

humanities update

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INSIDE:

Technology giant partners with UCT **P8**

Human-wildlife conflict in the Karoo **12**

One on one with Phylicia Oppelt **P20**

Study Abroad students love Humanities **P24**

UCT School of Dance
celebrates

**80 years
of excellence** P30

in this issue



FACULTY NEWS:

Rockefeller Bellagio Creative Arts
Fellow 2014 **04**

UCT supports five remaining speakers
of Nling **05**

Faculties collaborate on business ethics
book **06**

CFMS takes digital skills to Khayelitsha
youth **07**

Technology giant partners with UCT **08**

Queer in Africa **09**

Chilean President focuses discussion
on gender equality **10**

Live Art Festival 2014 **11**

Human-wildlife conflict in the Karoo **12**

University hosts Carnegie African
Diaspora scholar **13**

UCT Opera School shines at the
Emmys **14**

Politics Professor joins top fraternity **15**

Students experience Xhosa language
and culture **16**

Art Workshops bring joy to local kids **17**

First conference on Political Psychology
hosted on local soil **18**

UCT Masters student goes to
Washington **19**

Wannabe@Humanities **22**

James Grace inspires the
next generation **23**

Alumni Career Talks 2014 **26**

SACM students produce new
mobile ringtones **27**

Stepping Stone project cultivates
new talent **28**

Retrospective Exhibition connects
past to present **29**

UCT students
remember Marikana **37**

FEATURES:

One on One with Phylcia Oppelt **20**

Semester Study Abroad students love
the Humanities **24**

UCT School of Dance celebrates 80
years of excellence **30**

**Humanities
Update is a
newsletter for
alumni and friends
of the Faculty
of Humanities,
University of
Cape Town.**

ALUMNI TRAILBLAZERS:

Jean-Pierre Steyn composes for
American music star **34**

International accolades for Lily
Becker **34**

Hlengiwe moves audiences
to tears **34**

Pauline Alexander receives VC
Award in 2014 **34**

Greetings to Faculty alumni from the

Dean of Humanities

The first year in a new position is always a daunting experience and it has not been any different for me these last 12 months since I joined the UCT Faculty of Humanities. However, I am happy to say that my time in the Faculty so far has been extremely eventful but exhilarating and rewarding. I have been humbled by the support and co-operation I have received from staff and students and it is a tribute to all of them that 2014 became yet another year of great successes and stellar achievements. This *Humanities Update* showcases just a few of these many cases of excellent performance in teaching and learning, research and public scholarship.

The UCT School of Dance turned 80 this year and to celebrate the occasion, the school organized a spectacular production in October called DANCE UCT. The show was a fitting tribute to this milestone and in this edition the Director of the School of Dance, Gerard Samuel, shares his thoughts on the changes that have occurred over time at this premier dance institution.

During the year our students were involved in outreach activities of various kinds including art workshops with the children of Umtha Welanga in Khayelitsha and the Stepping Stone project involving staff and students from the Centre for Film and Media Studies in training a new generation of filmmakers. We are particularly proud of five students from the South African College of Music who have been selected to produce ringtones for the new Microsoft Lumia 535 handsets.

“This year we will confer a record number of degrees”

In the area of teaching and learning, staff and students of the Faculty acquitted themselves admirably. This year we will award 1,874 degrees, diplomas and certificates in four separate Humanities graduation ceremonies, with 236 students earning their qualifications with distinction.

In October, the Faculty partnered with The Sunday Times to host the first in a series of public panel discussions titled *The University and Society*. The theme of the inaugural event was ‘Transformation in higher education’, a topic that continues to spark fierce debates within the university and in the media. The panel made up of Dr Max Price (UCT), Professor Mamokgethi Phakeng (Unisa) and Professor Jonathan Jansen (Free State) set the tone for future discussions on the position and role of the University in our society.

It is our ambition to maintain our position as the leading and most exciting Humanities faculty in the country, on the continent and beyond. I am aware that this imposes a huge responsibility on us to strive to be an inclusive and cosmopolitan intellectual space and work environment where staff and students are treated, and treat one another, with respect and dignity. Fortunately members of our faculty have continued to show the commitment and an ability to go the extra mile to make this ambition come true.

I hope that you enjoy reading this *Humanities Update* and I encourage you to send us your comments and news on a regular basis. Next time you are in Cape Town please pay a short visit your alma mater. You will be surprised how much the Faculty of Humanities has changed.

Let me end off by wishing you a wonderful holiday season and a productive 2015!

Sakhela Buhlungu



Rockefeller Bellagio Creative Arts Fellow 2014 award

Associate Professor Berni Searle has been awarded a Bellagio Creative Arts Fellowship. These fellowships are awarded to visual artists who, inspired by global social issues, produce work of an exceptional standard. Berni is a well-known South African artist, she lectures at the Michaelis School of Fine Art and is an alumna of the same institution. She is one of only three recipients of the Bellagio Fellowship award in 2014. *Humanities Update* spoke to her about the significance of her latest accolade.

HU: What does being named the Rockefeller Bellagio Creative Arts Fellow mean to you?

B: I find it exciting that previous Fellows have included artists (among others) Mona Hartoum and Shazia Sikander whose work I have admired and found to be very engaging. Former Bellagio residents have also included writers such as Maya Angelou and Susan Sontag all of whom have made significant and inspiring contributions in their fields. To have been selected as one of three Fellows for 2014, is therefore a great privilege and honor. The Rockefeller Bellagio Creative Arts Fellow award is part of a broader program of the Rockefeller Bellagio Center. The Center, through conferences and residency programs, supports the work of scholars, artists, writers, thought leaders, policy makers and practitioners. So at any one time there will be a range of people from different fields who will either be in residence, visiting or attending conferences. This provides an opportunity to establish new connections with other professionals around the world, and provides a stimulating environment to work in.

