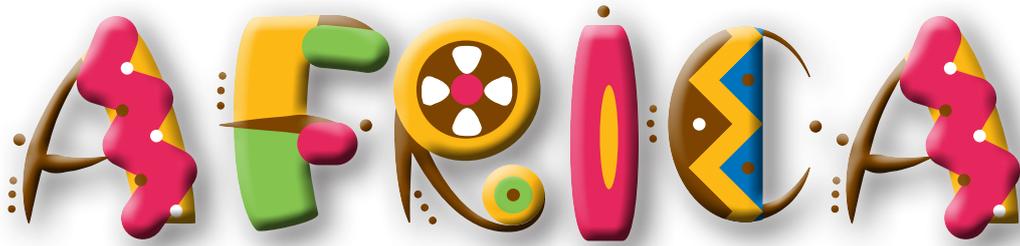


2022



Young Graduates and Scholars Conference

**ARTS, CULTURE AND HERITAGE:
RETHINKING, REMAKING AND REBUILDING AFRICA**

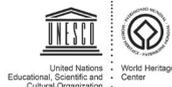
22 – 24 March 2022

Conveners:

Dr Olga Bialostocka & Pfunzo Sidogi

Hosted at

TUT's Faculty of Arts and Design Campus
and the Breytenbach Theatre
Pretoria, South Africa



CONFERENCE PROGRAMME

TUESDAY 22.03

Venue: Faculty of Arts and Design Campus, TUT

Opening Session Time: 09:00 – 11:30 Programme Director: Dr Olga Bialostocka (Africa Institute of South Africa)		
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09:00-09:15	Welcome address	Prof Nalini Moodley-Diar (Executive Dean, Faculty of Arts and Design, Tshwane University of Technology)
09:15-09:45	Opening address (10 min per speaker)	Prof Charles Hongoro (Executive Director, Human Sciences Research Council) Ms Mandry Ntshani (Acting Director: Africa Multilateral Cooperation, Department of Science and Innovation) Dr Albino Jopela (Head of Programmes, African World Heritage Fund)
09:45-10:15	Keynote address	Prof Tinyiko Maluleke (Vice Chancellor and Principal, Tshwane University of Technology)
10:15-11:15	Keynote presentation & performance	Dr Thokozani Mhlambi (Musician and researcher, University of Cape Town)

11:15-11:45 Coffee/tea break

Session 1 Time: 11:45 – 13:15 Facilitator of the session: Motsaathebe Serekoane (University of the Free State) (3 presentations/20 min each + discussion 30 min)		
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Alfred Ndhlovu	Exploring the challenges of remembrance in post-independence infrastructural name change in South Africa: an example of two roads; Solomon Mahlangu Drive (formerly Hans Strijdom Drive) and Francis Baard Street (formerly Schoemann Street)	
Thandeka Mthiyane & Nompumelelo Gumede	The (un)sustainability of rebranding cities and key infrastructure using political icons: Exploring alternatives in light of the changing political dynamics	
Osward Chanda Penda	Indelible Footprints? The Contested Colonial Heritages of Some Urban Toponyms in Zambia	

13:15-14:15 LUNCH

Session 2 Time: 14:15 – 16:15 Facilitator of the session: Pfunzo Sidogi (Tshwane University of Technology) (4 presentations/20 min each + discussion 40 min)		
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Bryan Mtsweni	Quest for Identity in the (New) South African Musical Theatre	
Bianca Seipati Mokhema	Whose culture is it anyway? The appropriation of ear stretching in a Western context: A focus on German sub-culture	
Hulisani Ndou	African professional performers of antiquity: a case of <i>Tshilombe</i>	
Soloniaina Rafaramanana	Anthropological approaches to sustainable development: Addressing environment degradation and preserving cultural identities. A case study of Manjakandriana district, Analamanga	

WEDNESDAY 23.03

Venue: Faculty of Arts and Design Campus & Breytenbach Theatre, TUT

Session 3

Time: 09:00 – 10:30

Facilitator of the session: Dr Olga Bialostocka (Africa Institute of South Africa)
(3 presentations/20 min each + discussion 30 min)

Sky Mkuti	Rebuilding Heritage and Peace in the Cradle of Makonde Nation of Mozambique
Patrick Natumanya	An investigation on public sculptures in communicating the positive peace paradigm: A case study of selected public sculptures in Kampala city centre and Entebbe town
Solomon Gwervevende	Sounding <i>ubuntu/unhu</i> sustainability in Zimbabwe: Human rights and social justice activism in Chimurenga musical arts heritage

10:30-11:00 Coffee/tea break

Session 4

Time: 11:00 – 13:00

Facilitator of the session: Dr Palesa Sekhejane (Human Sciences Research Council)
(4 presentations/20 min each + discussion 40 min)

Zama Mthombeni	The Development of African languages as mediums of instruction in higher education: from policy to practice
Nikiwe Lucricia Veshe	Making Africa work through creative writing, historical studies and heritage conservation
Msakha Mona	Healing of the 'born frees' through a culturally sensitive university curriculum
Tubotamunonengi Mac-Ikemenjima	Art education as the cornerstone for the development of the creative economy

13:00-14:00 LUNCH

Transport leaves for Breytenbach Theatre @ 14:00

Creative Output Session: Breytenbach Theatre

Time: 14:30 – 17:00

Facilitator of the session: Wandile Mgcodo (Tshwane University of Technology)
(4 presentations/20-25 min each + discussion 40 min)

Bryan Mtsweni	<i>Poli Poli</i> and 'The Ladies Who Specialise': new approaches to showmaking
Bongani Nicholas Ngomane	The Invisible Faith in Democracy <i>Ekas'lam</i>
Liona Muchenje	Anti-corruption boardgame
Thando Mama	Ubuzwe

THURSDAY 24.03

Venue: Faculty of Arts and Design Campus, TUT and ANEW Hotel Hatfield

Session 5

Time: 09:00 – 10:00

Facilitator of the session: Amogelang Maledu (University of Cape Town)
(2 presentations/20 min each + discussion 20 min)

Ibrahim Bahati	Pruning in the African Way: Locating the role of African Women Movements in subverting Cultural Imperialism in Africa
Omphile Naume Mathuloe	Designing PPC for women: a neglected gender in the mines

10:00-10:30 Coffee/tea break

Session 6

Time: 10:30 – 12:30

Facilitator of the session: Dr Albino Jopela (African World Heritage Fund)
(3 presentations/20 min each + discussion 40 min)

Revai Boterere	Community involvement at Great Zimbabwe World Heritage Site, challenges, and proposals
Melissa Chinaka	Heritage and land tenure dynamics in Zimbabwe: A retrospective analysis
Daniel Batachoka Mastaki	Rethinking the management of Africa's endangered natural heritage. The case of Virunga National Park in the Democratic Republic of Congo

12:30-13:30 LUNCH

African World Heritage Fund virtual session

Youth, World Heritage and Sustainability in Africa

(with simultaneous interpretation in French and English)

Time: 13:30 – 15:30

Programme Director: Roxanne Skosane (African World Heritage Fund)

Welcome

Roxanne Skosane (Programme Specialist, African World Heritage Fund)

Opening remarks

Souayibou Varissou (Executive Director, African World Heritage Fund)

Emmanuel Wabwire (Founder, Faraja Foundation, Uganda) & Njeri Mbure (One Teach One, Kenya)	Increasing youth involvement in the promotion and protection of African World Heritage
Maria Manjate (Programme Officer, OPCA) & Filipe Alaje (UniLurio University, Mozambique)	Mainstreaming youth perspective and involvement in conservation and sustainable development of African World Heritage
Livhuwani Mulaudzi (Mapungubwe World Heritage Site, South Africa) & Marylene Mbie Bengone (Pan African Youth Network for the Culture of Peace, Gabon)	Harnessing youth creativity and innovation for safeguarding and promotion of African World Heritage
Blen Taye Gameda (Founder, Alet Advisory – Ethiopia) & Chelvin Ramsamy (Founder, Let's Glow Org – Mauritius)	Youth, Entrepreneurship and Heritage Sustainability: Building the Africa We Want
Espéra Donouvossi (Programme Officer – ICCROM)	Rethinking, Remaking and Rebuilding Africa: Youth.Heritage. Africa

Engagement Session – Debate, Questions and Answers

Roxanne Skosane (African World Heritage Fund)

Closing remarks

Dr Albino Jopela (Head of Programmes, African World Heritage Fund)

GALA DINNER

ANEW Hotel Hatfield

Programme Director: Pfunzo Sidogi (Tshwane University of Technology)

2022 AYGS Reflections
18:00-18:30

Keynote presentation & performance
Amogelang Maledu (University of Cape Town) and DJ Hazel Mahazard
18:30-19:30

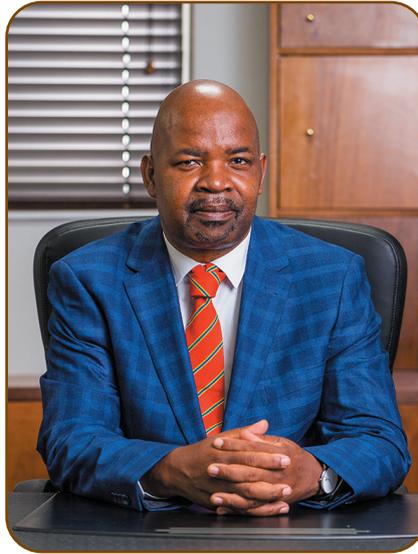
A word from AWHF
Roxanne Skosane (African World Heritage Fund)

Closing remarks and vote of thanks
Dr Olga Bialostocka (Africa Institute of South Africa)

KEYNOTE SPEAKERS

PROF TINYIKO MALULEKE | South Africa

Affiliation: Vice Chancellor, Tshwane University of Technology, South Africa



Born and bred in Soweto, Prof Tinyiko Maluleke is the Vice Chancellor and Principal of the Tshwane University of Technology.

