social equity. In southern Africa, however, until fairly recently there was insufficient expertise in the critical discipline of population and demographic studies to make a contribution to society's understanding of how to tackle some of these challenges. The Mellon Foundation was one of the earliest to provide support to fledgling demographic research programmes in South Africa, some of which have grown into successful interdisciplinary – and international – academic collaborations in this domain.

Demographic Research (2001–2004): Wits University

One of the most impressive developments in population studies in southern Africa emerged from fairly modest beginnings at Wits University, as Professor Stephen Tollman, the project coordinator at the time, comments, “The Foundation has supported the emergence of a strong portfolio of work addressing the incompletely developed field of migration and household studies. Mellon grants to Wits enabled the establishment of the Forced Migration Studies Programme – forerunner of the Africa Centre for Migration and Society, now an internationally recognised Wits-based training and research centre. The funding also laid the foundations for a vibrant interdisciplinary postgraduate programme in demography and population studies (DPS) at the University.” Of particular note is the extensive outreach of the work that has grown from these programmes, with partnerships across Africa, Europe and the Americas sharing scholarship and skills in an area of increasing global concern.

During the apartheid period, demography and the study of population issues were highly politicised, both in terms of the kinds of research that was undertaken and in the restrictions that were placed on the use of data and findings. The Foundation's efforts in the field of population sought to strengthen demographic research and training at some research universities. In addition, support was extended to demographic research and training related to poverty and inequality and HIV/AIDS, and to establish a teaching and research programme in the field of refugees and forced migration. Between 1996 and 2004 the Foundation awarded a total of \$7.6 million to these programmes.

Population, Poverty and Health Project (2002–2004): University of Pretoria

For 23 postgraduates from the department of sociology at the University of Pretoria the Population, Poverty and Health project offered rigorous training in the fieldwork underpinning the study of population and demographics. As part of this two-year project, the research team investigated how families in four under-resourced communities in the environs of Pretoria experienced poverty and its associated deprivations. In addition to accumulating data on, for instance, economic vulnerability, physical and mental health, HIV, and gender-based violence, the research probed families' survival strategies and their views on the democratic state and its commitment to poverty alleviation in post-apartheid South Africa. Students have since gone on to become scholars in the field of population studies, using their experience as the foundation for further research into some of South Africa's most pressing societal problems: and bringing their much-needed skills to the search for solutions.

Boldness of Vision From Activist PhDs

Project Title: Transforming the Humanities through Interdisciplinary Knowledge (THInK): A Doctoral Fellowship Programme for a New Generation of Scholars
Grantee Institution: Wits University
Principal Investigator: Professor Eric Worby
Duration of Grant: 4 years (2016–2020)

Almost without exception, the doctoral fellows in the Transforming the Humanities through Interdisciplinary Knowledge (THInK) programme are politically active, and have matched their activism with scholarship and their scholarship with activism.

“Several of the THInK Fellows have had a high profile as activists and public commentators in relation to the #FeesMustFall movement in 2015 and 2016, with some of them publishing work deriving from these engagements,” says Professor Eric Worby, head of the THInK programme and director of the Humanities Graduate Centre (HGC) at Wits University from 2011–2017.

“They are experimenting with new research areas and new methodological techniques in order to challenge received, discipline-bound ways of producing knowledge.” Their interdisciplinary thesis projects range from African literature, music, media studies, and drama to sociology, political studies, and anthropology.

Refiloe Lepere, a playwright and theatre director, is using performance-based research to explore how South African domestic workers contend with the contradictory demand that they be both visible and invisible in the homes where they work. Noting that domestic workers must strategically “perform” their servitude, she is engaging with them to develop their own plays and performances as part of the research process.

“To bring together performance studies and drama with sociology is the kind of radical interdisciplinary move we are interested in,” explains Worby. “It is not easy, as it requires a novel approach to what shape the PhD thesis

will take – with the plays forming a few chapters and the live performances contributing part of the PhD. It also requires working out the degree of mastery this research requires, in terms of the literatures on the history and sociology of domestic workers around the world. This is what we are looking for in THInK – fellows with the boldness of vision to take on this kind of challenge.”

THInK selects four new fellows each year, with preference given to black South Africans, and provides them with a four-year bursary as well as with funds for equipment, field research and writing. Worby adds, “We build in support for the Fellows to complete their PhDs and transition to postdoctoral research and lectureships. They are exceptionally talented, intellectually ambitious, and they see themselves as future academics, which is one of the main selection criteria.”



Professor Eric Worby. Photo courtesy of THInK.



Tasneem Essop.
Photo courtesy of THInK.

Lindiwe Malindi.
Photo courtesy of THInK.

Shir'a Jeenah.
Photo courtesy of THInK.

He continues, “THInK is based at the HGC, which supports the Fellows as they pursue their research, advance in the academy, and contribute to pedagogical and curricular innovation in higher education in South Africa. This reflects the transformative intent of the programme.

“All the Fellows have been extraordinarily active as presenters of their own research at conferences, and as invited commentators on panels or participants in national and international workshops.”

Their interdisciplinary thesis projects include:

Mpho Matheolane’s investigation of perceptions and representations of land in South Africa, and specifically how these have been historically shaped by both Western property law, and customary ideas around land ownership in Mafikeng;

Adebayo Sakiru’s analysis of how traumatic memories are represented in postcolonial African novels, drawing upon the emerging transdisciplinary field of memory studies;

Hlengiwe Ndhlovu’s ethnographic approach to understanding the everyday interactions between people and the state, drawing on research with the residents of the East London township of Duncan Village;

Eddie Ombagi’s participant observation of queer social spaces in Nairobi, with an analysis of how such spaces are represented in African literary works;

Moshibudi Motimele’s examination of how an engagement with new critical diasporic black thought has informed the

political choices and strategies of South African student activists; and

Palesa Nqambaza’s examination of the sex-gender systems of the Mpondo of Southern Africa during precolonial times, to query the universality of the sexual contract in feminist political theory.

“They are also already publishing their work in international peer-reviewed journals, as well as curating their own book and performance projects,” says Worby.

The 2018 cohort of five THInK Fellows were selected from over 50 applicants and includes:

Oladele Ayorinde, a musician and musicologist whose doctoral work will focus on agency and social transformation in the history of Nigerian popular music;

Lindiwe Malindi, who is exploring the utopian imagination in three South African socio-political movements, namely communism, African nationalism, and “rainbow-ism”;

Dylan Valley, a filmmaker who will study the creative and political possibilities arising from the shifting landscape of film and television production in Africa, focusing on web series;

Tasneem Essop, who will examine contemporary shifts in popular politics and political claim-making in South Africa, and how these can be understood both by deploying and by challenging political theory; and

Shir'a Jeenah, who is asking how a Muslim identity and



Refiloe Lepere,
Photo courtesy of THInK.

Palesa Nqambaza.
Photo courtesy of THInK.

Mpho Matheolane.
Photo courtesy of THInK.

community can be realised that adequately takes into account both the universal and the particular, and that can ground a reimagining of theologies of liberation.

THInK organises numerous events each year with a very wide impact on postgraduate enrichment and pedagogy across the faculty of humanities.

These have included a year-long weekly interdisciplinary doctoral reading seminar on Political Theologies; an

Intellectual Autobiography speaker series that invited recent PhD graduates and senior scholars to reflect on key events, mentors, theories, and texts that shaped the trajectory of their academic interests; and several symposia and roundtables with visiting national and international speakers, on topics including, Modernity, Coloniality and Theories of Black Liberation; Gender and Visual Culture; Emancipatory Epistemologies; and Black Thought and Other Delinquencies.



Eddie Ombag.
Photo courtesy of THInK.

Moshibudi Motimele.
Photo courtesy of THInK.

Dylan Valley.
Photo courtesy of THInK.



Students at the University of Cape Town. Photo credit: Paul Grendon.

Rethinking Historical Knowledge Production

Project Title: History Access: Rethinking Historical Knowledge Production in Terms of Social Transformation

Grantee Institution: University of Cape Town

Principal Investigator: Dr Bodhisattva Kar

Duration of Grant: 5 years (2017–2022)

Two decades ago distinguished postcolonial scholar and then director of the Centre for African Studies (CAS) at the University of Cape Town (UCT), Mahmood Mamdani, felt impelled to ask whether UCT was “a new home for Bantu education”, as he felt that his draft syllabus on African studies had been drastically watered down by university colleagues. Fast-forward 20 years, and among the changes at UCT is the History Access programme in the department of historical studies, which seeks to rethink historical knowledge production in terms of social transformation.

According to department head, Dr Bodhisattva Kar, “Much of the understanding informing the programme was first recognised, debated, discussed, and formulated at ‘open sessions’ organised in late 2016. These focused on four interrelated sets of issues that the student protest movement brought into sharp relief under the topics; ‘comparative perspectives’, ‘student struggles in history’, ‘historicising trauma, and ‘educating the educators.’”

Kar notes that “each session was led by a mixed group of academics, research students, and civil society activists. Large numbers of students and some members of neighbourhood communities participated and

frankly shared their experiences and standpoints.” The department was “clear that these conversations must contribute to the task of building concrete, sustainable and institutionally implementable transformative practices [and] we were able to identify two major strands of disconnect between the academic discipline and the public lives of the pasts: Anglonormativity, and the obsolescence of the canonical forms.” The History Access programme is an attempt to “refocus the department’s energy precisely on these issues through its work in two clusters, Vernacular Universals and Everyday Archives.”

The Vernacular Universals cluster is aimed at working against the grain of colonial archives – which make ordinary people almost invisible, ignore their perspectives, and dismiss their role as insignificant or unreasonable. A major thrust will be prioritising hitherto marginalised African-language archives, encouraging more vernacular and multilingual interviews in oral history projects, and facilitating student-run reading groups. “Our point of departure,” says Kar, “is the unlocking of the teaching and research of history from the echo chamber of English sources.”

Flowing from this, a multilingual conceptual lexicon will be created. Every year a number of concepts and terms will be chosen, and in the space of a year-long reading course, postgraduate students will develop reader-friendly multilingual entries for each category. The lexicon will be made available to the public, and undergraduate teachers across the country and beyond will be encouraged to use it. In addition, an annual intensive six-week course in relevant African vernaculars for facilitating original historical research will be established.



Student protests at the University of Cape Town. Photo credit: Roger Sedres. Photo courtesy of the University of Cape Town.

The Everyday Archives cluster is aimed at creating alternative forms of research dissertations and general research. Instead of treating the study of history as something that sits in a university only, the idea is to rethink the way history is taught and bring it into the mainstream. By encouraging the options of articulating original research in non-narrative forms (graphic history books, digital apps, curating exhibitions, etc.), the programme will undermine the conventional aura around history dissertations written in academic jargon and draw energy from the new media literacy of a digitally-equipped generation.

The programme will also actively go beyond the university precincts. Drawing on the 2015 African history workshop series in Khayelitsha, titled Know Your Continent, and the 2016 Open Sessions in different neighbourhoods adjacent to the university, research will be discussed in off-campus locations.

Besides an annual writing retreat to promote publication of research by students, Kar has also proposed what

he calls “production sprints” – at which postgraduate researchers will interact with professionals such as media personnel, journal editors, web designers, museologists, and open education activists who can help with finding the appropriate forms of public articulation and publication for their research content.

At the end of its first five-year cycle, History Access will result in the production of a critical multilingual lexicon, journal articles and book chapters, and innovative new media articulations of original research, which will be integrated into the curricula within the university and beyond.

The programme is committed to attracting “an equitable demographic” at all postgraduate levels of the department, to sharing research with the wider community through public events and running invigorating workshops, production sprints, and writing retreats that will bolster the transformation of teaching and curricula.

Mahmood Mamdani, one thinks, would be pleased.

Thinking From and For The Global South

Project Title: Thinking From and For the Global South
Grantee Institution: Wits University, Centre for Indian Studies in Africa (CISA)
Principal Investigator: Professor Dilip M. Menon
Duration of Grants: 5 years (2010–2014); 5 years (2015–2019)



Professor Dilip M. Menon. Photo courtesy of Professor Dilip M. Menon.

He was born in Kerala, which is regarded by many as the most cosmopolitan state in India. He had taught at Cambridge, Yale, Hyderabad, and the University of Delhi, until he moved to Wits University in 2007 to found the Centre for Indian Studies in Africa (CISA) in Johannesburg – regarded as the most cosmopolitan city in South Africa. “I have travelled quite a bit, which adds to the imagination,” says Global South scholar, Professor Dilip M. Menon, Mellon Chair of Indian Studies, and director of CISA, the first academic centre in Africa to focus on India.

“A lot of students and scholars in Africa do not have the opportunity to travel, so we organise our Theory from Africa workshops with our partner universities on the continent. In future, we shall try to hold them in places like Beirut, Buenos Aires, or Delhi, so that a new generation of students can experience Global South geography as it is lived,” explains Menon.

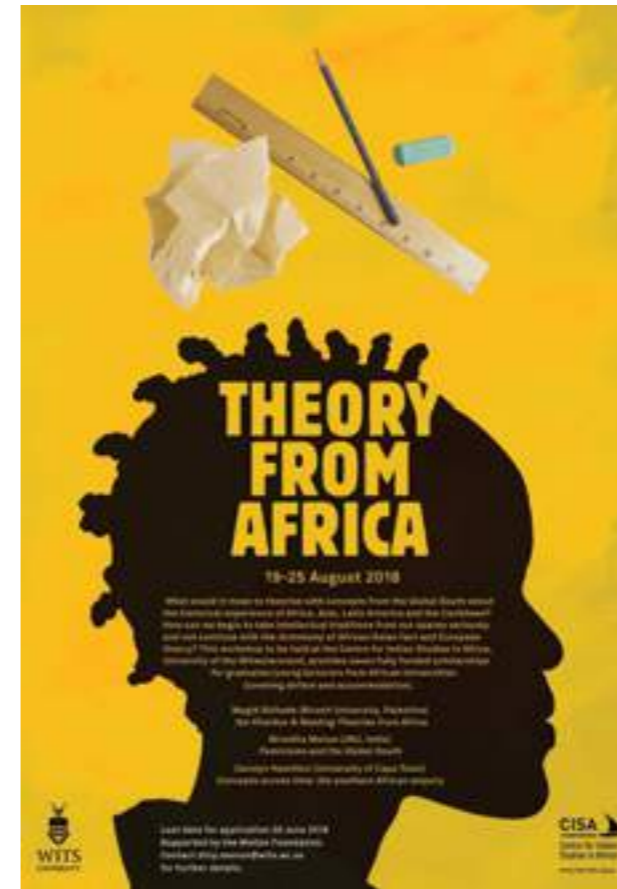
CISA regularly receives visitors in Johannesburg from throughout the Global South – from Asia to Latin America – to promote the exchange of alternative ways of thinking about history, politics, and self.

The Centre’s credo is that by exploring theory from Africa and transnational histories a new generation

of scholars from the Global South will be enabled to experience more than merely a shadow version of what is taught in universities in the United Kingdom, Europe, and the United States.

“At CISA we are moving beyond the temporal myopia of the intellectual influence of Europe over the last four hundred years,” says Menon. “Intellectual and curriculum decolonisation requires reading far more widely and having an expansive view of higher education, one in which the Centre explores Global South intellectual traditions such as Confucianism, Hindu philosophy, Caribbean reflections on modernity, and Latin American thinking on the making of our colonial paradigm of knowledge.

“Through the programme the students are creating a conceptual vocabulary that comes from all these spaces so that it becomes an integral and palpable part of their thinking and is incorporated in decolonised curricula. The goal of the Theory from Africa workshops, for instance, is to encourage a new generation of students and scholars to think with their intellectual inheritance rather than only what the university gives to them; it gives them the opportunity to pause and to start thinking differently.”



Poster of “Theory from Africa” workshop which was organised by the Centre for Indian Studies in Africa. Photo courtesy of the Centre for Indian Studies in Africa.

The Centre has had rich inputs from outstanding residents and visiting Global South scholars such as Faisal Devji (Oxford) on Islam; Akeel Bilgrami (Columbia) on Gandhian perspectives on political enlightenment; Walter Mignolo (Duke) on decolonial thinking; Isabel Hofmeyr (Wits) on the histories and literature of the Indian Oceanic space; Sharad Chari (Berkeley) on urban geography and cities of the Global South; and Wang Hui (Tsinghua) on Chinese thought.

Taking this further, the “Concepts from the Global South” conference series builds on the idea of thinking from and for the Global South, bringing together scholars working with indigenous languages across disciplines – from anthropologists to historians – to develop a conceptual vocabulary that comes from the languages that people speak.

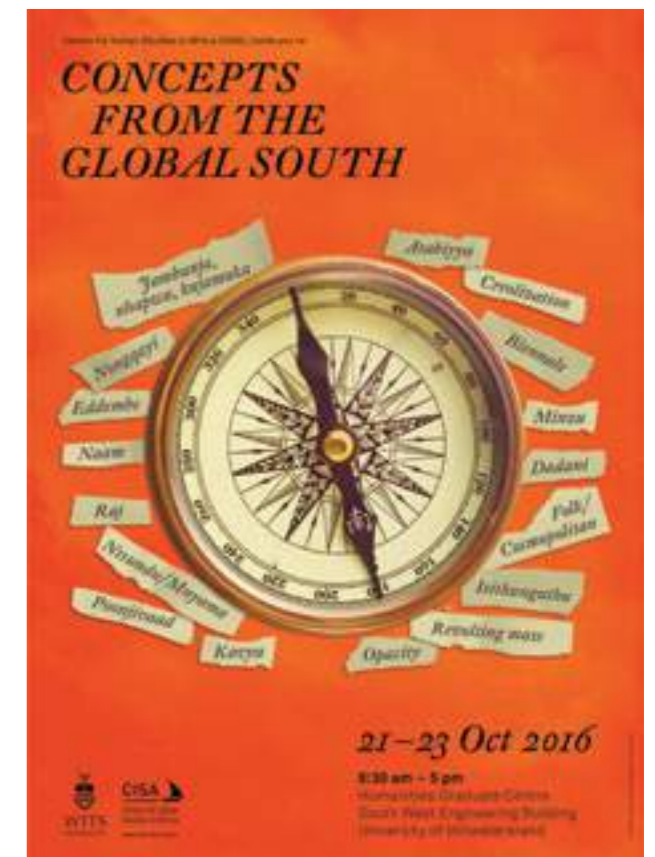
Other international conferences have looked at wide-ranging themes from post-national narratives, to historical capitalism and the transnational history of the circus.

CISA pursues novel socio-political and economic research throughout the Global South and the research being produced is intriguing. For example, a master’s

dissertation by Evan Jacobs deals with southern India where there is a lucrative export of women’s hair from the temple town of Tirupati. Women here are expected to make an offering to the temple of their magnificent long hair, which is exported for the weaves and hair extensions in South Africa.

CISA PhD student Walter Matina from Zimbabwe is researching the contemporary South African theme of xenophobia through the personal stories of people living in the industrial South African city of Sasolburg, which attracts people from southern Africa and from Asia, notably from Pakistan, Bangladesh, and China. Many have found their way to Sasolburg in search of greater financial prospects, either opening their own business or working in industry. Called *makwerekwere* – a derogatory term for foreigners – they are subjected to intermittent xenophobic attacks by South Africans.

CISA PhD student Melinda Barnard is doing a comparative study of solar power in South Africa and India. In India there has been a positive uptake of solar power, including the world’s first solar-powered airport in Kerala. Scientists from all over the world visit India to collaborate at this forefront of science and technology. In South Africa there has been a far lower level of investment in



“Concepts from the Global South” conference poster. Photo courtesy of the Centre for Indian Studies in Africa.

solar power; Barnard's study explores the political, social, and economic reasons behind the adoption, or not, of alternative energy.

The first Mellon PhD fellow to graduate from the Centre was Nisha Matthew in 2012. She is now at the National University of Singapore. She researched the Global City of Dubai in terms of its shifting position as influenced by themes such as gold, real estate, and commerce.

Over the years, CISA has produced eight master's and five PhD dissertations. They have also hosted eight postdoctoral fellows who have gone on to institutions as diverse as the Greenwich Maritime Museum in London, and the Universities of Ann Arbor, in the US, McGill in Canada, and Bielefeld in Germany.

CISA also focuses on Global South art and music through an arrangement with the Nirox Foundation for residencies for Indian artists. A recent artist was Shakespearean actor and Kathakali dancer, Arjun Raina,

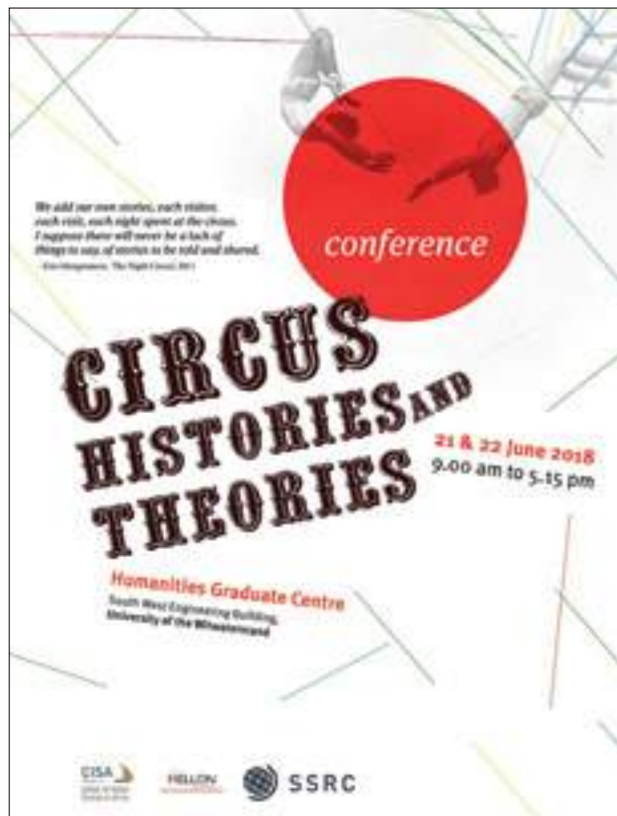


"Revisiting the History of Capitalism" conference poster. Photo courtesy of the Centre for Indian Studies in Africa.

who introduced Shakespeare into the Kathakali canon through the story of Othello, with its universal themes of racism, lust, jealousy, betrayal, revenge, and repentance.

Menon is currently working on the Kochi-Muziris Biennale in Kochi, India, now in its fourth iteration, and taking place from December 2018 to March 2019. People pay 100 rupees (R20 or \$1.5) so that everyone can afford it and be part of it, in contrast to biennales such as Sharjah or Venice.

"The Kochi-Muziris Biennale showcases and debates new Indian and international aesthetics and art experiences, and enables a dialogue among artists, curators, and the public," explains Menon. "It seeks to explore the hidden energies latent in India's past and present artistic traditions, and celebrates the multiple identities people live with. The Biennale brings together the multiple imaginations and narratives of connection across the Global South and is a metaphor for the work that CISA does."



"Circus Histories and Theories" conference poster. Photo courtesy of the Centre for Indian Studies in Africa.

Scholarly Infrastructure



Scholarly infrastructure, in the form of well-resourced and well-functioning libraries, archives, research and teaching facilities, academic presses and publishing networks, Internet and information technology services, and specialised entities such as teaching and research centres, institutes, and units, is critical to the academic enterprise.

In the early years the Foundation invested significantly in supporting the extension of library holdings, promoting regional coordination and cooperation between university libraries, automating library systems, and creating a new national union catalogue and interlibrary lending network.

A seminal contribution of the Foundation was support to increase the Internet bandwidth available to universities in South Africa. In the process a consortium of universities, which continues to exist, was created to ensure that universities had access to affordable, reliable, and high-speed Internet services. Beyond the academic arena, the Foundation support for the Virtual Law Library at the Constitutional Court of South Africa helped to strengthen public access to court judgements, and thereby promote transparency and democracy.

Photo: A Zulu bow player is recorded by Hugh Tracey in 1939. Photo courtesy of the International Library of African Music.



Artists painting as part of the Factory of the Arts project experiment run by the Centre for Humanities Research. The project seeks to bring together artists, scholars, arts education practitioners, members of the public and communities, as well as next generation artists and scholars to explore, conceive, and creatively reimagine transformation in post-apartheid South Africa. Photo courtesy of the Centre for Humanities Research.

Centres and Chairs – Wellsprings of Thought

Without the Mellon Foundation's support of novel thought, quintessential humanities research centres in South Africa and their accompanying research chairs would not have got off the ground. The Centre for Humanities Research (CHR) is an excellent example.

"The startup and ongoing funding we have received from Mellon over the past 12 years is the reason the Centre for Humanities Research is here today. Without it, we would not have secured two prestigious research chairs, and grown into the influential research centre that we have become," says Professor Premesh Lalu, since 2008 the Director of the CHR at the University of the Western Cape (UWC). Lalu is also a board member of the international Consortium of Humanities Centers and Institutes (CHCI), which currently has its headquarters at the University of Wisconsin (Madison).

Established in 2006, the CHR has played a pivotal role in developing UWC's reputation as a leader in the humanities, as evidenced by the Centre's inauguration in 2015 as the National Research Foundation's Flagship on Critical Thought in African Humanities – the only one of its kind in the country.

The CHR has published research extensively in South Africa and internationally. In 2017 alone, CHR staff and fellows published a total of 38 accredited articles, hosted the first CHCI conference in Africa, and curated a major exhibition, *Athlone in Mind*, and produced an accompanying catalogue.

The systematic building of scholarly infrastructure led by Lalu, his associates Suren Pillay and Heidi Grunbaum, postdoctoral fellows, and postgraduate students has played a significant role in awakening new perceptions about what the study of the humanities in Africa means. But it has not been an easy journey.

"In 2006, after a considerable campaign with my colleagues in the faculty of arts at UWC we persuaded the university to establish the CHR. At the same time, I drafted a proposal for the study of humanities in Africa, largely built around the need to support young graduate students who were beginning to shift the terrain of research through their own intellectual enquiry," explains Lalu, formerly an associate professor in the history department at UWC.

The Centre for Curating the Archive

By Professor Pippa Skotnes

The contribution that Mellon has made to The Centre for Curating the Archive has been, in a real sense, immeasurable. On the one hand, having funding upfront when recruiting students is a major opportunity for redressing the economic imbalance in access to higher education, and facilitates a diverse and rich student body. On the other, because of the projects we have been able to undertake, and because of the freedom the funding has offered us to think about the very form of our enquiries, we have been able to employ methodologies that, previously, academic institutions eschewed.

Exhibitions, film and video, interdisciplinary projects that require contributors to think outside of their own disciplinary boundaries, development of diverse kinds of scholarly and creative presentations, such as websites, field guides and artist-type books – these are all forms of publication that have found increasing purchase inside the academic domain as valuable contributions to knowledge. Even more importantly, they reach outside the institution to the wider public. This reach, at once a social imperative and a main driver of research in creative disciplines has, I believe, been one of the major contributions Mellon support has made to our Centre.

"When I took the proposal to the Mellon Foundation's Stuart Saunders," Lalu recalls, "he was concerned whether we had the capacity to sustain a humanities centre at UWC. The CHR had been established on a weak footing with only R11 000 in its reserve, two acting directors, and an administrator. A week later he called me and said that Mellon would award a \$100 000 fellowships grant and \$100 000 postdoctoral grant based on the proposal we had submitted. This allowed us to recruit a stellar cohort of MA and PhD students and to draw in a number of international postdoctoral fellows to bring about a new conversation."

By thinking afresh about the humanities in Africa, the CHR has, in Lalu's view, "clawed its way into a space of national and international recognition." It has been rewarded with two prestigious research chairs: the South African Research Chairs Initiative Chair in Visual History and Theory (Professor Patricia Hayes) and The Andrew W. Mellon Chair in Aesthetic Theory and Material Performance, whose incumbent Professor Jane Taylor, was headhunted from the University of Leeds.

According to Lalu, from the outset the CHR has addressed the question: "What does the concept of post-apartheid mean?" as there was no formative image or concept of post-apartheid. "There were a million different responses, which made for a lively and vibrant atmosphere of debate with graduate students, and a space of deliberation and disagreement, with stimulating readings from a range of authors, such as Ella Shohat, Anne McClintock, Valentine Mudimbe, Achille Mbembe, Stuart Hall, and Amitav Ghosh amongst others."

This filtered into the writing projects and dissertations of scholars and postgraduate students who were opening a new line of thought: how the debate on the postcolonial must include the concept of post-apartheid as a global debate, rather than simply a South African one.

"We paid particular attention to the interests of graduate students, and a number of them were turning to the aesthetic in order to relate to the history of war and violence," says Lalu. "With the help of Patricia Hayes we put together a colloquium on the themes of war and the everyday, and asked whether it is possible to produce accounts of the history of war and violence without falling prey to hardened narratives of nationalism. This contributed to a re-conceptualisation of the study of the humanities in Africa in the CHR, with the arts at the heart of the inquiry: especially important for UWC, which, under the apartheid education system – like many historically black universities in South Africa – was not allowed to teach the creative disciplines."

Honouring Africanness and a Brilliant, Influential Academic

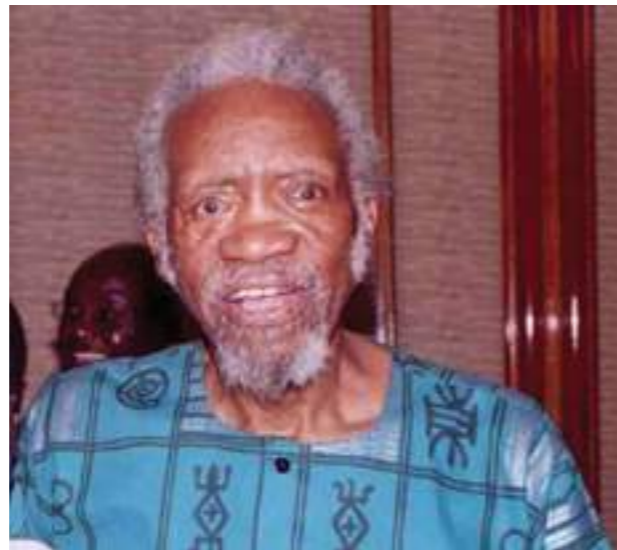
Project Title: Archie Mafeje Mellon Chair in Critical and Decolonial Humanities
Grantee Institution: University of Cape Town
Principal Investigators: Professor Lungisile Ntsebeza, Professor Shahid Vawda
Duration of Grant: 5 years (2016–2021)

“How do we locate ourselves on the African continent and in relation to the world? How do we produce new knowledge for the world and its histories as seen from Africa? How do we represent ourselves, as opposed to how the world represents us?” asks Professor Shahid Vawda, the inaugural holder of the Archie Mafeje Chair in Critical and Decolonial Humanities, at the University of Cape Town (UCT).

Previously Dean of the School of Social Sciences in the faculty of humanities at Wits, Vawda took up his post in January 2018 and has set about building an intellectual and imaginative hub around these key questions, which address “how Africans and Africa have been constructed as social and physical beings by the West and the East, particularly in terms of racial stereotypes that have been perpetuated for centuries, and how Africans have responded to these”. Vawda says that with decolonisation and Africanisation at the top of the agenda for South African universities, this Chair has been established at precisely the right time.

Vawda is excited to work with postgraduates from all disciplines who will turn the African stereotype and associated racism on its head, in honour of the namesake of the Chair, Professor Archie Mafeje, who was subjected to various kinds of racism from the 1960s to the 1990s.