HU: You've received a number accolades during your career. Which award stands out as the most memorable and why?

B: For me, the Standard Bank Young Artist award in 2003, was definitely a highlight. It was the first opportunity for me to show a substantial body of work at various locations across South Africa, which up until that stage I had not had the opportunity to do. Awards are generally an acknowledgement of the work that one has done but for me, what was particularly significant about this award at the time, was that I received it on 'home ground'.

HU: When does your residency with the Foundation commence and what does it entail?

B: It is a two-month residency which I will start in June 2014. It involves travelling to Bellagio in Italy, which is located on the shores of Lake Como and is incredibly beautiful and serene, creating a peaceful and unique environment to work in. Fellows are housed in separate apartments with an adjoining studio. The idea is that Fellows either produce a new body of work, or extend projects that they may already be working on. For me, the location provides a unique opportunity and I am hoping to take advantage of this by creating a new body of work in response to the environment and the context that I will find myself in. At the end of the residency, the Foundation publishes a catalogue which documents the process and work produced.

HU: Bodies and women feature prominently in your work. What is the inspiration behind this?

B: I have often, but not exclusively, used myself in my work. On one level, one's own body is physically immediate and accessible. To put it simply, it is at my disposal. I'm not sure that anybody else would be prepared to swim and float alone in the middle of the Mediterranean ocean, or deliberately and precariously slip on oil, as some of my projects have required me to do. But my body is not *any* body. It is shaped and impacted on by particular socio-political circumstances with regard to race, class and gender- different aspects of which are at times more important and strategic to foreground than others, depending on the project that I am working on.

HU: You obtained an MAFA from Michaelis in 1995 and now you hold a teaching position here. Do you feel that you've come full circle? What do you enjoy most about your current position?

B: Taking up a position teaching position almost 20 years after being a student at Michaelis myself, is something I never imagined. It still feels strange to stand behind a podium of the Michaelis lecture theatre, in which years ago I sat as a bewildered student. Being a student at Michaelis in the late 80s and early 90s had its own set of challenges and while much has changed, those challenges have made me more aware of the difficulties that students might be facing today.

What I enjoy most about my current position is being part of a creative and intellectual environment, seeing students pushing the boundaries and excelling, producing imaginative and thought provoking work that critically engages with the world around them.

About the Rockefeller Bellagio Creative Arts Fellow 2014 award:

The selection panel for the awards consisted of prominent figures in the international arts world. Bellagio Fellows receive a cash prize, a residency at the Bellagio Center, round-trip travel to and from the Center as well as a publication of their work after the residency.

UCT SUPPORTS five remaining speakers of NlIng

In November 2013 and January 2014, Drs. Sheena Shah and Matthias Brenzinger (UCT Department of Linguistics) travelled to Upington in the Northern Cape to work with Katrina Esau, alias Ouma Geelmeid, on Nluu, the most endangered language of South Africa, spoken by only five people today. Together with her granddaughter, Claudia du Plessis, the only non-linguist who reads Nluu, Ouma Geelmeid is currently teaching her mother tongue to close to 35 children in an effort to preserve this heritage language.



Dr. Matthias Brenzinger pictured with Hanna Koper, one of the last five speakers of NlIng.

NlIng – with its Nluu and Il'Au varieties – is the last closely related language to !Xam. !Xam features prominently in the motto of the coat of arms of post-apartheid South Africa, but became extinct about 100 years ago. Widely spread among former hunter gatherers in the Northern Cape, NlIng will also soon disappear. Even though the language is spoken by five elderly women only, two regional varieties have been maintained. Three sisters residing in Upington speak Nluu and two women in Olifantshoek Il'Au. Today the mother tongue of all members of the =Khomani community is Afrikaans and in addition some are proficient in Nama and English.

Dr. Shah's involvement with the community's language maintenance activities supports the development of a practical orthography. The community-based language teaching efforts require professional input from linguists, as there is no curriculum and no training for the two Nluu teachers. Teaching and learning materials are urgently needed and Dr. Shah is helping to produce readers for the Nluu classes. She returned from Upington

in mid-February with an alphabet chart as well as posters for teaching purposes and the official NlIng orthography was launched at a community workshop in March 2014.

As one of three postdoctoral research fellows, Dr. Shah joined CALDi (the Centre for African Language Diversity) which is located within the School of African Gender Studies, Anthropology and Linguistics (AXL), in September 2013. The main focus of Dr. Shah's academic assignment at UCT is to compile all existing language data and recordings on NlIng. For that, she has established a network of all scholars who worked on NlIng in more recent years. The language was thought to be extinct between the late 1960s and the late 1990s, but approximately 15 speakers were "rediscovered" around the turn of the millennium. Since then, most of them have passed away. In March, Dr. Shah hosted an academic conference on this historically important language, once spoken in most of

the Northern and Western Cape by highly disadvantaged and marginalized citizens. The conference attracted leading researchers in the field and one of its objectives was to ensure that all existing NlIng materials are archived and made accessible to the public through UCT's online libraries and archives.

The NlIng research activities initiated by CALDi in January 2012 are aimed at bridging academic language documentation activities and community aspirations on language maintenance efforts. Thanks to a Faculty of Humanities grant (Humanitec3), rare audio files of this language recorded in the 1960s by Prof. Ernst Westphal (Head of African Languages at UCT, 1962-1984) have been digitised. These recordings are not only of greatest value for linguistic research, but also of sentimental and practical importance for community members. The field trips were made possible through grants from UCT's Research Office and from the Vice-Chancellor's Fund at UCT.