Prior to taking up this position, for two decades, he served in the following executive management roles in the South African higher education sector:

- Deputy Executive Dean, Dean, Executive Director (Research) and Deputy Registrar at UNISA.
- Deputy Vice Chancellor (Internationalisation, Student Affairs and Advancement), University of Johannesburg, and most recently,
- Advisor to the Vice Chancellor and Principal at the University of Pretoria

As part of his science advocacy and community engagement, Prof Tinyiko Maluleke is a non-executive director of the MTN South Africa Foundation and the Deputy Chairperson of the National Planning Commission.

For multiple times he has been on the panel of judges for the most prestigious non-fiction book prize in South Africa - the Sunday Times Alan Paton book prize. He has also served on the panel of judges for the non-fiction book prize of the National Institute of Humanities and Social Sciences.

Professor Tinyiko Maluleke is a well published scholar in his area of expertise and one of the most well rounded and interdisciplinary scholars of the humanities and social sciences.

The South African National Research Foundation currently rates Prof Maluleke at the level of B1 as a researcher. This means that while all of the peer reviewers of his research outputs agreed that he is an internationally acclaimed researcher, some of them actually rated him as a leader in his field. He is also an elected member of the South African Academy of Science.

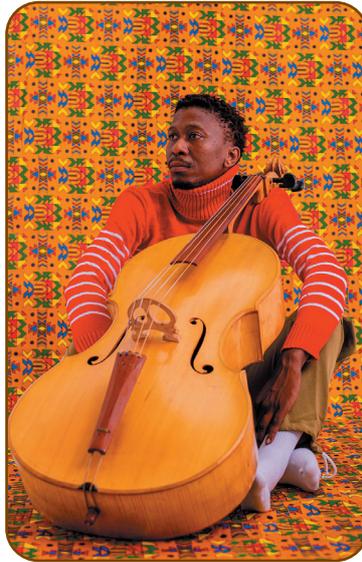
Prof Maluleke has been a visiting professor and/or research fellow at:

- Hamburg University, Germany
- University of Vienna, Austria
- University of Nairobi, Kenya
- Calvin University, USA
- University of Helsinki, Finland
- University of Lausanne, Switzerland
- University of Lund, Sweden
- University of Johannes Gutenberg, Mainz, Germany
- Emory University, Atlanta, USA.

In addition to his many accolades and scholarly publications, Prof Maluleke also disseminates his knowledge through the regular publication of opinion pieces in media platforms such as, *The Mail and Guardian*, *Sunday Independent*, *Sunday World*, as well as various television and radio stations.

DR THOKOZANI MHLAMBI | South Africa

Affiliation: University of Cape Town, South Africa



Thokozani Mhlambi is a music practitioner with a keen interest in the intersections of performance and scholarship. His current research is on the histories of early African intellectuals who were also active as composers of music. The list includes the likes of John Knox Bokwe, Tiyo Soga, John & Nokutela Dube, Joshua Mohapeloa, HIE Dhlomo, Reuben Caluza, among many others. He holds a PhD in Music from the University of Cape Town. He has held research visits and public interventions at Brown University (USA), Jyväskylä University (Finland) and the University of Sao Paulo (Brazil). In 2020, he was invited as a presenter to the roaming academy of the Dutch Art Institute, an itinerant program fostering a variety of creative practices at the intersection of art & theory. He has also held artistic residency at the prestigious *Cite Internationale des Arts* in Paris (France). In 2021, Mhlambi's rendition of "Lizalise" from his debut album *Zulu Song Cycle* was used as a soundtrack for an exhibition at the Museum of Modern Art in New York. Also in 2021, Mhlambi contributed a sound piece as part of a group exhibition "Here History Began. Tracing the Re/verbations of Halim El-dabh," which took place at the Savvy Contemporary in Berlin.

Regional Mobilities, Technology and the Status of Myth in Africa

This paper tracks my intellectual journey in trying to understand the role played by craft specialisations before the colonial era in KwaZulu-Natal (South Africa), where I come from. I do this by a comparative look at how craft specialisations happened in other parts of the African continent. This approach is prompted by the absence of older written or documentary sources on KwaZulu-Natal, prior to the advent of European colonialism. In looking at craft guilds, I am interested in how technological skill and mastery of ritual were influential in the formation of regional blocs in ancient Africa. Such a historical understanding may be crucial to our present-day understanding of emergent processes of regionalisation and identity formation. Such cultural and ritual repertory can be taken as denoting conceptual fields of expertise that is from an African point of view, something that is important for achieving decolonial scholarship. This is a multi-modal presentation, incorporating performance and intellectual inquiry.

AMOGELANG MALEDU | South Africa

Affiliation: University of Cape Town, South Africa



Amogelang Maledu is an art practitioner working between independent curating, research and sessional lecturing. Her research interests include Black (sonic) popular cultures and time-based media curatorial practices. She is a committee member of UCT’s Works of Art Committee, responsible for the institution’s art acquisitions and curation. She also co-founded a curatorial collective, *Re-curators*, with Luvuyo Equiano Nyawose and Thembakazi Matroshe. Maledu is currently an MA candidate with the Archives and Public Culture research initiative at the University of Cape Town.

Township Tech Funk: engaging the emerging electronic sonic and music archive of South Africa’s Amapiano movement through a Black Sonic Studies lens

The internationally acclaimed popular musical genre known as Amapiano is South Africa’s current biggest musical export. Its musical reverberations can be heard from the local taxi to the ubiquitous viral Internet sensations on platforms such as TikTok. The popular genre is a musical osmosis, its sound can be distinguishable by regionality. However, generally, the genre is a hybrid of deep house, jazz and Bacardi music characterised by a log-drum with jazzy high-pitched piano melodies mostly done on electronic music software such as Fruityloops. In this presentation I investigate Amapiano’s relationship and/or its expansion to Black Sonic Studies and its multimedia practice of song, dance, and the aesthetics of Black jouissance. The presentation investigates Amapiano as a language or grammar within Sonic Studies, looking at the genre’s phonic materiality. What does the genre mean in relation to its sonic phenomenon and ontology as it circuits and punctures contemporary public life and performance? The presentation charts Amapiano’s musical and sonic innovations as certain philosophical positions of the human – such as – to borrow from Anthony Bogues’ conceptions of “Black Heritage as Heresy” which espouses heretical positions of Black sonic cultures as heritage and/or symbols of culture. The presentation pays attention to catalytic Amapiano songs and artists in reference to language, dramatic forms and/or performance studies, electronic innovations, improvisations, technologies as well as the role of gender and self-fashioning.

DJ HAZEL MAHAZARD | South Africa



Hazel Mahazard is a South African DJ who is passionate about building a significant brand name for herself. Growing up in Pretoria she was introduced to house music and Bacardi in her last year of primary schooling. Her love for music eventually grew throughout her high schooling and university training where she graduated with a Bachelor of Technology (BTech) Degree in Marketing. She was employed in the corporate space for five years before she decided to pursue her music career on a full time basis. She draws inspiration from other celebrated and seasoned South African DJs and music producers. Hazel Mahazard plays old school house, soulful house, commercial house and Amapiano. Her future aspirations include on alcohol and car brand affiliation contract, music production as well as TV or radio presenting. Hazel is in a process of establishing a music academy for DJs, which is planned to be operational in the first quarter of 2022.

PRESENTERS

BAHATI, IBRAHIM | Uganda

Affiliation: Human Sciences Research Council, South Africa

Ibrahim Bahati is a current Young African Research Fellow at department of Inclusive Economic Development, Human Sciences Research Council, South Africa. He has a Masters in Rural Community Development from the American University of Beirut and more than 6 years in gender and development research. Ibrahim is from Uganda and currently lives in Cape Town, South Africa.