In 1968, Mafeje, who did his postgraduate studies at UCT and Cambridge University, was appointed as a senior lecturer in social anthropology at UCT. His appointment was, however, rescinded by the University Council, acting under pressure from the apartheid state. When Mafeje reapplied for a position at UCT in the early 1990s his application was turned down.



Professor Archie Mafeje. Photo courtesy of the University of Cape Town.

Under Dr Max Price’s leadership as UCT vice-chancellor (2008–2018), an apology was offered to the Mafeje family, and an honorary doctorate was posthumously awarded to him. The apology stated: “We record, therefore, that significant opportunities were lost during the period of South Africa’s transition to democracy to bring a very significant African scholar home to UCT. In this the University showed a serious lack of sensitivity, and it is a matter of profound regret that Professor Mafeje’s life ended with these matters unresolved.”

A Chair in Professor Mafeje’s honour was motivated by a number of UCT academics, including Professor Lungisile Ntsebeza, who is currently writing a book on Mafeje. The holder of a South African Research Chairs Initiative Chair in Land Reform and Democracy in South Africa, and the A.C. Jordan Chair in African Studies, Ntsebeza’s earlier research on Mafeje informed the UCT apology.



Professor Lungisile Ntsebeza. Photo Credit: Omar Badsha.



Professor Shahid Vawda. Photo credit: Paul Grendon.

“Mafeje was a great African scholar and brilliant and influential academic,” says Ntsebeza, who is committed to thinking about, researching and speaking about decolonisation, as well as mentoring students and staff towards thinking differently about what constitutes a decolonised African university, a goal shared by Vawda, as holder of the Archie Mafeje Chair.

Vawda offers an example from sciences such as zoology or botany in which little or no reference is made to African knowledge systems. “After all, people lived here for millennia and seemed to understand their environment extremely well. We therefore need to excavate our archaeology of knowledge in all fields in order to locate ourselves on the continent and also in relation to waves, movements, exchanges, and entanglements where we have been part of the globe.”

This, he explains, requires a new generation of scholars to reconstruct Africa’s own epistemological and empirical foundation, to set its own agenda of knowledge generation and to answer its own questions. “Of course, this is not something that everyone agrees on and there will be debate and sharing of different kinds of ideas and research in this Chair, which we welcome,” says Vawda. “There is also much to learn from other parts of the world where several waves of scholars, rulers, and ordinary people have played different roles in how they constructed answers to similar questions we are facing.”

Vawda says that “without being prescriptive we want African postgraduates to bring their disciplinary specialties to the Chair – from gender specialists to linguists to specialists in democracy, zoology, botany, geology, physics, law – we want them to participate in the larger question of what needs to be done in the

African decolonial project. We need to be open and ask questions rather than be defensive about this and set about finding knowledge that is not retrogressive, that takes Africa forwards.”

China Shops

The following example of new knowledge generation in Africa by Nkululeko Mabandla, Archie Mafeje Chair PhD Fellow, “surfaces buried knowledge of the long historical China-Africa ties, but casts it into a very different perspective,” says the Chair’s Professor Shahid Vawda.

Mabandla explains: “I show that Chinese traders, who have moved to South Africa’s rural areas since the 2000s, have established particular types of economic interactions with local landowners (the white and black middle classes) around the renting of property, especially local shops which have been turned into ‘China Shops’.

“These new types of shops – offering a wide range of affordable consumer goods – have changed local consumption patterns among the unemployed, under-employed and landless ... who consume the low-end goods provided by Chinese and other international traders. By creating new spaces for consumption, the international traders have engaged in direct competition with local traders, both white and black, both formal and informal.

“The transnational Chinese traders are recent migrants, mostly from the People’s Republic of China’s (PRC) Fujian province, on the south-east coast. Within China itself, the dislocation of the Chinese peasantry due to the rapid privatisation and urbanisation of the Chinese countryside over the last forty years has driven many away from the land. Migration then offers a chance to change class, as they become the traders of the China shops.

“Over the same period, China’s rise as a global manufacturing giant created new markets for China’s low priced goods across the planet, including South Africa’s rural areas. The Chinese are not the only ones to do so, other traders from the Global South include those from Pakistan, India, Eritrea, Bangladesh, Senegal, among others, who have similarly set up all kinds of shop in the two towns over the last two decades.”

Libraries and the Intellectual Landscape of Post-apartheid South Africa

Knowledge sharing and access to information resources has been critical in rebuilding and transforming the intellectual landscape of post-apartheid South Africa. Mellon Foundation funding from the year 2000 has enabled academic libraries and scholarly institutions to invest in state-of-the-art technology, allowing them to share resources nationally and internationally and to make their collections more widely accessible to all South African students, academics, and researchers.

Project Title: South East Academic Library Systems
Grantee Institution: Eastern Cape Higher Education Association Trust
Duration of Grant: 1 year (1999–2000), 3 years 6 months (2000–2003)

Higher education institutions in the underdeveloped Eastern Cape province are geographically dispersed, with several situated in severely under-resourced areas. The South East Academic Library Consortium (SEALS) was created to address the imbalances in access to information resources between these institutions: establishing common computerised library systems was an early priority. The system installed in 2000, and upgraded regularly since then, provides a streamlined virtual library service to the academic institutions in the Eastern Cape, and allows their students and academics invaluable free access to national and international library databases.

Project Title: Legal Deposit Libraries
Grantee Institution: Foundation for Library and Information Service Development
Duration of Grants: 3 years 10 months (2002–2005), 3 years (2004–2007)

There are five legal deposit libraries in South Africa, established by law in 1997. Their role is to “provide for the preservation of the national documentary heritage

through legal deposit of published documents; to ensure the preservation and cataloguing of, and access to, published documents emanating from, or adapted for, South Africa”. Upgrading and standardisation of the libraries’ information systems brought South Africa’s legal deposit libraries up to international standards. In the process, electronic catalogue records were better protected and properly backed-up, and digital, scanned, and other electronic resources were integrated consistently across the libraries’ collections. As a result information is shared more efficiently, and cooperation with academic library consortia greatly facilitated. Ultimately public access to information sources for scholarly research has been significantly increased.

Project Title: Delinking Encounters
Grantee Institution: Stellenbosch University
Principal Investigator: Professor Stephanus Muller
Duration of Grant: 5 years (2016–2021)

Africa Open is an interdisciplinary institute for music research and innovation in Africa, located at the University of Stellenbosch. Through its Delinking Encounters programme it aims to challenge and transform the Western-oriented models of music study and performance that still largely predominate in South Africa. As a measure of the project’s success, Africa Open’s Director, Professor Stephanus Muller, comments, “Delinking Encounters is now less than half-way through its funding cycle, but we have already been able to digitise South African archival materials (composers’ scores and sketches, popular music collections, sound recordings) on a scale previously unimagined, to initiate conversations and events that have advanced the scholarly agenda in the areas of digital critical editions, popular music, and the music archive in general, and to broaden interactions beyond the confines of academe.”



Library stacks at the Constitutional Court. Photo courtesy of the Constitutional Court.

Project Title: ESAL Library Consortium
Grantee Institution: Eastern Seaboard Association of Tertiary Institutions
Duration of Grant: 6 years 4 months (1999–2005)

The Eastern Seaboard Association of Libraries (ESAL) is one of a number of academic library consortia in South Africa. The consortium currently comprises two institutions, although originally there were six. In keeping with the transformational agenda of higher education, the consortium’s objective was to apply technological solutions to sharing access to information between well-resourced and more disadvantaged academic institutions throughout the province. A single integrated bibliographic database allowed the participating libraries not only to streamline access to their respective resources, but to benefit from those of other provincial, national and international libraries. The database continues to provide students and academics of the consortium libraries with access to the wealth of materials it provides, free of charge.

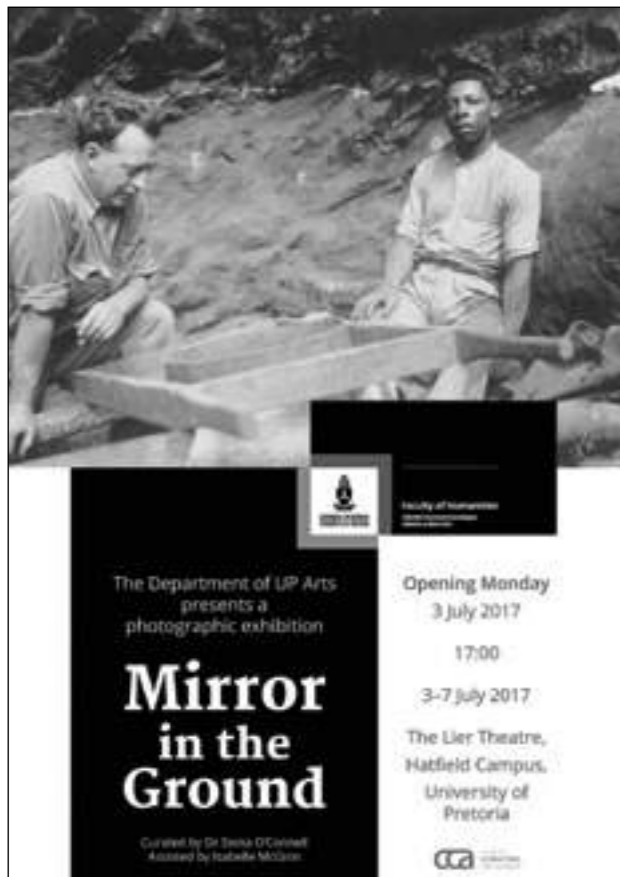
Project Title: Capacity Building Initiative
Grantee Institution: University of Fort Hare
Duration of Grant: 3 years (2004–2007)

Many prominent African leaders, including Nelson Mandela, were graduates of the University of Fort Hare, founded in the rural Eastern Cape town of Alice in 1916. However, under apartheid the university was transformed into an ethnic college for Xhosa-speakers and suffered economically from the regime’s racist education policies, which separated “white” universities from “black” universities. Under South Africa’s new democratic

dispensation, Mellon funding contributed significantly to transforming the university into an institution with increasing academic prominence. The funding contributed to strengthening crucial communications systems and building library collections at Fort Hare’s campus in Alice, where the existing holdings were inadequate for scholarly research. The main emphasis of the library initiative was, therefore, the acquisition of reference books and core collections. Unnecessary duplication between university campuses in the Eastern Cape was also avoided through maximum use of the library consortium – the South East Academic Libraries System (SEALS).

Project Title: Virtual Law Library at the South African Constitutional Court
Grantee Institution: Constitutional Court Trust
Duration of Grant: 2 years (2002–2004)

South Africa’s Constitutional Court virtual library consists of an Internet portal that provides a single point of access to the library’s resources. With the initiating Mellon grant, the Court substantially built its collection of law journals and law reports, as well as its collection of monographs in the fields of constitutional law, public law, human rights, and international law. According to former Constitutional Court Justice Catherine O’Regan, “By the time the Court moved to its new building in January 2004, the Court’s Library had become one of the finest constitutional law libraries on the continent.” Continuing development of the virtual library has ensured that Court staff, legal practitioners, and other courts have unprecedented access to these resources from anywhere around the world.



Whose Heritage? A Pioneering Master's Programme

Project Titles: Development of a Collaborative and Multidisciplinary Master's Degree Programme in Tangible Heritage Conservation for South Africa; Implementation of a Master's Degree Programme in Tangible Heritage Conservation for South Africa (2017–2023)
Grantee Institution: University of Pretoria
Principal Investigator: Professor Vasu Reddy
Duration of Grants: 2 years (2015–2017), 5 years 9 months (2017–2023)

“Tangible heritage conservation fundamentally includes everything to do with the highly contested concept of heritage,” says the dean of the faculty of humanities at the University of Pretoria (UP), Professor Vasu Reddy. “It is as much about art, language, and literature, as it is about archival manuscripts and papers, oral histories, the built environment, the land, the marine environment – all of

this has something to tell us about the diverse meanings of heritage and the importance of heritage conservation.”

To respond to the challenge of building heritage knowledge and conservation capacity, UP has established a master's programme in Tangible Heritage Conservation that will start in 2019. A group of 12 honours students was admitted in 2018 and they will form a pipeline to feed into the master's programme.

This master's is a pioneering degree for South Africa. It is the first such degree in the country, combining curatorial and conservation capacity and intersecting the arts and the sciences, with students being accepted from the humanities, social sciences, and natural sciences. Reddy explains the intersection is necessary, not only to accommodate, for example, South Africa's natural sciences heritage, such as protected areas, but also to understand the science of preserving objects for generations to come. “Take the example of a weather-

Left: *Mirror in the Ground* exhibition poster. Photo courtesy of Professor Vasu Reddy/the University of Pretoria.
 Right: *Mirror in the Ground* exhibition. Photo courtesy of Professor Vasu Reddy/the University of Pretoria.

beaten painting that needs to be restored. We need to understand the building blocks and chemistry of the technique and materials used at the time.”

Reddy says that “to develop the programme and set in motion the plan for building conservation capacity in South Africa's museums, libraries, archives, and other cultural entities, we visited conservation laboratories in the United States and India. We have also convened several roundtables and workshops with leading figures in South Africa's scholarly and cultural communities, and cultural heritage specialists from around the world.”

The programme hopes to compare favourably with those in the United States of America, the United Kingdom and elsewhere. “It equips students not only to conserve heritage objects, but also to identify, acknowledge, and promote the significance of cultural heritage inheritance in the South African and African context,” says UP's deputy dean of the faculty of humanities, Professor Maxi

Schoeman, who is responsible for postgraduate studies and the development of the programme, together with her UP colleague, Ms Isabelle McGinn.

The degree provides opportunities for new, locally-driven knowledge in conservation practice and what can be learned from a fresh response to the understanding of heritage, which, says Reddy, “is culturally ingrained, deeply political and directly linked to the development trajectory of our country”.

Schoeman offers the example of a photographic exhibition in 2017 titled *Mirror in the Ground*, curated by Dr Siona O'Connell of UP Arts, and assisted by McGinn. The photographs in this exhibition are from the archive of 20th century South African archaeologist A.J.H. (John) Goodwin.

“The exhibition begins with a single image,” writes Schoeman, “Two men are seated at an archaeological site. A sieve, or screen, lies between them. To the left of the frame is the archaeologist A.J.H. (John) Goodwin (1900–1959), a formative figure in the making of South African archaeology. To the right is an unnamed co-worker. Goodwin has left us a substantial archive relating to his life and work – over a hundred boxes of notes, correspondence, and photographs. Of his co-worker, we know next to nothing.”

“The master's programme,” says Schoeman, “goes to the heart of who we all are as people, how we identify ourselves and link our identity to specific cultural assets.”

“Our starting position,” elaborates Reddy, “is that the art and objects of tangible heritage are never islands on their own. They are culturally, politically, and historically contingent and they are always presenting us with sets of interest, meaning, debate, and discussion.”

Commenting on the removal of the statue of Cecil John Rhodes from the University of Cape Town's campus as a result of the #RhodesMustFall movement, which started in 2015, he remarks, “The statue jars the emotions of different groups of people in different ways, and that is the nature of art. How we define what is heritage and what is not requires of us to constantly navigate our sense of the world.”

For Reddy, “cultural cues are developed by a set of experiences, and what defines heritage is always contestable and disrupted. We need to question what is our national heritage and if there is such a thing as a collective heritage worldwide. The powerful aspect of heritage is that it is always under discussion, debate, and negotiation.”



Dr Peter Clayton. Photo credit: Shane van Heerden.



Jaïne Roberts. Photo credit: Snow Harris. Courtesy of Rhodes University.

The Success of Strategic Areas of Scholarship

Project Title: Research and Postgraduate Development Focus Areas in the Humanities, Phases 1 and 2

Grantee Institution: Rhodes University
Principal Investigator: Dr Peter Clayton
Duration of Grant: 3 years (2011–2014), 5 years (2014–2017)

Landmark research has shown that postgraduate throughput rate is significantly increased in a group research environment, which has typified the sciences, but which Rhodes University has used with significant success in the humanities and social sciences.

“From 2011, with Mellon funding, we intently addressed our research strategy and how best to position our postgraduate research landscape to get critical mass around core ideas,” says Dr Peter Clayton, Deputy Vice-Chancellor: Research and Development, Rhodes University.

At the time, the humanities faculty, Rhodes’ largest faculty, comprising about 40 per cent of its student population,

was not achieving the depth of postgraduate throughput the university required to advance research and attract younger academics, particularly black South Africans.

“One of the key problems identified in the humanities was the ‘lone scholar model’ where the individual researcher works on an individual area with their individual supervisor,” Clayton explains. “This is in direct contrast to our faculty of science’s group research approach, such as in chemistry and nanotechnology, led by the supreme role model of group research, Distinguished Professor Tebello Nyokong, which produces significant numbers of postgraduates and young academics,” Clayton continues.

He quotes the landmark book, *Doctoral Education in South Africa: Policy, Discourse and Data* by Nico Cloete, Johann Mouton and Charles Sheppard, which offers evidence for “how the individual, one-on-one model of supervision in South Africa can be associated with poor retention and throughput, as opposed to group and collaborative research contexts”. It explains how candidates need access to a community of scholars and support initiatives, and that the supervisor, too, needs collaborative support structures and to be research active.

“One of the key problems identified in the humanities was the ‘lone scholar model’ where the individual researcher works on an individual area with their individual supervisor.”

– Dr Peter Clayton

“From 2011, what we called *The Development of Research and Postgraduate Focus Areas in the Humanities* has successfully positioned the university as a leader in strategic areas of scholarship,” reports Ms Jaïne Roberts, director of the research office at Rhodes. “This has boosted research, increased the number of honours, master’s, and PhD graduates and postdoctoral researchers, including a large number of black South African researchers.”

The collective effect has achieved national and international impact, and favourably positioned senior Rhodes academics to attract significant grants for their focus areas, notably from Mellon and the National Research Foundation’s South African Research Chairs Initiative (SARChI).

One focus area was titled, Sexual and Reproductive Health and Feminist Theory, headed by psychology professor Catriona Macleod, who is the SARChI Chair in Critical Studies in Sexualities and Reproduction. A second focus area was The Visual and Performing Arts of Africa and the Global South, headed by Professor Ruth Simbao of the Arts of Africa Research Team and SARChI Chair of Geopolitics and the Arts of Africa. Politics Professor Louise Vincent headed a third focus area on institutional culture and transformation, which addressed the challenge of developing the next generation of researchers through the successful supervision of 25 postgraduate students.

These and other specifically focused research areas have attracted students from other universities in South Africa, the continent and internationally, all of which has contributed to raising the intellectual reputation of the institution.

Roberts says, “Through all these initiatives, something has shifted very positively and we are seeing an increase in the number of younger black scholars and postdoctoral researchers, with a growing postdoctoral culture that is contributing to transformative shifts in the curriculum and institutional culture. It is certainly cause for optimism.”

“To keep up the momentum, what is required is for postdoctoral researchers in the humanities and social sciences in all South African universities to receive a salary that can support them and their family,” adds Clayton. “Money is scarce in this regard, and we are especially grateful to the Mellon Foundation for its phenomenal support of the humanities at a time when research funding is predominantly steered towards the sciences.”

“Through all these initiatives, something has shifted very positively and we are seeing an increase in the number of younger black scholars and postdoctoral researchers.”

– Jaïne Roberts

The Social and Political Role of Archives in a Democracy

Archival holdings and research in South Africa have traditionally shown a strong bias towards the ideology of the colonial and apartheid governments. Many African cultural practices and forms of knowledge were excluded and are missing from historical records, perpetuating an unbalanced reflection of the nation's past. To redress this imbalance, South African scholars are seeking a contemporary understanding of the social and political roles of archives and archiving in a democracy, and finding practical ways to bring to life tangible and intangible records of the hidden areas of South Africa's multicultural history.

Cataloguing and Digitising Projects – International Library of African Music (ILAM) Duration of grant: 4 years (2008–2012)

The International Library of African Music (ILAM) was founded in 1954 as a research centre, library, and repository for the collections of renowned ethnomusicologist, Hugh Tracey. These constitute a rare and important archive of the musical heritage of sub-Saharan Africa from 1930 to the early 1970s. Housed at Rhodes University since 1978, ILAM has since added other historical African musical resources to its collections. Mellon funding has enabled



Hugh Tracey's field recordings in the International Library of African Music archives. Photo courtesy of the International Library of African Music.

the Library to catalogue and digitise these valuable archives. By making them accessible online, both in South Africa and worldwide, ILAM is fulfilling Hugh Tracey's vision of creating respect for African music and culture, and educating future generations of Africans about their musical history.

Support from the Mellon Foundation allows me to work towards increasing knowledge and exposure to unfamiliar music cultures, many of which are right on our doorstep, and – on a practical level – to manage the holdings of a priceless and esteemed African music archive in a manner that is progressive and accountable. – Dr Lee Watkins, director of ILAM



A Zulu bow player is recorded by Hugh Tracey in 1939. Photo courtesy of the International Library of African Music.

Archive and Public Culture Research – University of Cape Town

Duration of grant: 4 years 4 months (2008–2012)

There can be no transformation of the curriculum, or indeed of knowledge itself, without an interrogation of archive. – Professor Njabulo Ndebele, former vice-chancellor, University of Cape Town

The Archive and Public Culture project explores the contemporary concept of the archive and how the South African archival estate is constituted in order to meet the challenges of coping with the past and facing the future. Research has focused on the rationales, politics, processes, and procedures of archive creation, the use of curation to create the conditions for making new archives or reconfiguring the old ones, and to new forms of public engagement. This and other research is fed into the Archival Platform, a five-year collaboration between universities, repositories, and memory activist organisations. By sharing research and curatorial projects on documentary, oral, sound, material, or visual archives,

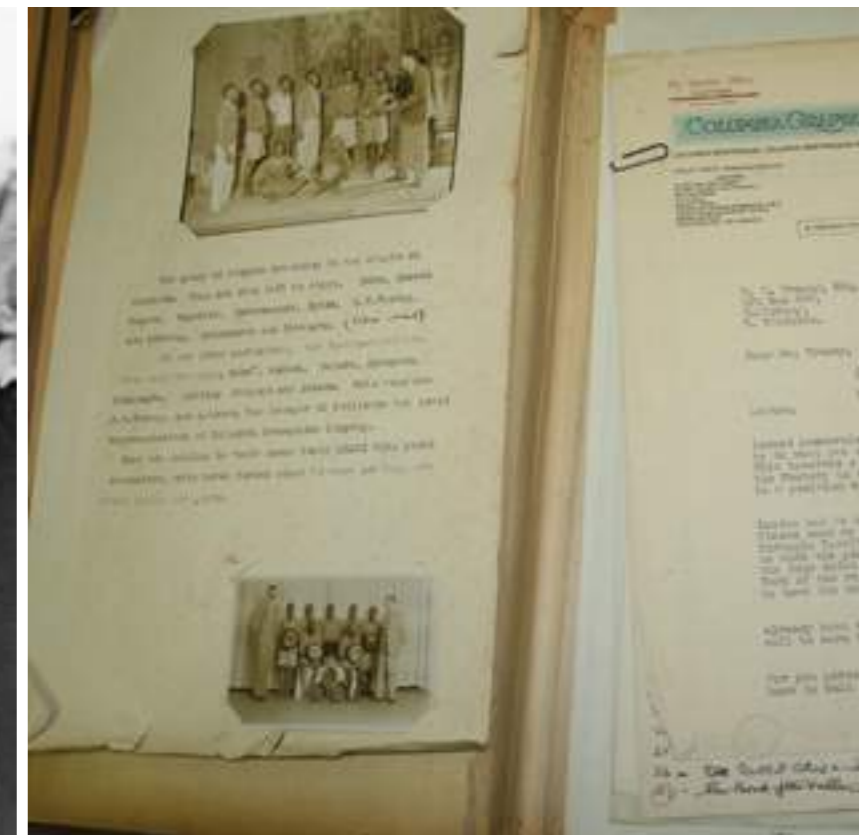
this joint effort has provided an effective mechanism for achieving the overall objective of the project: to develop an explicitly postcolonial approach to archiving and to defining and supporting memory projects.

Digital Imaging South Africa (DISA) – University of Kwa-Zulu Natal

Duration of grant: 3 years (2003–2006)

Duration of grant: 5 years 9 months (2004–2010)

The DISA library is a rapidly developing and accessible resource of materials of all kinds related to the freedom struggle in southern Africa. In the project's first stage the publications collected reflected the growth of opposition to apartheid rule in the three key decades between 1960 and 1994. The second stage of the project added archival resources across a variety of media, enriching the library's multidimensional records of a critical period in South Africa's history. With its advanced digital technology, and its international outreach, the DISA library is making hitherto inaccessible historical information available to new generations of scholars and researchers.



Hugh Tracey's field journal with images and correspondence. Photo courtesy of the International Library of African Music.

Access Is Everything

Project Title: Development of IT Capacity in Higher Education
Grantee Institutions: Tertiary Education Network
Principal Investigators: Mr Duncan Martin and Dr Duncan Greaves
Duration of Grant: 5 years (2005–2010)

Digital libraries like JSTOR (short for *Journal Storage*) provide access to more than 10 million academic journal articles, books, and primary sources for scholars, researchers, and students. Yet JSTOR and other digital libraries were unavailable to higher education institutions in South Africa in the late 1990s due to limited access to usable bandwidth at an affordable cost.

At the time there was an academic network in South Africa but it collapsed in 1998 for financial and management reasons. South Africa's National Research Foundation said they would no longer be responsible for such a network, and that all South African higher education institutions needed to plan for an alternative.

That same year, the Mellon Foundation contributed to the facilitation of a critical meeting between 36 South African higher education institutions, including all the universities and their IT directors, to discuss the development of a new, effective academic network. This, in turn, led to the formation of the Cape Town-based Tertiary Education Network (TENET), which today provides a range of services, in collaboration with the South African National Research Network (SANReN) team at the Centre for Scientific and Industrial Research (CSIR).

“Through the intervention of the Mellon Foundation, a conversation with Telkom became possible, leading eventually to a comprehensive agreement and the

birth of TENET. Today we operate our own network, in collaboration with the SANReN team at the CSIR,” explains Mr Duncan Greaves, Chief Executive officer of TENET.

Mellon provided funding towards TENET's startup costs, and towards two key capacity development programmes: the Development of IT Capacity in Higher Education and the Internet Access Development Programme. Together these made it possible for institutions to improve their bandwidth access, and to grow their technical skills. Greaves joined TENET at the end of 2002 to head these programmes and when TENET's first CEO, Dr Duncan Martin, retired at the end of 2012 Greaves took over from him.

TENET has revolutionised not only digital access but also speed of access for South African higher education institutions. At TENET's inception in May 2001, the inbound bandwidth was around 24 megabytes per second (MB/s); today over 90 gigabytes per second (GB/s) enters the network – more than a thousandfold increase.

“The path we are walking now is the growth and optimisation of services delivered across the network,” explains Greaves. “We are putting a lot of work into services such as video conferencing, identity federation, wireless roaming, and a range of specialised research networking services.

“The wireless roaming service, eduroam, which enables access for students and scholars in over 80 countries globally, is widely used on the network.”

The power of TENET lies in all the partnerships that have come together to create sustainable, effective digital access, allowing universities and higher education institutions in South Africa to bridge the digital divide.

Building the Next Generation of Scholars and Artists

Post-1994, South African universities have had to confront three challenges: to reproduce and retain the next generation of academics; to transform the social profile of the academic workforce through equity and redress measures for black and female South Africans; and to ensure that the next generation of academics possess the intellectual and academic capabilities related to teaching and learning, research, community engagement, and transformation at universities in the areas of knowledge, curriculum, and institutional culture.

Racism and patriarchy has profoundly shaped the social composition of academic staff in South Africa. In 1994, academics were overwhelmingly white (83 per cent) and male (68 per cent). The sheer inequality of representation is highlighted by the fact that, although black South Africans constituted 89 per cent of the population, they comprised 17 per cent of academics.

The Foundation has invested significantly in the building of more equitable, diverse, and inclusive new generations of scholars by supporting programmes that train and mentor graduate students, postdoctoral fellows, and early career researchers, by awarding postdoctoral fellowships, postgraduate scholarships, and connecting promising postgraduates, postdoctoral fellows, and early career researchers with universities in South Africa, the United States, and elsewhere.

During the past 30 years, the Foundation has awarded 2 724 scholarships: 886 to honours students, 887 to master's students, and 951 to doctoral students. At the same time, 366 postdoctoral fellowships were awarded.

Photo: Noluvuyo Nteta. Photo courtesy of the Cape Town Philharmonic Orchestra.



The Inclusive Humanities Professoriate Initiative

Project Title: A Supra-Institutional Initiative to Advance an Inclusive Humanities Professoriate in South African Universities

Grantee Institutions: University of Pretoria, Wits University, University of the Western Cape, Rhodes University, University of the Free State, Stellenbosch University, University of Cape Town.

Duration of grant: 3 years (2016–2019) with extensions as required.

Because of South Africa's past political dispensation, the current profile of professors and senior researchers in academia in the country is still white male dominated, with a large number of professors coming up for retirement. The Inclusive Humanities Professoriate Programme is all about advancing the number of black South African senior lecturers and associate professors into the professoriate.

"The programme empowers them to focus on their research by strategically using the funding to buy themselves out of some of their lecturing time, to attend national and international conferences, to network, and to attend writing retreats, all of which enables them to actively publish, supervise, and grow the track record required to be considered for promotion to associate or full professor," explains Professor Anthony Leysens, dean of the faculty of humanities at Stellenbosch University.

"Without the time and opportunities the Mellon programme affords, it can take 15 to 20 years to advance from lecturer to full professor. And from associate professor to full professor generally takes three to four years. With the Mellon opportunity and absolute commitment, senior academics can achieve promotion in approximately half the traditional time."

The first of its kind and the largest programme grant that the Mellon Foundation has awarded in South Africa, this supra-institutional grant supports over 60 scholars. The programme was originally conceived by Wits University's faculty of humanities, and elaborated by the Mellon Foundation's Programme Director, Dr Saleem Badat, into a supra-institutional programme encompassing seven South African universities supported by Mellon.

It seeks to promote a black South African professoriate in the arts, humanities, and social sciences by supporting senior lecturers and associate professors to move up the ranks to associate professor and full professor respectively. The powerful impact of the collaboration, which started in 2016 is being felt across South Africa's higher education landscape.

"The programme empowers them to focus on their research by strategically using the funding to buy themselves out of some of their lecturing time ..."

– Professor Anthony Leysens

Professor Ruksana Osman

Dean of the Faculty of Humanities at Wits University

"The Inclusive Humanities Professoriate is a targeted intervention to redress the racial inequities created by apartheid throughout South African society and strongly experienced in higher education, the effects of which persist to this day," says Professor Ruksana Osman. "The programme enables senior black South African colleagues to meet the conditions for promotion to associate professor and full professor through reduced teaching time and the time and opportunity for writing articles and books, having them published in accredited, peer-reviewed journals or by reputable presses, building continental and international networks, supervising postgraduate students, and mentoring postdoctoral candidates.

"The need is to produce a more inclusive professoriate – rather than a black professoriate – with the capacity to confidently stand in the academic position earned, and to provide enabling leadership for emerging scholars. Ultimately, such an initiative allows the opening up of new knowledge domains, new curricula, and new networks that this professoriate will bring to our universities.