CELEBRATING EXCELLENCE IN TEACHING



Dr Ian-Malcolm Rijdsdijk was one of six UCT academics to receive a National Excellence in Teaching and Learning Award for 2014. The award, which was given in recognition of his inspiring teaching and learning methods, was presented to him at the Higher Education Learning & Teaching Association of Southern Africa (HELTASA) Gala dinner which took place on 21 November 2014. Dr Rijdsdijk is a Senior Lecturer in the Centre for Film and Media Studies department and heads the African Cinema Unit. He also received a Distinguished Teacher Award from the University in 2013.

Faculties collaborate on *Business Ethics* book



Commerce students will no doubt face ethical dilemmas when they enter the working world, and with this in mind three academics from UCT – Dr Greg Fried and Dr George Hull (Philosophy Department) and Jimmy Winfield (College of Accounting) - have launched a book to help them face these challenges.

Published by Fairest Cape Press, *Business Ethics & Other Paradoxes: How Philosophy Answers Questions about the Ethics of Business* is useful for teaching ethics and critical thinking skills to undergraduate or postgraduate students as well as business professionals. The book draws on the three authors years of experience jointly teaching the Business Ethics course

The moral challenges facing business graduates in their vocations have become increasingly apparent in recent years. Business professionals are required to take decisions that affect not only their own welfare, but also that of their colleagues, employees, investors, and society at large. In addition, businesspeople increasingly have to give an account of their behaviour, from an ethical point of view, in the public domain—whether to government and regulators, or to an often highly cynical wider public via the media.

But the magnitude of the task of introducing a constructive but manageable ethics component into a business or accounting degree is often underestimated. Such courses tend to veer towards two extremes. On the one hand, they can be excessively focused on the codified rules and procedures of specific professions, at the expense of providing tools for the reflection required to understand why certain acts are right or wrong, and at the risk of failing to equip students and trainees for situations not covered by the various codes. On the other hand, they can be excessively preoccupied with highly abstract ethical theories, and the abstruse arguments and often bizarre examples and counterexamples academic ethicists make use of in their battles with one another in academic journals.

Business Ethics & Other Paradoxes is a book which recognises the fundamental difference between training someone in ethical thinking and training them to follow accounting procedures. But it also acknowledges that an acquaintance with abstract ethical theorising is not enough to prepare businesspeople to handle ethical dilemmas. It does not seek to conceal the fundamentally contested nature of moral ideas behind simplistic decision-procedures. Rather, it is guided by the fundamental belief that the best way for anybody to learn to behave ethically is for them to acquire the ability to think deeply and critically about whatever ethical questions confront them. In a series of lucid and accessible chapters, illustrated by real-life business examples, *Business Ethics & Other Paradoxes* seeks to equip its readers with the key ethical concepts and forms of argument they will need to think critically about any ethical problem.

“This book stands out from the competition by being grounded in real issues that contemporary business people—and their regulators, and customers—actually worry about and wonder how to think clearly about. So it’s not just for students signed into courses; executives, junior and senior will also benefit from reading it”: **Professor Don Ross** (Dean of Commerce and Professor of Economics at the University of Cape Town, Program Director for Methodology at the Center for Economic Analysis of Risk, Georgia State University)

“I was not at all looking forward to opening a book called ‘Business Ethics’ although the sub-title ‘& other paradoxes’ gives an intriguing clue about its approach and style. As it turns out, it is quite unlike many texts on business ethics, which are written by rather world-weary business school academics, used to focus on practical dilemmas of business. It is written by philosophers who can think, who can write in a fresh, clear and amusing style, and have the skill to show how high level, abstract, philosophical thought helps illuminate the moral ground on which business takes place. Business cannot isolate itself from wider moral and political questions: for example modern business assumes that property rights have a moral foundation, and left to itself it is likely to widen inequalities. This book helps show that business ethics is not only about fair dealing between business people. It does not neglect the micro-issues of business ethics that other texts discuss, but rather situates them in the context of centuries of sophisticated philosophical discussion. It is an ideal textbook for those who see courses on business ethics as having a dual purpose: not only to educate students about how to conduct themselves in business, but also to introduce them to philosophical thought and reasoning”: **Jonathan Wolff** (Dean of Arts & Humanities and Professor of Philosophy at University College London)

For more information, please contact Michele at Fairest Cape Press, michelelvw@xsinet.co.za

CFMS takes digital skills to Khayelitsha youth



An exciting initiative is bringing the latest digital and game design technology to a new generation of urban techies. *Creative Code* is a partnership between UCT students and Khayelitsha’s IkamvaYouth in a project designed to expand access to South Africa’s Information and Technology sector. It was also a World Design Capital 2014 project

According to Dr. Marion Walton (UCT Centre for Film and Media Studies), very few South African children are exposed to IT and digital media at school. “In the first place, computer access at school level is pretty low at around 33%. It’s quite shocking though that access to the kind of subject teaching that forms a foundation for digital media careers is even more limited, and in the case of Information Technology, the numbers are dropping” says Marion. IkamvaYouth is a volunteer-driven youth development organization high-school learners in township schools and *Creative Code* is a digital literacy programme that teaches youngsters the basics in programming and visual design. The partnership involves teaching modules that are practical, low-cost and that utilize Open Source software. Not only do IkamvaYouth students acquire technical skills but they are

also exposed to further academic and career opportunities available within the digital media sector.