Pruning in the African Way: Locating the role of African Women Movements in subverting Cultural Imperialism in Africa

The African state has been argued by majority researchers in gender studies to be masculinist whereby women who participated in the decolonisation struggles on the continent have not been equal partners in the nation building process of a post-colonial Africa. There is deliberate absence of women's role and their socioeconomic, cultural, and political influence in terms of colonial resistance and their continual for socio-political activism today. This article intends to portray how women have always been at the forefront of subverting cultural imperialism in different African states through literary works of selected African women from South Africa, Nigeria, Kenya, and Uganda. It seeks to show how they have asserted their agency through various local and national liberation movements that have not only pushed for a recognition women's rights gender equity and representation but also on the revival of historical and oral African traditions that celebrate the role of women in our society. It will use a theoretical approach in African cultural studies and African feminism to center African women's agency while questioning these deliberate silences and what that means for the social and political reimagination of today's Africa.

BOTERERE, REVAI | Zimbabwe

Affiliation: University of Witwatersrand, South Africa

Revai Boterere is a product of the Pamber Trust (NGO). He worked as a teaching assistant at Seke Teachers College for a year in the department of Creative Arts under the music subject area and he graduated in 2015 with a BSc honours degree in Music and Musicology from the Midlands State University in Zimbabwe. He also holds BA Hons in Arts, Culture and Heritage management. He is studying towards his Master in Cultural Policy and Management at the Wits University in South Africa.

Community involvement at Great Zimbabwe World Heritage Site, challenges, and proposals

Through the case of Great Zimbabwe World Heritage Site, this paper unpacks the implications of community collaborations and participation in the management of heritage. The World Heritage Centre (WHC) is very particular about communities – what they call the 5th C which is about the role of the communities in the management of the World Heritage Sites (WHS) and Great Zimbabwe is one of them. Through a predominantly qualitative research paradigm in the form of a case study design, both primary and secondary data sources were examined to enable an analysis focusing on the decolonial discourse and management of Great Zimbabwe. The study was motivated by an existing body of theory widely criticising colonially informed systems of management that alienate the intangible concerns of indigenous populations, and for side-lining local communities and their indigenous knowledge on the periphery and thereafter prioritising Western management approaches. Indigenous populations value the stories that give meaning to cultural sites and not necessarily only their physical fabric. The paper argues that management of heritage should be all encompassing to cater for both tangible and intangible values, and how to conserve them through institutional and local communities' collaborations. There are some possibilities to involve the community in the management of heritage. While efforts to include local communities have been made at Great Zimbabwe by the site's management, these were largely superficial, and the local communities are still largely side-lined in major decisions that affect the site. While it is possible to integrate Western and decolonial approaches in heritage management, it is a case of easier said than done as there are challenges to effectively involve the community. Therefore, the management of Great Zimbabwe will necessarily need to negotiate and mediate a number of conflicts at different levels: between the different local communities, national interest and local ownership, tourists and hosts, international and local priorities, different legislation and guidelines, tangible and intangible heritage, 'traditional', Western, colonial and decolonial approaches.

CHANDA PENDA, OSWARD | Zambia

Affiliation: University of Zambia, Zambia

Chanda Penda is an onomastician and cultural heritage specialist. He holds a Master of Arts in Cultural Heritage Studies from Central European University. He is founder and series editor of the Encyclopedia of African Names™ serial research and publication project since January 2011. Chanda is a member of the International Council of Onomastic Sciences and the American Name Society and has presented several conference papers, some of which have been published in peer-reviewed journals. He has an upcoming article in the United Nations Group of Experts on Geographical Names bulletin and teaches Intangible Cultural Heritage at the University of Zambia.

Indelible Footprints? The Contested Colonial Heritages of Some Urban Toponyms in Zambia

David Livingstone, Cecil Rhodes and Queen Victoria, among other historical figures, have left vivid footprints around the world. Many places and institutions in Africa, Europe and beyond have borne, and continue to bear, their names. This paper highlights the historical toponymical legacies of Livingstone, Rhodes and Victoria in Zambia and discusses the current attitudes of Zambians towards these toponyms in relation to the associated alternative heritage of local names. In addition, the paper suggests the subversion of colonial imperialism from our core toponymical identity and giving centre stage to local place names. Apart from being the name for Zambia's former capital city and present tourist capital, Livingstone is also the name of Zambia's oldest museum, the Livingstone Museum. It was also part of the compound name for the University of Zambia's Institute of Economic and Social Research – the old name having been Rhodes-Livingstone Institute.

Importantly, the country's colonial name, Northern Rhodesia, was derived from Cecil Rhodes, as is that of a neighbourhood in the Zambian capital, Lusaka, which bears the name Rhodes Park. Moreover, the multi-layered identity of Zambia's only UNESCO designated World Heritage Site, the Victoria Falls represents historical experiences of power and subjugation. The methodology includes ethnographic field research which was partly conducted in Livingstone and Lusaka between April and August 2021, and is expected to conclude between November and December 2021, in addition to qualitative text analysis of place name registers and gazetteers, from the National Archives of Zambia and online articles. The purposive selection criteria of respondents include balance in age – the elderly, middle-aged and youth – and variation in educational and socio-economic statuses. Due to the Covid-19 difficulties, the work has relied more on interviews through electronic means. This has adversely affected the rate of response and may affect the quality of the outcome due to the uncertainty of adequate representation of participants of lower socio-economic status.

CHINAKA, MELISSA | Zimbabwe

Affiliation: University of New Brunswick, Canada

Melissa is an M.A student at the University of New Brunswick Department of Anthropology. She holds an M.A in Cultural Heritage Studies from Central European University (Hungary) and has a background in Archaeology, Cultural Heritage and Museum Studies from Midlands State University (Zimbabwe). Her Interests are in decolonising museum practices and archaeological research, community-based heritage management, heritage and space making, world heritage management, and discourses of power and memory studies. She has worked for National Museums and Monuments of Zimbabwe (NMMZ) for a total of three years including her internship at Great Zimbabwe. Melissa has participated in the US/ICOMOS International Exchange Program as a 2019 summer Intern in Texas-USA where she recommended World Heritage Management ideas for San Antonio Missions archaeological heritage. Melissa is Zimbabwean currently based in Canada.

Heritage and land tenure dynamics in Zimbabwe: A retrospective analysis

Cultural heritage managers across Africa have long endeavoured with their particularly rich and diverse experiences with local communities to encompass broad and complex issues such as access to land, ethnic traditions and pre-existing social institutions in order to decolonise cultural heritage. One of the most progressive, however relatively underexplored practices of decolonised cultural heritage management is community-engagement. Community based participatory approach speaks to current socio-economic needs of the majority by giving room to solve problems unique to each community. This paper focuses on particular experience of Zimbabwean communities, in a country where appropriation of land led to detachment of communities thus explaining synonymous use of land and heritage to define the country's national and cultural identity. This discussion in detail, raises the question of how braided heritage management practices could fully be used to empower the communities of Zimbabwe. In a methodological sense, equal inclusion of communities serves as the starting point for the decolonising strategy in contrast with the hegemonic heritage management systems that are haunted by the colonial past. Moreover, the paper forwards an argument that though culture, heritage, and land issues are intertwined and politically sensitive, their practices of cultural heritage management in a particularly decolonised fashion could serve as an avenue for broader development in countries that are still constrained by colonialist apparatuses. Exploring the Zimbabwean land redistribution

history, juxtaposing the Fast-Track Land Reform program with the country's history of archaeology will help support our argument. Eventually, this paper will highlight the economic, social, and cultural heritage management effects on contemporary communities. Undocumented, less accessible, and neglected heritage sites from Zimbabwe's Trelawney resettled farms in Zvimba district exemplify complex land and heritage management practices with the aim of suggesting different approaches. The paper recommends collaborative heritage management systems which fully engage communities to policy makers and heritage managers eventually aiming to change the broader cultural-institutional settings for the socio-economic betterment of the communities they work with.

GWEREVENDE, SOLOMON | Zimbabwe

Affiliation: Dublin City University, Ireland

Solomon Gwerevende holds a BA General Degree in Music and Religious Studies and BA Special Honours Degree in Music, both from Great Zimbabwe University. In 2020, he graduated with an International Master's Degree in Dance Knowledge, Practice and Heritage jointly offered by the Choreomundus Consortium, which comprises the University of Clermont Auvergne, France, Norwegian University of Science and Technology, Norway, University of Szeged, Hungary and University of Roehampton, United Kingdom. In 2021 he graduated with a second Master of Arts in Ethnochoreology from the University of Limerick, Ireland. Currently, he is a PhD candidate in Applied Ethnomusicology at Dublin City University in Ireland. He is an Irish Research Council Government of Ireland Postgraduate Scholar. His research interests lie in indigenous dance and music heritage sustainability.