"Wits started with this programme in 2016, and we have several associate professors and senior lecturers participating, including Noor Nieftagodien (history



Professor Ruksana Osman. Photo courtesy of Wits University.

department), Jyoti Mistry (School of Arts), Malose Langa (School of Community and Human Development), Hugo Canham (School of Human and Community Development) and Hlonipha Mokoena (Wits Institute of Social and Economic Research [WiSER]). The Wits University staffing and promotions committee has promoted associate professors Nieftagodien and Jyoti to full professors and Dr Canham to associate professor."

Professor Ramesh Bharuthram

Former Deputy Vice-Chancellor: Academic, and Head of the Inclusive Professoriate Programme, University of the Western Cape (UWC)

"From 2008 I was privileged to manage a range of Mellon grants awarded to UWC," says Professor Ramesh Bharuthram. "The Foundation's different forms of support for student scholarships, postdoctoral fellowships, appointment of senior scholars as mentors for the next generation of academics, visiting academics, individual research projects, and more recently supranational projects, have played a key role in advancing the humanities and social sciences at UWC and advancing the university into a leading research-led African institution.

"Therefore, when Professor Osman at Wits University proposed the Inclusive Professoriate programme, and Dr Badat recognised its value for all the Mellon universities in South Africa, we completely endorsed it.

"At UWC, we selected seven academics with track records indicating their potential to achieve the goals of the programme. This includes three associate professors: Cherrel Africa (political studies), Desiree Lewis (women and gender studies) and Suren Pillay



Professor Ramesh Bharuthram. Photo courtesy of the University of the Western Cape.

(Centre for Humanities Research); and four senior lecturers: Dr Fiona Moolla (department of English – promoted to associate professor as of 1 January 2018), Dr Sharita Bharuthram (department of English), Dr John Klaasen (department of religion and theology) and Dr Loyiso Mletshe (department of isiXhosa)."

Professor David Wardle

Acting Dean of the Faculty of Humanities, University of Cape Town (UCT)

“Through this programme, senior lecturers and associate professors at UCT are able to reduce their teaching by half, which frees up time to focus on their own research and research outputs, supervise master’s and PhD students, and present at conferences. Significant research productivity is required at UCT to make the leap from associate professor to full professor or from senior lecturer to associate professor,” says Professor David Wardle.

“We started the programme in 2017 with four academics, one of whom, Dr Wahbie Long, in the department of psychology, has been promoted to associate professor. In the Michaelis School of Fine Art, senior lecturer Dr Nomusa Makhubu will soon be eligible to apply for promotion to associate professor. Also on the programme are Dr Floretta Boonzaier from the department of psychology, and Associate Professor Tanja Bosch from the Centre for Film and Media.

“Our awardees’ projects are diverse: the role of social media and social activism in African countries; historicising gendered violence in post-apartheid South Africa;



Professor David Wardle. Photo courtesy of the University of Cape Town.

gendered and sexual lives and identifications of South African youth; the concept of a political unconscious in psychodynamic psychotherapy; and the ways in which live art, video art, and film are used to renegotiate the public and private spheres in the urban spaces of Africa. All are fine examples of African-centred scholarship.”

Professor Vasu Reddy

Dean of the Faculty of Humanities at the University of Pretoria

“At its core the Inclusive Humanities Professoriate initiative is about building a diversified professoriate to address the disproportionate demographics in South Africa across race and gender,” says Professor Vasu Reddy.

“The journey to professor requires concerted effort and time to build the required body of creative and intellectual work, published articles in recognised journals, a portfolio, and the skills required to train students and supervise postgraduates.

“In our humanities faculty we have specifically focused on offering nine black South African senior lecturers and associate professors the opportunity to advance to associate professor and full professor respectively, based, as always, on the strictest criteria. Each person provides a detailed plan of how they will use the funding over the three years. It would be ideal, given the time it traditionally takes to achieve an associate or full professorship, to increase the funding over a longer period.



Professor Vasu Reddy. Photo courtesy of the University of Pretoria.

“Our first appointment through this initiative was Associate Professor Vusi Thebe in the department of anthropology and archaeology in 2017. He is a development studies specialist, and he won the faculty award for the top emerging researcher in 2017.”

Professor Anthony Leysens

Dean of the Faculty of Humanities, Stellenbosch University

“2018 is the third year of Stellenbosch University’s participation in the Inclusive Professoriate programme. Currently on our programme is Dr Khayaat Fakier in the department of sociology and social anthropology who will be eligible to apply for promotion to associate professor in 2019,” says Professor Anthony Leysens.

“Working towards full professorship are: Associate Professor Mawande Dlali in the department of African languages, Associate Professor Shaun Viljoen in the department of English, and Associate Professor Harold Lesch in the department of Afrikaans and Dutch. All are making solid progress and while their circumstances vary, they are all on track, and by 2019 or 2020 they will be ready to apply for promotion.

“What is encouraging is the number of black South African students today who are choosing to pursue long-term academic careers. The new generation is asking



Professor Anthony Leysens. Photo courtesy of Stellenbosch University.

questions about what makes for a relevant curriculum in the South African and African context, and they recognise the importance of the role they can play in contributing to change.”

Professor Heidi Hudson

Dean of the Faculty of the Humanities, Inclusive Professoriate Programme Leader, University of the Free State

“The University of the Free State and our faculty of the humanities is strongly committed to growing our black South African professoriate,” says Professor Heidi Hudson. “The programme started in 2016 and took some time to set up and get going, but it is working extremely well now. We currently have five black South African senior lecturers on the programme who are seeking promotion to associate professor, and we are looking to add a sixth.

“The grants that we receive are greatly assisting these academics in terms of funding for research and the associated time and travel required. All five have PhDs and are senior lecturers in a diverse range of disciplines, including history, Bible translation (Hebrew to Sesotho), social psychology, African languages and sociology.”



Professor Heidi Hudson. Photo courtesy of the University of the Free State.

Ms Jaine Roberts

Director: Research Office, Inclusive Professoriate Programme Leader, Rhodes University

“The Inclusive Professoriate initiative has been an invaluable addition to the limited resources available to support black South African senior lecturers and associate professors,” says Ms Jaine Roberts. “The focus on accelerating scholars’ development in line with the requirements for promotion to either associate professor or full professor is central to Rhodes University’s programme.

“The opportunity for teaching-time relief in order to concentrate on research and postgraduate supervision has been particularly welcomed by academic staff on the programme, as have been the resources available to develop collaborations and to undertake more travel in chosen academic exchanges.

“Although we lost two participants to promotions at other universities before completion of the programme, our view is that the contribution to the higher education sector overall remains a substantial gain. An opportunity to participate in the programme is then extended to another scholar, and any vacancies within the programme are used as an added advantage in the recruitment of new



Jaine Roberts. Photo credit: Snow Harris. Photo courtesy of Rhodes University.

young black scholars to Rhodes. Ideally, we would like to formalise the programme as a longer term opportunity, given the lead-in time needs of planning, and, in particular, for seeking and expanding postgraduate students under the scholars’ supervision.”

Associate Professor Pamela Maseko, Grant Recipient

School of Languages, African Language Studies, Rhodes University

“My research project, *Ulwimi Njengovimba Wolwazi: Language as a Source of Indigenous Epistemologies*, looks at why and how language is important as the academy rethinks notions of decoloniality and Africanness in the production and dissemination of knowledge.

“In this project I trace the literary traditions of the early isiXhosa-speaking intellectuals by collecting and republishing their historical, political, religious, and linguistic writings. The Inclusive Professoriate programme has enabled me to collaborate with outstanding scholars in this area, and to support postgraduate students in collecting and engaging with these texts, written in the 19th and early 20th century and published in newspapers of the time. Three of these collections have been published, and two scripts are under preparation. There are also three PhD students and one master’s student attached to the research project.

“The programme has challenged me to reflect deeply on what my scholarship contributes to contemporary debates regarding the urgency to bring African thought and ways of knowing into the centre of higher education. The project gives recognition to the value of isiXhosa linguistic data as a source for inferences about complex Xhosa concepts such as womanhood, justice, and governance and in using isiXhosa to make sense of these concepts, challenges the academy not to depend only on Western knowledge to make sense of an African experience.”

Associate Professor Pamela Maseko. Photo credit: Shane van Heerden.



Associate Professor Sam Naidu, Grant Recipient

Department of Literary Studies in English, Rhodes University

“My research focus is *Intersecting Diasporas: A Comparative Study of the Literature of the African, Latin American and South Asian Diasporas*. The grant has afforded me the opportunity to pull together my many different research and teaching interests – spanning South African crime fiction, African diasporic fiction, postcolonial fiction and transnational feminist literature – into one project.

“Launched in 2017, the goals of the transnational *Intersecting Diasporas* Group (IDG), conceived and coordinated by me, include postgraduate and postdoctoral supervision, writing six peer-reviewed journal articles, book chapters, books, and one monograph. We have already achieved several of these goals, and I have secured a residency at San Francisco State University where I am collaborating with Professor Teresa Carrillo.

“Carrillo will visit Rhodes in August 2018 for a colloquium, seminars, and workshops. The purpose of my residency is to expand my research beyond South Africa and Africa and to generate much of the comparative material for a monograph on the topic. This grant allows me to enhance my research and professional involvement – two of the five criteria assessed for promotion.”

Associate Professor Sam Naidu. Photo credit: Shane van Heerden.



Dr Siphokazi Magadla, Grant Recipient

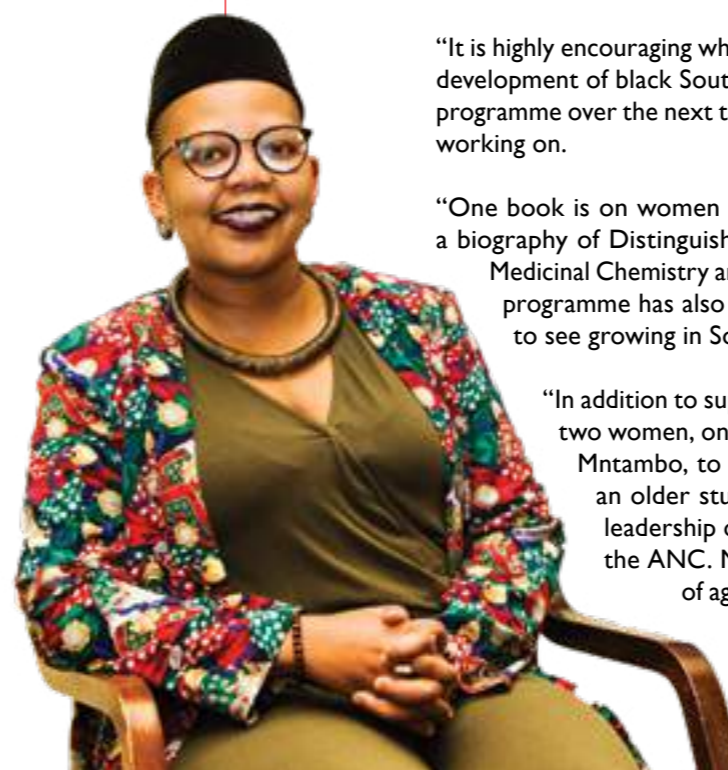
Senior Lecturer, Department of Political and International Studies, Rhodes University

“It is highly encouraging when institutions recognise the importance of supporting the research development of black South African academics. The teaching relief that I am getting from the programme over the next three years will go towards the two book projects that I am currently working on.

“One book is on women and the armed struggle against apartheid, and the second one is a biography of Distinguished Professor Tebello Nyokong, the award-winning professor of Medicinal Chemistry and Nanotechnology at Rhodes University. The Inclusive Professoriate programme has also allowed me to support the kind of feminist scholarship that I wish to see growing in South Africa.

“In addition to supervising several postgraduate students, it has enabled me to choose two women, one PhD candidate, Sindiso Ngaba, and one master’s student, Londiwe Mntambo, to receive full scholarships and work under my supervision. Ngaba is an older student who will be undertaking a study on the political legacy and leadership of Dr Ruth Mompati, who played a prominent role in the history of the ANC. Master’s student Mntambo is looking at uMemulo, the Zulu coming of age ceremony that marks the transition from girlhood to womanhood for Zulu women. These are just some of the opportunities that this programme has opened for my work.”

Dr Siphokazi Magadla. Photo credit: Shane van Heerden.



Associate Professor Alexius Amtaika, Grant Recipient

Department of Political and International Studies, Rhodes University

“I joined Rhodes University and relocated to the Eastern Cape in 2018, primarily to embark on a new research project related to local government, indigenous community institutions, civic education, citizenship, self-reliance, and social welfare.

“My participation in the Inclusive Professoriate programme came at an opportune time for the conception of this research project in the Eastern Cape. The objective is to investigate ways in which we can create a society and communities that understand their roles and obligations, and that are able to hold the government and the state accountable on a variety of matters and issues.

“Traditionally and socially, ordinary citizens are well versed in tacit knowledge about their own life situations. However, technocrats, bureaucrats, and politicians alienate this knowledge through the jargon of government policies and decision-making processes. The programme will help me to create local communities that can immediately start participating in community and state affairs, and while they participate learn to deepen their theoretical awareness and grasp of what they were already doing through indigenous knowledge.”

Associate Professor Alexius Amtaika. Photo credit: Shane van Heerden.



Dr Tshokolo J. Makutoane, Grant Recipient

Senior Lecturer, Department of Hebrew, University of the Free State

“My field of specialisation is Bible translation studies, orality, and Biblical Hebrew. In 2017, with the help of the Inclusive Professoriate programme, I travelled to America for the first time and attended the Bible Translation Conference in Dallas, Texas and the Society of Biblical Literature Conference in Boston, Massachusetts. I presented papers at each, and received a further invitation from the University of Wisconsin-Madison to give a talk. It was an extraordinary experience. In South Africa in 2017, I also attended the Southern African Society for Near Eastern Studies conference in Pretoria, and I am now focusing on my research and student supervision. By the end of 2018, I will know whether I am ready to apply for promotion to associate professor.”

Dr Tshokolo J. Makutoane. Photo courtesy of the University of the Free State.

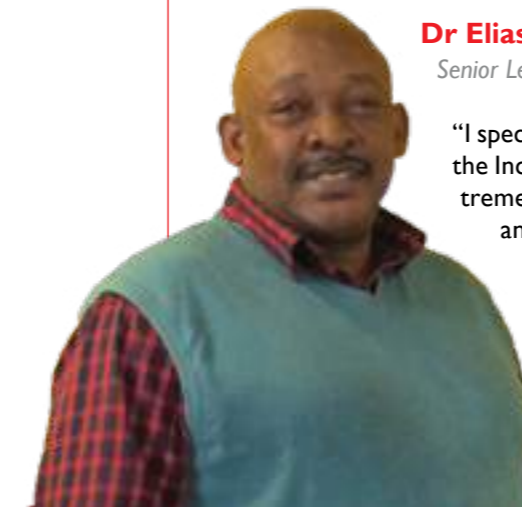


Dr Elias Maletse, Grant Recipient

Senior Lecturer, Department of African Languages, University of the Free State

“I specialise in the teaching of Sesotho syntax, morphology, and oral literature. I joined the Inclusive Professoriate programme at the beginning of 2017, and it has assisted me tremendously in terms of mentorship and financial support to attend conferences and specialised workshops. The appointment of a mentor has been invaluable in assisting me with the identification of journals in which to publish, and developing relevant networks. Two peer-reviewed articles on the syntax of negation in Sesotho were accepted for publication in 2018. I intend to apply for NRF rating by the end of 2019, a process that will help to determine when to apply for associate professorship.”

Dr Elias Maletse. Photo courtesy of the University of the Free State.



Dr Lee Watkins, Grant Recipient

Senior Lecturer, Ethnomusicology, Department of Music and Musicology; Director of the International Library of African Music (ILAM), Rhodes University

“The Inclusive Professoriate programme is helping to firmly establish me in a career with so many inspiring possibilities. Since joining in 2017, as a late arrival in the academic sector, I have had opportunities to develop further links with scholars and students in other African countries, especially Nigeria and Ghana, and it has provided me the space to ensure that the accredited journal, *African Music*, is published.

“This programme is a boost to my interest in applied studies in music, especially in a province (the Eastern Cape) that is stricken by poverty. My intention is also to dissolve the borders between the various music sub-disciplines and those between the department and the community at large, as well as increasing knowledge and exposure to unfamiliar music cultures, many of which are right on our doorstep. I am able to pursue diverse directions, from pushing the epistemological envelope, to practical matters such as managing the holdings of a priceless and esteemed African music archive in a manner that is progressive and accountable.”

Dr Lee Watkins. Photo credit: Shane van Heerden.



Dr Ancel George, Grant Recipient

Clinical Psychologist and Senior Lecturer, Department of Psychology, University of the Free State

“As a candidate working in the academic and research arena, I am always hopeful of achieving the highest standard, as I hold value in the statement, “As a man thinketh, so is he.” (Proverbs 23:7). I have had an incredible journey with Mellon Foundation support, which started back in 2004, when I was funded to do my master’s degree in clinical psychology at the University of the Free State. I joined the university in 2007, where I was able to continue my academic progress as a scholar. I obtained my PhD and graduated in 2010. I have since been promoted to senior lecturer (2014) and I continue to work hard towards empowering my students and building my academic career. In 2016 I once again received an incredible opportunity in the form of the Inclusive Professoriate programme. The support is invaluable and wonderful opportunities have come my way, such as excellent mentorship, guidance, and the opportunity to present at international conferences. It instills a powerful sense of motivation to work towards the next academic goalpost by increasing my research outputs.”

Dr Ancel George. Photo courtesy of the University of the Free State.



Dr Chitja Twala, Grant Recipient*Senior Lecturer, Department of History, University of the Free State*

“My research field is the history of the liberation struggle, with specific reference to the African National Congress (ANC). The liberation struggle history has been a contested and neglected terrain as far as historiography is concerned. My research seeks to unpack the leadership challenges experienced by the ANC in exile and inside the country. I argue that the understanding of the liberation struggle in the broader context is necessary to comprehend the governance operations of the ANC as a former liberation movement turned governing party in South Africa, after the 1994 democratic elections. Through my involvement in the project, I have been invited to present papers at conferences and seminars in the United States, at the University of California, Los Angeles, and Stanford University, as well as at the Russian Institute for African Studies in Russia, and UNESCO’s Institute for Capacity Building in Africa, in Ethiopia. In 2017 I organised two colloquia at the University of the Free State, on the theme: Political and Liberation Struggle History of the Free State, 1961–2012. Twelve papers from the colloquia were reworked and converted into peer-reviewed articles, to be published in the June 2018 special edition of the *Journal for Contemporary History*, which I am editing.”



Dr Chitja Twala. Photo courtesy of the University of the Free State.

Dr Sethulego Matebesi, Grant Recipient*Senior Lecturer, Department of Sociology, University of the Free State*

“My research area in social movements has been stimulated by the intriguing wave of popular mobilisations against the democratically constituted local form of governance in contemporary South Africa. The Inclusive Professoriate programme has provided me with the necessary intellectual impetus to establish my growing reputation in the field of post-apartheid popular protests and social movements. I have already attended several international conferences and in 2017 I published a scholarly book, *Civil Strife Against Local Governance*. My research focus for the next few years has shifted slightly to mining community conflict in South Africa. I will be a visiting researcher at the Centre of Social Responsibility in Mining, which is part of the University of Queensland’s Sustainable Minerals Institute. The purpose of the visit will be to work on my forthcoming book, *Social Licensing and Mining in South Africa*, currently under review with Routledge Publishers. Outside of academia, my research has enabled me to play an active role in civil society through social and political commentary on national television channels, as well as on 15 radio stations. This has allowed me to make critical contributions to the existing scholarship on popular protests in South Africa and to advance this knowledge outside of academia.”




Dr Sethulego Matebesi. Photo courtesy of the University of the Free State.

Academic Career Tracking for Exceptional Students: The Mellon Mays Undergraduate Fellowship

Project Title: Diversity in the Academy: Mellon Mays Undergraduate Fellowship**Grantee Institutions:** University of the Western Cape (UWC), University of Cape Town (UCT), and Wits University (Wits)**Principal Investigators:** Ms Vanessa Brown (UWC), Ms Kathy Erasmus (UCT), and Ms Alison Button, Dr Nompumelelo Bhengu (Wits)

This ongoing grant support began with UCT in 2000, and then extended to Wits University in 2007 and UWC in 2008.



“My research looked at the representation of Africa by a media industry where 93 per cent of content was produced outside the continent. The work revealed continuities between colonial travel diaries, European literature, and contemporary news media, where narratives about darkness, poverty, and lack of civilisation continued to be reinforced and reproduced.”

These are the words of Dr Sindiso Mnisi Weeks, who was selected as a Mellon Mays Undergraduate Fellow (MMUF) at the University of Cape Town (UCT) in 2002 while enrolled for a BA in law, philosophy, and language. Since then she has completed an LLB at UCT and a master’s and PhD at Oxford University.

Today, Mnisi Weeks, who is originally from Johannesburg, is an assistant professor at the University of Massachusetts in Boston, United States, and a member of the Planning and Advisory Committee of the Social Sciences Research Council–Mellon Mays Graduate Initiatives Programme.

Most recently, on one of her regular visits to South Africa, she served as a resource person at a Mellon Mays graduate writing workshop, assisting students to complete their master’s dissertations and prepare their PhD proposals. “As a scholar-activist I am committed to South Africa’s development and the production of knowledge that challenges dominant narratives in society. It’s ongoing, critical work.”

Her first co-authored book, *African Customary Law in South Africa: Post-apartheid and Living Law Perspectives* (2015) is today being used to teach customary law at South African universities. Her most recent book, *Access to Justice and Human Security: Cultural Contradictions in Rural South Africa* was published in January 2018.

Mnisi Weeks typifies the success of the MMUF programme, which identifies exceptionally promising black South African scholars at the end of the second year of their undergraduate degree. Through a two-year fellowship they are mentored and trained in all the fields related to academic research and writing. The MMUF programme supports fellows to the end of honours and assists them in finding funding for their master’s degree and through to the completion of

Dr Sindiso Mnisi Weeks. Photo courtesy of Dr Sindiso Mnisi Weeks.

Mr Tlhbanyane (Remo) Mogatosi

MMUF Fellow, currently doing his master's through the Institute for Social Development at the University of the Western Cape (UWC)

"During my honours as an MMUF Fellow I focused on student food security, and hunger on university campuses," says Mogatosi, who grew up in a small town in South Africa's North West province.

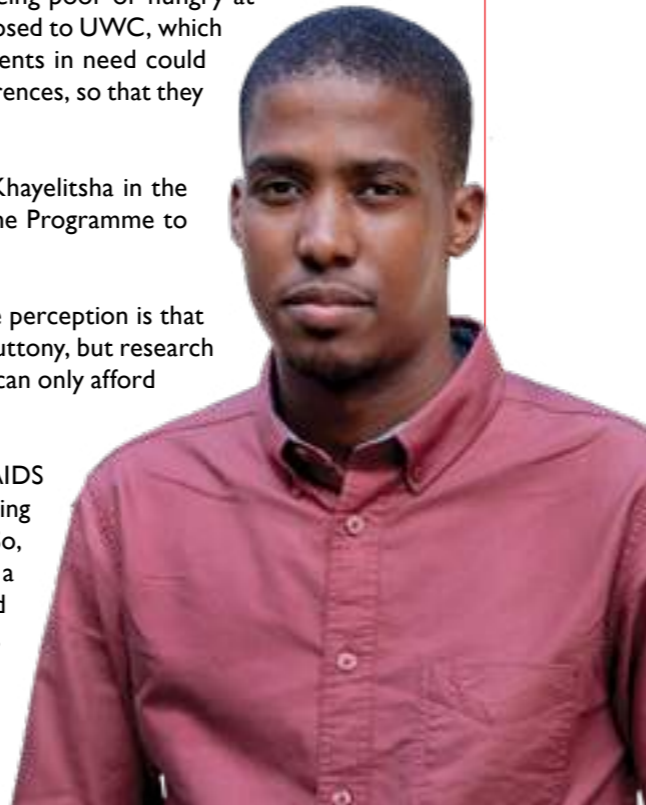
"People in the most need are not always visible, you have to survey people to know who is most at risk; through my research I came across students going without food for a number of days who would not go for food assistance. The stigma of being poor or hungry at university is significant and therefore they hide themselves. I proposed to UWC, which has a centre where the food is free, that given the stigma, students in need could perhaps be offered part-time jobs during the vacations or at conferences, so that they can make money to buy food.

"For my master's, I am focusing on obesity in the township of Khayelitsha in the greater Cape Town area as part of a larger programme called the Programme to Support Pro-Poor Policy Development (PSPPD).

"Obesity is a complex phenomenon, often linked to poverty. The perception is that obese people are over-consuming and that obesity is related to gluttony, but research shows that obesity is a public health problem among people who can only afford nutritionally dense food, such as bread and porridge.

"Another misperception is linked to the high prevalence of HIV/AIDS in South Africa, and in many communities when someone starts losing weight, they fear people will think they are HIV/AIDS positive. So, there are mixed signals all round. Obesity needs to be included as a non-communicable disease (NCD) in the national health budget and more complex public health issues, such as dealing with obesity, should be included in health policies. We need to assist people to work towards a normal weight and work at changing perceptions."

Mr Tlhbanyane (Remo) Mogatosi. Photo credit: Paul Grendon.



their doctoral degrees, with Mellon as one of the funders. Finding funding for their master's degrees is the hardest part of the process.

"The MMUF programme offers students an academic career track," explains Ms Vanessa Brown. "The aim of the MMUF programme is ultimately to increase the number of black South African scholars as permanent or tenured academics, as South Africa is not producing sufficient numbers of PhDs."

Students considered for recruitment to the MMUF programme must have an excellent academic record and by their final undergraduate year should have expressed a strong commitment to pursuing an academic career. Only five students are selected each year from each of the three universities for this prestigious programme.

"When they start the Mellon Mays, they are quite young and immature, and there is no doubt it is a difficult, rigorous journey," says Brown. "We immediately start working with the Fellows on the research they would like to pursue and to start developing their scholarliness. They need to make the transition from a consumer of knowledge to an original thinker and producer of knowledge."

Every year, the students spend four to six weeks at partner universities in the United States: UWC students go to Emory; Wits students go to Bowdoin and until recently UCT students went to Williams, but now go to Chicago. It is an important time of learning expansion, networking, and spending time with American MMUF scholars. The students also have the opportunity to attend conferences at other universities such as Columbia.

Ms Nondwe Mpuma

MMUF Fellow, currently doing her master's through the English department at the University of the Western Cape (UWC).

"After completing my two-year fellowship, I secured a National Research Foundation bursary for my master's in creative writing, focusing on time and memory," says Mpuma.

"I grew up in Mount Ayliff, a very rural area in the Eastern Cape, in a middle class-ish family where I was raised by both of my grandmothers, as my mother was away studying library science at university. One of my grandmothers was a teacher and she was strict. She would bring home books in English and we would have to read them so that we could learn English, as my first language is isiXhosa, and we spoke isiXhosa at the rural primary school I attended for the first few years of my education.

"I find it fascinating how time and memory are linked, and my thesis and creative work, poetry mostly, and some prose, includes flashbacks of my younger self, spoken with an adult voice, such as my poem *Childhood*.

"My work is not overtly politically, as being black and writing is in itself being political."

Nondwe Mpuma. Photo credit: Paul Grendon.



In South Africa, the MMUF programme regularly organises engagements and exchanges between new and former MMUF Fellows, as well as peer mentoring programmes. "Many of the Fellows feel more comfortable about discussing their issues and struggles with MMUF graduates and peers," Brown explains. "We also openly talk about financial and mental health issues as many South African students suffer from anxiety, depression, and financial pressure, including having to support their families or help pay for the education of younger siblings.

Some of the students say they feel like an impostor at home because postgraduate studies take so long to complete and many students are the first generation at university, and their families want to know when they are going to earn.

"We encourage students to talk about their anxieties and stresses, and we step in and help wherever we can – from finding the master's students research assistant work to increase their income, to referring students to our counselling division, with whom we have a very good relationship."

Brown says that all three South African universities are achieving almost

100 per cent movement from honours to master's, with only a handful stopping after honours as a result of various personal and financial pressures.

About 90 per cent have completed their master's degrees and the programme has produced several PhDs who are pursuing postdoctoral research and advancing along the academic pipeline, the vast majority in South Africa.

"The impact of the programme is significant," says Brown. "In only nine short years, from a new cohort of five fellows each year, UWC alone has one PhD graduate, two PhD students set to graduate in 2018, and five more at various stages of PhD studies."

Mellon Fellow (2010 cohort) Dr Lerato Mokwena has been appointed a lecturer in the linguistics department at UWC at the age of 28. She is also a peer mentor to current MMUF Fellows and a graduate assistant on the Emory programme. "My journey with MMUF started in 2010 following my selection as a member of the University of the Western Cape's second MMUF cohort," says Mokwena. "In 2011, I graduated with my BA (*summa cum laude*) and in August 2018, I will graduate with a PhD in Linguistics. My love for reading, studying, thinking, and writing stems from childhood; however it resulted in my marginalisation because 'nerds ain't cool'. My selection into MMUF gave me a sense of belonging – I finally belonged to a group of individuals who love thinking and questioning the status quo. I joined an organisation that supports my steadfast opinion that black women are diligent, intelligent, and innovative.



Dr Lorato Mokwena. Photo courtesy of Dr Lorato Mokwena.

“Through my association with MMUF UWC, I was invited to serve as a graduate assistant at the United Negro College Fund/Mellon Summer Institute held every year during June at Emory University, Atlanta, Georgia. I served as a graduate assistant in June 2016 and 2017 and as a research consultant in June 2018. Being part of the Summer Institute provided me with the opportunity not only to assist undergraduate students in sharpening their research abilities but also to share my insights about postgraduate studies and being an emerging academic and researcher.

“Now as a permanently employed academic staff member at UWC’s linguistics department, I continue to embody the goals of MMUF in my teaching and research practices and my general professional demeanour. I am not just another young academic – I am a MMUF young academic and researcher who prioritises issues of inclusion, equality, black excellence, and women empowerment, particularly in male dominated academic spaces,” says Mokwena, who is now on Mellon’s Talent Stewardship Programme, which is all about taking scholars who are completing – or have completed – their PhDs, and mentoring them as a member of faculty.

The role of the PhD graduate in the knowledge economy cannot be overestimated. It is the PhD graduate, with their high level of research and analytical skills, who will produce new knowledge that all economies and societies require. The challenge globally is the uneven distribution of doctoral students and doctoral graduates across the world. South Africa specifically, and Africa in general, has been lagging behind in the production of PhD graduates. At the moment South Africa produces 28 doctoral graduates per million of the population each year, compared with Brazil at 48 per million and the United Kingdom, which produces 288 doctoral graduates per million of population.

South Africa has set itself the ambitious goal of increasing doctoral graduates to 100 per million of the population per year by 2030. To achieve this goal, South African universities will have to move from producing 1 420 PhDs per year currently, to 5 000 per year by 2030. A further challenge is the shortage of academics to supervise these larger numbers of doctoral students; in South Africa only 34 per cent of academic staff hold PhDs. Programmes such as the MMUF are critical in helping to address these challenges and to grow the doctoral pipeline.

Mr Ayanda Mahlaba

MMUF Fellow, currently doing his master’s through the Archive and Public Culture Research Initiative at the University of Cape Town (UCT).