For a number of youngsters, their first encounter with computers occurs when, and if, they enroll at tertiary institutions. According to Marion, 2013 data indicates that only 1% of South African matriculants access ICT and Visual Art curricula at school. *Creative Code* aims to bridge this technology gap created by poorly resourced schools, through teaching digital coding using the visual design language Processing, and drawing on African visual traditions, digital media, games design and web-making. A key project innovation is the use of mobile platforms to teach as well as to create digital content. Given the proliferation of mobile phones and the limited access to computers at school (and at home), students are encouraged to learn to utilize their mobile phones. *Creative Code* programming classes

are presented every Friday from 3pm to 4pm at the Nazeema Isaacs Library in Khayelitsha.

“Game development and visual design allows young people to use their existing knowledge of digital media to understand the power and importance of computer programming in the creative and entertainment industries” says Marion. Following their prize-winning pitch (in May 2014) which won a R10 000 prize from the World Design Capital 2014 initiative, *Creative Code* has since launched a crowd-funding campaign to raise R32 000 towards the renovation of a computer lab in Makhaza and publishing their lessons in mobile format to reach a wider audience.

For more information on *Creative Code* as well as ways to become involved, visit:

<https://www.thundafund.com/ProjectDetails.aspx?projectId=256>

Technology giant partners with UCT



The UCT School of Education and INTEL Corporation cemented a partnership to support the University of Cape Town's Educational Technology Inquiry Lab. Vice President of INTEL, John Davies travelled from the company's headquarters in California to attend the launch, which took place at the university on 26 June 2014.

Established in 2013, the Educational Technology Inquiry Lab (ETILAB) is an initiative of the UCT School of Education designed to facilitate inquiry into educational technology research and pedagogies. ETILAB creates a space for educators and academics to explore best practice e-learning techniques and to experiment and prototype innovative teaching methods for the classrooms of the future. The research hub brings together postgraduate students, academics and educators from across South Africa, Africa and the rest of the world to address the challenges facing education, identifying ways in which low-cost technology can be integrated into teaching solutions to suit local conditions. It is the brainchild of Professor Dick Ng'ambi (UCT School of Education) who convenes the postgraduate programme in Educational Technology. The programme was established in 2007 and opens doors to African educators who are not privileged to attend a formal programme but who want to learn 'without being taught, and have fun whilst doing so'.

INTEL Corporation is the world's largest semiconductor computer chip manufacturer and the inventor of microprocessors used in most personal computers today. The partnership with ETILAB will ensure access to state-of-art technologies for researchers and educators who can 'play' with and develop understandings of teaching with these

technologies. Described as an education technology 'sandpit', the notion of 'play' is fundamental to the ethos of ETILAB. According to Dick, one of the key challenges facing educators in general and teachers in particular is that they do not have time to 'play' with technologies and as a consequence, their understanding of devices is severely limited. For instance, he says one of the reasons educators do not teach with mobile phones is because they do not understand what and how to do so. "It is difficult to teach with a device which one hardly understands, and understanding is a precursor to innovative pedagogy. This understanding of technologies does not happen in lecture theaters or during a class session, it happens before the class and only technologies that educators are confident about end up being used for teaching. ETILAB fulfills this need" says Dick.

Discussions with INTEL Corporation commenced in October 2013 with a meeting between the School of Education and Susanna Ackerman (Education Manager East and Southern Africa) and Andre Christian (Education Business Development Manager, Intel SA) who recognized the value of UCT's ETILAB initiative and wanted to support the realization of the bigger vision. Now this collaboration with INTEL is set to reap huge benefits for the UCT community and for educators beyond.

The lab is now equipped with cutting edge technologies that have the potential to impact the scholarship of teaching and learning across Africa and beyond. Future plans for ETILAB include extending the knowledge to a wider forum or community of educators so that new ideas can be incubated and more practitioners can be stimulated. The partnership will ensure that UCT School of Education remains a centre of excellence in educational technology research on the continent.

Queer in Africa

In response to rising homophobia and laws against same-sex sexualities in Africa, the Institute for the Humanities in Africa coordinated a series of events and a symposium titled *Queer in Africa: confronting the Crisis* from 29 May to 2 June 2014. This was the first initiative to bring together African academics, artists, activists and journalists from Algeria, Democratic Republic of Congo, Netherlands, Kenya, Nigeria, Zambia, Uganda, USA, Malawi, Zimbabwe and South Africa to deliberate on how society can make sense of the anti-humanist turn in African politics and law, and find collaborative ways of responding to the homophobic crisis.

A number of African governments (Nigeria, Uganda, Gambia, Zimbabwe and Namibia) have taken a strong and very vocal stance against homosexuality in recent times. What is most disturbing is the drafting and implementation of anti-gay laws in some countries, many of which criminalise homosexual existence and prescribe long jail sentences or even death for any advocacy-related work to promote gay rights. According to programme lead, Dr. Zethu Matebeni, UCT and the Institute for the Humanities in Africa (HUMA) are well-placed to create important engagements on these critical issues. "Through such initiatives, we are not only promoting the University of Cape Town as a civic institution, but we are also championing Afropolitanism which is a key strategic goal for the institution. Issues that violate social justice and human rights norms need to be interrogated and as the academic community of one of the premier

academic institutions in Africa, we have an important role to play in creating dialogue for wider constituencies" said Matebeni.

In his address at the symposium keynote speaker Professor Vasu Reddy of the Human Sciences Research Council (HSRC) said "we can see a crisis not just simply as a historical moment, but also a productive moment and this symposium presents us with the opportunity to ask deeper and critical questions about living, being and negotiating a very contested struggle as queers living in Africa. Inasmuch as we talk about the challenges of homophobia, we also identify the possibilities and productive moments about how we remake ourselves as activists, scholars, in the way we produce knowledge, and as policy makers." The series of 2014 events also included public performances; an art exhibition; a film screening and discussion on *Woubi Chéri*; book discussions; walkabouts; and a full day symposium that addressed the challenges faced by lesbian, bisexual, transgender and gay communities in Africa. *Queer in Africa: confronting the crisis* involved academics' scholarly work and expertise, which was directed at engaging with an international non-academic public. Research generated from this initiative has already been published in a widely-accessible book titled *Reclaiming Afrikan: queer perspectives on gender and sexual identities* as well as a series of papers which will be featured in the 2015 edition (*'Non-normative' sexual and gender diversities in Africa*) of the journal *Agenda*.