Sounding *ubuntu/unhu* sustainability in Zimbabwe: Human rights and social justice activism in Chimurenga musical arts heritage

This paper argues that musical arts heritage can be used for sustainability, including matters of social justice, human rights, awareness in ecological destruction and social ecosystem collapse. Music has been used in Zimbabwe for time immemorial to sustain indigenous communities' psychological, social, emotional, and political needs. During the Second Chimurenga War of Liberation in Zimbabwe, dance and music were used to fight against human rights abuse, social injustice and resist oppressive colonial rule. Music performance accorded the indigenous communities a fair share of social and political solidarity against the suppression of indigenous people's rights and tyrannical colonial rule. The struggle was motivated by the need to fight for justice for all, summed up in the concept of *ubuntu/unhu*. *Ubuntu/Unhu* is the capacity of indigenous African cultures to express humanity, harmony, respect, solidarity, and inclusivity to build and sustain a community with justice, equality, and mutual caring. Music and dance making are intricately interwoven with political, social, and religious discourses. Chimurenga music performance by Thomas Mapfumo, a famous Zimbabwean musician based in the United States of America, engages and interacts with the Zimbabwean local and diaspora communities on issues to do with socio-political and economic transformation. His musicking with dancing is a dynamic and highly charged force that affects and embraces various anti-corruption, human rights abuse, democracy, resistance, censorship, and nationalism themes. Musicking with dancing is a factor in the life of societies, and it has its way of communicating political, social, and environmental issues. Chimurenga music and its associated artistic expressions have provided powerful tools for political dialogue and democratisation processes. Therefore, this paper discusses dance, music, and collaboration between performers and audiences in Chimurenga cultural performances in post-colonial politics as socio-political engagement and dialogue generators in Zimbabwe.

MAC-IKEMENJIMA, TUBOTAMUNONENGI | Nigeria

Affiliation: University of Port Harcourt, Nigeria

Tubotamunonengi Mac-Ikemenjima was born and raised in the heart of Nigeria and grew up somewhat reserved. Always staying proactive, she ventured into a lot of activities to show her talent. She is an undergraduate student of the University of Port Harcourt, Rivers State, Nigeria studying Sociology and has acquired lots of gender equity training one of which is a Female and more self-esteem program. Tubotamunonengi Mac-ikemenjima also attended the African Feminist Macroeconomic Academy 2020 online, Feminist Trade Policy Training Program.

Art education as the cornerstone for the development of the creative economy

Art as the expression of human creative skills and imagination has an important role to play in society. Art education is a part of school education that focuses on a wide range of arts and empowers the next generation to apply its imaginative power to solving social problems. The story of art could be simply put as the story of civilisation and evolution of man. The study examines the effectiveness of the Nigerian federal government's initiative to harness the creative economy through the Bank of Industry's creative industry fund. Literature review was used to collect data about the efforts of the Bank of Industry to empower the creative economy. The review included an analysis of materials on the number of beneficiaries, the amount disbursed and the wider impact achieved. The preliminary

results of this research show the creative economy is a vibrant sector, which is driven by young people and has a growing global influence because it's the country's second largest employer which has employed more than 4 million people and contributed 730 billion Naira of Nigeria's GDP in 2020. The Bank of Industry approved a facility of about N7 billion for Nigeria's creative industry. The fund was used to support beneficiaries from 35 firms who were trained and certified. The beneficiaries also received computing devices that enabled them to master their skills during and after the training. The creative economy is critical to the development agenda because it stimulates innovation and supports entrepreneurship which contributes to the cultural diversity of the nation. As the case study shows, if well harnessed, it has the potential to empower youth and contribute to economic development.

MAMA, THANDO | South Africa

Affiliation: University of Fort Hare, South Africa

Thando Mama was born in the Eastern Cape, South Africa in late 1970s. He did his art education at Durban's Technikon Natal, South Africa and graduated with a Bachelor's Degree in Fine Arts. Around 2000 he was a co-founder of an artist collective known as 3rd Eye Vision, a collective of visual artists, poets and musicians and curators which included Gabi Ngcobo and Khwezi Gule. He holds an MFA Photography (with Distinction) from Rhodes University, South Africa (2017). Currently Mama is a Faculty member of the Social Sciences and Humanities and lectures in History of Art and Studio Practice at the University of Fort Hare in Alice, which is a historical black university and the first black university to offer a Bachelors' Degree in Fine Arts (since 1974). Mama is a printmaker by training, he also has training in photography but have engaged with video art and installation art over the past twenty years. As a practising artist, Mama have tackled a variety of subjects including Black masculinity and the marginality of African subjects. Recently, he has been interested in national (South African) heritage memory markers, monuments and site of memory. Using his own personal narrative of place, heritage and connection to the land, he has developed images and practice that uses the media of photography and video as conceptual and philosophical critic of materiality vs object, and photography as a devise memory interpretation. As an independent artist and curatorial practitioner Mama has held a number of solo exhibitions and been in group exhibitions in South Africa and Internationally including biennales, triennials and art fairs. Mama has been honoured with prestigious arts awards, including the *Prix de la Communaute Francaise de Belgique*, at the Dakar Biennial in 2004, and MTN New Contemporaries Award in 2003 with works in South African public art gallery collections. Between 2007 and 2011, Mama worked as an exhibition designer and curator involved in heritage conservation work at the World Heritage Site at Robben Island Museum in Cape Town. Mama continues to be productive in studio practice in the medium of photography, and other artistic expression with focus on creative development and academic research.

ARTWORK: Ubuzwe – I & Ubuzwe – II (creative output)

Over the past couple of years I have been researching on memory and memorialisation, and the effect of place in the collective remembrance. Taking the Ntaba kaNdoda (loosely translated to the Mountain of Ndoda) in the Eastern Cape province of South Africa as a site of research, study and creative engagement, I have been captivated by this places' multiple histories and contested past. In short, I am processing what could be viewed as 'processuality of being,' by embracing multiplicities of being and differences of contested memories and place narratives, where ethereal

presence is acknowledged, embraced in the layered histories or narrative as much as fragmented identities, as much as layered, complex, non-linear understandings of space(s) and time(s) are concerned. It is in this light that we might start to rethink, remake and rebuild our multiple histories and diverse heritages. Ntaba kaNdoda has long been considered as a place of sanctuary, a revered place that became a symbol of the former Apartheid State of the Ciskei in South Africa. The Ntaba kaNdoda Monument, which was officially opened on the 14th of August 1981, sits on this Mountain, and has been a kind of mystery for most visitors and locals alike. My submission then explores notions of place, memory and memorialisation at the Ntaba kaNdoda Monument. My creative research attempts to rethink, remake and rebuild this small space of South African history, that have been thought of as belonging to an apartheid era puppet state, remake this personal history in the context of postcolonial and post-apartheid South Africa and rebuild possible futures from our present for an place that is ours today. Performing for and with the camera, I produce a series of multi-layered video works that respond to the urgency that is Ntaba kaNdoda's memory. These moving images seek to translate for the viewers my own experiences of the Monument, reframes and reconfigures it as a multiplex place of memory, exploring the knots of memory that continue to enrich the meta-narrative of its history. From the individual to the collective or duality of association to place and histories. Through these works that reflect on collective memory of the people of this region, Ntaba kaNdoda's past is brought back to life. To counter the passing of time that have eroded our memory of this sacred place, robbing us of our heritage, the selected works are a part of photographs which are becoming commemorative monuments for our postcolonial Africa.

MASTAKI, DANIEL BATACHOKA | Democratic Republic of Congo

Affiliation: Pan African University, Cameroon

Batachoka Mastaki Daniel est doctorant en Gouvernance et intégration régionale à l'Université PanAfricaine, campus de l'Université de Yaoundé II/Cameroun et chercheur junior au Centre de Recherche en Gestion de la Biodiversité et Changement climatique (CRBC)-Institut Supérieur de Développement Rural/Bukavu. J'ai une maîtrise Gestion des Aires protégées avec une formation de base en développement rural. Mes recherches doctorales portent sur la gouvernance des ressources naturelles dans le paysage Grand Virunga; cas de la conservation des gorilles de montagne (*Gorilla beringei beringei*) au Parc National des Virunga.

Repenser la gestion des patrimoines naturels Africains en péril. Cas du Parc National des Virunga en République Démocratique du Congo (Rethinking the management of Africa's endangered natural heritage. The case of Virunga National Park in the Democratic Republic of Congo)

Le Parc National des Virunga (PNVi) est la première aire protégée créée en Afrique en 1924 et situé dans la partie orientale de la République Démocratique du Congo, à la frontière entre le Rwanda et l'Ouganda. Sa riche biodiversité et son paysage – avec ses volcans actifs (le Nyiragongo et le Nyamulagira) – fait du parc un site unique. Cependant, cette immense richesse naturelle et (bio) diversifiée fait face à des difficultés de gestion. Le PNVi est inscrit sur la liste du patrimoine mondial de l'UNESCO en péril depuis 1994. Les menaces ayant concouru à cet état persistent et s'accroissent. L'espèce rare de ce site, le gorille des montagnes, est classée en danger d'extinction par l'Union Internationale pour la Conservation de la Nature. Le PNVi, comme tous les sites du patrimoine africain, est menacé par les activités anthropiques.