“I was awarded the Mellon Mays Undergraduate Fellowship in 2015 at the University of Cape Town,” says historian Ayanda Mahlaba, who grew up in Mpolweni Mission, a semi-rural community outside of Pietermaritzburg in KwaZulu-Natal.

“As an MMUF Fellow I conducted historical research, looking at the evolution of partisan politics in KwaZulu-Natal from 1994 to 2011. Building on this work, my honours research explored the implications of the National Freedom Party–African National Congress coalition for local government performance in the province.”

During his Mellon Mays Fellowship, Mahlaba attended a summer research colloquium at Williams College in the United States in 2015. He explains how this opened up a new world of possibilities for him and nurtured his curiosity about black history archives in Africa and its diaspora.

“For my master’s, I am rethinking what constitutes ‘history’ by exploring the histories of ordinary black women in my home community of Mpolweni Mission through their oral narratives. By creating and analysing a ‘matri-archive’, I aim to produce a new historiography that challenges monolithic, male-centric versions of the histories of family, area and region that remain unproblematised to this day,” says Mahlaba, who is committed to academia achieving broader societal impact.

Mr Ayanda Mahlaba. Photo credit: Paul Grendon.



Curator Angela Zehnder leading students on a guided tour of the exhibition, *Painted Surfaces: A Technical Examination of South African Paintings*, at the Iziko South African National Gallery in November 2017. Photo credit: Nigel Pamplin. Photo courtesy of Iziko Museums of South Africa.

Honours Programme in Curatorship

Project Title: Honours Programme in Curatorship
Grantee Institution: University of Cape Town
Principal Investigator: Professor Pippa Skotnes
Duration of Grants: 4 years (2012–2016), 3 years (2015–2018)

Through the Honours Programme in Curatorship, established in 2012 under the leadership of Professor Pippa Skotnes, students are learning how to approach and curate the complex, significant, and often neglected collections that are the inheritance of South Africa’s art and other museums. They are also imagining what curatorship means.

The year-long honours programme recruits 12 to 16 students a year. It is a diverse group that is actively contributing to transforming South Africa’s largely white curatorship profession, as well as bringing new perspectives to bear on colonial collections. The students, who are from all over South Africa and from other parts

of Africa, including Zimbabwe, Tanzania, and Namibia, contribute interesting insights to the programme about their countries’ exhibitions and museums.

The degree includes conservation workshops, lectures by curators, field trips, and cataloguing and exhibition projects. Iziko Museums’ curators provide students with hands-on experience with collections, objects and conservation projects. Students are prepared for entry-level museum work, or further study in fields relevant to curatorship.

Some of the students come from fine art backgrounds and go on to curate their own exhibitions or work in galleries; others are interested in museums and the role they can play in using collections to “curate the past” in the present. “The students are exposed to local and international trends in curatorship and they are taken to a major biennale every year,” says Skotnes. “What is really gratifying is to see so many of these students absorbed into the world of exhibitions both in the commercial and expanding public sectors.”



Cape Town Philharmonic Orchestra: Education and Outreach

Project Title: Education and Outreach Programme
Grantee Institution: Cape Town Philharmonic Orchestra
Principal Investigators: Ms Karin Blumer (2012–2014), Ms Zohra Dawood, Ms Suzanne Aucamp (2015–2019)
Duration of Grants: 2 years (2012–2014), 4 years (2015–2019)

Staging more than 100 performances a year, the Cape Town Philharmonic Orchestra (CPO) is one of the most active symphony orchestras in Africa. It is also one of the most versatile, giving traditional symphony as well as pop, rock, and jazz performances.

Established in 1914, the CPO has performed with many celebrated musicians, including South Africa's world-acclaimed diva, Pretty Yende, singer Lira, Afro-fusion group Freshly Ground, and violin virtuosos and conductors, such as America's Joshua Bell. The CPO is also an indispensable partner to the Cape Town Opera and Cape Town City Ballet. Whether accompanying the Cape Town City Ballet at the Artscape Theatre, performing at the at the National Arts Festival in

Grahamstown, playing at community halls, schools, or various outdoor venues, the CPO equally moves and thrills audiences with its music.

In an era where the decolonisation and Africanisation of education is a pressing issue, the value that a classical music training in an orchestra holds for children in South Africa today, has been questioned. The CPO's Business Development and Fundraising Executive, Suzanne Aucamp believes that a classical training remains absolutely relevant and worthwhile. "The classical music reading, and technical skills training provided through the CPO programmes offer a critical foundation from which students can translate their learning and skills into any musical genre. It empowers young people, who can take their knowledge and skills back to their communities to encourage and support free self-expression of that community's music," she explains.

With the support of grants from the Mellon Foundation, the CPO has, for several years, been actively working on increasing the diversity of orchestra performers, showcasing new talent, and optimising its reach in and around Cape Town. This has been approached through the CPO's Youth Development and Education Programme (YDEP) which aims to develop young musicians from around Cape Town, including the under-resourced areas

Left-right: Noluvuyo Nteta, Brandon Phillips, San-Mari de Reuck and Dane Cotzee. Photos courtesy of the Cape Town Philharmonic Orchestra.

of Atlantis, Mamre, Langa, Gugulethu, and Khayelitsha. YDEP comprises: Masidlale, a grassroots training project for children aged 6 to 14; the CPO Music Academy, which is aimed at sustaining and growing the talent developed through Masidlale and incorporates the Cape Town Philharmonic Youth Orchestra (CPYO) and the Cape Town Philharmonic Youth Wind Orchestra (CYWE); and school concerts aimed at developing new audiences by exposing children to symphony music.

Masidlale Grassroots Training Project

The basic foundations for classical musical training, which are generally inaccessible to children from disadvantaged communities, are provided by the Masidlale Project, which is run by Ash-lee Louwskietter (32) and Odile Burden (28), both former CPYO members and qualified musicians.

Masidlale, meaning "let us play" in the Xhosa language, which is widely spoken in South Africa, enrolls approximately 120 students each year. Participants are expected to meet a certain standard within a set timeframe if they are to proceed with the programme. "We found that if we don't have strict achievement measures, we hold the class back and this can restrict talented children from making progress," Louwskietter explains.

Students are taught strings and woodwinds/brass weekly. Sessions are taught in the children's mother tongue to make it easy for them to learn and engage meaningfully and freely. Participants are also given full musical support to equip them to play, including the provision of instruments, sheet music, and transport to and from training sessions.

The CPO Music Academy

The CPO Music Academy, which caters for students aged 14 to 24, was established to develop talent through sustained quality music education for students at intermediate and advanced level. The Academy strives to deliver the best results possible. Discipline is a core attribute, nurtured in the developing musicians through curriculum design, evaluation, accreditation, sustainability, and impact studies.

Marvin Weavers, who is the YDEP coordinator, explains that "from 2018, the Music Academy has introduced University of South Africa-accredited music exams to its students. Music exams are measured from grade 1 to 8. Each exam comprises graded scales, aural tests, and playing pieces which are to be mastered in order to move on to the following grade." The exams are not age restricted, so Masidlale also encourages its young learners to take the Academy-facilitated exams up to grade 4 music, before they reach high school.

Students of the CPO Music Academy receive training from specialists in the field. The Academy currently has 115 students and 22 teachers and the curriculum includes weekly rehearsals, theory lessons, and ensemble playing in the CPO Music Academy Band or the Junior Strings Ensemble. Sessions are conducted every Saturday at Rhodes High School in the suburb of Mowbray, Cape Town.

The CPYO and the CPYWE are the executive components of the Music Academy, which offer aspiring musicians an



Left-right: Odile Burden, Sinovuyo Nyambali, Ash-lee Louwskierter, and Damien Daniels. Photos courtesy of the Cape Town Philharmonic Orchestra.

opportunity to train, practise, and perform for different audiences. It is from the 75-member CPYO and 57-member CPYWE that the CPO can draw new talent.

Weavers, who worked as a CPO intern from 2011 until 2014 and was a violist in the CPYO, adds that there have been many success stories coming out of the Academy. “Several alumni are pursuing careers as musicians or teachers.”

Cellist Dane Coetzee, from Steenberg who started in the CPYO is now a permanent musician in the CPO. “The experience I gained as principal cellist of the CPYO together with the teaching I did in the CPO Music Academy (one of the Youth Development and Education initiatives) gave me the experience and the confidence to win a position in the CPO’s cello section,” says Coetzee.

After successfully auditioning for the CPYO, Noluvuyo Nteta, from Khayelitsha, progressed through the ranks to first violinist of the CPYO. She is now a music teacher for Masidlale and is currently completing her diploma in Practical Music at Stellenbosch University. “For several years I have been part of the CPO’s Youth Development and Education Programme – from being mentored by CPO musicians to playing in the CPYO and then teaching in the Masidlale Music Project,” says Nteta. “Teaching our youngest talented musicians, some as young as seven, allows me to add value to their lives in the same way the CPO and CPYO helped me to grow.”

Principal bassoon player of the CPO Brandon Phillips, who grew up in Mitchell’s Plain, was member of the CPYO and worked his way up to become the resident conductor of the CPO and music director of the CPYO. “Being

resident conductor of the Cape Town Philharmonic Orchestra would not have been possible without the experience I have gained as music director of the Cape Town Philharmonic Youth Orchestra (CPYO), where the young musicians inspire me all the time with their passion and commitment,” says Phillips.

“We have about 10 students who went all the way through from Masidlale, to the Academy, to the Youth Orchestra who are either working in the music industry or studying as undergraduate musicians,” Weavers explains. The purpose of the Academy is to promote aspiring musicians to the Cape Philharmonic Youth Orchestra (CPYO) and the Cape Philharmonic Youth Wind Ensemble (CPYWE).

The Future

Looking to the future, the CPO hopes to expand access to its music training programmes in and around Cape Town, develop a more diverse group of accredited music teachers who can teach larger numbers of learners in their mother tongue, partner with schools to equip more music teachers, and graduate increasing numbers of highly talented musicians, who can proceed to university and develop styles of music that represent their communities.

In addition to growing musical talent in its communities, the CPO emphasises expanding and diversifying classical music audiences throughout the Cape metropolitan area, where school and outreach concerts help to raise awareness – and enjoyment – of classical music.

“Attending the concerts also opens up the possibility of music as a career to many children who may never have considered it,” says Louwskierter.

A New Generation of Black and Women Academics

Project Title: Accelerated Development for Academic Staff
Grantee Institution: Rhodes University
Principal Investigators: Professor Chrissie Boughey and Associate Professor Jo-Ann Vorster
Grant Duration: 2001–2007, 2008–2014

Over a period of 14 years the Mellon Programme for the Accelerated Development of Academic Staff (MPAD), has enabled Rhodes University to employ 25 young black and women academics from a range of disciplines on three-year contracts, and in established and supernumerary posts.

The funding was sought in 2000 by then Vice-Chancellor, Dr David Woods, in response to the growing recognition that due to the exclusionary policies of apartheid South Africa there was a dearth of qualified young black and women academics to replace the aging, white, male-dominated professoriate.

In South Africa especially, universities have to produce and retain a new generation of academics and thus transform the academic workforce. It has been acknowledged that a transformed and more diverse higher education system is necessary if the academy, through its mandate to produce and disseminate knowledge, is to address some of the most vexing issues facing South Africa and the world at large.

In recognition of the complexity of the diverse roles academics have to fulfil in contemporary universities, the Centre for Higher Education Research, Teaching and Learning (CHERTL) at Rhodes designed and coordinated a programme aimed at offering young academics at the university structured support to accelerate their development as teachers and researchers.

An aspect of the programme that contributed to its success was that each young lecturer was assigned a dedicated and outstanding senior academic as a mentor. With the assistance of their mentors the new lecturers were required to devise a three-year plan, setting out a development trajectory in the areas of teaching, research, and administration.

Crucial to the overall development of the academics was that they were only allocated a 50 per cent teaching load, which ensured that there was sufficient time for them to complete a master’s or PhD or to undertake postdoctoral work, to participate in courses on teaching offered by CHERTL, and to launch their research careers.

Mentors wrote regular reports on mentees’ achievements in relation to their development plans. Heads of departments, deans of faculties, deputy vice-chancellors, and the vice-chancellor responded to these reports. This active involvement in the programme on the part of senior academics and academic leaders, and their interest in the progress of the young academics, enhanced both the status and success of the programme.

Coming into academia can be an alienating and difficult experience for young academics. This is especially the case for black academics entering historically white institutions. The Accelerated Development Programme created the conditions to nurture new academics and support their growth as accomplished scholars. The courses on teaching contributed to the lecturers becoming competent, scholarly teachers, able to design curricula and to teach and assess a student body that is increasingly diverse in terms of social, cultural, linguistic and educational backgrounds. The programme made it possible for the new academics to join various supportive networks and encouraged them to participate in scholarly communities.

Over the 14 years of the programme, 25 lecturers were appointed to accelerated development posts. Of those 25, seventeen have been retained in the university sector in South Africa, seven of whom hold tenured senior posts at Rhodes University. Notable among the staff who have remained at Rhodes are: Professor Janice Limson who now holds a South African Research Chairs Initiative Chair in Science Communication; Professor Enocent Msindo who is deputy dean of humanities; and Dr Amanda Hlengwa who specialises in curriculum development. She has represented Rhodes in a number of national and international projects related to the field of academic development, and is a senior lecturer in CHERTL.

Programmes such as the Accelerated Development Programme have contributed to the sustainability of the academic project and the transformation of higher education in South Africa.

The success of the Accelerated Development Programme led to a National Working Group convened by Rhodes University's former Vice-Chancellor, Dr Saleem Badat, under the auspices of Higher Education South Africa. In 2011, the working group explicated the goals that should be advanced by a national programme, and the values and principles that should underpin them; identified strategies and mechanisms for developing a next generation of academics, and especially black and women academics; identified the conditions that are critical at national and institutional levels for developing a next generation of academics; and proposed a funding model and budget that was cost-effective and sustainable.

The Higher Education South Africa proposal was accepted by the Department of Higher Education in 2014 and is now a national higher education initiative called nGAP (New Generation Academic Programme). Since 2015 it has been coordinated by Dr Amanda Hlengwa.

Dr Hlengwa's journey into academia started in Ulundi, KwaZulu-Natal, where she grew up in a family of educators. "My mother, Thandi Hlengwa, and late grandmother, Nontsikelelo Merriett Hlengwa, were both school educators and extremely important inspirations in my life," she says. "In my grandmother's case, she had to give up teaching when she got married, which was the regulation for all women teachers in her era. Fortunately this had been overruled by the time my mother qualified and she worked as a teacher and later as a school inspector until her recent retirement. She was extremely committed to helping rural teachers, most of whom were volunteers, to develop their teaching skills and to graduate with teaching diplomas."

Raised with a deep sense of social commitment, after completing high school, Hlengwa enrolled for a three-year diploma in Child and Youth Development at what is now



Dr Amanda Hlengwa. Photo courtesy of Rhodes University.

“On the programme you are expected to perform at an extremely high level. You have been given this opportunity and the spotlight is on you to succeed.”

– Dr Amanda Hlengwa

the Durban University of Technology. On completion of this she was offered a graduate assistant post in the Department of Child and Youth Development, where she worked for two years, getting her BTech in Youth Work at the same time.

With a master's degree from the University of Melbourne, Australia, which she pursued on a scholarship from AusAID, she successfully applied for an Accelerated Development Programme lecturing post at Rhodes University in 2007. From 2007 to 2010, she made substantial progress on her doctoral research on service

learning in higher education, and graduated with her PhD in 2013.

“On the programme you are expected to perform at an extremely high level. You have been given this opportunity and the spotlight is on you to succeed,” says Hlengwa. “What the programme has revealed is that Accelerated Development and nGAP lecturers in supportive departments thrive, while those in less supportive departments find the whole process extremely stressful,” says Hlengwa.

She counts herself fortunate to have had a highly supportive team at CHERTL, including Professor Lynn Quinn and Associate Professor Jo-Ann Vorster who coordinated the Accelerated Development and nGAP programmes until Hlengwa took over. “The entire CHERTL team helped to mentor me during my Mellon years, which worked really well for me and is a strong model for other departments.”

She emphasises the contribution of Distinguished Professor Paul Maylam, the recently retired head of the history department at Rhodes, who proved himself an outstanding mentor of several lecturers on the Accelerated Development Programme. “He has led by example in the history department to provide an environment where the lecturers feel respected and stimulated to achieve their full potential, which they certainly have.”

One of them is Professor Enocent Msindo, historian, NRF-rated researcher and the deputy dean of humanities at Rhodes University. Msindo was in the United Kingdom at Cambridge University, where he completed his MPhil and PhD in History, when he saw an advert for a Mellon-funded postdoctoral fellowship at Rhodes University.

After being awarded this scholarship in the history department in 2005, he was subsequently appointed as a lecturer on the Accelerated Development Programme from 2007 to 2009, also funded by Mellon. Mentored by Maylam, and with vigorous academics on the staff, including Professor Julian Cobbing, Professor Msindo found himself in a vibrant academic atmosphere.

“Prof Maylam infused a wonderful atmosphere of leadership by example in the department, including taking on a heavy teaching load in addition to all his other university commitments,” Msindo explains. “He is also an outstanding scholar and mentor whose approach was to build on our strengths and to set a standard to which we could aspire. I have the greatest respect for him.”

“As for Prof Cobbing ... what an inspiring lecturer. In teaching history, he would bring students to a point of animated understanding of the relevance of history to



Professor Enocent Msindo. Photo courtesy of Rhodes University.

“Prof Maylam infused a wonderful atmosphere of leadership by example in the department ...”

– Professor Enocent Msindo

their lives today. He conscientised them about their role in addressing the environmental, economic, and political crises we face, including answering questions based in their current reality, such as why there is such violence in South Africa today.”

Msindo says the vibrancy in the department was infectious and it attracted increasing numbers of students, with third year numbers doubling in recent years. “We have a really stimulating environment in the history department today.”

Reimagining Humanities Education Development for a Postcolonial South Africa

Project Title: Reimagining Humanities Education
Grantee Institution: University of Cape Town
Principal Investigator: Professor Kathy Luckett
Duration of Grant: 5 years (2017–2021)

The Humanities Education Development (ED) Unit at the University of Cape Town (UCT) manages the extended degrees in the humanities faculty. These are pedagogically enriched Bachelor of Arts and Bachelor of Social Science degree programmes where the regular three-year degree is taken over four years, students take a lighter course load, and two skills-based introductory courses and “Plus Tuts” are embedded in their majors.

The ED programme functions as an access programme for working class, first generation students from poor public schools, who would not otherwise gain entry to university. Only black South African students are eligible for the programme, admitted on considerably lower school leaving scores than regular admission requirements. The programme caters for roughly 1 000 students, contributing to 30 per cent of the humanities faculty’s annual intake and about 60 per cent of its intake of black South African students.

At the beginning of 2017 a grant from The Andrew W. Mellon Foundation enabled the unit to renew or fill 12 ED teaching assistant (TA) posts across 12 departments in the faculty (23 semesters’ worth of teaching assistance for 20 or 30 hours per week, to manage the running of Plus Tuts in 33 courses across the faculty). The ED TAs are responsible for overseeing the development of Plus Tut materials and the running of Plus Tuts by tutors, in consultation with course convenors. The Plus Tuts are important, safe, pedagogic spaces where students engage with course materials and undertake assessment tasks with the best tutors in the faculty. Mellon funding has also enabled the ED unit to employ a programme manager from 2018, to monitor and evaluate the programme’s outcomes and impact.

As a measure of the ED programme’s progress so far, 2017 data shows that 38 per cent of graduating ED students achieved a grade point average of 65 per cent or more, compared with only 21 per cent in 2013, the year the programme was implemented. However, despite the evidence that this programme is having a positive impact on student performance, ED programmes in general came under fire from the student protests between 2015 and 2017 for stigmatising black students. These protests were focused especially on historically white campuses where institutional racism and the denial of white privilege has been confronted by a strong black critique.

Evaluation data on student opinion shows the ambivalence experienced by students on the ED Programme. While acknowledging their need for educational interventions, they resent the “special treatment”, the racial profiling, the stigmatisation by other students, and the compulsory rules.

In response, the Education Development unit at UCT has initiated a process for launching a suite of new Africa-centred introductory courses to be offered to all first-years in the faculty, not only to ED students on the four-year degree programme. By offering the courses more widely, the aim is to counter stigmatisation and undo the rigid boundaries between the regular and extended programmes. It is envisaged that all first-year students will be required to take at least two such courses as electives for their degree. To this end the unit has set up a working group for “Decolonising Pedagogy in the Humanities”. In 2018 small task teams have been set up to develop proposals and materials for specific introductory courses for offering in 2019.

The Educational Development TAs, most of whom are black South African PhD students, will play a crucial role in the development of learning materials for these new Africa-centred courses, bringing their pedagogic experience and expertise in the use of multilingual and indigenous learning resources to the project.

Conservation and the Environment



From the outset, the Mellon Foundation supported institutions that were concerned with enhancing human understanding of the natural environment, and studying the relations of people to the environment and their effects on the environment. William (Bill) Robertson IV, the programme director noted that “We look for ways to fill gaps in the understanding of basic processes, to encourage good ideas, and to encourage new lines of research that we think are under-appreciated by traditional funding sources.”

Institution building was an important priority. Between 1997 and 2010 the Foundation awarded 63 grants for conservation and the environment, totalling over \$14 million. Major beneficiaries were the South African National Parks Board and the South African National Biodiversity Institute. Research facilities and operations in the Kruger National Park were developed, and there were research collaborations with US and European universities. Universities were supported to expand ecological research and training, and to contribute to the development of a global coordinated digital database of images and information on plants.

Since 1997, the Conservation and the Environment Programme has awarded 62 grants to South African institutions (University of Cape Town, University of Fort Hare, Wits University, Rhodes University, University of KwaZulu-Natal, University of South Africa, the South African Museum, South African National Biodiversity Institute, and South African National Parks)

- Research Bridges – 93 grants, including US institutions whose grants helped support SA research
- South African National Parks – 17 grants
- African Plants Initiative – 17 grants

Photo: Giraffe in the South African savanna. Photo credit: Christian Sperka.



Giraffe in the South African savanna. Photo credit: Christian Sperka.

Fortuitous Fish and Chips

“When Bill Robertson first came to South Africa in 1998, I had just completed my PhD in botany while working at the South African Museum in Cape Town, after completing a master’s in archaeology. Bill arrived at lunchtime so I took him to the local chippie and bought him fish and chips, which we ate on a bench in the park. I enjoyed Bill’s company, we had a mutual understanding that was to grow into a very important relationship.”

Professor Edmund February from the University of Cape Town’s department of biological sciences clearly recalls his first meeting with Robertson 20 years ago. “At the end of our lunch meeting Bill said, ‘Why don’t you think of a proposal in plant ecology and submit it to me?’ I told him that I was not a plant ecologist, to which he replied, ‘I’m sure you can work something out.’”

Robertson subsequently suggested that February meet with Professor Kevin Rogers from Wits University about a possible collaborative study in the Kruger National Park (KNP). “Rogers had a postdoc working with him called Steve Higgins (now professor) and he suggested that Higgins and I go to KNP together,” says February.

“That was my first exposure to true ecology. Higgins is a phenomenal mind, we really hit it off and I got truly excited talking savanna ecology with him. That initial discussion resulted in a study in the north of the park, looking at vegetation change down a slope and how it relates to available water. This started a series of projects, and 20 years later we are still working together.”

With a three-year Mellon-funded post at the University of Cape Town, February set his sights on becoming a professor, encouraged by Robertson all the way. “He had incredible faith in me, he told me that I have what it takes to be a professor, that ecology would benefit from my contribution and that the university needed black professors.”

In 2000, February became a professor and in 2001 he received a substantial Mellon grant over five years to work on tree–grass interactions in KNP, focusing on the mechanisms that maintain the balance between trees and grasses in savanna ecosystems – which at the time was the focus of much savanna research.



The Kruger National Park under a blanket of mist at dawn. Photo credit: Danny Govender.

“Water had been the focus of early researchers, but we showed that the relationship between trees and grasses in savanna ecosystems is in fact maintained by the interaction between nutrients, water, fire, and herbivory. Without this relationship, the system would go out of balance. If, for example, trees take over as a result of a shortage of browsers, grasses would not be able to grow, as all the resources will be taken up by trees. In the same vein, heavy grazing and regular fires are required to knock back both grasses and trees, maintaining the balance between the two life forms. Equally critical is the ratio of grazers to browsers. The research emphasises the necessity of managing ecosystems holistically,” February explains.

While most studies agree that fire and herbivory are major drivers, the initial hypothesis for tree–grass coexistence in savanna stated that there was no competition for resources, because trees with deeper roots source water below grasses. In 2016 February and Higgins published an alternative hypothesis.



Professor Edmund February. Photo courtesy of Professor Edmund February.

“We said it is not about competition for resources. Trees in our savannas are deciduous; losing their leaves in the dry season and storing all their nutrients and water, which they then use, two weeks before the rains, to leaf out. With the first rains the leaves are already there, microbial activity in the soils generates a lot of new plant-available nitrogen, and the trees, having already leafed out, then take up as much of the nitrogen as possible. When the grasses leaf out shortly after the first rains, the trees already have all the resources they need, thereby avoiding having to compete with competitively superior grasses for nutrients”.

This and the many bodies of research achieved through this programme has achieved the dual outcome of significantly changing the way people think about savanna ecology, and developing a whole cohort of ecologists, many of whom are occupying senior positions today.

A Game-changer for South Africa

“I was based at the botany department of the University of Cape Town when I met Bill Robertson and was awarded my first Mellon grant,” says Emeritus Professor William Bond from the department of biological sciences at the University of Cape Town who was supported by the Mellon Programme from 1999 to 2012.

“Most of my research was on the ecology of savannas, focusing on Hluhluwe-iMfolozi Park in KwaZulu-Natal with some in the Kruger National Park (KNP).

“Savannas are extremely interesting ecosystems in that their distribution is not determined by climate but in large part, by fire and large mammal herbivory. The Zululand Grass Project (1999–2004) explored the importance of fire and large grazing mammals (white rhinos and others) in shaping the savanna landscape. The Zululand Tree Project (2005–2009) explored what limits tree numbers and why forests do not displace savannas in higher rainfall climates.

“The Biome Boundaries Project (2010–2012) focused on why open, non-forested ecosystems occur in climate zones suitable for forests.”

The research done on these projects helped stimulate a new wave of research on savannas, fire, large mammal herbivores, and the existence of open, non-forested ecosystems. South Africa proved to be a useful model for savannas elsewhere in Africa and, indeed, the world.

Many of the most promising new generation of researchers came through these projects. They include Sally Archibald (Wits), a leading fire and savanna ecologist, Carla Staver (Yale) who is doing innovative plant ecological research, Gareth Hempson (South African Environmental Observation Network [SAEON]) who is doing innovative work on mammal ecology at continental scales, and Glenn Moncrieff (SAEON) who does vegetation modelling of ecosystems not at equilibrium with climate, among others. The new generation of ecologists is leading the way in exploring the extent to which fire and herbivores, along with climate, shape ecosystems at a scale from the local to global.



Professor William Bond. Photo courtesy of Professor William Bond.

“Through the Mellon grants we could send many graduate students to international meetings and workshops, essential for gaining confidence in their abilities on a world stage,” says Bond. “We also invited researchers to South Africa. These included Bill Hoffmann (North Carolina State) expert on Brazilian savanna, Caroline Lehmann (Edinburgh University) Australian savanna ecologist, and Duncan Kimuyu (Kenya) who researches savanna ecology in East Africa.

“The grants also supported transport and accommodation costs of undergraduate volunteers working on our research projects. These were very successful in giving students insights into a large research programme and introducing them to new areas of South Africa. Many of these volunteers later continued to postgraduate studies at UCT.”

The technical staff hired in KwaZulu-Natal for the research projects provided essential field support services. In turn, the research team helped them with extra schooling for key qualifications, training as conservation officers, and driving licenses. “In rural Zululand, permanent jobs are very rare,” says Bond. “Nearly all our staff over the years obtained permanent positions with direct and indirect Mellon support.”

Bond concludes, “There is an extensive list of publications arising from the Mellon projects including a book on Hluhluwe-iMfolozi Park, edited by Mellon graduate Sally Archibald that summarises much of our research. Largely through diverse research supported by the Mellon Foundation, she was elected as a foreign associate of the National Academy of Sciences in 2013, a singular research honour.”



Danie Pienaar, head of scientific services at South African National Parks (SANParks) and Bill Robertson. Photo credit: Danny Govender.

Bill Robertson and the Kruger National Park

A distinguished biologist and researcher; clear thinking and helpful; always encouraging and empowering scientists to pursue novel research – this is how Bill Robertson, the head of Mellon’s Conservation and the Environment Programme from 1979 to 2013, is frequently described.

Asked to come on board by Jack Sawyer, the Mellon Foundation’s president at the time, the programme reflected the environmental passion of Paul Mellon. The South African Conservation and the Environment Programme expanded the range of collaborations between research groups in United States and South African universities, particularly those that strengthened the ecosystems research programme funded from 1997, focusing on savannas in South African’s flagship game reserve, Kruger National Park. This and subsequent grants funded pioneering research, notably in Kruger National Park and Hluhluwe-iMfolozi Park in KwaZulu-Natal, towards better understanding plant ecosystems and their role in shaping the environment.

One of the key research groups anchoring the Foundation’s overall programme in South Africa was led by Professor William Bond and Professor Edmund February, both from the University of Cape Town. The group collaborated with Foundation-supported researchers from Arizona State University, the Carnegie Institution of Washington, Princeton University, the Universities of California at Santa Barbara and Berkeley, and the University of Florida at Gainesville.

“With help from the Foundation, SANParks carried out a great expansion of research programmes in the last 15 years. Much of the Foundation’s work was devoted to involving top university research groups in the parks’ research network by providing leading scientists with support for graduate and postdoctoral students, and engaging university research groups from both South Africa and the US in collaborative studies within the parks,” Robertson explains.

“The objective was to encourage young scientists to begin their careers by working across both national and disciplinary boundaries, with the hope that they would continue to consider these opportunities and include them in their research plans. SANParks became a desired research destination, drawing significant international interest, funding, collaboration, and partnerships.”

Such support has helped SANParks establish infrastructure, including new staff positions, to make the parks throughout the system attractive and welcoming for university researchers. These investments include: improving facilities for researchers; establishing a geographic information system (GIS) laboratory; creating an information management programme and database; providing game guards for researchers who work near dangerous animals; making improvements in the library; implementing a programme to convert archives into an active database; starting junior scientist and fellowship programmes; producing technicians to help maintain



Bill Robertson. Photo courtesy of Bill Robertson.

research sites and monitoring; and establishing an annual science network meeting that now attracts over 200 scientists from around the world.

Hundreds of research projects are now registered at any one time across the system, resulting in strong park-academic partnerships and in an impressive mix of basic and applied research. SANParks assumed the responsibility of sustaining the initiatives the Foundation helped start as part of its regular budget.