Chilean president focuses discussion on **GENDER EQUALITY**

More than 600 people attended a discussion on gender equality held in Jameson Hall on Sunday 10 August 2014. The dialogue, entitled 'Does Gender Still matter to the ongoing work of Political and Economic Liberation' was organised by the University of Cape Town's African Gender Institute in partnership with the Nelson Mandela Foundation. Chilean President Michelle Bachelet was the special guest of honour at the event which formed part of the 12th Nelson Mandela Annual Lectureship Series. President Bachelet is the first female president of Chile and an internationally recognised proponent of women's rights.

According to Associate Professor Jane Bennett (director of the African Gender Institute), the choice of a dialogue format for this year's event corresponds with contemporary debates on what it means to think through the politics of the day. "As a nation, we face the meaning of Marikana, or the deaths of small children in filthy school toilets, dragged cars, or at the hands of rapists, and we grapple with the fact that South Africa remains a society full of economic and social injustice. Where do questions

of gender and sexuality fit into our analyses of the context and our discussions on activism and strategy? Do these questions still offer robust and courageous options concerning alternative worlds?" asked Bennett.

Gender in Dialogue featured several influential speakers such as Ms Phumzile Mlambo-Ngcuka, United Nations Under-Secretary-General and Executive Director of UN Women, Mbuyiselo Botha who works with Sonke Gender Justice, Zethu Matebeni, a UCT researcher and activist with the Institute for Humanities in Africa (HUMA), and Nomboniso Gasas, one of the most respected feminist activists and writers in the region. Dr Sello Hatang, director of the Nelson Mandela Foundation was also in attendance.

The audience was comprised of UCT staff and students, members of the public, parliamentarians alongside NGO activists such as GenderDynamix, Western Cape Network on Violence Against Women, Iranti, Saartjie Baartman Women's Centre and many others. The theme of the 2014 Nelson Mandela Foundation lecture series was: *Building social cohesion through active citizenship*. According to Bennett, the choice to include a strong focus on the politics of gender and sexuality within

this exploration of citizenship speaks to the decades-long recognition of work of women such as Dora Tamana, Lilian Ngoyi, Phila Ndawandwe and Bev Ditsie and to the current dynamism of a new generation of African-based feminist writers and gender activists, men, transmen, transwomen, women and everyone inbetween.

Keynote speakers Graca Machel and President Bachelet expressed their deep concern over the level of violence still being perpetrated against women around the world. Both underscored the importance of prioritising gender equality and each called for a change in the ways in which gender equality is viewed and implemented. HUMA's Zethu Matebeni delivered an emotional speech calling for an end to the violation of women. "History has shown us that freedom comes with taking risks. Like many who have risked their lives, their children and their families for this nation and the liberation of her people, we continue this work, this work of liberation until we all are free!" said Matebeni.

The event was live streamed from the UCT website.

LIVE ART FESTIVAL 2014

"A glimpse into a world where individuals dare to be different" – Steyn du Toit (*Cape Times* September 3rd 2014.)

Presented by the Gordon Institute for Performing and Creative Arts (GIPCA), the second Live Art Festival took place in August and September this year, attracting a diverse audience and featuring thirty-nine performances by local and international artists.



The Festival, described by the Cape Times as "an opportunity to feed the soul on a feast of creativity", took place over ten days at the City Hall, and various other public spaces including UCT's Hiddingh Hall. Many of the works were either international or South African premieres, and represented cutting edge performance art practice with productions from Switzerland, the United Kingdom, United States, Cameroon, Nigeria, Ghana and across South Africa.



Curated by Professor Jay Pather, as an opportunity for artists to find a language to meet the complexities of the contemporary world, and to "challenge different audiences in different ways", works were programmed around six themes: *Femininities*, *Framed (and Framing)*, *Body and Mortality*, *Republic*, *The Abject Object* and *The Periphery as Threshold*. Selected themes were introduced and unpacked during two Pre-Life events with panel discussions and film screenings prior to the Festival.



UCT graduates and students participated in the Festival by appearing in productions and gaining valuable experience by working as front of house staff and as members of the crew.

Performance excerpts and audio recordings from the Live Art Festival are available on www.gipca.uct.ac.za and regular updates on GIPCA's broad range of offerings appear on the GIPCA Facebook page.

For more information about GIPCA visit the website: <http://www.gipca.uct.ac.za/>

Study explores human-wildlife conflict in the Karoo

Black backed jackals and caracals are the subject of a study involving the University of Cape Town's Centre for Social Science Research (CSSR). With the decline of employment on farms, the ending of fencing subsidies and the growth of nature reserves and 'life-style' farmers (who do not seriously farm livestock), these predators are proving increasingly problematic for the sheep farming community in the Karoo. Working with local farmers, the Karoo Predator Project aims to understand the ecology of predation and to explore ways of protecting biodiversity whilst ensuring sustainable livelihoods.



Pictured above: Marine Drouilly with predator scat and two farmers (Lukas Botes and Piet Gouws) who have been very supportive of the research.