L'objet de cette étude est de montrer les limites du système de gestion actuel sur la conservation de ce patrimoine. La collecte de données s'est faite à travers la revue documentaire, l'entretien et les discussions ouvertes avec les communautés pour comprendre les différentes interactions entre les parties prenantes, le contexte local et les activités quotidiennes de gestion du PNVi. L'analyse des parties prenantes a servi à identifier et catégoriser les acteurs et définir leur implication dans le processus de prise de décision.

L'implication des acteurs locaux, plus particulièrement les communautés locales, est un défi majeur d'appropriation de la gestion des ressources naturelles du PNVi. Les communautés riveraines ne participent pas aux instances de prise de décisions. Les conditions sécuritaires dans la région et les activités humaines affectent la gestion du parc. La croissance démographique et les conditions socio-économiques des communautés amplifient la pression sur les ressources. Au regard de l'importance internationale accordée au PNVi, les efforts devraient être renforcés pour développer des milieux riverains.

MATHULOE, OMPHILE NAUME | South Africa

Affiliation: Tshwane University of Technology, South Africa

Omphile Naume Mathuloe is a 27-year-old female from Bethanie village, situated in a small town called Brits, in North-West province, South Africa. She holds a BTech degree in Fashion Design from Tshwane University of Technology which is the same institution where she is currently doing her final year Master's degree in the same discipline. Not only is she a student assistant, her passionate also lies in teaching and sharing her knowledge and skills with young upcoming designers in her field of study.

Designing PPC for women: a neglected gender in the mines

Personal protective clothing (PPC) worn by women in mining (WIM) still has no ready-to-wear apparel designed for sizes and shapes that conforms to their bodies in terms of fit and comfort. The supply of designed-for-men PPC continues to be distributed despite the increase of women entering the industry. The mining sector not arranging for these women to wear proper fitting comfortable overalls is passive-aggressive at best, and the unions if alerted, not taking it up. The question that arises is why the mining industry continues to offer only men's work wear when the rest of the clothing industry provides garments for both genders. Lack of appropriate PPC leaves women with no alternative but to wear what is available, irrespective of the health and safety dangers posed by ill-fitting PPC. This study is to fill the gap not realised by the three major suppliers of personal protective equipment (PPE) being Samson, Jonsson and Sweet Orr. The study will be focusing on redesigning appropriate fitting PPC for the women in mining. It is a common understanding that each body type and shape calls for various patterns and subsequently well-fitting PPC. The goal of the study carried out is to explore the fit and comfort of selected women in mining PPC one-piece and two-piece overalls. The methods will include somatographing, photographing, pattern design analyzing, body and PPC measuring. Women in mining are issued with PPC/PPE and do not have the freedom to shop around for

better fitting styles. A call for South African fashion designers to intervene and contribute in the designing, pattern making and manufacturing of PPC is an urgent need. Personal protective clothing cannot be issued according to male body dimensions. The sizing systems need to be revised to represent women's measurements. These PPC problems must be addressed.

MKUTI, SKY | South Africa

Affiliation: University of South Africa, South Africa

Sky Mkuti is a PhD candidate in International Relations at the University of South Africa (UNISA). She received her Bachelor of Social Sciences from the University of Limpopo, earned an MA in Security Studies from the University of Pretoria, in South Africa. She is currently working towards completing a study on US counter-terrorism in East-Africa. Her research interests include exploring the concepts of terrorism, violent extremism, and cultural heritage in the context of reviving and rebuilding Africa's peace and security stability that strengthen Africa's centripetal bonds embedded in her as a South African national with Mozambican birth roots.

Rebuilding Heritage and Peace in the Cradle of Makonde Nation of Mozambique

This paper rethinks the notion of cultural heritage in the cradle of Makonde nation of Mozambique. It discusses the significance of rebuilding peace in Cabo Delgado to revive the Makonde cultural heritage despite the jihadist attacks in the Northern province of Mozambique. In October, 2017 jihadists invaded the Northern region of Mozambique and about 2,614 organised violence incidents and 1,312 fatalities from civilian targeting have been recorded (ACLED, 2021). These incidents brought global attention of Cabo Delgado region as a fragile yet mineral rich province – coined as a 'mineral curse' since the roots of the Cabo Delgado instability are massively "complex due to the mix of history, ethnicity, and religion, and the war has been fuelled by poverty, growing inequality" (Hanlon, 2021). The inequality steams from the distribution of resource dividends with the local community, specifically the Makonde ethnic group which leads to grievances. Terrorist groups use this to their advantage to recruit members to carry out their jihadist aspiration and destabilise peace. Delgado is a region with a unique cultural heritage and a strong people, but little is known about Makonde cultural heritage due to poor documentation. The Makonde ethnic group of Mozambique had great political influence in the 1960s under the FRELIMO wing as they played a crucial role in the anti-colonial struggle against Portugal (IPSS Policy Brief, 2021:6). This paper reflects on the Makonde cultural heritage of Mozambique. It analyses the cultural heritage resources available to determine their strength to revive and rebuild the nation whose peace and stability was disrupted by violence. The paper concludes with suggestions on measures to mitigate the extinction of the Makonde cultural heritage and ways to revitalise it as a crucial step in building a resilient Africa we want – one that is peaceful and charged with unique and strong cultural heritage.

MOKHEMA, SEIPATI BIANCA | South Africa

Affiliation: North-West University & Human Sciences Research Council, South Africa

Seipati Bianca Mokhema is a student at the North West University who has just completed a Masters degree in Sociology and works as a researcher at the Human Sciences Research Council- Inclusive Economic Development Unit. She attained a BSoc Sc in Development Studies in 2015 and BSoc Sc (Hons) in Sociology in 2016 both at North West University. Seipati has completed two exchange programs during the first year of her Masters degree, as a DAAD and Erasmus Plus fellow respectively in Germany at Justus-Liebig Universitaat, Giessen. Seipati research interests lie youth, education and leadership for Africans, the future of work, cultural studies and emancipatory social sciences research methodologies.

Whose culture is it anyway? The appropriation of ear stretching in a Western context: A focus on German sub-culture

This qualitative research used snowballing to gathered data through in-depth interviews from 9 young people living in Germany who identified with the punk rock subculture and had stretched ear lobes as an individualistic attribute. This was intended to examine the meanings attached to the practice of ear stretching in western context and determine the extent to which cultural appropriation can be argued as in certain instances.

The collected data and reviewed literature concluded that cultural appropriation is not a one size fits all concept but is rather context specific. The practise of ear lobe stretching has been present since precolonial ethnic and indigenous ethnic groups in Africa, India, right and has survived through time and geographical space to be visible in contemporary social movement groups such as modern primitives.

This paradigm helped in drawing up an alternative picture concerning arguments related to Cultural Appropriation. Applying Cultural Theory as a theoretical reference, it has been argued that transculturation should be adopted as a means of rethinking the process of how culture moves between social groups and shapes the said groups differently. What the study found was that Cultural appropriation in this context did not apply as there are no immediate linkages between the participants of this study and any other ethnic group. The participants of this research had subscribed to an already existing cultural movement known as modern primitivism which had long been in existence before they could join.

MONA, MSAKHA | South Africa

Affiliation: University of Mpumalanga, South Africa

An artist, scholar, and social justice activist who is interested in the decolonial project. Speaks about eight and half South African languages and still learning more, also from other African countries. Currently lecturer of Cultural and Heritage Studies at the University of Mpumalanga. In the higher education context, Msakha's practice and research is interested in ways of achieving social justice through curriculum and teaching practices. He frames his approach through decolonial theory.

Healing of the 'born frees' through a culturally sensitive university curriculum

This paper seeks to reflect on students' experiences of a first-year common course, Mpumalanga in Context (MIC100), which is offered at one of the two new universities that have been established in post-apartheid South Africa. Among the aims of MIC100 is the need to 'enhance self-awareness and ignite a respect for our rich African history, heritage, culture and knowledge systems' that was inspired by Eskia Mphahlele's call to:

get to know ourselves, our continent, through a study of African history, religion, cosmology, literature and the arts, before we move to other areas of knowledge through a combination of our cultural resources and others at the higher levels of education (2001: 209).

This vision concurs with the call for South African universities to be decolonised by addressing the overarching epistemological and ontological Eurocentric bias that still pervades higher education institutions. In other words, there remains a 'continuity of colonial forms of domination after the end of colonial administrations, produced by colonial cultures and structures in the modern/colonial capitalist world-system' (Grosfoguel. 2011: 14-15). The decolonial approach thus seeks to re-center African perspectives, histories, and experiences to enable students to reconnect with their African roots, cultures and knowledge systems, and benefit from opportunities provided. This is what MIC100 seeks to facilitate; it presents opportunities for students to heal from the disruptions of coloniality. In the words of one of the students, MIC100 has 'changed the way we viewed precolonial Africans, the propaganda that convinced us that we descended from savages has been debunked' (Anonymous student). To assess student's experience of the course, a collection of 325 student course reviews were collected and are being analyzed. This research will therefore report on the themes that emerge from students' experiences of MIC100.