Environmental historian, Professor Jane Carruthers writes about Mellon's contribution in her book, *National Park Science: A Century of Research in South Africa*, published by Cambridge University Press in 2017:

The contribution of the foundation was to revolutionise scientific research in the KNP and elsewhere in South Africa, and to demonstrate the extraordinary potential of the area to contribute to ecological knowledge ... Mellon funding was extremely welcome to a financially strapped research sector but money was not merely thrown at projects, there were strategic and well-considered benefits in addition. Most importantly, there were genuine partnerships and collaborations, with no hint of US scientific imperialism, foreign agendas or top-down directives ... Many of South Africa's top scientists who had not been able to work easily in the KNP before 1994 now found themselves welcomed. Even South African universities that had never before collaborated found productive opportunities to work with others at the cutting edge of ecosystems research. The roles of education and research were combined and it was hoped that through these initiatives that the next generation of South African scientists would be more diverse ... The total amount of grant funding eventually exceeded \$20 million, this was an unprecedented investment in South African ecosystem science.

The African Plants Initiative

A crowning achievement during Bill Robertson's career with Mellon is the now global project that he originally launched as the African Plant Initiative (2003–2009), which subsequently expanded into the Global Plants Initiative, the world's largest database of digitised plant specimens. This gigantic achievement, supported by Mellon until 2013, accounted for 516 grants globally and 17 in Africa.

"Africa's history of colonial governments has meant that African plant specimens – which are of great interest to scientists in Africa and around the world – are mostly found in developed nations," Robertson explains. "A key contribution of the African Plants Initiative was to create a digital information resource, with a device called HerbScan, that allowed scientists, researchers, and scholars to view the specimens on the Internet at a high resolution at their home institution, rather than travelling to distant herbaria."

Digitisation of most known type specimens of African plants was completed in three years. The digital resource provided access to African types to institutions in Africa for the first time, and allowed for the creation of master's degrees in plant taxonomy in places such as Ethiopia. The initiative received critical support from the Royal Botanic Gardens, Kew, the South African National Biodiversity Institution, the New York Botanical Garden, the Missouri Botanical Garden, and the Smithsonian Tropical Research Institute.

Robertson says, "the database proved so successful that it was expanded to include the entire world and renamed the Global Plants Initiative. The digital resource is now JSTOR Plants (plants.jstor.org). At the close of the Foundation's programme it contained about 2.8 million images and associated data; 1.8 million types and historical specimens; 400,000 images of artwork, photographs, and reference materials; and nearly 450 000 articles linked from JSTOR. The voluntary organisation of 322 partners from 75 countries continues to work together toward maintaining and improving the resource."

Public Arts and Humanities

The Foundation's focus on public arts and humanities has sought to advance various goals: to build strong relationships between universities and arts and cultural institutions; to promote appreciation for the arts and humanities through community and other partnerships; to ensure meaningful inclusion of diverse publics in the arts and humanities; and to stimulate critical and thoughtful engagement between universities and arts and cultural institutions that shapes the making of art and knowledge.

Grantmaking has sought to support humanistic scholarship and artistic endeavour beyond the boundaries of the academy, museum, concert hall, and theatre of elite audiences. It has encouraged initiatives that connect individuals and communities to art, history, and culture, and promoted engagement with diverse non-academic audiences around academic and artistic works. It has also fostered active collaboration between scholars and artists and different publics, and critical public engagement between universities and arts and cultural institutions and diverse publics.

The Foundation has expressed its interest in work on "grand challenge" questions that are crucial to the survival of humanity, scholarship in such fields as public history and public philosophy, and artistic endeavours in public spaces.



Photo: Puppetry performance. Photos courtesy of the Centre for Humanities Research.



Becoming Human: the Humanities in Africa

Project Titles:

Aesthetics and Politics (2013–2016), Fellowships for the Study of the Humanities in Africa (2014–2017),

Migrating Violence: Community, Citizenship and Belonging (2015–2019), Aesthetic Education (2015–2020),

Political Theory and Political Philosophy (2016–2020),

Kinetic Objects and Puppetry Arts Laboratory—Chair in Aesthetic Theory and Material Practice (2016–2021)

Grantee Institution: University of the Western Cape

Principal Investigators: Professor Premesh Lalu, Professor Suren Pillay

Duration of Grants: (2013–2021)

“The Mellon fellowships awarded to the Centre for Humanities Research (CHR) are a springboard for the creation of new directions in higher education and the humanities in, and about, South Africa and Africa,” explains CHR’s director, Professor Premesh Lalu.

The University of the Western Cape (UWC) defied its founding purpose as an apartheid, racially segregated institution for “Coloureds”, and became a symbol of opposition, offering adult education night classes and other ways out of the constraints of apartheid. The CHR has taken this to the next level by advancing inquiry and debate about the roles and practice of public culture, public cultural institutions, and public scholarship in shaping and reshaping ideas about post-apartheid freedom.

A core aspect of inquiry is the way in which philosophy and the arts converge or touch each other in fundamental ways. Lalu notes that “what has been fascinating in Africa is the burgeoning of philosophy and arts not connected to the university but that challenge the university in interesting and troubling ways. We felt that if we don’t engage with this burgeoning we will waste the gift of its youthful energy.”

An important trigger for this engagement was the book *African Art as Philosophy*, in which the author, Souleymane Bachir Diagne, interprets African art as a philosophy. This, says Lalu, “charmed us in all sorts of ways. It was the connection we had been seeking to articulate our partnerships with South African artists such as the Handspring Puppet Company, jazz guitarist Rheza Khota, and visual artist Dathini Mzayiya. We brought together artists and humanities scholars in unprecedented

Left-right: Puppetry performances. Photos courtesy of the Centre for Humanities Research.

partnerships to explore the question of post-apartheid freedom and post-apartheid thinking.”

Around these partnerships the CHR initiated an assemblage and choreography of possible conversations through four research platforms.

Aesthetic Education

What does it mean to train the imagination in environments that have no art schools or art programmes? To explore this, in 2010 the CHR brought together scholars and artists from the Handspring Puppet Company, Ukwanda Puppet & Designs Art Collective, the Magpie Art Collective, the children-focused non-government organisation (NGO) *Net vir Pret*, and the community of the rural Western Cape village of Barrydale.

Together, they produce the Barrydale Day of Reconciliation Parade and Performance, an annual parade where over 200 local learners, youths and performers are part of the production, including 120 children who make and perform with their own puppets, and discuss reconciliation, our humanity, and our place in the natural environment.

Humanity, Animality, and Becoming Human

“Ideas about our humanity, our animality and what becoming human means are being vigorously debated in humanities research, and closely relate to what we are doing in puppetry,” Basil Jones, Handspring Puppet Company.

The Cape Town-based Handspring Puppet Company or “Handspring” as it is known, was founded by Executive Producer Basil Jones and Artistic Director Adrian Kohler in 1981, and for the past 37 years it has been an artistic wellspring for performers, designers, theatre artists, and technicians. Their work has been presented in over 30 countries worldwide, and includes the renowned theatre production of *War Horse*.

In a newspaper interview in 2017 Jones and Kohler described their relationship with the Centre for Humanities Research at the University of the Western Cape, “This is a place where you’ll meet and engage with intellectually challenging scholars from South Africa and other parts of Africa and the Global South, including India and Argentina. The CHR is also birthing the most inspiring phenomenon in puppetry circles: the Laboratory of Kinetic Objects and Puppetry Arts in Cape Town. Its postgraduate programme is attracting an exciting range of young theatre practitioners from South Africa and abroad.”

In 2017, Jones, Kohler, and Handspring were awarded the Visual Arts Lifetime Achievement Award by South Africa’s Arts and Culture Trust; and in 2018, they were awarded the Kennedy Center Gold Medal in the Arts.

Between 1994 and 2010 no student from Barrydale had entered higher education. Between 2010 and 2018, the aesthetic education intervention created a springboard for 55 students from Barrydale to enrol at universities.

Becoming Human

The CHR’s engagement with the Handspring and Ukwanda Puppet Companies has inspired a new way of seeing the “object” as something into which you need to breathe life.

The technology and technique of breathing life and emotions into Handspring’s extraordinary creations – the most famous being *War Horse* – offers a strong



Puppetry performance. Photo courtesy of the Centre for Humanities Research.

portal into the becoming technical of the human. As Lalu explains, “apartheid was the technology that set out to blunt emotions and destroy the human sensorium. It was essential to imbue our senses with as much life as possible to outstrip this rationality. This led us to the question of ‘the becoming technical of the human’. How does humanity and the study of *techné*, or invention, recharge the desire for freedom?”

Migrating Violence

Formed around the research of Professor Suren Pillay, the project draws on political theory and African philosophy to think about political subjectivity through the concept of the migrant, in a way that is not reduced to the persona of the citizen or subject. The migrant has always been fundamental to South Africa and African political thought and its cultural landscapes.

In a world that has normalised the nation-state form as the basis of political community, and where histories of colonialism and markets animate movement and displacement, the frictions between the migrant and the citizen are one of the defining features of our political modernity. Considering this predicament from the subject position of the migrant rather than the nation, this project has as its central concern the paradox of the relationship between the human and human rights. Migration, and its consequences and effects, are both materially and conceptually phenomena that allow South Africa to connect to a wider global and a pan-African conversation. Much of the preoccupation of the project has therefore been to bring the South African reflection on migration and violence into dialogue with scholars and scholarship from the broader African continent.

Experimental Art, Connected Communities

Project Title: Programme for Innovation in Artform Development
Grantee Institutions: University of the Free State
Principal Investigator: Ms Angela de Jesus
Duration of Grant: 4 years 6 months (2015–2022)

“The arts are arguably the most powerful medium to bring people together, to build respect for difference and diversity, create more critical thinkers, promote social cohesion, and address the deep challenges in society. This is the basis for the creation of PIAD,” says Ms Angela de Jesus, the curator of the University of the Free State Art Gallery and co-director of the Programme for Innovation in Artform Development (PIAD), together with Dr Ricardo Peach.

PIAD is an initiative of the University of the Free State (UFS) and the Vrystaat Arts Festival, of which Dr Peach is the director. It is held annually at UFS and is one of the largest annual South African festivals for the performing and visual arts, literature, and film.

“Through PIAD we draw on the expertise of South African artists and international partners to lead transdisciplinary research, teaching, and community engagement to enhance learning and connect communities,” de Jesus explains.

“We promote innovation in art form development through a range of projects, including First Nations colloquia and projects; critical debates or forums; arts and science research and interdisciplinary artists residencies; interdisciplinary arts laboratories for creative



In 2016 PIAD facilitated the large-scale project “It’s My City”, which included three, eight-metre-tall temporary sculptures of a giraffe, windmill and tree. Photo courtesy of the Programme for Innovation in Artform Development.

practitioners; and the production and presentation of challenging new work in the arts, including experimental public art.”

The First Nations Project

The First Nations Project, an international collaboration between South Africans of Khoi and San heritage and Australians of Aboriginal heritage, connects new media artists, traditional language speakers, craftspeople, weavers, painters, and storytellers.

De Jesus says, “We have a close relationship with Australia and the Australian Council for the Arts, and we have extraordinary First Nations exchanges where the participants produce performance art works and share experimental ways of thinking about – and taking ownership of – their arts. They also share ways of dealing with their current and historical circumstances, including



Left: Members of the public wrote their hopes, dreams, and wishes for the city on strips of paper and attached them to the “It’s My City” artworks. Right: Colonial statues were temporarily covered in electric pink plastic to commemorate and recognise diverse histories. Photos courtesy of the Programme for Innovation in Artform Development.

the creation of a First Nations protocol, in recognition of them as First Nation people and the traditional owners of the land.”

Arts–Science Residencies

Residencies of one to six months are hosted in a range of faculties at UFS, including the humanities, natural and agricultural sciences, and health sciences, to facilitate innovative work and interdisciplinary research by South African and international artists. Residencies include collaborations between robotics experts and weavers, community art workshops on housing issues in local townships, and participatory theatre focused on relations between social issues and space.

The Arts Laboratory for Creative Practitioners

This intensive group residency brings together early- and mid-career African artists to share, develop, and interrogate their artistic practice. Its aim is to generate new ideas and strategies for innovative and interdisciplinary artwork in South Africa. Artists are mentored to develop and present new projects in South Africa and abroad.

South African and International Artists Co-production

Through this co-production, PIAD presents and promotes challenging new public art works. In 2014, for example, PIAD co-produced “Plastic Histories”, a public art project that investigated the meaning of public monuments in Bloemfontein by temporarily covering colonial statues in electric pink plastic to commemorate and recognise diverse histories.

In 2016 PIAD facilitated the large-scale project “It’s My City”, which featured three, eight-metre-tall temporary sculptures of a giraffe, windmill, and tree – inherently South African symbols – installed in different locations around the city of Bloemfontein, South Africa’s judicial capital and home to UFS.

“We worked with people from a range of different communities who conceptualised and built the sculptures, and 5,000 members of the public contributed by writing their hopes, dreams, and wishes for the city on strips of paper and attaching them to the artworks to ‘finish’ them,” de Jesus explains.

“A massive public parade of the sculptures followed, then a healing ceremony where the sculptures were burnt, releasing the messages into the atmosphere. The project was about creating a spectacular shared moment to celebrate the coming together of different communities in an attempt to soften historical and social boundaries in the city.”

Critical Debate and National Forums

During these forums, PIAD explores topics raised by artists in residence and laboratory participants, as well as new work developed through PIAD.

“In all our projects and programmes, PIAD is committed to creatively transforming South African society through transcultural experimentation and mutually beneficial engagement,” comments de Jesus.

Arts and Culture

The arts constitute fields of creative endeavour and inquiry that are distinct from other forms of thought and expression, even though the arts may draw on these resources and engage in dialogue with them. Humanity’s shared aesthetic heritage is a resource for knowledge of the past as well as cultural renewal. Performances, songs, stories, objects, and images can provoke insight and pleasure, enrich human experience, and help us reflect on our condition. In contemporary society, artists stimulate innovation, reinvent media, articulate cultural critique, and work with communities to effect change.

The Andrew W. Mellon Foundation is committed to: *Nurturing and preserving the arts, strengthening the study of artistic accomplishment, and promoting a diverse and sustainable arts ecosystem. It does so primarily through support for initiatives undertaken by organizations of art and culture such as art museums, performing arts companies, and art centers that curate, conserve, and present work in a wide range of disciplines.*

Universities are not always well prepared to integrate the study or practice of art into their core missions. The Foundation has increasingly supported arts programmes at universities. Since 2010, it has made some 30 grants totalling over \$15 million to support programmes and projects at universities and at a few arts organisations.

#RhodesMustFall protests. Photo courtesy of Iziko Museums of South Africa.



A Nation of Unique Voices

Project Title: Opera School Fellowship Programme
Grantee Institution: University of Cape Town
Principal Investigator: Mr Kamal Khan
Duration of Grants: 5 years (2002–2007), 4 years (2007–2011), 4 years (2011–2015), 3 years (2014–2017)

“South Africa has exceptional singers, unique voices, and there is a tradition of choral singing that achieves an extraordinary level vocally; it immediately interested me when I first visited South Africa as a guest conductor in 2004 and 2006, on invitation from the former head of the University of Cape Town (UCT) Opera School and Cape Town Opera, Angelo Gobbato,” says internationally renowned conductor and pianist, Mr Kamal Khan.

Such was his interest in South Africa’s operatic promise that he took up a post as the director of the UCT Opera School from 2008 to 2016. Together with Gobbato and former UCT Vice-Chancellor, Dr Stuart Saunders, he secured Mellon funding for the UCT Opera Programme to support students and postgraduates with exceptional operatic talent who could not afford university.

“It cannot be overestimated how much the programme contributed to the success of a whole cohort of South African graduates on the international opera stage,” Khan explains. “In partnership with the Cape Town Opera, they had the opportunity to participate in several operatic productions a year, including two full operas with full orchestras. They would graduate with several operatic roles to their name, which doesn’t happen in North America and Europe where performance opportunities are quite rare.”

He offers the example of operatic soprano Pretty Yende, now an international star, who was supported by the programme. “She was far more prepared than her counterparts in London or New York by the time she got to La Scala in 2009, the same year she graduated; she had already sung six title roles. In addition to her ability, what has really made her career work is her iron self-discipline and capacity for hard work.”



Tshepo Moagi. Photo courtesy of the Cape Town Opera.



Maudee Montierre. Photo courtesy of the Cape Town Opera.

Through the programme, several students were able to pursue advanced studies overseas or establish themselves as soloists in South Africa and international opera houses. Significant opera talents who benefited from the programme, in addition to Pretty Yende, include: Lukhanyo Moyake, Hlengiwe Mkhwanazi, Bongwiwe Nakani, Luthando Qave, Robin Botha, Thesele Kemane, Sunnyboy Dladla, Musa Ngqungwana, Sophie Harmsen, Sarah-Jane Brandon and Pumeza Matshikiza.

The programme helped to transform South Africa’s operatic landscape, once an exclusively white domain. Today, the majority of soloists and chorus members are black.

Top left: Kamal Khan and Pretty Yende. Photo credit: Stefan Cohen. Photo courtesy of Carnegie Hall.
 Top right: Bongani Khubeka. Photo courtesy of the Cape Town Opera.

Students lacked the financial resources to study, which the programme provided. The funds also supported specialists for coaching and master classes, and contributed to the Cape Town Opera’s production costs, which sometimes included double and triple casts. And the funds also allowed for South African composers to be brought in, including Sibusiso Njeza from the University of the Western Cape and Adrian More from UCT.

What disturbed Khan, however, was the poor quality of basic education that the majority of South Africans received, which is a barrier to getting into university and succeeding. “We would need to set up extra tutoring for school learners from 14 to 18 years old with exceptional singing ability to help them to achieve the academic standard required for university, and at the same time we would start teaching them to sing operatically, and the language and music skills required to sing on stage with a conductor.”

“I cannot overemphasise the quality of South Africa’s operatic talent,” says Khan, who revisited South Africa as a guest conductor in 2017. “So much more needs to be done to support young talent at university or to admit them to a non-degree academy – which doesn’t currently exist – and I would very much like to be a part of this.”



Come Let Me Clutch Thee is a performance piece exploring the persistence of oil spillage on the African continent, especially in the Niger Delta region, and its unprecedented impacts on ecosystems, biodiversity and food security. Photos courtesy of the Institute for Creative Arts (ICA), University of Cape Town.

Rich, Provocative Interaction in the Arts and Academia

Project Title: Development of the Institute for Creative Arts
Grantee Institution: University of Cape Town
Principal Investigator: Professor Jay Pather
Duration of Grant: 3 years (2015–2018)

“The South African city is a multivocal theatre of texts, written and rewritten, and inscribed with change, turbulence, and aftershocks,” says Professor Jay Pather, the Director of the Institute for Creative Arts (ICA) in the University of Cape Town’s humanities faculty.

The Institute came into being in 2016, evolving from the Gordon Institute for Performing and Creative Arts (GIPCA), launched in 2008. It facilitates collaborative research projects in the arts, with key themes of interdisciplinarity, live art, public art, public lectures and events that bring together university and community.

“Many of our graduates have participated in international exhibitions in Munich, Amsterdam, and elsewhere, and what is exciting as we develop the decolonial project more maturely is that it serves as a powerful indicator for

the rest of the world that something healthy is happening in the arts and academia of South Africa,” says Pather.

An essential aspect of ICA’s work is an engagement with public spaces and communities so that its reach is not confined to the university. In the Makukhanye Arts Room in the Cape Town township of Khayelitsha, for example, a series of lectures in different venues is offered throughout

Khanyisile Mbongwa
*Graduating MA Student
Artist/Curator*

“The structure and programmes of ICA push the boundaries of theory and practice. It creates the space for critical artistic practices for art that institutes a public space. Given that there is almost no direct theory about my subject matter, the programme assisted me in finding ways to theorise *irhang*a (township alleyways) as a public space in need of public art and public engagement programmes.”

the year, engaging practitioners, academics, students, and the public on issues of critical concern.

In the 2018 series, Professor Kopano Ratele from the University of South Africa, addressed the question: *Why do some men hurt the women they claim to love and why do some women love the men who hurt them?* It responded to South African actress and writer Pumeza Rashe-Matoti’s play, *Unbroken Silence*, which was staged during the lecture.

In addition, ICA hosts several events each year where artists and scholars come together for a lecture or panel discussion, combined with an exhibition or performance.

Another major theme of ICA’s work is the discourse around “live art”, a term that defines experimental, interdisciplinary work. The Live Art Festival is the culmination of this research and, in 2017, featured 33 productions by artists and academics from different disciplines and countries across the African continent and beyond. In one of these, Swiss choreographer Foofwa d’Imobilit  collaborated with South African performers in *Dance Walk*, a six-hour performance they took to the pavements and streets – from the centre of the City all the way to Gugulethu – in a playful joining of communities that the apartheid plan had designed to keep people apart.

**Associate Professor
Berni Searle**
*Director, Michaelis School of Fine Art,
University of Cape Town*

“Through initiatives such as the Third Space Symposium and the Great Texts lecture series, the ICA provides an important platform for ongoing debates and critical engagement with crucial issues facing the performing and creative arts and the university at large.

“In particular, the programmes have highlighted the ability of the performing and creative arts to engage with these issues in unique, nuanced and creative ways. The interdisciplinary nature of these public events, as well as the focus on the potential intersections between fine art and drama in the ICA’s academic offerings, has led to productive engagements and research outcomes for its fellows, and master’s and PhD students.

“Drawing its participants for its public and academic programmes from various parts of Africa, the ICA further plays an important role in contextualising our creative practices on the continent and provides a stimulating platform for students, guests, and staff on the campus.”

The Sophistication of African Rock Art

Project Title: The South African Rock Art Digital Archive (SARADA)
Grantee Institution: Wits University
Principal Investigator: Professor Benjamin W. Smith
Duration of Grant: 5 years (2003–2008), 4 years 6 months (2008–2013)



“One of the most important aspects about African rock art is that it is often assumed to be simple illustrations of the lives of hunter-gatherers, but when you start digitising it, the complexity becomes apparent. Analysis reveals the enormous sophistication of these ancient art traditions, their complex use of metaphor and symbolism, and the integral role of art in ancient African ceremonies and beliefs. What also needs to be emphasised is that it was not only the work of hunter-gatherers; African herders and farmers also made rock art.”

These are the words of the Chair of World Rock Art, Professor Benjamin W. Smith, who led the team that created the world’s largest online, digital rock art archive, with more than 250 000 images digitised for the South African Rock Art Digital Archive (SARADA) www.sarada.co.za.

The archive features rock art dating back from historic times to many thousands of years ago and recorded across Africa over the past 150 years.

During the creation of SARADA, Smith was the director of the Rock Art Research Institute (RARI) at Wits University from 2000 to 2012. He grew RARI from a local research hub into the world’s leading institution for training, publication, and public outreach in the field of rock art studies. Today, he is the professor of World Rock Art in the department of archaeology at the University of Western Australia.

The four primary goals in creating this archive, all of which were met, were to digitally capture priceless records of a fast-decaying heritage, to preserve fragile and decaying historical copies of rock art, to preserve rock art sites

and rock art collections by providing easy access to them via digital records, thereby reducing damage from regular physical access, and to broaden free access to southern African rock art data for teachers, students, researchers, and other non-commercial users.

This phenomenal archive sheds light on often misunderstood San/Bushman rock art. Smith qualifies that both “San” and “Bushman” are terms used with non-pejorative intent.

“There are images of humans who look as if they have died and it is often presumed they were killed in battle, but if you look carefully, many of the people have animal hooves and the spears piercing them are metaphorical,” he explains. “It is in fact a healing ceremony where people would fall to the ground in a trance state and journey through the cosmos. The hooves symbolised the animals they regarded as most sacred and powerful – the eland and hartebeest – and the healers in San/Bushmen culture could take on an animal form. It was a deeply spiritual art.”

Old recordings of rock art captured these priceless works in a far better state than exists today, the art having since been exposed to the elements, vandalism, fire and animals. The digitised copies of these images will preserve this record in the highest quality, even as the original photographs or slides fade and lose their colour.

“People can now explore rock art from their desk rather than travelling thousands of kilometres to often inaccessible sites,” says Smith, adding that SARADA is also the first multi-institutional collaboration of its kind in South Africa in the field of archaeology.

Left-right: Rock art and rock art print. Photos courtesy of the South African Rock Art Digital Archive.

None of the participating institutions would have been able to digitise their collections without this project. They include the holdings of RARI, the Albany Museum, Grahamstown, Analysis of Rock Art of Lesotho (ARAL) collection of Lesotho rock art, the Iziko Museums of Cape Town, the Natal Museum, the National Museum, Bloemfontein, University of Cape Town (UCT), University of South Africa (UNISA), the private collection of Janette Deacon, and others.

As a result of the digitisation, RARI, for example, was able to construct a dedicated climate-controlled archive for its collections, something that was not practical before because dozens of people were using the collections on a daily basis.

“While the project didn’t fund any postgraduates, dozens have benefited from it,” says Smith. “We’ve had landmark theses on rock art from Uganda, Mozambique, Zimbabwe, Tanzania, Malawi, Lesotho, Eswatini (formerly Swaziland) and South Africa, and several researchers are looking at the interpretation of particular sites, and how to conserve and manage rock art.”

It is a matter of time before Smith returns to Africa to further his work here, “I have a strong commitment to Africa, African students and African professionals and I am mentoring several young researchers and leveraging my current position to assist wherever I can.”

Expanding on the Collection

The South African National Lottery funded a suite of additional digitised collections, expanding on the Mellon project’s success. More than 100 000 images have been digitised, including the University of Cologne rock art collection, which is the most complete recording of the rock art of the Brandberg in Namibia. It is of great international significance, and copies of the archive have been shared with the National Monuments Council of Namibia. Also digitised is a series of private collections that are, on the whole, in greater threat of decay and attrition than institutional collections. The private slides of David Lewis-Williams, representing 50 years of his work in the central section of the Drakensberg mountains, have been digitised.

Lewis-Williams is probably the world’s most famous rock art researcher and is credited with cracking the code and revealing the meaning of San rock art. His collaborator, Patricia Vinnicombe, who worked in the southern section of the Drakensberg mountains, also donated her collection, much of which has never been published. The Le Quellec private collection added a well-provenanced collection of art from across the Sahara region, and the Cornelia Kleintz collection added a large number of rock art sites from West Africa. SARADA is now truly a pan-African rock art archive



Left-right: Eria Nsubuga SANE, *What Can Europe Do about the Migrants?* (2015). Mixed media, approx. 140 cm x 90 cm. Photo credit: Eria Nsubuga.

Doung Anwar Jahangeer, *The Other Side with the Matebese Family* (2012). Performance intervention at the Settler Family Monument in Grahamstown, *Making Way* exhibition curated by Ruth Simbao. Photo credit: Professor Ruth Simbao.

Front cover of the *African Arts* journal edited by Ruth Simbao in 2017 as part of the new editorial consortium. This issue is the first to feature scholars based on the African continent. Photo courtesy of *African Arts*.

African Arts Revolution

Project Title: Publishing and Research of the South: Positioning Africa
Grantee Institutions: Rhodes University
Principal Investigator: Professor Ruth Simbao
Duration of Grant: 5 years (2017–2021)

In an atmospheric old house on the hill above Rhodes University's main campus in Grahamstown, Eastern Cape, an African arts revolution is taking place, encouraged by Professor Ruth Simbao, who heads the Arts of Africa and Global Souths research programme within Rhodes University's fine art department.

The programme has 19 postgraduate students, mostly from Africa, and includes – Publishing and Research of the South: Positioning Africa (PROSPA), the Art POWA Network (Producing *Our Words* in Africa) and the South African Research Chairs Initiative programme in Geopolitics and the Arts of Africa.

“While significant work is being produced by artists and scholars on the African continent, much of it tends not to be recognised by the global art market and dominant art discourse unless it is shaped and ‘consumed’ by

scholars, curators, and collectors based in the ‘North,’” Simbao explains.

“There is an urgent need for a radical shift away from the dominant Western European and North American discourse on the arts of Africa. For this to happen, we need the discourse on the relationship of Africa to its arts to be constructed by ourselves; the voices of African writers, scholars, and artists must be at the forefront of the study of the arts of Africa.”

“In addition,” Simbao explains, “we need to significantly change our perceptions in terms of how we value art and culture, and what we view as success or failure. Often there is a disjuncture between the arts of Africa and the type of exhibitions and galleries in Europe and America that achieve relatively high visibility, and we need to interrogate ways in which privilege creates ideas of aesthetic value.”

Simbao offers the following example: “I co-curated, with the director of the Lagos Photo Festival, Azu Nwagbogu, an exhibition of eight up-and-coming African artists titled *Consuming Us* at the Cape Town Art Fair in 2016. The art fair was framed as the first in Africa to focus on African art but if you looked at the galleries represented, the

majority were from overseas or from South Africa, hence there was a Northern and South African dominance.”

Simbao and her team argue that there is huge potential for new generations of scholars and artists in Africa and the Global South to change old problematic geopolitical frameworks of the art world, so that the exciting developments in the arts throughout the continent no longer fall between the cracks. The programme therefore emphasises “sideways learning”, where the African continent learns and engages first and foremost with the Global South as a way of repositioning the writing, publishing, teaching, and curating of Africa.

“Sideways learning stresses the necessity for staff and students to learn from each other as they unlearn certain assumptions traditionally taught in Western knowledge structures about the visual and performing arts. This is opening up new areas of decolonised learning, and new and more critical ways of thinking and writing about Africa,” says Simbao, who has given this an international platform in her role as a consortium editor of *African Arts*, a quarterly journal produced by University of California, Los Angeles (UCLA) and published by MIT Press.

Simbao edited the May 2017 issue of UCLA's *African Arts*, which was produced entirely by scholars based on the continent. “While this journal does publish some high quality work on the arts of Africa, it is problematic that overall, only about four per cent of the authors are based in institutions on the African continent, and only one per cent are in African countries excluding South Africa,” says Prof Simbao. “I’m working on redressing this, and, as an editor of *African Arts* I aim to include a balance of authors from throughout Africa.”

The programme questions who we are as humans, as Africans, and as global citizens in relation to place and geopolitics. Simbao has worked with Durban-based artist Doung Anwar Jahangeer, who engages with public monuments and walks with audiences through public spaces, challenging the way space in South Africa is still very much segregated economically and racially.

“We’re interested in art and interdisciplinary research that extends beyond elitist notions of fine art,” she says. “We embrace visual culture that engages with and challenges who we are, and where we are, as individuals and communities in our personal and political spaces.”

Protecting Cultural History and Heritage By Caring for Art

Project Title: Conservation of the Art Collection of the Constitutional Court of South Africa
Grantee Institution: Constitutional Court Trust
Principal Investigator: Ms Marion Dixon
Duration of Grant: 3 years (2017–2019)

“The preservation, restoration, and care of artworks are critical components of celebrating South Africa’s incredibly rich and diverse cultural heritage. Unfortunately, this has been lacking in public collections in South Africa, and numerous important works have been lost as a result of environmental wear and tear, damage from the elements, incorrect display, and storage. This is why this funding is so important,” says Melissa Goba, member of the Artworks Committee of the Constitutional Court Trust.

Goba is part of the team working on the conservation of the art collection of the Constitutional Court of South Africa. The three-year project, from 2017 to 2019, includes conservation framing, restoring, cleaning, and correctly displaying and storing the extensive art collection housed at the Constitutional Court in Johannesburg.

Former justices Albie Sachs and Yvonne Mokgoro started this collection. They were allocated \$1 000 towards artwork for the Court, and with this funding they commissioned Joseph Ndlovu to create a tapestry. Apart from that piece, almost all the art in the collection, in excess of 400 works, has been donated, with some pieces on long-term loan.