The project is a unique multi-disciplinary study of the social, economic and ecological drivers of human-wildlife conflict in the Karoo. It draws together farmers, researchers from the social and biological sciences as well as officials from the Department of Agriculture. Farmers have been killing these predators, but with limited success in terms of protecting their livestock because new predators soon arrive. Many are experimenting with non-lethal methods (like protective collars for sheep) and some are trying to co-exist predators, especially where they are seen as having a preference for wildlife over sheep. Researchers from the Karoo Predator Project have been studying predator ecology and talking to farmers all over the Karoo in an attempt to understand the problem and how best to respond to it.

Funding for the project comes from The Nedbank Green Trust, which is managed by the World Wildlife Fund, as well as from UCT and the Wool Growers Association. An economic study of sheep farming is funded

by the South African Wool Growers Association. The project's biological research is being conducted by Marine Drouilly under the supervision of Professor Justin O'Riain from UCT's Biological Sciences Department in collaboration with Professors Nicoli Nattrass from the CSSR and Beatrice Conradie (UCT School of Economics). So far, Drouilly has conducted a camera trap survey of bio-diversity on farms in the area and in the nearby reserve of Anysberg. She has also collected jackal and caracal scat (droppings) and has been capturing and radio-collaring predators. The caracal (rooikat) is a feline common to certain regions of Africa, Asia and India. "We currently have five radio-collared caracals which farmers have named Sunshine, Big Paw, Ginger, Lucky and Marina as well as four jackals called LeRoy, Rain, Mr Fox and Rocky. To the amazement of some of the farmers in the region, LeRoy the jackal has travelled over 1,600 kilometres in four months" said Professor Nattrass.

As part of the study, Beatrice Conradie has been interviewing local farmers to learn more about their operations and the problems posed by predators. Nattrass and Conradie have written papers about rival 'jackal narratives' concerning predator ecology and lethal control and have been analysing data on the relationship between culling predators and subsequent stock losses. "Our preliminary findings suggest that killing caracals is probably counter-productive for farmers as it is associated with an increase in lambs lost the following year, but this appears to be untrue for jackals" says Professor Nattrass.

The study is currently in its second year. It is hoped that findings will not only deepen the understanding around predation but that they will inform policies on biodiversity and culling going forward. More information on this research project can be found at: <http://www.cssr.uct.ac.za/ssu/projects/karoo>



Pictured above /photo 1 (group) and 2: Ginger the caracal being inspected by a vet (and the farming family on whose land she resides) before being released. She now has a GPS radio collar bearing reflective strips that will hopefully prevent farmers and professional hunters from killing her during night hunts.



University hosts Carnegie African Diaspora scholar



African Diaspora scholar Associate Professor Ismail Abdullahi visited the Library and Information Studies Centre from 14-25 July this year. His visit forms part of a collaborative project with North Carolina Central University on curriculum co-development in Library and Information Studies education. The University of Cape Town is one of 31 worldwide sites selected by the Carnegie African Diaspora Fellowship Program for such collaboration.

The Carnegie African Diaspora Fellowship Program (ADF) is a scholar fellowship program for educational projects at African higher education institutions. Offered by the Institute of International Education in partnership with Quinnipiac University, the program is funded by a grant from Carnegie Corporation of New York, to support 100 short-term faculty fellowships for African-born academics. The objective is to pair scholars with higher education institutions in Africa in order to collaborate on curriculum co-development, research, graduate

teaching, training and mentoring activities. The 31 ADF projects span an impressive range of fields across the Arts and Humanities, Social Sciences, Education, Sciences, Technology, Engineering and Mathematics.

Associate Professor Jaya Raju (UCT, Library and Information Studies) will lead the UCT project, working with Associate Professor Abdullahi. A key aim of the collaboration is to establish a study-abroad programme between the two institutions. This will significantly benefit students from both institutions by providing an opportunity for enriched, international postgraduate study within a structured programme; facilitating student exposure to diversity and intercultural issues in higher education thus promoting international diversity and multi-culturalism; and promoting research on the internationalization of LIS education, with a focus on Africa.

The two weeks in July were spent working on the proposed exchange programme and attending seminars hosted by the visiting academic for UCT LIS staff, postgraduate students and guests from other Western Cape Higher

Education institutions. These seminars covered advancements in LIS education (accreditation; online delivery); the internationalization of LIS education, including issues around multiculturalism and diversity and internationalization of academic library services.

"The past two years has seen an increase in interest from students at North Carolina Central University in our LIS programmes. Likewise UCT postgraduate students would like an opportunity to do a study stint abroad to enrich their educational experience. This unfortunately presents difficulties in terms of credit transfers internationally and alignment of levels of study between two different education systems. That is why we prioritized the development of a Study Abroad programme in our initial proposal to the IIE" says Associate Professor Raju.

Next steps include strengthening links between the institutions by finalising a Memorandum of Understanding for the Study Abroad exchanges. The first student exchanges are anticipated to take place mid-year 2015 and mid-year 2016 respectively.



Head of the UCT Opera School Professor Kamal Khan with students Makudupanyane Senaoana and Thesele Kemane

UCT Opera School shines *at the Emmys*

An Opera documentary titled *Ndiphilela ukucula* ('I live to sing') has been awarded an Emmy in the category *Best Arts Program* at the 2014 Emmy Awards ceremony. UCT Opera School students Linda Nteleza, Makudupanyane Senaoana and Thesele Kemane are featured in the 2013 movie, directed by Documentary Filmmaker Julie Cohen.

Ndiphilela ukucula follows the three students who talk about their backgrounds, their experience on being UCT Opera School students as well as their musical aspirations. The film is a co-production of BetterThanFiction Productions and United Nations Television. Additional sponsors include: the Mellon Fund, American Channel 13 as well as John and Judy Arnhold. Set against the background of South Africa's political past and future, the film is a story about hope and the mentorship of extraordinary talent despite adversity. Earlier this year, the same UCT trio dazzled American audiences when they performed at the opening night of the 2014 American Documentary Film Festival and Film

Fund in Palm Springs. Although this was not related to the Emmy Awards, the performance served to promote South African Opera amongst a wider international audience.