MTHIYANE, THANDEKA | South Africa

Affiliation: Department of Human Settlements, South Africa

Ms. Mthiyane is a Professional Town Planner registered with the South African Council of Planners- (SACPLAN) currently employed by the Department of Human Settlements where she plans for the delivery of affordable rental accommodation in KwaZulu Natal. Ms. Mthiyane holds BA Environmental Planning and Development Studies; BA Honours Development Studies both from the University of Zululand; and a Masters in Town and Regional Planning from the University of KwaZulu Natal. Ms. Mthiyane is an emerging researcher who advocates for social justice and has a passion for playing an active role in the transformation of our polarised spatial fabric in South Africa

and

GUMEDE, NOMPUMELELO | South Africa

Affiliation: eThekweni Municipality, South Africa

Ms. Gumede is currently a registered PhD Candidate for Town and Regional Planning she holds a Master's degree in Town and Regional Planning from University of KwaZulu Natal. She is a Candidate Planner registered with the South African Council of Planners (SACPLAN). Ms Gumede holds a B.A degree in Geography and a B.A Honours in Environmental Studies and Honours in Bachelor of Education (B.Ed) from University of Zululand. Ms

Gumede was employed by the Provincial Department of Education as an Educator and currently is employed by the eThekweni Municipality facilitating social development projects. Ms Gumede is a researcher with an interest in public participation in urban spatial planning and land use management. Her passion is in community empowerment and youth development.

The (un)sustainability of rebranding cities and key infrastructure using political icons: Exploring alternatives in light of the changing political dynamics

The fall of apartheid in 1994 had sweeping impacts nearly on all aspects of life in the South African society. This paper focuses on the post-apartheid transformation project through the installation of public art, rebranding cities and key infrastructure to affirm the identity, linguistic and cultural heritage and embrace history of the people of South Africa which had previously been dominated by heroes of the colonial and apartheid rule.

Twenty-seven years post-apartheid we have observed that the country has predominantly used the names of political “icons” in this renaming project and the process has not been without controversy and rejection by the public. We contextualise this predominance of the use of political “icons” and its ideological (in)significance in South African identity and heritage in the increasingly changing political dynamics. We make examples of how the controversy that comes with the use of political names is problematic, for example, it is less about preserving culture and language but about affirming political dominance and distorting history.

Human beings are fallible, and even with great legacies to embrace, political figures often sow division than unify people. Even the legacies of the great icons such as Nelson Mandela and Mahatma Gandhi are under scrutiny and may therefore not be exempt from costly destruction that comes with public rejection of the rebranding project. Furthermore, as political dynamics seem to be unpredictably changing, this may suggest that different councils will be frequently changing names, which comes at a high cost, and problematic for municipalities known to be functioning on underfunded budgets with high service delivery demands.

This paper will investigate the trends (process, cost and public response and explore alternatives) in the city rebranding project with the focus on (re)naming of key infrastructure, installation of public art/ statues, renaming and rebranding municipalities and many other aspects of the geographical names with a focus on the City of uMhlathuze, eThekweni Metro and iNkosi Langalibalele Municipality. The three municipalities have made significant progress in the rebranding project, that is aligned to the dominant political organisation, the African National Congress which is on the verge of losing power in all the three municipalities. We will conduct recorded structured interviews with knowledgeable personnel previously involved in the process of renaming/ rebranding their respective municipalities (government officials, political principals) activists and the general public. The research outcomes will be presented through a short (15 minute) documentary and a research paper.

MTHOMBENI, ZAMA | South Africa

Affiliation: Human Sciences Research Council, South Africa

Ms Zama Mthombeni is a researcher in the Inclusive Economic and Development unit at the Human Sciences Research Council (HSRC). She is pursuing her PhD in Development Studies through the University of KwaZulu Natal. Her research focus is primarily in the social sciences [public policy and social development]. Mthombeni holds undergraduate degrees in Social Sciences (political science) and (international relations) from the University of KwaZulu Natal. She has two master’s degrees the first in Public Policy and the other in Local Economic Development which both were acquired from the University of KwaZulu Natal. Mthombeni has recently authored a journal publication and book chapter both relating to the role language policies in higher education institutions play in reducing barriers to access. She has also contributed to policy development (Monitoring and Evaluation) at the local government.

The Development of African languages as mediums of instruction in higher education: from policy to practice

Under apartheid and colonialism, indigenous African languages were marginalised and foreign colonial languages such as Afrikaans and English were imposed on indigenous people in South Africa. This imposition disturbed the cultures and ways of life of African people. The imposition of languages was more visible in higher education where English and Afrikaans were used as languages of instruction and were consequently also the languages of exclusion. Through the Higher Education Act of 1997, the Department of Higher Education and Training developed the Language Policy for Higher Education in 2002 which directed institutions of higher education to develop language policies which will be in line with provisions of the Constitution. With its 2006 Language Policy, the University of KwaZulu-Natal became one of the first institutions to comply with the 2002 Language Policy for Higher Education. The University of KwaZulu-Natal’s policy stated the need to develop the isiZulu language while continuing to use English as a medium

of instruction. This article provides a critical analysis of the University of KwaZulu Natal language policy, being the first university in South Africa to implement a language policy that promotes an African language. The theoretical framework is based on a sociolinguistic theory that draws attention to the social significance of linguistic variation. The study utilises a qualitative methodology that blends secondary and primary data collected from semi-structured interviews from two campuses (Howard and Pietermaritzburg) of the University of KwaZulu-Natal (UKZN). The article notes gaps between policy and practice but recognises this policy and its implementation as important initial steps. It also notes that language policy approach to Africanisation triggers contested views regarding the overall objective of the policy. This research suggests that language policies should take a bottom-up approach when developed to avoid misconceptions and receive more favourability from UKZN student and Staff.

MTSWENI, BRYAN | South Africa

Affiliation: Tshwane University of Technology, South Africa

Bryan is a South African musical theatre academic, performer and choreographer—a student of composer and musicologist Dr Rostislava Pashkevitch. He holds a master's degree in musical theatre from Tshwane University of Technology, and has choreographed multiple productions (both locally and internationally) such as the world's first ever reggae musical *King Inna De Jungle*, and the award-winning *MADHOUSE* which premiered in Sofia, Bulgaria. Bryan currently resides in Pretoria, South Africa, and is a contract lecturer at the TUT Department of Performing Arts, where he lectures on *Musical Theatre Studies* and *Dance for Musical Theatre*.

Quest for Identity in the (New) South African Musical Theatre

The *Sophiatown Renaissance's* vision for South African popular music, as elaborated upon by Ntongela Masilela, set out to revolutionise our perceptions of African music and the music of African diasporic origin. Works by *New African* writers such as Todd Matshikiza helped to usher in a culture of serious intellectual criticism of music produced by black composers, including music composed for the theatrical stage.

Unfortunately, in an academic field where implied “genius” is seen as a prerequisite for the study and analysis of a composer's work, it is problematic that African scholars have shied away from conducting serious studies of African music at the same level that is awarded to music by Western composers. These attitudes place African music in a position where it seemingly plays second fiddle to the circumstances of 20th century politics, reinforcing the imperial and colonial notions of music that does not conform to the models of Western art music as uninfluential and inconsequential.

To realise the *New African* quest for cultural freedom, and to promulgate an Afropolitan identity in 21st century African composers and scholars, this paper seeks to analyse and discuss South African theatrical music between 1960 and 1990—understanding its form, use, translation, and interpretation.

This paper suggests ways in which we can apply semiotic and style analyses to unpack the heritage of African forms of storytelling, while simultaneously building an African musical theatre identity through the implementation of compositional techniques such as pastiche and hybridisation. This aims to reframe current discourse around music composed for the South African stage, and to promote new works of musical theatre that are globally competitive in the genre and culturally engaging to audiences and creators alike.

***Poli Poli* and ‘The Ladies Who Specialise’: new approaches to showmaking (creative output)**

Musical theatre is a relatively new form of theatrical performance. The “musical”, in its current form, first took shape in the 1940s after Broadway hits such as *Oklahoma!* and *Carousel*. What sets the modern musical apart from more ancient forms of music theatre is the musical's tri-focused emphasis on storytelling, that is, musical theatre aims to tell stories through music, dance and drama (singing, dancing and acting). Owing to scholars such as Ndou and Mugovhani, we have gained insight into pre-colonial performative practices of the indigenous peoples of Africa, allowing us to tap into heritage and culture in search for innovative ways to advance contemporary storytelling from an Afropolitan vantage point.