Images of South African History No. 3 by Siphon Ndlovu. Photo courtesy of the Constitutional Court Trust and Iziko South African National Gallery.

According to Catherine Kennedy, manager of the Constitutional Court Trust, “The collection at the Constitutional Court certainly has profound historical and contemporary significance. Many of the works deal with South Africa’s past and the struggle to end the apartheid state; others tell the story of the struggles for justice and accountability that we continue to face in South Africa, through works such as Khehla Chepape Makgato’s moving and impressive linocut series titled *Marikana Memoria* (2014/15), his interpretation of the shocking Marikana Massacre of 2012. That said, the collection is not only one of struggle art – it also speaks to the respect for the dignity and interconnectedness of human beings that sits at the heart of our Bill of Rights, as is reflected so beautifully in the foundational tapestry of the collection, Ndlovu’s *Humanity*.”

Goba concurs, “It is of the utmost importance that we do justice to the work of the artists, and the country’s artistic record, by taking proper care of the work. Conservation and conservation framing is a specialised field within the art world and the expertise is rare in South Africa. Private



Diana Hulton, *Mountain XII*, 137.5 x 158.5 cm, centre canvas of *Mountain Triptych*, oil on canvas, 137.5 x 568.5 cm, 1985–1991. Photo courtesy of the Constitutional Court Trust and Iziko South African National Gallery.

galleries often have their own conservation specialists but collections managed by non-profit organisations like the Constitutional Court Trust simply cannot afford to retain in-house conservation expertise. To remedy the situation, we applied for funding from Mellon so that we can receive training on how to begin to properly care for the art,” says Goba. The curatorial team has been receiving conservation training and mentorship in order to create and implement a strategic plan for the ongoing maintenance and preservation of the art collection.

“This includes an ongoing environmental conditions survey, assessing the kind of light, humidity, heat, and moisture present in the exhibition and storage spaces at the Constitutional Court. A specialist conservator has submitted a report looking at the collection in its entirety, but also at the condition of each individual work. This is an extremely valuable guiding document to

inform us about which of the artworks can be displayed in various environments, how and when they should be stored, and also which works need specific care and attention. Understanding the environmental factors we are working with will help us to protect the art and ensure its longevity,” says Francois Lion-Cachet, one of the two young assistant curators who have been appointed to look after and promote the collection.

Thina Miya, also assistant curator, states, “An important part of this programme is skills transfer through training and mentorship. While we are busy with the preservation and conservation of the artworks of the Constitutional Court, this knowledge gained must be shared with other public art institutions in South Africa. They can learn from our process, and hopefully follow suit by putting the necessary focus on preserving our amazing artistic legacy.”



Meroë Pyramid, Sudan. Photo courtesy of the Zamani Project/Professor Heinz Ruther.

Conserving Africa's Vulnerable Cultural Heritage

Project Title: African Cultural Heritage Sites and Landscapes Database Project

Grantee Institution: University of Cape Town

Principal Investigator: Professor Heinz Ruther

Duration of Grant: 3 years 6 months (2004–2007), 3 years 6 months (2008–2011)

The African Cultural Heritage Sites and Landscapes Database Project, now known as the Zamani Project, has produced the most detailed and accurate digital spatial data sets of Africa's architectural heritage and rock art sites to date, contributing invaluable information towards the virtual and physical conservation of Africa's tangible cultural heritage.

The oldest site the Zamani team has documented in South Africa is Wonderwerk Cave, near the town of Kuruman in the Northern Cape. The cave was occupied by early humans beginning around two million years ago and there is evidence of their use of fire in levels dated to one million years ago, with ash and other traces of burning deep inside the cave that could not have penetrated from outside.

"Since 2004, when we received Mellon funding, we have documented close to 250 individual monuments and

rock art shelters on some 60 heritage sites in 15 African countries," says the project leader, Professor Heinz Ruther. The data was generated to create a record in perpetuity for research and education, restoration and conservation planning, management, and to increase awareness of Africa's heritage sites nationally and internationally. Examples of the documentation results, in the form of 3D computer models, sections, plans, photographic panorama tours, and GISs, can be viewed on www.zamaniproject.org

Formerly the Head of Geomatics at the University of Cape Town (UCT), Ruther was able to concentrate on the Zamani Project after he retired in 2007. He works with a team of two geomaticians and an electrical engineer, supported by international visiting academics and the laser scanning industry.

"I have been interested in African heritage sites since my student days in Germany, and in 1974, I created my first map of an archaeological site in uMgungundlovu, the royal Kraal of Zulu King Dingane (1828–1840) in the eMakhosini Valley, KwaZulu-Natal, where I mapped what my long-time friend, Professor John Parkington, had excavated of the kraal."

To date, the team's work includes mapping major rock art sites in the Cederberg, Drakensberg, Klasies River and



Elmina Castle, Ghana. Photo courtesy of the Zamani Project/Professor Heinz Ruther.

Wonderwerk in South Africa, five Ugandan sites and a site in Algeria. Important architectural sites documented are, among others, the drystone structures of Great Zimbabwe, the rock-hewn mediaeval, partially monolithic churches of Lalibela, Ethiopia, slave castles and fortresses in Ghana, mosques in Timbuktu and Djenne and palaces and fortifications in Lamu, Gede, Kilwa, Zanzibar and Mozambique Island on the Swahili Coast. The group also developed a slave trade database: zamaniproject.org/slavetrade, and a Swahili database, zamaniproject.org/swahili

According to Ruther, the challenges associated with their work "include the complexity of obtaining permits to work on sites, the obstacles to temporarily importing scientific equipment, logistics in remote areas and the need to understand local customs and religious practices and rules and to gain the trust of the local population in the relatively short periods of our field campaigns."

A disturbing number of sites have been destroyed, have disappeared, or are deteriorating through vandalism, art theft, political instability, acts of cultural terrorism such as in Timbuktu, climatic influences, a lack of maintenance and natural ageing.

Fortunately, says Ruther, "there are also restoration projects, such as the Palace Museum (Beit al-Sahel) in Stone Town, Zanzibar, the pyramids of Meroe in Sudan and the cave church of Yemrehanna Kristos in Ethiopia, where we created 3D models that are currently being used in the restoration initiatives."



Professor Heinz Ruther. Photo courtesy of Professor Heinz Ruther.

The project team has presented courses on heritage documentation in Kenya, Ghana, South Africa, Algeria, Senegal, Tanzania, and Zanzibar, and beyond Africa.

The data they produce is of such good quality that they have been asked to document sites on other continents such as the World Heritage Site of Petra in Jordan for UNESCO, and the earthquake damaged temples of Bagan for the Myanmar Ministry of Religious Affairs and Culture. "We have worked on conservation projects for the World Monuments Fund, the German Archaeological Institute and the Getty Conservation Institute," says Ruther, adding that maintaining the project beyond the Mellon support phase "has been a continuous, but rewarding, struggle."



UCT honours student participating in a conservation workshop run in collaboration with the South African National Gallery. Photo courtesy of Iziko Museums of South Africa.

New Ways of Seeing, New Ways of Conserving

Project Title: Enhancing Conservation Capacity at Iziko Museums of South Africa (Phases 1 and 2)
Grantee Institution: Iziko Museums of South Africa
Principal Investigator: Ms Rooksana Omar
Duration of Grant: 3 years (2013–2016), 3 years (2016–2019)

Iziko Museums of South Africa (Iziko) is a consortium of 11 national museums located in Cape Town that hold significant collections of South African art, as well as social history and natural history collections.

Iziko CEO, Ms Rooksana Omar, explains, “Mellon funding has enabled us to acquire specialist equipment to examine our paintings and to establish training programmes in curatorship and conservation technologies specific to our climatic conditions in southern Africa.”

Omar adds that “the ability to do infrared photography, ultraviolet light, x-radiography, microscopic examination, and spectrographic imaging of our artworks has enabled us to see so much more, including the layerings of paintings and the varnishes that were used.

“We have been able to draw on local and international specialists in the field to hold workshops with the Iziko staff and other museum colleagues. This has served as a

platform for museologists and conservators to nurture young professionals in conservation and preventative conservation, and, with them, to examine paintings, photographs, and objects, empowering them to examine museum collections in an informed, structured, and confident way.”

Iziko’s long-standing partnership with the University of Cape Town (UCT), which offers an Honours in Curatorship, is producing South African and African graduates trained in technical art history and theories of conservation practice in a formal degree programme centred on the importance of museums and the archive.

From November 2017 to April 2018, an exhibition called *Painted Surfaces: New light on artists’ techniques* at the Iziko South African National Gallery, featured conservators Bronwyn Leone and Angela Zehnder, who revealed insights into the painting techniques used by Thomas Baines, Frederick l’Ions, Freida Lock, George Pemba, Alexis Preller, Gerard Sekoto, Irma Stern, Edward Wolfe, and Stanley Pinker.

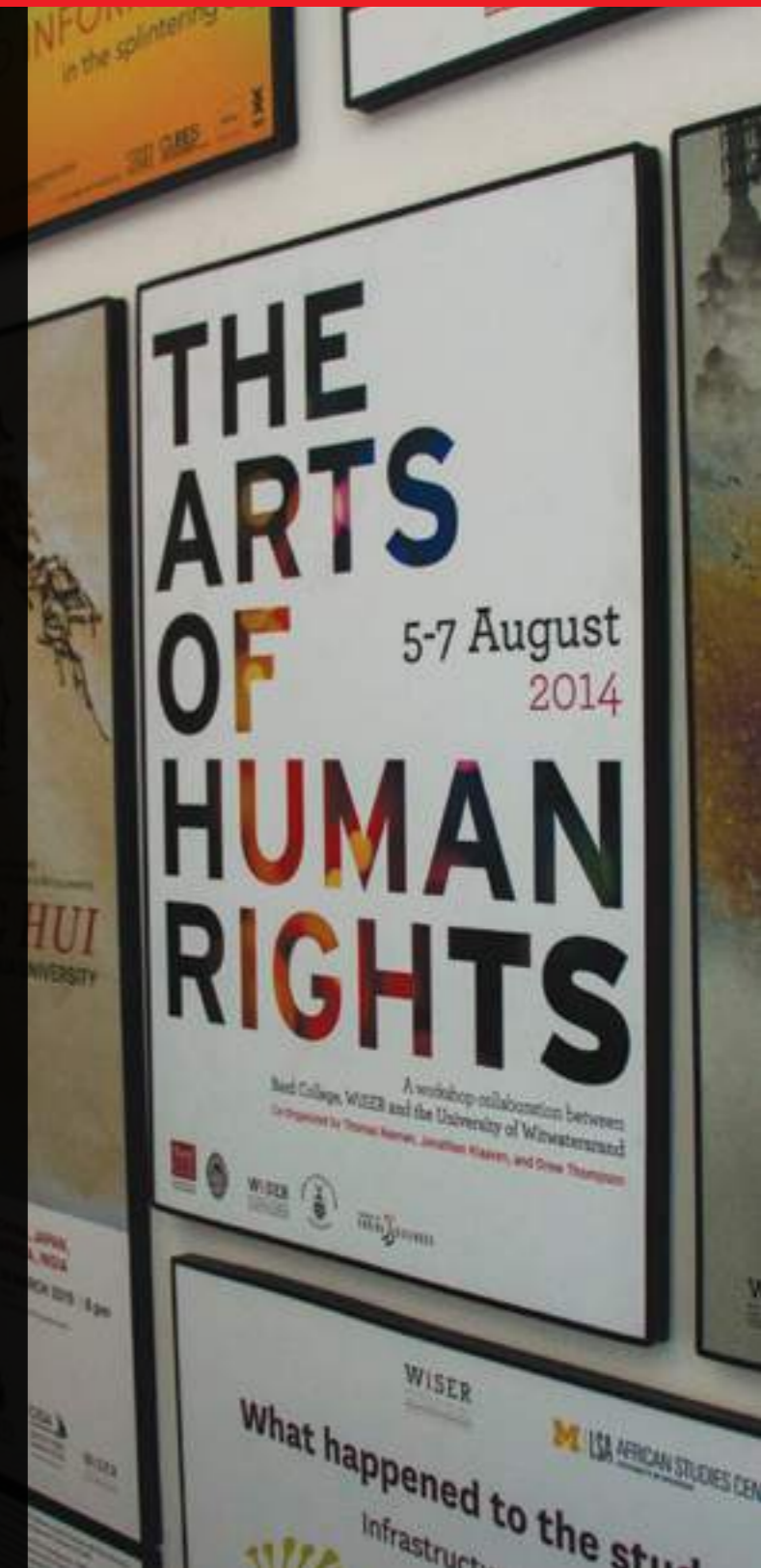
“We are continuously developing our knowledge and theoretical frameworks about conservation and preventative conservation, creating our own case studies and workshops on conservation,” says Omar. “All this is helping us to realise our vision of a conservation studio that will have long-term benefits for South Africa.”

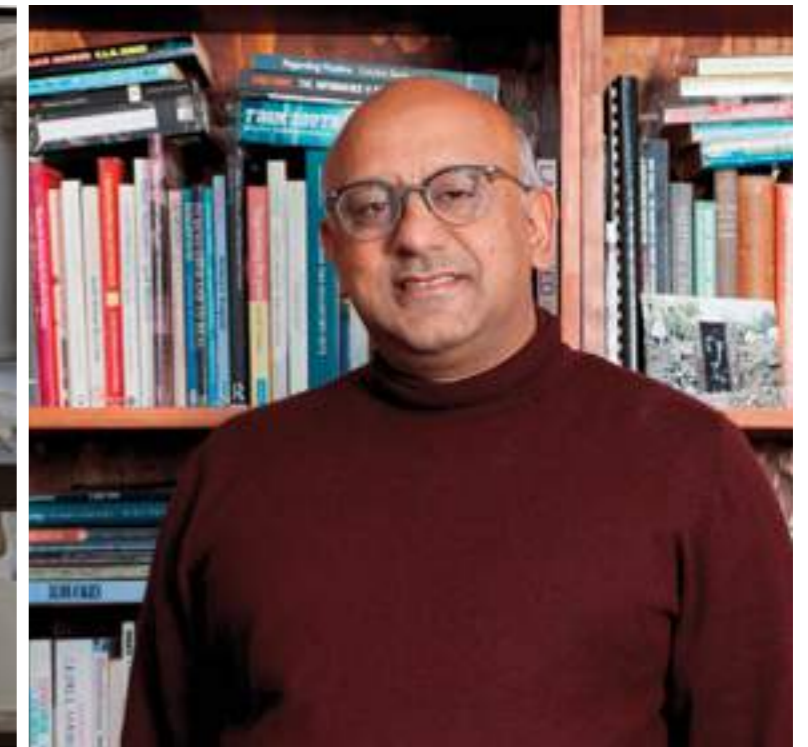
Showcasing Specific Grant Principal Investigators

In reviewing proposals, the International Higher Education and Strategic Projects (IHESP) asks four questions about Principal Investigators nominated by universities to lead grant programmes: their knowledge and expertise with respect to a proposed programme, their experience and ability in directing complex three-to-five-year programmes, their track record in coordinating the activities of a large number of scholars, fellows, and postgraduate students, and what would happen if a Principal Investigator was to be suddenly unavailable for a significant period, or was to leave the institution.

These questions stem from an acute understanding of the vitally important roles that Principal Investigators play in the successful implementation of programmes and projects. The Principal Investigators highlighted here are a small sample of accomplished scholars who are at the forefront of research and scholarship, and the training of new generations of postgraduate students, scholars, artists and curators, and leaders of humanities centres.

An array of posters for Wits University and Wits Institute for Social and Economic Research academic events. Photo credit: Gypseenia Lion.





The Everyday is the Aesthetic

Professor Premesh Lalu, Director, Centre for Humanities Research, University of the Western Cape

“It’s about making it up as you go along, as Jamaican-born cultural theorist, political activist and sociologist Stuart Hall described thinking afresh,” says Premesh Lalu, professor of history and the director of the Centre for Humanities Research (CHR) at the University of the Western Cape (UWC).

We’re walking around a beautiful, abandoned 1930s school building in central Cape Town, the use of which Lalu has negotiated with the provincial government, and earmarked for the latest Mellon funded, CHR-led projects: the Laboratory of Kinetic Objects and Puppetry Arts and the Chair in Aesthetic Theory and Material Performance, as well as for the Factory of the Arts convened by Professor Heidi Grunebaum. The Chair is Professor Jane Taylor who wrote the extraordinary, multidimensional theatre piece *Ubu and the Truth Commission* with William Kentridge and the Handspring Puppet Company.

“The project is already happening on the UWC campus, and in different locations, but it will be wonderful to move into this space in the city once we have managed to renovate it. We’ll have puppet-makers, artists, theatre-makers and humanities postgraduate students and

scholars all working together from here, including doing ‘lectures as performances’,” says Lalu. “It will be a space of experimentation as we imagine and create an accessible, post-apartheid, public arts and humanities research hub where the Laboratory and Chair will collaborate and research ways in which the everyday is the aesthetic.”

Lalu directs two other Mellon-funded projects: a programme on aesthetic education and *The Becoming Technical of the Human*, which explores what the humanities and “becoming human” means, and the other, a programme on understanding South Africa’s constitutional revolution, a research project that links humanities’ concerns with questions of technology, legal philosophy, and jurisprudence.

“Through our research projects, we are exploring several themes: how, and to what ends, artistic practices such as object theatre and puppetry arts address themes of post-apartheid, truth and reconciliation, gender and identity formation, subject-object relations, and legacies of the past, and new perspectives on contemporary issues in South Africa and Africa,” says Lalu, who has published widely in academic journals and the media in



Top left-right and bottom right: The 1930s school building in central Cape Town, earmarked for some of the latest Mellon-funded projects. Photos courtesy of Centre for Humanities Research. Top right: Professor Premesh Lalu. Photo courtesy of the Centre for Humanities Research.

South Africa and internationally. In his book, *The Deaths of Hintsa: Post-apartheid South Africa and the Shape of Recurring Pasts* (2009) he argues that “in order to forge a concept of apartheid that allows us to properly formulate a deeper meaning of post-apartheid, what is necessary is a postcolonial critique of apartheid.”

He says that these and other key themes have recently been foregrounded in thinking about the world and the human condition from an African perspective. “It’s an incredibly exciting time for postgraduates and scholars in

the humanities, as ideological, political, and disciplinary boundaries have significantly shifted,” he says. “Today, the arts, humanities and sciences have together begun to engage with profoundly changing conceptions of what a university in Africa or an African university should offer. Central to this are questions about how the human, non-human and being in the world are folded into a concept of post-apartheid freedom.”

The Legacies of Historical Trauma

Professor Pumla Gobodo-Madikizela, Research Chair for Historical Trauma and Transformation, Stellenbosch University

The problem of how violent pasts are remembered by individuals and the groups to which they belong, what symbols are used to remember these pasts, how victims and victimisers frame their narratives about violent and painful pasts, and how these narratives are passed on and play out intergenerationally, are questions that continue to dominate public and scholarly debates into the 21st century, with new departments and academic societies forming around memory studies and related themes.

These are the opening lines of trauma, reconciliation, and justice researcher, Professor Pumla Gobodo-Madikizela's public lecture at Queen's University, Belfast, Ireland, on 19 April 2018. The title of the lecture was: Trauma Testimonies as Public Narrative and Reparative Action: Reflections from the South African Truth and Reconciliation Commission.

"In the final decade of the last century – a century filled with crimes against humanity – a significant number of studies across disciplines emerged to explore a range of questions dealing with the aftermath of 'historical trauma'; the kinds of trauma experienced by groups as a result of systematic oppression over decades, and even centuries," says Gobodo-Madikizela.

"The last decade of the 20th century also saw a rise in the use of truth commissions as a way of dealing with the aftermath of mass violence and gross human rights crimes. What complicates the aftermath of these crimes against humanity is a tragic and gloomy aspect of the traumatic effects of these crimes: these traumatic effects are passed on from one generation to the next, and they play out in interpersonal and social relationships, including violence acted out against others, or sometimes directed at one's own group or family. Scholars, therefore, continue to pose new questions about the consequences of violent histories and their repercussions across generations in the lives of individuals and the groups and societies to which they belong."

The popularity of studies on historical trauma in the 1990s in the humanities and social sciences was linked to the rise of memory studies and the various ways in which past trauma is represented among descendants of survivors and the groups to which they belong. At the same time, the study of transgenerational transmission of trauma came into prominence with the increase in investigations of the traumatic repercussions of the Holocaust among descendants of Holocaust survivors.

"Transgenerational transmission of trauma was found to manifest in the form of a representational memory that is experienced as if the descendants of survivors were directly affected by the traumas." Gobodo-Madikizela says, "this problem of the transmission of past trauma across generations is probably one of the most urgent questions of the 21st century. Few topics stake a more compelling claim on humanities research than the legacies of historical trauma – the impact of genocide



Foreground: Sisonke Msimang & Mondli Makhanya who spoke at the launch of the film *Black Christmas*. Photo courtesy of Professor Pumla Gobodo-Madikizela.



Professor Pumla Gobodo-Madikizela. Photo courtesy of Professor Pumla Gobodo-Madikizela.

and mass atrocities not only on individuals and groups that experienced the violence directly, but also across multiple generations of the descendants of survivors. This is why the humanities and the social sciences are more essential than ever, to help us understand the challenges facing societies affected by historical trauma, to advance scholarship, and to contribute to new knowledge production." This is the task that Gobodo-Madikizela has defined for the research programme she is leading.

"We have been conducting research in collaboration with the Institute for Justice and Reconciliation on transgenerational transmission of trauma among three communities in the Western Cape," Gobodo-Madikizela explains. "A preliminary analysis suggests that among the young people studied, the past is not only experienced as imaginary representation, but rather reconstituted in its continuity as a lived reality in the present."

"We have also held bilateral symposia on historical trauma with colleagues involved in transgenerational transmission of trauma in Rwanda, and indications are that new dynamics are emerging from this work in Rwanda, which will introduce new trends in the scholarship on transgenerational transmission of trauma."

"While pursuing novel research we are strengthening research and training among young scholars (especially black postgraduate students and postdoctoral fellows from South Africa and Rwanda), establishing pre-

doctoral summer institutes, conducting postdoctoral writing retreats, and forging strong interdisciplinary collaborations with local and international institutions.

"We draw on an array of methods and techniques, including film, theatre, and visual arts to explore the immediate and intergenerational repercussions of trauma and traumatic memory. We also draw on strong public dialogue that links oral interviews and the stories of the past with the stories of survivors' present conditions, to construct, in the public sphere, a bridge between the academic institution and the community at large."

"Ultimately, we are interested in exploring and explaining how trauma narratives and the arts may function as dialogue that fosters empathy, *ubuntu*, and relationships of trust, care, and respect between groups that benefited from systematic oppression, and groups that were on the receiving end of oppressive rule. All our public dialogues are designed to foster empathic connection across the South African racial divide."

"In so doing, we are deepening both scholarly research and public discourse about historical trauma and what it means to live together in one country, coming from different sides of history; how do people find each other across different sides of the trauma line; what is possible in terms of change and transformation? How can the past be transcended?"

Indexing South African Transformation

Professor Steven Robins, Department of Sociology and Social Anthropology, Stellenbosch University

A look at the bibliography of *Letters of Stone: from Nazi Germany to South Africa* (2016), the poignant book by Professor Steven Robins about his family, some of whom were murdered by the Nazis, reveals many of the titles one expects to see listed by a professor in the Department of Sociology and Social Anthropology at the University of Stellenbosch.

But, besides such titles as Mahmood Mamdani's *When Victims Become Killers: Colonialism, Nativism, and the Genocide in Rwanda*, the reader also encounters *The distribution of and correlation between eye, hair and skin colour in male students at the University of Stellenbosch* (1952) by C.S. Grobbelaar PhD, formerly of the University of Stellenbosch, and *Fathering Volkekunde: Race and Culture in the Ethnological Writings and Teachings of Werner Eiselen at Hamburg, Berlin and Stellenbosch Universities, 1921–1936* (2015) by Professor Andrew Bank of the University of the Western Cape.



Professor Steven Robins. Photo credit: Paul Grendon.

Why? Besides the obvious relevance of racial eugenics in relation to the Robins family, in 2013 PhD candidate Handri Walters stumbled upon a human skull, a hair colour chart and an eye comparison chart among the remnants of Stellenbosch University's defunct department of anthropology (*Volkekunde*, in Afrikaans). The discovery seemed to indicate strongly that the human sciences at the university – and in South Africa more generally – had a “racialised” past. Later, Walters would do doctoral research on the history of anthropology at Stellenbosch (1920s–1990), including the role of Grobbelaar, who had been in the zoology department in the 1940s and '50s.

Professor Kees van der Waal of Stellenbosch University wrote in the local Afrikaans press about Walters' find, associating it with a link between eugenics and *Volkekunde* at Stellenbosch. (Both Van der Waal and Robins supervised Walters' PhD, which she has now completed.) These articles ignited a contentious debate, because elements of the “discovery” were also associated with the infamous Nazi racial scientist and eugenics proponent, Eugen Fischer. Key Afrikaner intellectuals and Stellenbosch alumni disputed any connection between Fischer's eugenics and the kind of anthropology taught at the university during the first half of the 20th century. These debates were in turn a catalyst for the Mellon-funded Indexing the Human (ITH) project, which looks into the connections between science, anthropology, race, place and politics, and the nature of “the human” as an object of intellectual inquiry in South Africa – a project for which Robins was a driving force, along with Dr Thomas Cousins and Dr Lindsey Reynolds.



A human measurement artefacts display at University of Stellenbosch. Photo credit: Paul Grendon.

The ITH project has now grown into a larger project, Indexing Transformation. “The 2015 student protests raised a number of pressing questions for both students and staff in our department,” says Robins.

“What does ‘transformation’ mean for South Africa's higher education system and for the wider South African society, at this particular historical moment? Who defines, evaluates, and measures institutional transformation? How has knowledge in the human sciences in South Africa responded to the racialised histories of their formation, 22 years into post-apartheid democracy? Given all of this, we have to ask how we engage with and teach critical theory at Stellenbosch at this moment of political, cultural and ideological contestation.”

Robins says that in Indexing Transformation, the concept of the index will give teachers and students a lens through which to view how the relationship between knowledge, power, and identity can be revealed by posing a few critical questions, “I – we actually – because this project depends not just on me, but on a number of my colleagues and our students – have a plethora of questions (all the time!). Can we understand racism without indexing sexism? Should we, in some instances, subordinate one category, such as sexism, to another when reading or writing theoretical texts, case studies, or ethnographies?”

“The concept of the index is important for us here – as table, file, catalogue, list, or sign, the index is a powerful tool as it allows us to track the ways in which concepts, methods, and actions are coordinated and aligned.”



Handri Walters. Photo credit: Paul Grendon.

By using “the index” as a tool for examining how anthropology conceives of the human, Indexing the Human seeks to understand how words, objects, and practices point to, or reference, shifting notions of inclusion and exclusion, humanity and animality, and representation and difference.

Robins has published numerous scholarly works including *From Revolution to Rights in South Africa: Social Movements and Popular Politics*, has edited *Limits to Liberation after Apartheid: Citizenship, Governance and Culture*, and also edited (with Professor Nick Shepherd) the notable *New South African Keywords*, in which different scholars unpack the (South African) meaning of words or concepts such as AIDS, crime, culture and democracy, and citizenship.



An accompanying poster to the human measurement artefacts display (see page 137). Photo credit: Paul Grendon.



New Ways of Seeing and Holes in the Ground

Professor Pippa Skotnes, Michaelis School of Fine Art and Director, Centre for Curating the Archive, University of Cape Town

For 28 years, University of Cape Town Professor Pippa Skotnes of the Michaelis School of Fine Art, who is Director of the Centre for Curating the Archive (CCA), has been researching the relationship between archive and curatorship, focused on the nature of books, museums, landscapes, and holes in the ground.

“A hole has a rich lexicon, it has a neck and a throat, it has an inside,” says Skotnes. “A hole has, at times, unfathomable depth.” She relates the story told by !|kabbo, a member of one of southern Africa’s first people, the !Xam, who spoke of the great hole to which all went after death and burial, and lived there, no matter who, or what their cause of death. In a similar vein, the early Korana declared that all people came from a hole in the ground, one hole, from which they emerged into life. For the !kun of Namibia, holes were the day-time residence of stars.

Skotnes’s unique approach to interpreting the world and its objects has been informed by her research on a 19th century collection of interviews with !Xam prisoners. “In the 1990s I studied the Bleek and Lloyd Archive of interviews with the !Xam – people originally known as the ‘Cape Bushmen’. At the same time I visited many museums where those known as ‘Khoisan’ or ‘Bushmen’ were

exhibited only as plaster-cast hunter-gatherers. But when I scoured the back rooms and archives, I found incredible information on their intellectual and creative lives, which had largely been hidden or ignored,” Skotnes explains.

This led to her first curated exhibition and book in 1996, *Miscast: Negotiating the Presence of the Bushmen*, and subsequent books and essays where the archive, and through it the !Xam’s history and legacy, were brought into focus. Based on this work, she proposed the establishment of the Centre for Curating the Archive, along with the Other Histories Project, and the honours Curatorship Programme, which the Mellon Foundation has supported.

“Landscapes themselves hold rich archives of knowledge about the past and as the place in which stories are inscribed by the people who have lived, and continue to live, in them. The digitisation and indexing of the Bleek and Lloyd archive, and subsequent research that this project has generated, have produced remarkable insights into this process of inscription, provided many opportunities for the memorialisation of what has been lost, and, at times, for the redress of the inequities of past,” comments Skotnes.



Curating the archive and finding creative ways to expose the material that survives from the past requires creative thinking about our forms of knowledge conservation, retrieval, and publication. “We need to be more alert to the prejudices embodied in the design of our museums, our exhibitions, our books, and our ways of reading,” says Skotnes. “The unique and precious insights of people who lived in the past are otherwise invisible to us. This is perhaps why I am so interested in things like holes in the ground. They have a complex identity and a rich language describes them. A hole was both the house of an animal and a portal to another world, a place of dreaming and conjuring. A hole is a reminder of our final subterranean destination, and, perhaps a way to think about archives of many kinds and the values of those for whom the invisible world was as much a reality as the visible field in which they lived.”

Top left and bottom right: Professor Pippa Skotnes says holes in the ground have a rich lexicon and offer a way to think about archives of many kinds. *Photo credit: Professor Pippa Skotnes.* Top right: Professor Pippa Skotnes. *Photo courtesy of Professor Pippa Skotnes.*



Professor Pippa Skotnes notes that the landscape is marked with a history of pre-colonial occupation. This image, taken in South African’s Northern Cape, shows stone tools and broken ostrich eggs (once water containers), along with other remains which help verify archival accounts of encounters between people in the colonial period. *Photo credit: Professor Pippa Skotnes.*



Radically Innovating Historical Knowledge Production

Dr Bodhisattva Kar, Head of Department, Department of Historical Studies, University of Cape Town



Dr Bodhisattva Kar. Photo courtesy of the University of Cape Town, Department of Historical Studies.

Those familiar with, or part of, what Dr Bodhisattva Kar would call an “Anglonormative milieu of academe”, know that many academics tend to be short of praise for colleagues. Yet a very senior colleague of his at the University of Cape Town’s department of historical studies – an Anglonormative type who does not strike one as being at all obsequious – said, “This is going to sound as if I’m some sort of teenage groupie, but let me tell you Bodi is brilliant. Most of us will be forgotten as scholars. But he is one those who is going to be read decades from now. He’s something special.”