The students say they greatly valued the opportunity of being part of a uniquely South African story. Soprano Linda Nteleza is currently a second year Postgraduate Diploma student, tenor Makudupanyane Senaoana is completing his first year in the same programme and bass baritone Thesele Kemane graduated from UCT with a Postgraduate Diploma in 2013. Both Senaoana and Kemane have recently been awarded the prestigious Olitalio-Rialto Foods Bursary for 2014. "Transformation stories all over the world have been told in various ways but I have never heard them told through Opera. Opera is essentially a European art form and has been described as elitist and ironically so. It is transforming many black South African lives, not by infringing on the African cultures but by supplementing the already thriving choral culture with a marketable and profitable career choice" says Senaoana.

Asked why she had produced this particular film, Cohen said she had been drawn to the 'extraordinarily compelling story' and to the incredible talent of young South African Opera students. According to the Director of the UCT Opera School, Professor Kamal Khan, South African Opera is starting to attract attention from around the world. "In this era where Opera is experiencing such severe financial contractions in the USA, it is extremely powerful for me, as an American transplanted to South Africa, to witness our UCT students creating such excitement around the art form itself. Surely all of us involved in operatic life share the desire to promote this art form amongst larger audiences, at the highest level possible. South Africa has a unique role to play in world Opera and the Emmy Award recognizes this", said Khan.

The coveted golden Emmy Award statue will soon be making its way from New York to the UCT Opera School where it will hopefully remain on permanent display alongside other accolades achieved by the school's staff and students.

Politics professor joins top *fraternity*



Professor Robert Mattes (second row, centre) received his award at the ASSAf inauguration dinner held in Pretoria on 14 October 2014. Image appears courtesy ASSAf

Professor Robert Mattes is one of 23 academics selected to join the Academy of Science of South Africa (ASSAf) in 2014. He received the membership award at an inauguration event held in Pretoria on 14 October. Mattes is Professor in the Department of Political Studies and Director of the Democracy in Africa Research Unit, at the University of Cape Town.

The Academy of Science of South Africa (ASSAf) is dedicated to the advancement of science and scholarship in South Africa. Its current membership includes 445 of South Africa's top scholars, across a range of academic disciplines. Membership is based on an annual selection process and candidates must have made a significant contribution to the advancement of scientific enquiry, having been nominated by current ASSAf members. All members contribute time and expertise to the organization on a voluntary basis. Mattes is

one three UCT academics to join this fraternity in 2014. Other UCT members include Professor Wim de Villiers (UCT Faculty of Health Science) and economist Professor Ivan Turok (UCT Honorary Professor and Executive Director at the Human Sciences Research Council).

"While I am personally honoured by the selection, of course, I think the more important fact was that several other political scientists and scholars from the social sciences were also admitted. I think this is an important step toward bridging the gap between the natural and social sciences in South Africa," said Mattes.

An affiliated organization, the South African Young Academy of Science (SAYAS) inaugurated ten additional members in October. Among them, Dr John Ataguba, a senior research officer in UCT's Health Economics unit. SAYAS membership totals 50.

STUDENTS EXPERIENCE XHOSA LANGUAGE AND CULTURE

Each year, Dr Tessa Dowling takes a group of her Xhosa Communication students to Cata, a small rural village located near Qoboqobo in the Eastern Cape. The field trip is designed to immerse students in the culture and traditions of African family life, whilst enabling them to hone their language skills. It is also an emotional and eye-opening experience from which no one returns the same.

Cata, which in isiXhosa means 'to add a small amount', is a picturesque village located in the former Ciskei. From the 1930's onwards, it was a site of traumatic forced removals and dispossession under the apartheid government. "During apartheid, villagers were subjected to forced removals under the guise of a 'betterment programme'. The aim being to reduce their wealth and confidence as powerful, successful farmers and to create division amongst an otherwise united community" says Dr. Dowling who is a senior lecturer in African Languages at UCT. In 2008, she was commissioned by the Border Rural Committee to establish language workshops for families who were hosting 'homestays' for foreign researchers but finding it difficult to teach their home language to their visitors. In this next extract, she describes the sights and sounds of Cata as well as her observations on the student summer field trip:

You wake up to the sound of people greeting each other with loud friendliness, reminding one of that Telkom advertisement "Molo, mhlobo wam!" where the two pensioners phone each other but still shout their greetings across the hills. Children, slightly dusty from playing with the piglets outside the house, crawl into bed with you and teach you, with an air of sophisticated tolerance: *Yingubo* (It is a blanket), *Yifestile* (It is a window) and laugh at the way you say their names "Olwethu" (ours), "Asekhona" (they are still around), "Siyabulela" (we give thanks). And go absolutely hysterical when you attempt a click "*Yingxaki!*" (It is a problem!) They follow you to the loo, which is just the other side of the spinach field, and hold the wobbly door shut while you pee, looking out across a view that is almost cheeky with undiscovered charm. This is the Xhosa Communication



Xhosa students Sivenesi Subromaney and Kira Schlesinger gathering firewood in Cata and (below) the group gets a guided tour of the village and its history of reclamation



field trip, which in previous years has been generously financed by the Vice-Chancellor's special fund. Once a year, from 2010 to 2012, I bundled up eager Xhosa Communication students, and took them to Cata, a tiny village just outside Qoboqobo (Keiskammahoek) near Qonce (King William's Town).