Jonathan Ball Publishers recently published a memoir by Barbara Masekela, *Poli Poli*, that details “a remarkable history that speaks to African identity.” The creative output ‘The Ladies Who Specialise’ is a musical theatre-based performance piece created as a fruit of previous research (my master's dissertation) into Todd Matshikiza's compositional signature. Using acquired knowledge of 1950s township jazz and the New African Movement, ‘The Ladies Who Specialise’ uses an excerpt of Masekela's memoir as a starting point to build a narrative soundscape which is then used as a vehicle for employing theatrical and dramatic techniques in creating a story for a contemporary (young) African audience. The piece refers to different forms of music and theatrical conventions such as, inter alia, Brecht's epic theatre and Sondheim's static and narrative compositional pastiche as set out by Helen Smith.

‘The Ladies Who Specialise’ is an 18-minute presentation for five actresses and seven musicians, and is best served by being on a theatrical stage with stage lighting.

MUCHENJE, LIONA | Zimbabwe

Affiliation: Human Sciences Research Council, South Africa

Liona Muchenje is a Young African Research Fellow at the Human Sciences Research Council. She is from Zimbabwe and is currently working at the HSRC office in Cape Town. Liona is passionate about the topics of social entrepreneurship, business strategy, social media and cultural innovation. Liona holds a bachelor's degree in Political Economy from the University of California Berkeley and a master's degree in Global Business Management from the Thunderbird School of Global Management which she recently obtained in May 2021.

Anti-corruption boardgame (creative output)

Each year, most African countries are ranked as highly corrupt in Global Corruption Rankings. Corruption discourages investment and inhibits economic growth thereby contributing to the persistence of high levels of poverty in Africa. While the causes of corruption or poverty have not been exclusively linked to purely cultural factors, it is reasonable to deduce that arts and culture can play an important role in fighting corruption. For example, game-based learning can be effective in nurturing certain values or habits in children. As a result, we propose to develop an age-appropriate anti-corruption board game for African children. The game will enrich children's awareness of different everyday situations and help them to solve simple dilemmas in a way that promotes the values of honesty, integrity, cooperation, respecting peers, waiting for their turn and other moral values. As part of the game development process, I will conduct research on game-based learning and evaluate the effectiveness of various popular board games. Secondly, I will identify experts to help with brainstorming ideas for the best, appropriate anti-corruption boardgame. Thirdly, I will finalise the design and mechanics of the final resultant game idea.

NATUMANYA, PATRICK | Uganda

Affiliation: Uganda Christian University, Uganda

Born in Mitooma District, Uganda in 1984, Natumanya completed a Bachelor of Education (Honours) – Art double main from Uganda Christian University in 2010 and went on to obtain a Masters of Arts in Commercial industrial Art and Design (Sculpture) at Nkumba University in 2017. Patrick Natumanya has exhibited nationally for the past ten years including at the 70th Anniversary of the Universal Declaration of Human Rights (UDHR) on 10th Dec. 2018 in Uganda, where the sculpture work was communicating about the positive peace paradigm. Natumanya's recent abstract sculpture is made out of debris / reclaimed wood, which seeks to depict the humanities. He is currently working from Uganda Christian University Sculpture Studio.

An investigation on public sculptures in communicating the positive peace paradigm: A case study of selected public sculptures in Kampala city centre and Entebbe town

The study will investigate the apparent lack of emphasis on sculpture making for public spaces in the local context on the positive peace paradigm (PPP), with more focus being placed on the concepts desired by those who commission public sculptures. The study will focus on the following objectives: To establish the subject matter of the selected public sculptures in Kampala city center and Entebbe town. To study the iconographic relevance of the selected public sculptures in Kampala city center and Entebbe town in relation to the positive peace paradigm and to experiment the different ways through which the positive peace paradigm can be depicted in the public sculptures.

The literature will be reviewed through photographic information and document review, to establish if the subject matter of the selected public sculptures in Kampala city centre and Entebbe town are specifically directed to the aspects of the positive peace paradigm. The methodology will use qualitative research design and exploratory experimental design. This will involve purposively selected public sculptures in Kampala city centre and Entebbe town, regions of Uganda. Qualitative, descriptive and analytical data collection from observation, questionnaire, interview guide and participatory discussions will be employed according to the objectives and analysed using thematic and critical judgement method. The positive peace public sculptures are to be executed through studio experiments, which involve the drawings of sculpture sketches and execution of maquettes communicating positive peace by the researcher based on the aspects of positive peace; such as unity, integration, radical love, internationalism, selflessness, oneness, endurance. The study will involve conducting exhibitions and finding the public perception through interviews about the purported work to be executed, presenting proposals to Kampala Capital City Authority about public sculpture works that would be executed for specific public spaces in Kampala city centre.

NDHLOVU, ALFRED | Zimbabwe

Affiliation: University of Pretoria, South Africa

Alfred Ndhlovu is a MA graduate from the University of Witwatersrand in Memory and German Studies. He is a Zimbabwean national who is currently a PhD student in the department of Heritage and Museum Studies at the University of Pretoria. He has published many articles in peer reviewed international journals in the area of Culture in foreign language learning and cultural studies. He currently resides in Gauteng, South Africa

Exploring the challenges of rememoration in post-independence infrastructural name change in South Africa: an example of two roads; Solomon Mahlangu Drive (formerly Hans Strijdom Drive) and Francis Baard Street (formerly Schoemann Street).

This article explores the challenges of *rememoration* in post-independence South Africa especially in relation to infrastructural name change which has been used as a vehicle of addressing colonial “injustices”. Based on the outcome of an observational survey, where the investigator posed as someone who was asking for directions, the article concludes that an abstract name change needs to be accompanied by a condensed approach of rememoration, where alongside the new name, the government conducts campaigns to make that name visible. Considering that most of the people in South Africa are ordinary citizens, historical information on the significance of the alternative names needs to be conveniently available at these infrastructures rather than in national archives where there is a long complex process to access it. If this is taken into consideration, the new names are given a fair chance to compete with and replace “old” names in a memory contest. The survey demonstrates that most citizens still prefer to use old names (despite their historical connotations and implications) as compared to new “unfamiliar” names. The concept of rememoration which provides a theoretical framework to this study is borrowed from the French historian Pierre Nora who understands it as instrumental in the shift from history to “memory” which unlike history, is more of a psychological act of remembering the past. In this context, rememoration is viewed as an act of *reviewing*, *recycling*, and *updating* the past.

NDOU, HULISANI | South Africa

Affiliation: Tshwane University of Technology, South Africa

Mr Hulisani Ndou is Tshwane University of Technology (TUT) graduate with Master’s degree in Drama. He is currently a lecturer at the TUT Performing Arts Department since 2014. Hulisani is a Performer, Scriptwriter, Composer and Director in creative arts. His works includes the play *Relocation*, *Ngoma The Musical* and he also co-authored *The Torture*. He directed theatre shows such as *Bare*, *Ngoma The Musical*, Walt Disney’s *Beauty and the Beast* and *Old Soul Waiting* which won a Standard Bank Silver Ovation award at the National Arts Festival 2021. Hulisani is an Afrocentric Renaissance scholar rooted in the Ubuntu sensibility.

African professional performers of antiquity: a case of Tshilombe

Ancient African performance practices have been vastly documented, from cultural and traditional practices such as rituals, rites, ceremonies to theatre performance practices, with much focus to the forms and functions of such performance practices and less focus on the performers as professionals in the field. The idea that there have always been certain individuals who had performance practice as a sole profession or career has not been given much attention in the African context. This paper theorises on the existence of professional performers who had performance practice as a career in African of antiquity. The theory develops from an analysis of the praise poem of *Vhaṭavhatsindi vha Tshiavha* as the autochthones of Lukungulubwe, South Africa, who are also known as *Vhangona*, *Vhabikiwanaive*, *Vhavenda*. The fact that part of the praise poem states that “...*wavha mubva u vhe tshilombe u wane tsha u tshela ndala*” meaning that if you are lazy to work, since *Vhangona* are agrarians, rather be a performer so that you can make a living. The theorisation of this paper provides ethnographic evidence of *Vhaṭavhatsindi*’s acknowledgement of people who made a living out of performance or rather people whose career and profession was performance practice in *Vhavenda* of Antiquity.

NGOMANE, BONGANI NICHOLAS | South Africa

Company: Stage Wizard, South Africa

Bongani Nicholas Ngomane is a founder and director of Stage Wizard (Live-Edutainment-Shows), theatre maker and public ethnographic practitioner-researcher (academic, activist and artist). He is a master of arts graduate in Applied Drama: Theatre in Education, Communities and Social Context at The University of Witwatersrand, Johannesburg (Wits). He studied Research Theory and Practice-Based Methods in Drama and Theatre (2019 autumn) at the Norwegian University of Science and Technology. When he was enrolled for his baccalaureus degree and diploma in Drama at Tshwane University of Technology, his focus was Arts Administration, Educational Theatre, Physical Theatre, Acting, and Research Methodology. As a professional he has more than fifteen years of experience in the creative and cultural industries both in main stream and community theatre.