“... I try to bring together economic and cultural histories in conversation, explore the anti-identitarian potential of the discipline ...”

This colleague, who would surely want to remain anonymous, added that “if we [the department] achieve only half of what Bodi thinks we can – and has set out in his programme, History Access: Rethinking Historical Knowledge Production in terms of Social Transformation – this department will have gone a long, long way. He is going to radically innovate our discipline here at UCT.”

Kar, who is in his forties, is head of department and received his PhD from Jawaharlal Nehru University, India. He is proud of being part of the second generation of

what is known as the Subaltern Studies Collective. This is a group of South Asian scholars interested mainly in South Asian postcolonial societies, but also societies in the Global South in general. Their approach is to study the history of the “masses” or non-elites (the subalterns) as agents of political and social change. (“Subaltern” is an allusion to the work of Italian Marxist Antonio Gramsci and refers to any person or group considered to be of inferior rank and station, whether because of race, class, gender, sexual orientation, ethnicity, or religion.)

Kar’s orientation is a good fit for the “transformational” work needed, and is reflected in the titles of the two main clusters: History Access: Vernacular universals, and Everyday Archives.

Before joining the University of Cape Town in 2012, Kar taught and held fellowships at educational institutions in Amsterdam, Berlin, Calcutta, Mexico City, Oxford, and Paris. His research interests include histories of development and disciplines, primitivism, 19th and early 20th century history of South and South East Asia, connected and comparative histories of frontiers, and nationalist formations.

“In my own work,” says Kar, “I try to bring together economic and cultural histories in conversation, explore the anti-identitarian potential of the discipline, and develop an ethic of approaching the non-historical without giving up on the delights of the archive.”

He has co-edited (with Partha Chatterjee and Tapati Guha-Thakurta) *New Cultural Histories of India: Materiality and Practices*. (Oxford, 2014) and *What is in a Name? Politics of Spatial Imagination in Colonial Assam* (CENISEAS, 2004).

Sappers at Work and Fresh Dynamite Tamped

Associate Professor Suren Pillay, Senior Researcher, Centre for Humanities Research, University of the Western Cape

Commenting on how, in the domain of ideas and theory, writers and researchers holding a set of views constantly “undermine” and are in turn undermined themselves, George Orwell remarked in a 1939 essay, “Marx exploded a hundred tons of dynamite beneath the moralist position ... But already, somewhere or other, the sappers are at work and fresh dynamite is being tamped into place to blow Marx to the moon. Then Marx, or somebody like him, will come back with yet more dynamite, and so the process continues.”

Associate Professor Suren Pillay, senior researcher and associate professor in the Centre for Humanities Research (CHR) at the University of the Western Cape (UWC), is one of South Africa’s postcolonial, post-apartheid “sappers”. He leads a 2015 Mellon-funded project, Migrating Violence – Community, Citizenship, and Belonging, and a 2016 project on Political Theory and Political Philosophy.

As Pillay explains, the country’s post-apartheid constitution enshrines a widely hailed commitment to creating equal citizenship and upholding human rights. But how then does one make sense of the violence towards Africans from elsewhere in Africa, for example, that has become a normalised feature of life in post-apartheid South Africa? How does one make sense of the Marikana massacre of 2012, when 34 mineworkers were shot dead by the police?

“Are these local instantiations of a universal history of state and class formation?” Pillay asks. “Or are they, as our political elites insist, exceptional moments best left to criminal law, rather than to critical knowledge and political practice to resolve?”

Pillay notes that what clearly seems common to the two examples mentioned above, Marikana and so-called “xenophobia”, is the “migrant”. For the “migrant” has always conditioned African and South African politics, and often not in ways consonant with the hopes of nationalism or the liberal democratic hopes of constitutionalism.

Critical scholarship is required to grapple with the antagonisms, the new struggles, new protests, and new political formations that are part of the conditions of postcolonial democracy.

Driven by Pillay, Migrating Violence – Community, Citizenship, and Belonging is in full swing, and has included the enrolment of three full-time PhD scholars, two full-time master’s scholars and a postdoctoral fellow. Workshops, study groups, archival, and ethnographic field research as well as language training, have been implemented. Pillay is also preparing a research monograph, *Where do you Belong? Migration, Citizenship and Violence*, and a jointly edited volume on *Citizenship and Subject, 20 Years On*.

In another Mellon project, Political Theory and Political Philosophy, Pillay has been bolstering the study of political theory and political philosophy in a partnership between the UWC departments of political studies and philosophy and the CHR. The project has provided funds for the appointment of new lecturers, and has arranged colloquia, study groups, workshops, and public lectures. In addition, materials have been developed for courses in political philosophy and theory at both undergraduate and postgraduate level. In 2017, the theme of the main teaching module was Colonialism and its Legacy, and a committee was convened for the study of Citizenship and Justice.

Transforming African Cityscapes

Professor Edgar Pieterse, South African Research Chair In Urban Policy and Director of African Centre for Cities, University of Cape Town

Cape Town born Professor Edgar Pieterse has dedicated his academic career to finding solutions to the challenges faced by city dwellers. A graduate of the University of the Western Cape (UWC), Pieterse went on to obtain his master's at the Institute for Social Studies in The Hague and a PhD from the London School of Economics.

Today, he is the Director of the African Centre for Cities (ACC) at the University of Cape Town (UCT). He describes his current focus as developing a new generation of urban scholars from the Global South, advancing new theory and practical approaches to addressing the challenge of service delivery in African cities, and providing case studies of alternative development trajectories in Africa.

In a country like South Africa, which is already 60 to 70 per cent urbanised, Pieterse emphasises the need for rigorous local scholarly work on urbanism. "In the field of urban research, we have to deal with the issues of poverty and slum living. We need to find organic, contextual responses to these challenges."

Pieterse sees value in addressing multiple needs through a single approach. He explains that the Working for Water and Working on Fire public works programmes in South Africa are good examples of engaged partnerships that can be achieved in this context. The Working on Fire programme is experimenting with using alien invasive trees in repurposed woodchip technology to make environmentally friendly cement slurry for use in building affordable housing. The project simultaneously addresses

multiple challenges relating to the environment; it frees up water where the alien invasive trees are removed, reduces the fire risk of large spreads of these trees, and contributes to housing and employment.

In addition to his academic activities, Pieterse curates public exhibitions on various urban topics. Notably, in 2014, he co-curated *City Desired*, a large exhibition on the diverse developmental challenges facing Cape Town. The exhibition featured the stories of 10 Capetonians, including a domestic worker, taxi boss, psychiatrist, urban farmer, and school principal, to provide insights into the fabric of the city. In 2011 he co-curated *Counter-Currents*, an exhibition on sustainability experiments in Cape Town, and the 2016 African component of the International Architecture Biennale Rotterdam – a global event bringing together the disciplines of architecture, urban planning and landscape architecture. Currently, Pieterse is planning an exhibition on African cities that will show across the continent between 2019 and 2020, with a focus on radical experimental ideas to transform urban spaces.

To broaden the conversation on urbanism, he and colleague Mr Tau Tavengwa, publish a high-end glossy magazine titled *Cityscapes*. Aimed at an informed urban readership, it is premised on Pieterse's view that "unless we get urban elites involved with the urban space, we won't be able to move forward. The intellectual class drives public discourse and mediates how societies define pressing social problematics. If this intellectual stratum is not engaged on the urban transformation question, it is unlikely that there will be room for innovative urban experiments and policies," says Pieterse.



Top: Professor Edgar Pieterse. Photo courtesy of Professor Edgar Pieterse. Bottom: Professor Edgar Pieterse and colleague Tau Tavengwa publish *Cityscapes*, a magazine targeted at an informed urban readership. Photo courtesy of Professor Edgar Pieterse.

The Longest Running and Largest Humanities Institute in Africa

Professor Sarah Nuttall, Director, Wits Institute for Social and Economic Research (WiSER), Wits University

The Wits Institute for Social and Economic Research (WiSER) was established with the support of the Mellon Foundation in 2001, seven years after South Africa's first democratic election, to undertake research into the emerging post-apartheid order in South Africa, "an unevenly unfolding process that shaped the social order as much as it did the academy itself," says Professor Sarah Nuttall, the Institute's director.

Initially WiSER conducted mainly sociological research into contemporary South Africa with an approach that came to be strongly shaped by 9/11 and the fundamental changes in global politics and culture that followed. Nuttall, who had completed her doctorate at Oxford University on a Rhodes Scholarship, joined the institute at its inception, writing at the time about race and

desegregation, city forms and city lives through the lenses of literature, art, and cultural theory.

WiSER, now the longest-running and largest humanities institute on the continent and across the Global South, quickly established itself as the pre-eminent interdisciplinary research institute in the humanities and social sciences in South Africa. Funded in its initial phase by The Andrew W. Mellon Foundation and an anonymous donor, WiSER has received ongoing sustained support from Wits University itself.

When Nuttall became director of WiSER in 2013, on the eve of the "new South Africa's" 20th anniversary, she continued to develop the institute as an intellectual hub for the humanities, with a special focus on



Professor Sarah Nuttall. Photo credit: Gypseenia Lion.



Left-right: An array of posters for Wits University and Wits Institute for Social and Economic Research academic events. Right – Photo credit: Gypseenia Lion. Left – Photo courtesy of The Wits Institute for Social and Economic Research.

interdisciplinary scholarship about pressing political and cultural concerns of the post-apartheid period. The most recent addition to the institute's repertoire is a supranational research group on the Oceanic Humanities. "This emerging field of inquiry brings together the humanities and sciences to produce new knowledge about the histories and politics of water and oceans – a crucial new window," Nuttall explains.

Since 2013, Nuttall has developed a large and sustained public humanities programme, running conferences, symposia, workshops, and public panels, often on a weekly basis. "The question of access, with a history such as ours, is a political question. It has been my firm commitment to open our seminar room to as many voices and as many publics as possible."

The institute is currently home to 35 researchers, many of them senior professors, as well as doctoral fellows and postdoctoral fellows. Also on the WiSER corridor are composers, writers, and artists in residence, who form a key part of its public work. "It has been invaluable to us and to what we try to do, to be able to consistently place academics in conversation with intellectuals working outside of the university, and vice versa," Nuttall says. "It enriches our version of the humanities, which are so often held to be in crisis these days. My view is that if you make humanities work exciting enough, and consistently craft

new ideas within its orbit, there will come a time when it will be acknowledged as a necessary core curriculum for all universities."

WiSER consistently produces multiple books and articles, essays and book chapters on a wide variety of research topics, including globally recognised literature on African cities, and Johannesburg specifically, a profound, large and growing body of work on race in South Africa and beyond, as well as the histories and dynamics of capitalism on the continent.

Through research projects like these, WiSER is managing to achieve its primary objective: to train, supervise and nurture the next generation of South African, especially black South African, academics. More than 80 per cent of WiSER's students pursue academic careers.

Nuttall's own recent research and writing is multi-directional and includes essays on urban imaginaries of Johannesburg and Lagos, on the poetics and politics of turbulence in contemporary South African art and performance, on literary infrastructures, and on the idea of the "redistributed university". "This is in response to a new phase that is in some ways defined by the #RhodesMustFall and #FeesMustFall protests," she explains. "Taking my lead from students, and looking at the debates unfolding elsewhere in the world around the future of knowledge and the future of the university, I am writing about institutions, archives and the work of critique; on what a planetary university, or a university for the planet might look like, and at how we might consider the histories of African universities within the present."

Giving Voice to History's Silenced People

Dr Siona O'Connell, Department of Historical and Heritage Studies, University of Pretoria



Dr Siona O'Connell. Photo courtesy of Dr Siona O'Connell.

"Our salvation as a people lies in the stories that ordinary people tell. This project is about finding the spectacular in the ordinary, in leashing the extraordinary power of our day-to-day realities and using those to heal and forge a path towards freedom," says Dr Siona O'Connell.

O'Connell is leading *Obscuring the Divide: Residencies, Art and the Imagination*, a three-year project, begun in 2017, that brings artists and scholars from across the spectrum – film, dance, theatre, writing, music – and asks them to respond to a different theme each year. The artists will be asked to engage with the theme and explore the ways in which the intersections of history, law, gender, race, class, and privilege impact on it.

O'Connell intends to cover three themes. "In this first year the theme we're focusing on is that of land and belonging. Year two will examine protest and freedom, while in year three we'll be exploring modernity and coloniality. This work is not sexy work but it is absolutely necessary work."

She says, "I've often met resistance when I emphasise the importance of delving back into our past to understand the pains and pleasures of our today. But the resistance must be overcome because our history informs our day-to-day reality and we are, undeniably, where we find ourselves as a country today because of the violence of our past."

O'Connell is convinced that "we need to look back on our colonisation, slavery, displacement. We need to grasp the reverberations of trauma and violence, and the creative is the medium we will use to illuminate and imagine these ordinary yet extraordinary stories of resilience and ways of life."

O'Connell describes herself as a coloured woman, raised on the edges of District 6 in Cape Town and drawn to the work that she does because it asks the questions that have moulded and shaped her reality.

"This work is in many ways, deeply personal. I ask myself often, why do I still feel like I don't belong? Why do I



Left: A poster of films produced and directed by Dr Siona O'Connell. *The Wynberg 7: An Intolerable Amnesia* explores apartheid afterlives through the lens of anti-apartheid youth struggles in Cape Town and *An Impossible Return* investigates meanings imbued in several areas in Cape Town that were subject to forced removals during apartheid. Bottom: A poster advertising a *Return to Harfield*, a photo exhibition curated by Dr Siona O'Connell and Professor Pippa Skotnes. Photos courtesy of Dr Siona O'Connell.



I registered for a postgraduate diploma at Morningside, working on a photographic project with Zindzi Fomunivani. He introduced me to the work of the great photographer, amongst them Bruce Davidson who had made a remarkable series on East 100 Street in Harlem New York City. At the time I lived in Second Avenue Kensington, a street divided by apartheid in which 'white' people were segregated to one end, and 'coloured' people to the other. The end closest to mine was vibrant. There was a wonderful cross section of people: taxi drivers, tailors, electricians, builders, labourers, you name it. Christmas time and New Year the streets were festooned with streamers and decorations. My side of Second Avenue was mortised. There was not much interaction across the invisible divide, forced removals were happening, and I wanted to document both the vitality of the area and, somehow, show my rejection for the Apartheid laws.

So I walked down to the other side of the street and, just as Davidson had done, I just hung around... it did not take long and I was invited in. Photography can be very expensive, and not having much to offer in return for the privilege of photographing someone, I would come back each week with an 8 x 10 "black silver print" for the album I became well known in Harfield. The kids called me "Greta" because my hair was so long. People welcomed me, and fed me knowable Maseko (in the more wealthy homes) and delicious Lucky Star (in the poorer homes). I experienced early generosity, no animosity, no hatred because I was white. This became a remarkable year. I was only 21 and seeing the suffering the Group Areas Act inflicted still cuts me up to this day and shining through Harfield haunts me.

I will never forget going into a house on a cold winter's day, a northwester blowing and a storm raging. The first room I entered a woman was wrapped up in her bed keeping warm, lovely and welcoming, and I took her photograph. She told me to go into the next room. Her second mother was in her bed also keeping warm. Beside her, hanging on the bedpost was a cradle. She started talking and then declared, "I was born in this house, when I will die, and now I am being forced out of my home". That summed up the unbelievable cruelty and quality of that terrible system. I only did photography for that year. Soon I turned to the making of sculpture, which has gripped me to this day. I am pleased these photographs are being seen again now, fifty years later it is like being alive, once again, to return them to Harfield.

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move through the world the way I do? What does it mean to be invisible? What are my privileges? How is it that South Africa is among the most unequal societies in the world? How am I oppressed? How has that impacted me? How much of me is created by trauma, and am I stronger with or without those parts forged in violence?"

She finds her work "intensely rewarding, when ordinary people see my films and exhibitions and make the point that their stories have a place. The work that has, to date, had the most impact for sure has been my film on forced removals, *An Impossible Return*. The feedback I had from ordinary people who had been moved by it because it told their story was incredible. Part of this work is to ensure that those voices that have historically been silenced, or spoken on behalf of, are made visible and celebrated in all of their diversity and truth."



Associate Professor Lynette Steenveld. Photo credit: Felix Munyai.

A Global South Lens on Media and Society

Associate Professor Lynette Steenveld, School of Journalism and Media Studies, Rhodes University

“Instead of talking about the ‘postcolonial world’, theorists like Argentinian Professor Walter Mignolo use the term ‘coloniality’ to describe contemporary conditions that are a consequence of colonisation,” explains Associate Professor Lynette Steenveld from the School of Journalism and Media Studies at Rhodes University, Grahamstown.

“For contemporary social theorists from Latin America and the Global South, there is no ‘postcolonial’, since the Global South continues to experience the coloniality of power and knowledge, and the coloniality of being – how it has shaped our very *beingness* in the world and how our conceptions of the world have been framed by European thinking,” Steenveld continues.

“Martinican Frantz Fanon, for example, talks about the coloniality of being as the ‘concept of the damned’, where people perceive life, not as a flowering or the development of an essential productiveness, but as a permanent struggle. This captures the worlds of so many

South Africans; in Grahamstown, for example, there is 70 per cent unemployment,” says Steenveld, whose academic focus is on looking beyond European thinking in theorising and researching the media and its relation to society.

The coordinator of a four-year Mellon grant for a postgraduate training programme, starting in 2018, Steenveld says, “We decided to make this programme the foundation of our postgraduate studies and to draw on a Latin American theoretical approach to coloniality and decoloniality theory.

“For the first time, with this decolonised curriculum, we hope to build ‘bottom-up’ knowledge that offers a South African perspective, by foregrounding a Global South research paradigm in media studies, as opposed to the traditional European perspective.”

The curriculum includes three compulsory new courses: Critical Social Theory – in which Latin American social

theory is taught for the first time, Critical Media Studies – which focuses on thinking and developing media theory through a different lens, and Critical Research Methods – thinking through media research and exploring the implications of Southern approaches to knowledge production.

Steenveld explains that they have also developed new optional courses, including: Film in the Global South; On the Move: Space, Place and Belonging; Living and Thinking Beyond the Abyss; Informational Super Power, and The Pirate’s Guide to the Internet.

“All these courses trigger new realities and insights that enable people to *think beyond the abyss*,” says Steenveld, in a reference to a seminal essay by Portuguese sociologist Boaventura de Sousa Santos, which underpins much current thinking on the development of a Southern epistemology in counterpoint to the prevailing Northern world view.

Steenveld has also won funding for a seminar series titled, Thinking Beyond the Abyss for a Transformative Curriculum, proposed in response to a Mellon 30th

“For the first time, with this decolonised curriculum, we hope to build ‘bottom-up’ knowledge that offers a South African perspective”

Anniversary open call for seminar series spanning 12 months to 18 months. This one-year interdisciplinary series proposes engagement with artists, writers, and thinkers to take knowledge-making not only “beyond the abyss”, but beyond the confines of the academy.



Back (left-right): Phillip Nyalungu (honours), Tsholofelo Sepotokele (honours), Binwe Adebayo (master’s) Front, left-right: Xiletelo Mabasa (honours), Sive Jacobs (master’s), Professor Lynette Steenveld, Thingo Mthombeni (master’s). Photo credit: Felix Munyai.



Professor Louise Vincent Photo credit: Felix Munyai.

Proving the Effectiveness of Group Supervision

Professor Louise Vincent, Department of Political and International Studies, Rhodes University

As the first person in her family to attend university, Professor Louise Vincent understands the intellectual and financial bridges that need to be crossed to navigate your way through a university degree, and to move on successfully to an academic career.

Following her honours degree from Rhodes University, Vincent was selected for a prestigious Rhodes scholarship at Oxford University. There, she gained her MPhil and DPhil in politics before returning to Rhodes as an academic in the department of political and international studies.

Increasingly, Vincent became convinced that new approaches would be needed to build a more representative academic workforce in South Africa. “I argued that growing the number of black South African postgraduates in the humanities and social sciences is not about a lack of availability of people, it is a lack of funding for honours,” she explains. “You cannot grow

the master’s and PhD cohort if you don’t have a decent honours bursary programme.

“I further argued that the lone researcher model – with one postgraduate to one supervisor – was not viable, as we did not have enough professors or people with supervision expertise. I proposed group supervision, which is a model routinely employed in the natural sciences.”

Vincent’s approach to the master’s degree is close supervision and imparting of research skills in an “each one teach one” environment, so that by the time a student gets to their PhD they are already confident to, for example, undertake a literature review and develop a research question – skills with which many PhD candidates at South African universities struggle.

Then Rhodes Vice-Chancellor, Dr Saleem Badat, was sympathetic to Vincent’s proposals. “Dr Badat responded

favourably and made provision for several honours and master’s humanities and social sciences bursaries from the Vice-Chancellor’s Discretionary Fund, telling me to prove what can be done. Subsequently, I received two successive Mellon Foundation grants in support of projects working to transform higher education in South Africa.”

Vincent successfully supervised a group of 15 master’s and PhD students, and 10 honours students, the majority being black South Africans from financially impoverished backgrounds. “The model was group supervision. I designed a research methods course to teach the basic skills needed, including data generation and analysis. All members of the research group also took a course in higher education transformation, which was our umbrella theme.”

“All members of the research group ... took a course in higher education transformation, which was our umbrella theme.”

Thereafter, the students “chose contemporary thesis topics – some chose artefacts such as colonial statues or the name of Rhodes, one student looked at masculinity in the rowing club, another focused on the university room attendants and another on the accelerated development programme for academics.”

Nine of the students in Vincent’s group achieved distinctions, six proceeded with further postgraduate studies and at least six are pursuing academic careers at South African universities. “I think I achieved my goal of proving what can be done with group supervision in the humanities and social sciences,” says Vincent, who is currently teaching research methods to third-year and postgraduate politics students.



Standing (left-right): Siyathokoza M. Mtolo (PhD in Political Studies; place studies), Desire Chiwandire (PhD in Political Studies; the social inclusion of students with disabilities in South African universities), Lutho Gushman (Master of Arts in Political Studies; language and gender). Seated (left-right): Violet SineNhlahlhla Mdluli (Master of Social Science; invisible disability studies), Rebecca Dineo Makgakge (Master of Arts in Politics and International Studies; politics of higher education in South Africa), and Rudo Fortunate Hwami (PhD in Political Studies; black women in doctoral studies). Photo credit: Felix Munyai.

Exploring African Popular Literature and Culture

*Dr Lynda Gichanda Spencer,
Department of English Literary
Studies, Rhodes University*

Rhodes University scholar, Dr Lynda Gichanda Spencer, is passionate about African popular literature, popular culture, and women's writing.

"As a young girl, I was always interested in popular literature, which tends to be frowned upon in the academy, yet this is what most people are reading," she says.

Spencer explains that these texts are seen as inferior to the works of writers such as Chimamanda Ngozi Adichie, J.M. Coetzee and Ngũgĩ wa Thiong'o, and other venerated texts that students are required to study at university.

However, she believes that popular literature, and readers' engagement with it, requires serious academic research as it gives insight into how people understand themselves.

For her doctoral thesis, Spencer, who is originally from Uganda, looked at contemporary women's writing in Uganda and South Africa. Amongst others, she analysed "chick lit" novels such as Zukiswa Wanner's *The Madams*, Cynthia Jele's *Happiness is a Four-letter Word*, and crime fiction such as H.J. Golakai's *The Lazarus Effect*, Angela Makholwa's *Red Ink*, and Glaydah Namukasa's *The Deadly Ambition*.

Today, Spencer is taking her research into African popular culture further, as principal investigator of the Urban Connections in African Popular Imaginaries (UCAPI) project, a \$461 000 five-year initiative funded by Mellon. She and her colleagues and students in the programme are hoping to produce new knowledge and



add to existing debates on the ways in which African people are imagining themselves in urban spaces through popular art forms, such as literature, music, comedy, and art.

Housed at Rhodes, UCAPI has affiliate scholars at four South African institutions – the universities of the Witwatersrand, South Africa, Pretoria, and Stellenbosch University. As a supranational project, it includes affiliates from the University of Dar es Salaam, in Tanzania, Makerere University in Uganda, Ashesi University in Ghana, and the Federal University of Ebonyi in Nigeria.

While there are several examples of how people on the continent are thinking and expressing themselves creatively as Africans, Spencer is careful to qualify that this does not preclude a Western influence on their imaginaries.

Standing (Left-right.): Dr Nick M. Tembo (postdoctoral fellow), Kayleigh Perumal (honours), Laura Jean Nish (honours), and Oriole Friedemann (master's). Centre: Innocent Ngulube (PhD), Ashton Kirsten (master's), Dr Lynda Gichanda Spencer (principal investigator), and Majorie Rugunda (honours). Front: Kerry Burns (honours), Smangaliso Simelane (master's), and Jordan Stier (master's). Photo credit: Shane van Heerden.

"For instance, popular Ugandan musician Eddy Kenzo will refer to American musician Beyoncé or celebrity Kim Kardashian in a song," she notes. African and American musicians also collaborate, and African music culture influences other international stars.

This indicates the complexity of African popular imaginaries, with the fusing of ideas and cultures from their immediate locales and beyond. It is these popular imaginaries that UCAPI tries to understand and theorise.



Dr Lynda Gichanda Spencer. Photo credit: Shane van Heerden.

"Our students are looking at African popular literature and popular culture as a scholarly field of inquiry. I encourage them to understand, rather than be dismissive, of, these forms," Spencer explains. This year UCAPI has four honours, five master's, two doctoral students and one postdoctoral fellow. Their research interests include crime fiction in Africa, African science fiction, dystopic literatures in South Africa and Nigeria, hip-hop and film in South Africa, comedy in Kenya, and contemporary short stories in Kenya and South Africa.

A Different Understanding of Narrative

Professor Bhekizizwe Peterson, Department of African Literature, Wits University

“Narrative is a fundamental human tool and process through which we give order and make sense of lived experiences, from birth to passing on,” says Professor Bhekizizwe Peterson, Professor of African Literature at Wits University. Peterson, who is one of two principal investigators for the research project Narrative Enquiry for Social Transformation (NEST), explains that narrative is also central in facilitating and celebrating the resilience and the will to live, love, share, and create art amongst ordinary people in their everyday lives.

At the end of its current five year programme, the NEST project expects to have established a Centre for Narrative Studies, created inter-disciplinary synergies in the study of narrative, to have acquired funding for postgraduate students and stimulated the next generation of scholars, to have contributed to books, special issues of journals and creative productions, and to have established an archive recording the knowledge that exists in families and communities.

“Work that explores cultural and gendered subjectivities and sexualities has commenced,” says Peterson. “A number of colleagues are exploring masculinities, trying to rethink and extend how we understand the ways in which men are socialised in the South African context, especially young black men.

“We don’t often reflect on the challenges and pains some of our young men go through,” continues Peterson. “And,” he goes on, “their experiences have tended to be flattened and they are often simply cast as a problem; they are the faces for a range of our social problems and often end up as sacrificial lambs in our attempts to appease our anxieties.”

A part of the project that gets Peterson really animated is the work around memory and healing. “Inasmuch as we had initiatives like the Truth and Reconciliation



Professor Bhekizizwe Peterson. Photo credit: Gypseenia Lion.

Commission, we need to be mindful of the gap between official processes and the experiences of individuals.”

He says it is important to allow for different understandings of recovery and healing, and not give in to the pressure to “just move on”. Moving on is fine, he observes, “but not at the expense of dealing with people’s experiences that continue to resonate in the present. Wilful amnesia is not an option.”

Overlapping with memory is work around “marginality, the body and affect”, particularly around the black body, which has a complicated history in South Africa.

“In essence, the ‘Native Problem’ was concerned with how to control the mobility, claims to the land, and emotional well-being of the black body. Landlessness, passes, extractive industries, migrancy, hostels, matchbox houses, were interventions that exceeded socio-economic imperatives and took a daily, personal, emotional toll on individuals, families, and communities. We are still grappling with these themes, and especially the continuing treatment of the black body as disposable.”

Professor Jill Bradbury, associate professor of psychology at Wits, is the second principal investigator for the NEST project, which also involves a further three dozen or so “official affiliates” from the humanities and social sciences at South African and other universities on the continent.

Showcasing specific scholarship and fellowship holders and their achievements

Since 1988 the Foundation has supported over 3 000 postgraduate students and postdoctoral fellows in an effort to contribute to producing and reproducing the new and next generations of scholars, researchers, and professionals required by universities, scientific enterprises, civil society institutions, and state bodies in a developing democracy.

Apartheid policy conferred privileged access and opportunities to white and male South Africans for postgraduate study and careers in the academy and white-collar professions. A key social imperative post-1994 has necessarily been equity of access, opportunity, and success for those who were disadvantaged and marginalised under apartheid. This section highlights the stories of a few of the 2 724 postgraduates and aspiring scholars who have benefited from the Foundation’s investment in supporting the realisation of their talents and potential.



Siseko Kumalo, Mellon master’s student. Photo credit: Lebohang Kganye.

Showcasing Specific Scholarship and Fellowship Holders and their Achievements

Ms Tracy Nokuthula Konyana

Honours Graduate, University of Pretoria



Tracy Nokuthula Konyana. Photo credit: Lebohang Kganye.

Tracy Nokuthula Konyana is an honours graduate from the University of Pretoria's department of anthropology and archaeology. She explains that while there has been significant anthropological research on the entry

of South African women (and women in general) into male-dominated spheres of work, her interest was piqued by the growing number of men working as cooks in the *kodipitseng* eateries in her home township of Mamelodi.

Cooking is generally considered “women’s work”, to be done in the private realm of the home or in hidden restaurant kitchens. But in Mamelodi’s *kodipitsengs*, and in the context of rising unemployment, men publicly prepare traditional South African food for a growing customer base in the Tshwane metropolitan area.

In conversation with these customers, and with the support of her supervisor, Konyana researched the gender dynamics informing the changing trends in public food cultures in Mamelodi today. Konyana discovered a correlation between the current boom in “eating out” in Mamelodi and the increased participation of men in preparing food. This, she found, was related to enduring gender taboos, such as people distrusting food prepared by women who may be menstruating.

Konyana aims to continue her anthropological research at master’s level, and beyond.

Mr Themba Mtha Papu

Honours Graduate, University of Pretoria

Themba Papu’s interdisciplinary academic journey began in drama and film studies and psychology, and continued into law. Themba’s current master’s research builds on the work that he began developing in his honours year at the University of Pretoria’s department of drama. This work, presented at the university’s postgraduate conference in 2017, explores the construction of the post-human black female cyborg in the television series *Westworld*. By analysing particular scenes in the series through the concepts of blackness, black womanhood and posthumanism, Papu has made findings that build on an established scholarship that sees blackness as a state of resistance rather than victimisation. Viewed from Papu’s research, the black female cyborg emerges as a rebel being that finds agency not through fetishisation and sexualisation, but rather through love, thus providing a platform of understanding and love across race, gender, sex, and ethnicity.



Themba Mtha Papu. Photo credit: Lebohang Kganye.

For Papu, this research has sparked a desire to deepen and broaden his analysis of the representation of black bodies in social superstructures. The legal system is the next system to which he will be applying the conceptual framework he has established over the course of his studies.

Ms Anell Daries

Honours Graduate, University of the Western Cape



Anell Daries. Photo credit: Paul Grendon.