The Invisible Faith in Democracy *Ekas'lam* (creative output)

The Invisible Faith in Democracy *Ekas'lam* is an exploration of public ethnography as a form of protest in an arts-based methodology. This exploration is from a South African context in the artistic medium of applied theatre making. The initiative stems from the need to have radical protesting alternatives, for those that are being failed by the system, precisely those from *ekas'lam* Ivory Park, township. To have ways that can expose and contest the democratic system when it is failing to serve its people as it is meant to, based on the Republic of South Africa's Constitution.

The exploration uses *Mr. President* - a composition that exhibits still and moving images to illustrate the conditions that suppress the mindset of *abantu base kas'lam*. Through the pictures, embodiment, and the voice, a collage is used to create an abstract image of the mindset that reflects the reality of *abantu base kas'lam*. To achieve this, it puzzled together the reality of the people from Ivory Park - to create a museum to explore public ethnography as a form of protest in an arts-based methodology to disclose the invisible faith in democracy towards *abantu base kas'lam*.

This project has achieved all its aims and objectives because of the 'fire' that is burning in the dialogues and conversations about its importance, urgency, and universal relevance. It reminds us that we are still building a tradition as South Africans and our situations change radically all the time. We are always plunged into new surprises that disguise the sameness of the old. That is the essence of why public ethnography as a form of protest is relevant, necessary, and fundamental because of how it is relevant to the current times (Democracy) and how it relevantly speaks to the times before (Apartheid). The combination of the practice and theory is what gave this study the acquired product (Theory + Practice= Praxis).

RAFARAMANANA, SOLONIAINA | Madagascar

Affiliation: University of Antananarivo, Madagascar

Rafaramanana Soloniaina is a PhD student in Anthropology at the Faculty of Arts and Humanities, University of Antananarivo (Madagascar). She graduated from the Malagasy Department in 2014 with a Master's degree in Anthropology, entitled 'Globalisation and Traditional Customs and Practices of the Vakiniadiana People in Manjakandriana'. Her thesis focuses on the huge gap between urban and rural communities with regard to social, economic, cultural and environmental impacts of natural resources exploitation. Her research topic comes out from the famous saying " 'For Antananarivo to have beautiful houses, and yet the young people in Vakiniadiana get bald early'- a way to describe how powerful communities take benefit from rural areas.

Anthropological Approaches to Sustainable Development: Addressing Environment Degradation and Preserving Cultural Identities. A Case Study of Manjakandriana district, Analamanga

Achieving sustainable development, on one hand, and preserving cultural identities, on the other, are perceived as closely interlinked issues and need to be dealt with simultaneously. The main research problem of this study is the alienation of human with nature. In the past, humans were part of nature. However, in modern days this connection has been declined. Overexploitation of natural resources, population growth, poverty and industrial revolution accentuated by globalisation are the most evoked causes of environmental deterioration. This huge gap within the Man-nature relationship is felt by various disciplines including anthropology. The objective of this study is to provide an anthropological understanding in order to reduce the gulf between humans and nature by bridging traditional customs and practices with new technology and modern techniques to sustain human needs and move to a sustainable development. Humans are at the center of the environmental issues and are at the same time the source and the victim of the environmental degradation. It is therefore essential to focus all efforts on them in order to know their basic needs, their motivations, their social life, their culture and the processes that drive them to the degradation of their own environment. Firstly, materials are gathered through three steps: documentation, participant observation and interview. Then, intercultural communication is used to underpin this study. Finally, the perceptions of the environment, theory performed by Tim Ingold is used to analyze the data.

VESHE, NIKIWE LUCRICIA | South Africa

Affiliation: University of Johannesburg, South Africa

My name is Nikiwe Lucricia Veshe, I was born and raised in Randfontein, South Africa. I am currently registered with the University of Johannesburg's Historical Studies Department. My MA investigated the history and philosophy of conservation in Southern Africa, subaltern studies, indigenous knowledge systems, animal studies, non-human agency, and how these themes have historically played a role in changing and altering human societies and structures. As an aspiring researcher and lecturer, I am eager to develop myself and take my career to the next level through new challenges and opportunities such as this one. I have also been accepted to commence my doctoral studies for 2022 at the University of Cape Town.

Making Africa work through creative writing, historical studies and heritage conservation

Former President, Thabo Mbeki, said in his biography 'we speak about African Renaissance in part so that we ourselves, and not another, determine who we are, what we stand for, what our visions and hopes are, how we do things, what programs we adopt to make our lives worth living, who we relate to and how.' This directly speaks to my academic interests in how we think of and understand teaching African history as a school subject, and its pedagogies.

Focusing on the notion of African people's agency in global and historical processes, I argue that teaching history in a novel, decolonised, and creative manner, through arts, can help bring forth new narratives of African history that can enable us to 'commit to our cultures and creative industries as critical factors for our continent's emergence on the global stage.' The essence of this approach being giving voices to those historically silenced and the revival of knowledge that had been historically suppressed. I will focus on creative writing as an art form for documenting history, citing the likes of Zakes Mda and Patrick Loch Otieno Lumumba (the latter being a scholar advocating for decoloniality as a theoretical framework and the former writes African history in a fiction and creative manner, the kind of history which gives voices to those historically forgotten or silenced) to substantiate my argument.

These narratives are important because, as Itumeleng Daniel Mothoagae puts it, 'decolonisation as a theoretical framework acknowledges the particularity and universality of cultures and knowledge.' This helps us preserve our heritage, the African way—through storytelling. This research hopes to 1. Contribute to the growing scholarship in the humanities of subalterns and their contribution to historical inquiry, 2. Promote and acknowledge decolonised African histories through creative writing and storytelling, and 3. Encourage a shift in how we teach historical studies, not only at varsity level, but also at primary and high school level, through the revival of indigenous knowledge systems and oral traditions, because, as a Setswana proverb goes, 'lore lo ojwa lo sa lo metsi' (children are easier to train at an early age).

AFRICAN WORLD HERITAGE FUND VIRTUAL SESSION

Youth, World Heritage and Sustainability in Africa

The 5th of May marks African World Heritage Day, an international day proclaimed by UNESCO Member States in November 2015 to celebrate the exceptional cultural and natural heritage of the African continent. Since 2016, as a build-up to the African World Heritage Day, young people (i.e. individuals aged 18 to 35) from all over the African continent come together in the African World Heritage Youth Forum to discuss and debate their involvement in the conservation, management, and promotion of World Heritage. The Youth Forum aims to: (i) Mobilise young people in World Heritage conservation and sustainable development efforts in Africa and create a platform for harnessing the creativity of youth while providing opportunities for them to work together and build networks; (ii) Raise youth awareness and appreciation of issues and threats facing current conservation efforts through a deeper understanding of the World Heritage Convention and the strategic guidelines for its implementation; and (iii) Improve the conservation and management conditions of the host site through concrete actions aiming at strengthening the participation of communities (groups and individuals) in the conservation and management processes of the World Heritage site.

The close cooperation between the African World Heritage Fund (AWHF), UNESCO (World Heritage Centre, Regional and Country Offices as well as National Commissions), States Parties to the World Heritage Convention (South Africa, Burkina Faso, Mozambique and Ethiopia) and the Embassies of Portugal and Norway in Mozambique has ensured the successful implementation of the past four editions of the African World Heritage Youth Forum: the Anglophone Youth Forum in 2016 (Robben Island, South Africa), the Francophone Youth Forum in 2017 (Gaoua and Loropeni Ruins, Burkina Faso), the Lusophone Youth Forum in 2018 (Island of Mozambique, Mozambique) and the Anglophone Youth Forum in 2019 (Addis Ababa, Ethiopia) and Virtual Session in 2021.

The AWHF Youth Forums showcased the strong potential for investment in supporting and strengthening the heritage sector in Africa for the youth, creating momentum for heritage assets, generating income and creating jobs, protecting identities, promoting cultural diversity and social inclusion. True to its mission to champion the involvement of the African youth in heritage conservation and promotion through concrete actions, the AWHF is a proud partner of the ICCROM-led initiative *Youth.Heritage.Africa* (2020-2029). This is a 10-year continent-wide program, which aims at creating economic value, investing in social and human capital, and fostering innovation, creativity, within the cultural heritage sphere in accordance with the UN Sustainable Development Goals 2030 and the aspirations of the African Union's Agenda 2063.

This session on *Youth, World Heritage and Sustainability in Africa* will bring together some of the key partners and beneficiaries of the AWHF Youth Programme to reflect on the experiences and prospects of the youth's engagement with Arts, Culture and Heritage in Africa. The session will include presentations and discussions by AWHF African World Youth Forum Alumni as well as representatives from Heritage Hubs developed within the framework of *Youth.Heritage.Africa* Programme.

The session will be hosted on Zoom with simultaneous interpretation in both French and English languages. It will be streamed live from the AWHF Facebook and YouTube pages to broaden the outreach and engagement of the session to the public.