“Anthropology as a discipline has a complicated history in South Africa and on the continent,” says Anell Daries, who is from Mitchells Plain in Cape Town and a history honours graduate from the University of the Western Cape (UWC). As such, she has a special interest in the pedagogies and practices of anthropology, and especially in alternative contributions to the discipline.

For her honours research, Daries used a biographical approach to explore and compare the institutional histories of anthropology at UWC and the University of Cape Town (UCT). Looking at the legacies of two leading academic figures, UCT’s Monica Wilson and UWC’s Frans Boot, she used mainly archival sources to draw out a largely unknown and unexplored disciplinary history.

This history tells of Wilson’s critical contribution to anthropology through teaching and women-centred ethnography, and the humanistic, visually orientated legacy of Boot. Daries’ work builds on a scholarship that highlights the ways in which women developed social anthropology as a critique of apartheid from within the country, when many leading male scholars chose instead to leave.

Daries graduated *cum laude* and has started a master’s degree at UWC. She seeks to answer some of the questions raised in her honours work about visual anthropology and the place of photographs in the production and presentation of theory. In doing this, she is responding to the decolonisation challenge, which has highlighted the limits of academic writing, and challenged scholars to explore different ways of producing and presenting knowledge.

Ms Monique Terblanche

Master’s Graduate, Stellenbosch University

On 29 September 1969, in the small Western Cape town of Tulbagh, South Africa experienced its most destructive earthquake to date. Through her history master’s research at Stellenbosch University, Monique Terblanche, who is from Macassar, another small Western Cape town, has reinterpreted the historical significance of the earthquake, adopting an interdisciplinary approach that challenges apartheid historiography by bringing the experiences of coloured people to the forefront of the historical narrative of this event.

Her findings – which draw on history, geology, architecture, economics, sociology, and theology – reveal the story of a deeply fragmented community hit by a natural disaster that was interpreted by many in apocalyptic, religious terms. In physically levelling the town, she argues, the Tulbagh earthquake opened the door to a process of reconstruction and renewal



Monique Terblanche. Photo credit: Paul Grendon.

that would not have been possible without nature’s indiscriminately destructive intervention. Terblanche is currently working on her PhD proposal.

Mr Siseko Kumalo

Master's Student, University of Pretoria



Siseko Kumalo. Photo credit: Lebohang Kganye.

Siseko Kumalo has just begun a master's in the Philosophy of Education at the University of Pretoria. This is one of the ways in which he is strategically navigating the historically white university space. Kumalo is also the editor of the *Journal of Decolonising Disciplines* and a participant in the Mellon-funded Unsettling Paradigms project, which seeks to encourage creative responses to the challenges of curriculum decolonisation at South African universities, specifically in the humanities and arts.

Kumalo's master's, which looks at shifts in higher education policy over time, builds on four years of work experience as a researcher in the area of higher education studies. His current research is based on the fundamental idea that substantive democracy is premised on the recognition of black bodies as human and legitimately located in academia. Through this lens, he is exploring the question of how to go about the work of democratising South Africa's higher education system and achieving epistemic justice.

Ms Sibongile Khumalo

Master's Student, University of the Western Cape

Sibongile Khumalo is currently completing her master's in English at the University of the Western Cape. Her work draws together ideas on literature, gender and the environment in ways that aim to develop a "global ecological imagination" to help society navigate the present historical moment. It is with an eco-critical approach, she suggests, that we can examine the intersections between the natural and human worlds. "The kind of literature we consume and how we consume it are essential in shaping individual and collective consciousness."

Khumalo has drawn on her research to represent South Africa in two leadership development programmes – the South Africa Washington International Program, and the Young African Leaders Initiative. She was also a co-founder of *La Sauce Africaine*, an online dialogue between African women focused on speaking out, self-expression, growth, and development.

Khumalo describes her experience: "I went to the US with the South Africa Washington International Program (SAWIP). It is a leadership programme with a focus on servant leadership. The programme runs annually and takes 20 to 25 young South Africans to the US to gain industry experience and then to use the knowledge and

skills gained to create a development project in South Africa. This experience is also essential to gain entry into the industry of the young leaders' choice, but holistically it is essential for serving South Africa's democracy and seeing to its realisation in the many years to come."



Sibongile Khumalo. Photo credit: Paul Grendon.

Mr Jacob Cloete

Doctoral Student, University of the Western Cape



Jacob Cloete. Photo credit: Paul Grendon.

of politics. Intrigued by this new direction, in 2007 he enrolled at the University of the Western Cape (UWC) where his first degree included political science studies. After graduating in 2010, he went on to achieve a master's degree, and is currently working towards his doctorate at UWC. His PhD research seeks to answer the question that has stuck with him for nearly 15 years: "Why doesn't the conflict in the eastern DRC ever stop?"

Cloete's research examines how communities in the affected areas make sense of the conflict, reading these interpretations through the idea of a "politics of belonging", an area of increasing global scholarly interest. This framework reveals how people build their identities and sense of belonging around "place". However, the borders of these places do not conform strictly to national boundaries, but are also bounded by ethnicity, which forms another basis for a powerful sense of "belonging". Thus, Cloete sheds light on a phenomenon in which violence is constantly being used to defend or reimagine inherently unstable borders.

In 2004, as a South African National Defence Force soldier, Jacob Cloete was deployed to the Democratic Republic of the Congo (DRC) as a peacekeeper. Returning home in 2005, he joined the Western Cape Provincial Government's community development workers programme, which introduced him to the world

After submitting his PhD, Cloete plans to continue building a career in academia – a path that he could not have imagined for himself as a young boy growing up with his grandparents in the small Western Cape farming town of Bitterfontein.

Ms Noma Pakade

Doctoral Student, University of Pretoria

Noma Pakade recently started her PhD in the department of historical and heritage studies at the University of Pretoria. Her work, which draws on her strong disciplinary background in psychology, asks the question: "What constitutes the freedom of a woman in post-1994 South Africa?" Her social history perspective leads her back to 1954 and 1992 – years in which South Africa's once-formidable women's movements gave birth to the Women's Charter and the Women's Charter for Effective Equality, respectively. By putting ordinary women and activists into conversation with these key historical texts, Pakade aims to arrive at a clearer understanding of the aspirations and demands that underpin women's notions of collective freedom today.

Noma's passion for knowledge production is reflected in her activist work over the past ten years. She has worked with the Gay and Lesbian Archive (GALA), the queer publication *Behind the Mask*, and has been instrumental in the establishment of the annual Simon Nkoli Memorial Lecture, which honours the life and work of one of South



Noma Pakade. Photo credit: Lebohang Kganye.

Africa's most influential LGBTI activists. An aspiring activist-scholar, Noma was also one of the students behind the hard-fought campaign for the establishment of the first LGBTI Society at the University of Johannesburg, where she was an honours student in 2008.

Mr Nhlanhla Lucky Sono

Doctoral Student, University of the Western Cape



Nhlanhla Lucky Sono. Photo credit: Paul Grendon.

Nhlanhla Lucky Sono, originally from kaMajosi village in Limpopo Province, is currently a lecturer at the University of the Western Cape and will graduate with a PhD in Law from Stellenbosch University in December 2018. He received funding from the Mellon Foundation and the National Research Foundation for this PhD. His ongoing research is concerned with re-evaluating

the South African Constitutional Court's approach to "deprivation of property". So far this has revealed a number of inconsistencies in the application and interpretation of section 25(1) of the Constitution and a lack of clarity around the core concepts that underpin the courts' decisions regarding deprivation of property. This is a matter of major significance to South Africa, where the question of land expropriation is very much on the political agenda. "The distinction between [property] deprivation and expropriation is still an issue and the interpretation and application of the requirements for valid deprivation, as envisaged in section 25(1) of the Constitution is still not a straightforward task," explains Sono. For the courts themselves, this research offers the conceptual and doctrinal tools to make more consistent decisions.

Sono has presented his research at conferences in South Africa and internationally, and one of his most significant academic honours to date was to co-author a paper with the late Stellenbosch Law Professor A.J. van der Walt ("The law regarding *inaedificatio*: A constitutional analysis"). Sono is also a member of the Golden Key International Honour Society – an Atlanta, Georgia based non-profit organisation founded in 1977 to recognise academic achievement among college and university students, and to connect and advance high-achieving individuals.

Dr Buhle Zuma

Postdoctoral Fellow, Stellenbosch University

Dr Buhle Zuma, who originates from Empangeni, KwaZulu-Natal, has a PhD in Social Psychology from the University of Cape Town and the University of St Andrews, Scotland. Since 2014, he has been involved in the research programme Trauma, Memory and Representations of the Past in various ways. In 2015, he joined the programme at the University of the Free State as a postdoctoral scholar, where he conducted theoretical research into the ways in which black life has been and continues to be marked by violence. Alongside this programme, he also worked with scholars at Brown University in the United States on a project concerned with reimagining the curriculum in ways that take full cognisance of the human condition.

Now a senior postdoctoral fellow, Zuma is currently working at Stellenbosch University, which co-hosts the Mellon-supported programme with the University of the Free State. In addition to supervising a master's student, he has continued his research on the question of "existential violence". He is exploring ways in which violence, rather than being an invasive feature in people's lives, is instead intimately tied with them in literal,

historical, socio-political, economic, and psychological terms. Presently, Zuma is developing an artistic practice (experiential art, poetry, painting, and performance) through which he wants to think more broadly about the place and effects of violence in human life. In this context, he is developing collaborations with the Zeitz Museum of Contemporary Art in Africa (Zeitz MOCAA) and the A4 Art Foundation in Cape Town.



Dr Buhle Zuma. Photo credit: Paul Grendon.

Showcasing Specific Supranational Collaborations

The historical development of South African universities under colonialism and apartheid, including the years of the academic and cultural boycott of South Africa, had various consequences: partnerships were forged predominantly with European and North American universities, little attention was given to other traditions of thought and to collaborations with universities in the rest of Africa and the Global South, and there arose a notion of exceptionalism, whose effect was to stifle research and understanding of shared histories, cultures, and experiences.

Post-1994, South African universities have recognised that apart from maintaining partnerships with US and European universities, there is a need to build wider African and South-South scholarly partnerships. Funding to initiate and sustain collaboration, however, has been a key challenge.

The Foundation has encouraged universities to become more outward looking, and has provided support for transnational collaborations with other universities in the rest of Africa and the Middle East that receive Mellon support, as well as partnerships with US universities.

Currently, four partnerships are supported between South African and US and Canadian universities. Supranational collaborations have brought together the Foundation's 11 partner universities in Africa and the Middle East, other African and Middle Eastern universities, universities in Asia, the Caribbean, and South America, and scholars at universities in many different parts of the world in research and postgraduate development programmes. They lay the basis for durable long-term institutional partnerships around research, teaching, and publishing.

Dr Sazi Dlamini, lecturer at the School of Arts, University of KwaZulu-Natal. Photo credit: Omar Badsha.





Associate Professor Sumangala Damodaran, senior scholar in the School of Culture and Creative Expressions at Ambedkar University, Delhi (AUD), and Dr Sazi Dlamini, lecturer at the School of Arts, University of KwaZulu-Natal. Photo credit: Omar Badsha.

Precolonial Musical and Human Migrations in Africa and Asia

Project Title: Re-Centring Afro-Asia: Musical and Human Migrations in the Precolonial Period
Grantee Institutions: University of Cape Town, University of the Western Cape, Wits University
Principal Investigator: Professor Ari Sitas
Duration of grant: 6 years (2016–2022)

The Re-Centring Afro-Asia: Musical and Human Migrations in the Precolonial Period programme was structured from the outset to be trans-African but supranational. It includes three South African universities and three Indian universities, and will in time involve a number of other African universities.

The programme is researching and mapping the movement of symbolic and material goods between urban centres in Asia and Africa from the seventh to the fifteenth centuries CE, and particularly by collecting the musical and poetic records that can be traced through Swahili, Nguni, Arabic, Farsi, Spanish, Malayalam, Hindi, and Mandarin sources.

This supranational research programme epitomises academic decolonisation, with mapping and archiving that harnesses the diverse yet interdependent disciplines of sociology, history, anthropology, and music, and at the same time creates an Afro-Asian community of scholarship.

Professor Ari Sitas, the head of the department of sociology at the University of Cape Town (UCT) proposed the six-year Afro-Asian programme together with several colleagues from UCT, Wits University, the University of the Western Cape, and Prof Sumangala Damodaran, a senior scholar in the School of Culture and Creative Expressions at Ambedkar University, Delhi (AUD).

Sitas set up the programme in collaboration with Damodaran who co-wrote the original concept paper with Sitas.

“The programme,” Sitas explains, “seeks to demonstrate that a common heritage exists across contemporary and religious divides, and to deepen inter-cultural competence, understanding, tolerance and cooperation,

Afro-Asia Researchers

Ms Ayesha Sheth, a doctoral student at AUD travelled to Gujarat in June 2017 and made a detailed listing of archival materials available in Sanskrit, Arabic, Farsi, and Gujarati. There she found that no music researcher *per se* had previously visited the four best-known manuscript repositories: the LD Institute of Indology, Ahmedabad; the Maharaja Sayajirao Oriental Institute, Vadodara (Baroda); the Meherjirana Library, Navsari; and the Hazrat Pir Mohammad Shah Library, Ahmedabad.

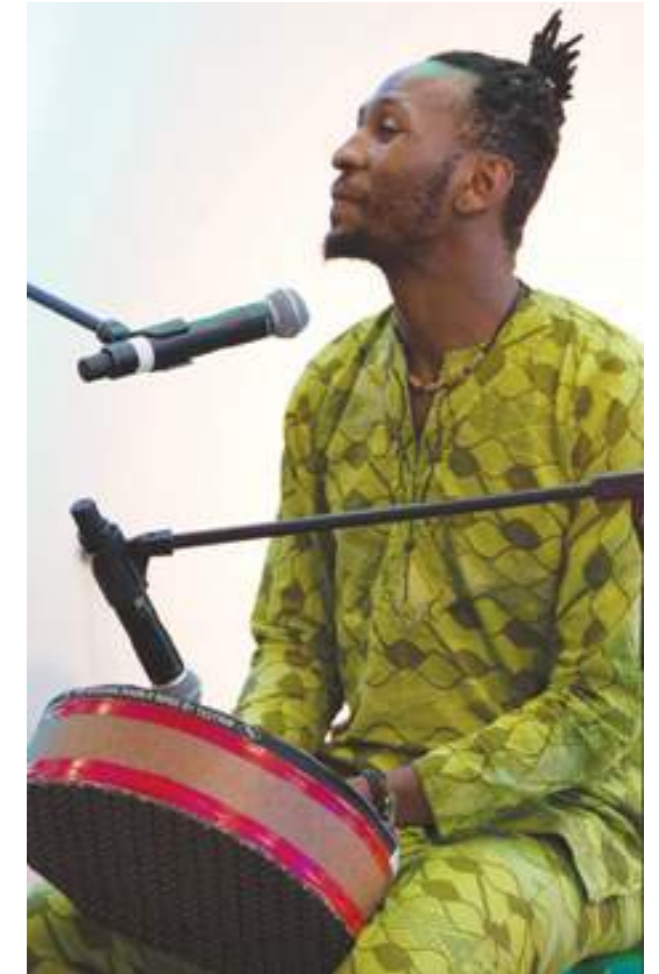
Sheth began documenting extant songs, lyrics and narratives that carry references to the past, by identifying communities such as the Kharvas, Kolis, Rabaris, Ahirs and Siddis, who claim ancestry in places along Afro-Asian routes.

Shobha Talengala, also an AUD doctoral student working on the project, travelled to South Canara and North Kerala to identify and document spirit population rituals and performances – some of the spirit characters possibly having African ancestry. She documented the performances of Bobbare, presenting a paper on “Bobbare Bhuta: the Spirit that Straddles the Sea”, as well as documenting Ali Bhuta and other “spirit worship” characters, all in search of how a combination of performance and visual iconography of the Bhutaradhane (spirit worship) tradition can help lead to vital connections between Africa and India.

Michael Nixon, Senior Lecturer heading the Ethnomusicology and African Music programme at the University of Cape Town’s South African College of Music (SACM) continued his research and explorations of Africa’s connections to India. He spent three months visiting Delhi, Vadodara (Baroda) and Mumbai, meeting scholars and musicians and collecting sound recordings, images and publications.

thereby addressing the multiple debates on identity – precolonial and contemporary. It is also designed to contribute to curriculum reform at African universities and enable the programme’s students to take eventual leadership of the initiative.

“The engine driving the programme is the study of the movement of musical forms from and to Africa, Persia, southern India, China, Madagascar, and southern Spain, revealing patterns of cultural exchange. This way, you



Ernie Koela, master’s student in the Re-Centring Afro-Asia: Musical and Human Migrations in the Precolonial Period programme. Photo credit: Paul Weinberg. Photo courtesy of the University of Cape Town.

see, the research is intended to re-centre a knowledge programme on an indigenous platform.”

An animating concept in the programme is the use of a fictional yet historically accurate protagonist who lived between 1075 and 1250, the years of Mapungubwe’s emergence and reign, and who would be a mix of Leopard’s Kopje (Shona and Karanga) cultural stock and the !Kung. S/he would be gifted with musical skills and have experienced the fate of many Africans who had encountered slave traders along the East African coast.

S/he would have to endure the vicissitudes of the Abbasid Caliphate in Baghdad (where s/he had been taken as a slave) and, after manumission, have travelled to southern Spain. S/he would then morph into another incarnation, living slightly later in Southern Africa; and into a third incarnation, who would have stood in the ruins of Mapungubwe. And all three incarnations would have to reach Sofala (Mozambique), an important point of African historical transition.

Contemporary isiXhosa Music: From isiSpaza to Trap

“I’m in the second year of my master’s with the Afro-Asia programme and the Centre for Humanities Research, focusing on a popular form of music in the townships of Cape Town called Spaza Hip Hop or isiSpaza, which is sung in isiXhosa,” says Ms Sikelelwa Mashiyi.

“It tells the story of what is happening in the community, good and bad, in a way that people can relate to. I am specifically interested in the female politics of isiSpaza and the challenges that female isiSpaza performers face to get into the space, and to get recognised and produced, as most of the producers and performers are male. The women speak of being on the receiving end of producers showing interest in their work, but then adding ‘You are so beautiful, I want to date you’. Or women are accused of using sex to get produced or a performance opportunity.

“isiSpaza started in the late 1980s, early 1990s, and the lyrics often focused on acute social problems in the community, such as about a woman being raped by her uncle, leading to her suicide. Through the music, women who have been raped, feel they are not alone.

“Recently though, there has been a musical shift in isiSpaza to what is known as ‘Trap’, where the focus is more on having fun, money and a lavish lifestyle, even if this is far from the reality of the performers’ and audience’s lives. I am interested in what this says about our society; it’s as if people want to escape the harshness of reality, and go out and have fun and fantasise about their future instead of struggling all the time.

“This research is such an opportunity to understand contemporary society through its music as someone who still lives in Masiphumelele, is part of this community, and the only person in my family who is at university. I have always wanted to go to university and I worked very hard to get here, including working as a debt collector to pay for the first two years of my undergraduate degree. After my master’s I will definitely be pursuing my PhD.”



Dr Sazi Dlamini, lecturer at the School of Arts, University of KwaZulu-Natal. Photo credit: Omar Badsha.

Working from these and contemporary narratives is a large cohort of young researchers on scholarships and fellowships, including 90 honours, master’s, and doctoral students and postdoctoral fellows, many of whom have or are taking Portuguese, French, Swahili, Arabic, Farsi, and Spanish courses to pursue their work. A wealth of creativity has issued from their efforts, including the South African College of Music students crafting a vocal and instrumental composition that premiered at the 2017 programme workshop, earning the performers an invitation to the Kochi Biennale in Kerala, India, in 2018.

Repositioning the Humanities and Social Sciences in Africa

Project Title: Repositioning the Humanities and Social Sciences in the Changing African Higher Education Landscape

Grantee Institution: Council for the Development of Social Science Research in Africa (CODESRIA)

Principal Investigator: Professor Ibrahim Oanda Ogachi, Senior Programme Officer

Duration of Grant: 3 years (2017–2019)

“For some time the science, technology, engineering, and mathematics – or STEM – disciplines have been focused on as being central to Africa’s development, whereas the imperatives of true human and economic development require perspectives from the humanities and social sciences,” says Dr Godwin Murunga, Executive Secretary of the Council for the Development of Social Science Research in Africa (CODESRIA), based in Dakar, Senegal.

The STEM bias, he explains, has given rise to their being privileged in terms of policy and funding, leaving the humanities and social sciences battling for epistemic and structural space in a number of African universities.

CODESRIA therefore conceived the Repositioning the Humanities and Social Sciences in the Changing African Higher Education Landscape programme as a response to this. The overall objective is to support activities aimed at strengthening capacities and infrastructures for research and teaching in the arts, humanities, and social sciences (HSS) in African universities, for improved research and an increase in the number of high achieving postgraduates.

Murunga and Professor Ibrahim Oanda Ogachi, CODESRIA’s head of training, grants and fellowship programme, explain how they are implementing this intervention through four outputs:

“We are improving the supervisory practices for doctoral students in the arts and humanities, including hosting graduate seminars, doctoral supervision workshops, scholarly writing and publishing workshops for doctoral students and early career academics. Eleven projects are being supported under this output at a number of universities across the continent.”

The second output is focused on linking doctoral students in the arts and humanities to the CODESRIA College of Mentors, essentially a grouping of senior academic mentors from Africa and its diaspora. “These academics have volunteered to support doctoral students by reading and making comments on their doctoral work, supporting them in publication and in their attendance in workshops and conferences.

“The overall aim is to support doctoral students in the arts and humanities to complete their PhDs and grow as academics. An initial 15 doctoral students from a number of universities are already well into their mentorship, with positive progress reported,” says Oanda Ogachi. “In 2018, 35 additional students were admitted, as the Mellon grant supports 50 students in this output over a three-year period.”

The third output supports the work of the CODESRIA Humanities Institute, located at the University of Ghana, Legon. Its first activity was held in Ouagadougou, Burkina Faso, in partnership with The African Guild of Filmmakers and the Pan African Film & Television Festival (FESPACO) on the theme “emergence” on screen and on stage in Africa, from February 27 to 28, 2017.

Murunga explains, “‘Emergence’ has come to dominate discussions of political economy in Africa. Styled into slogans like ‘A Better Ghana,’ the ‘Cameroon of Greater Achievements,’ or the ‘African Renaissance,’ the idea of rising out of an abyss into a place and time of glory has come to play multiple roles in African life. ‘Emergence’ and its synonyms have become integral parts of the struggle over the (re)presentation, definition, governance, dominance, exploitation, and ‘development’ of the continent in ways that recall the storied history of ‘emancipation’ and ‘liberation’ in an earlier era.”

The fourth output is to design interdisciplinary HSS–STEM teaching and research programmes that include perspective from the humanities in the teaching of STEM disciplines and vice-versa. Both disciplines are in fact seeking to find solutions to many of the same problems – which calls for more synergy and convergence between them.



University deputy vice-chancellors (Research) meeting in Accra, January 2017. Photo courtesy of the African Research University Alliance.

Growing African Research and Researchers

Project Title: Mobility and Sociality in Africa's Emerging Urban
Grantee Institution: African Research University Alliance
Principal Investigator: Professor Ingrid Palmary, African Centre for Migration and Society, Wits University
Duration of Grant: 5 years (2017–2021)

“We are all about increasing Africa’s contribution to quality research, research management and the growth of postgraduate numbers, notably PhDs and postdoctoral fellows, through strong regional and global transdisciplinary research partnerships across the humanities, social sciences, and sciences,” says Professor Ernest Aryeetey, Secretary General of the African Research Universities Alliance (ARUA).

Inaugurated in Dakar, Senegal, in March 2015, ARUA is a network of 16 leading universities across Africa. The universities include Lagos, Ibadan and Obafemi Awolowo in Nigeria, the University of Ghana, Makerere University in Uganda, the University of Nairobi in Kenya, the University of Dar es Salaam in Tanzania, the National University of Rwanda, Université Cheikh Anta Diop in Senegal, and in South Africa, the universities of Cape Town, Pretoria, and KwaZulu Natal, Wits University, Stellenbosch University, and Rhodes University.

“In most African universities, with the exception of South Africa, the involvement of the state in supporting and promoting research, especially university-based research, has generally been very limited,” Aryeetey explains.

“As a consequence of the muted research interest, African research accounts for only one per cent of the world’s research output. Most of this comes from South Africa. Recent marginal improvements in the funding of research in the region, especially from international funding agencies, has seen some improvements take place, but ARUA intends to change this significantly.

“We are establishing benchmarks for each of the partner universities, and in a few years we hope to be able to show how the ARUA model has made a significant difference to research and higher education management across the continent. This includes our intention to exchange faculty members for co-supervision of graduates across several universities.”

Most of the research will be done through ARUA’s 13 Centres of Excellence (CoE). Each ARUA CoE is hosted at a member university and will bring together large numbers of researchers from across the region to work on projects and organise research training. Transdisciplinary research in each of the CoEs will address pressing concerns for the continent and globally, including: climate change, food security, mobility and migration, inequalities research, non-communicable diseases, unemployment and skills development, materials development and nanotechnology, notions of identity, energy, good governance, water conservation, post-conflict societies, and urbanisation and habitable cities.

“Each university or partnership of universities hosting a Centre of Excellence will be supported to attract the best students, faculty and visiting faculty from the network,” Aryeetey explains.

A Generative Intellectual Space

Project Title: New Directions in Collaborative Scholarship and Education: UMN-UWC Partnership
Grantee Institution: University of Minnesota
Principal Investigator: Dr Karen Brown, Director, Interdisciplinary Center for the Study of Global Change
Duration of Grant: 5 years (2016–2020)

“From the outset this interdisciplinary partnership between the University of the Western Cape (UWC) and the University of Minnesota has been genuinely reciprocal, based on collaborative humanities and interpretive social sciences research and exchanges of scholars between our two institutions,” says Dr Karen Brown, the Director, Interdisciplinary Center for the Study of Global Change (ICGC) and Co-chair, Master of Development Practice (MDP) Programme at the University of Minnesota.

“It has become a generative intellectual space. As the partnership has evolved, we have made innovations such as a public humanities aspect in the partnership, in the form of an artist exchange as well as a postdoctoral teaching fellowship.”

Both universities have shown their commitment to the partnership at the highest level, with senior leadership from UWC, including the rector, visiting the University of Minnesota in 2016, with the objective of learning more about Minnesota’s scholarly approach and sharing UWC’s, in order to broaden the partnership. In 2017,

senior leadership from Minnesota made a reciprocal visit to UWC and met with faculty, deans and scholars to explore expanding the partnership to broader interests across the disciplines, such as food and public health research, and water research.

The partnership originated in 2005 and is currently in its third phase. It has supported multiple graduate student and faculty exchanges, seven winter schools in South Africa, two postdoctoral fellows and 45 doctoral fellows from both universities between 2005 and 2018.

“Through the exchange, doctoral fellows are able to exclusively devote themselves to their research and dissertations, typically over a one semester or four month residency. Some have managed to complete their dissertations during this time; for others it has significantly contributed to their making strong headway with their PhDs,” says Brown.

The Centre for Humanities Research (CHR) at UWC, headed by Professor Premesh Lalu, hosts the Minnesota fellows doing their residencies at UWC, and the ICGC hosts the UWC fellows. The goal of the residencies is for them to immerse themselves in the experience and to get to know their host intellectual community.

“The exchanges are core to the partnership, as are the joint courses that we developed together and have co-taught or taught at each other’s campuses or taught via video lectures,” Brown explains. “One of the courses, called Global Apartheid, was taught by the same team from both universities during the last term at Minnesota

Ukwanda in Minnesota

“Being artists in residence and fellows at UWC’s Centre for Humanities Research has supported us to create our own work,” explains Ukwanda artist Siphokazi Mpofu of the Ukwanda Puppetry and Design Collective.

Ukwanda is currently working on a production called *Mothers Fathers Daughters Sons* that will tour Cape Town. “This is a play about drug abuse affecting young people, especially in townships, and the things our parents go through because of youth addiction to drugs,” Mpofu explains.

In addition to creating and performing their own works, Ukwanda also creates puppets for the annual Barrydale Festival, performs at the Festival, and does puppetry training workshops for high school students.

Together with fellow Ukwanda artist, Siphon Ngxola, Mpofu visited Minnesota in 2018 as part of the exchange programme with the University of Minnesota.

“It was our very first trip outside of South Africa,” says Ngxola. “Presenting our work to the students at Minnesota and speaking about our work to an international audience, also for the first time, was a real challenge, but the response was amazing. They were charmed by Ukwanda’s work, which gave us a lot of confidence.

“They even invited us for a second presentation but sadly we couldn’t make it because of our commitment to the May Day project in partnership with Minnesota’s In The Heart Of The Beast Puppet And Mask Theatre,” Mpofu adds. “Working with the Heart of the Beast, we learnt many new things and were amazed at the way the community got involved, helping without expecting payment, and using recycled materials to build puppets.

“They don’t wait for funding in order to have a project. All these years they have built their wonderful puppets out of recycling. We learnt so much from that and had never built puppets out of cardboard before. It is a useful medium because it’s cheap and simple, and we’ll use this in the workshop series we are doing with high school students in the second half of 2018.

“From Ukwanda’s side, we shared the usefulness of having designs in advance, even for simple puppets. These sharing and learning experiences, and being on stage performing during the May Day Festival, as well as speaking about Ukwanda’s work on television, were such highlights. We look forward to working with the Heart of the Beast in Minneapolis again as they are very interested in collaborations with Ukwanda.”



Members of the Ukwanda Puppetry and Design Collective working with puppet Warona for a production titled *Mothers Fathers Daughters Sons*. Photo courtesy of the Ukwanda Puppetry and Design Collective.



Puppetry performance: Photo courtesy of the Ukwanda Puppetry and Design Collective.

in 2016 and the first term at UWC in 2017. The Global Apartheid course is intended to be a broader humanistic exploration of the concept of apartheid and racialised separation, animated by the question ‘what would it mean to understand the contemporary capitalistic system as a system of global apartheid?’

“As part of our increased focus on the arts and public humanities aspect, we have developed emerging scholar workshops on the art of teaching and teaching of the arts as a pedagogical practice. Within the partnership, we have increasingly involved filmmakers and artists, including two puppetry artist exchanges – Ukwanda Puppet and Design Collective from Cape Town and In the Heart of the Beast Puppet And Mask Theatre from Minneapolis. Both focus on large public art and community events with a social justice theme. Ukwanda and Heart of the Beast have reciprocally worked on

the May Day Parade and Festival in Minneapolis and the Barrydale Festival in South Africa’s Western Cape.

“We have also hosted filmmaker dialogues and community artwork exhibitions at both universities. In 2017 UWC exhibited works from its Community Arts Project (CAP) collection at the University of Minnesota Regis Centre for Art.”

CAP was established in the seventies in Cape Town’s legendary precinct of Woodstock, where young artists were trained in poster art and other primary art forms as part of the anti-apartheid struggle. Doctoral scholar on the exchange programme, Dr Geraldine Frieslaar, who offered remarks at the exhibition’s opening, worked at UWC’s Mayibuye Archive in which the CAP collection resides, while doing her PhD. She is now the Director of the South African History Archive (SAHA).

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