I did not know what my students were expecting, but after a 17-hour bus trip followed by a hilarious taxi ride into the village, the taxi driver inseparable from his cellphone and smilingly reassuring us – "*Akhongxaki, akhongxaki*" (no problem, no problem) – as he one-handedly lurched us across yet another pothole or

weaved through a herd of sheep, the conversations about boyfriends and food and learning Xhosa turned into an oneiric hush as we swerved into the main street of Cata. My students suddenly realize it is two weeks here, and there isn't a Woolworths in sight. Or a place to plug in a hairdryer. Or a loo that flushes. They are here for the reason they are here: to listen to Xhosa, to speak Xhosa, to dream in Xhosa, to make friends. And it works! These field trips have created softer, gentler, humbler students (the best kind for learning a language), more willing to admit their language skills will only improve if they integrate, try to communicate with people in a society where English is not that important, but water is.

The 2014 class have been hard at work all year fundraising for the next trip which is scheduled to take place in January 2015. The group includes Xhosa first-language speakers who have not had the opportunity to learn their mother-tongue formally as a first language at school. There is also an ongoing research component to the Cata field trip. Dr Dowling will be in the village next month as part of her research into language change in Xhosa. The first part of her study, which investigates the migration of Xhosa nouns and concord, has already been accepted for publication in the South African Journal of African Languages. The second part focuses on the use of Xhosa vocabulary and on the ways in which children assimilate English words into the urban Xhosa vocabulary. After studying language use in Cape Town, Dr Dowling observed that for instance instead of using the Xhosa word *uphahla* for roof, children use *i-roof*, instead of *isiselo* for drink they use *i-drink*. "I hope that what I discover will go some small way towards helping inform educational programmes and texts. Children need to learn the correct grammar and vocabulary of the language but educationalists also need to take into account that vocabularies shift and change all the time in all languages" says Dowling.

For more information visit the website:
<http://www.southafrica.net/za/en/articles/entry/article-southafrica.net-cata-cultural-village>

Art workshops bring joy, and play, to local kids



A group of Humanities students are using their considerable skill to bring free Art Workshops to the children of a disadvantaged Cape community. The workshops are hosted at the Umtha Welanga Aftercare Centre in Khayelitsha and enable young children to engage in creative play. Dedicated Art classes are not available at most township schools.

The project was initiated by postgraduate student Daniella Joffe (Franca) in January 2014 when she organised a group of volunteers from her friends and peers in the Music, Fine Art, English and Drama programmes to interact with the children of Umtha Welanga in Khayelitsha. Now, the voluntarism drive has become a regular activity for fourth-year Fine Art students who provide exciting art workshops once a month on a Wednesday afternoon. The project now involves 10 Fine Art student volunteers: fourth year students Gail Gunston; Rory Emmet; Thulile Gumedzi; Thandiwe Msebenzi; Lethamaga Mabula; Sophette Wait; Liesl Brenzel; Bonolo Kavula and second year students Asemahle Ntlonti and Elizabeth Nkoana. Gail Gunston was very moved following her interaction with the children at her first visit to the Centre. This is an extract from her written account of the experience:

Because of the sporadic arrival of the children our plan had to be adjusted quickly from "age-appropriate" groups to "anything goes". We created spaces on the floor where the children could use the cardboard, crayons, scissors and glue all donated by Deckle Edge. Liesl had brought magazines, which the children were encouraged to tear up and enhance their drawings of themselves. Sohette introduced our group to Cubism - as we'd been expecting the older children- so some of the smaller ones were a bit alarmed that a face could reflect multiple planes simultaneously. We'd brought some reference books and that turned into some fun.

Bonolo Kavula says that it is very important to the students that the fun incorporates age-appropriate learning also. "We try to make sure that the children learn something new every time and have fun while doing so. We've had them make family portraits through drawing, still life drawings with fruit, which they indulged in afterwards, painted-noodle picture frames and they also made bunting for an "end-of-term" party we had last semester as we were going to break away for about 3 months. Our first visit for the second semester was in August and we made exciting engravings using crayons and black acrylic paint" says Kavula.

Eight members of the original group are set to graduate this year so the drive to recruit new volunteers for 2015 has already begun. "It would be great if more Cape students signed up for next year so that the Art Workshop outreach project lives on" says Kavula.



First conference on political psychology hosted on local soil

University of Cape Town psychology lecturers Dr. Shose Kessi and Dr. Ines Meyer are interrogating transformation from a different angle. They are interested in the psychological factors that inform identity, attitudes toward race, violence and politics in South Africa using a field of enquiry known as political psychology. A renewed focus on leadership and conflict provides an ideal opportunity for this discipline to expand our understanding of South African society.

Earlier this year, the 20th Congress of the Psychological Society of South Africa (PsySSA) posed the question: *What does psychology contribute to our new democracy?* In response to this challenge a conference of political psychologists was hosted in Cape Town from 7-9 December 2014. Organised by Drs. Kessi and Meyer and sponsored by the National Research Fund (NRF) and the International Society of Political Psychology (ISPP), the meeting was the first of its kind in the world. The event attracted academics, postgraduate students as well as a number of high profile delegates. Among them, Professor Stephen Reicher (University of St Andrews), who is an internationally acclaimed neuroscientist and political psychology expert. Professor Richter also addressed an audience of fellow academics at a pre-conference public discussion on political psychology. He has published extensively on the topic of group behavior and individual-social relationships and has a particular research interest in political rhetoric, mass mobilization and crowd action. Guest speaker and Special Advisor to the Minister of Higher Education, Dr

Pampallis emphasised the importance of political psychology in society. He suggested that universities conduct longitudinal research so that social change could be tracked over time.

Additional guest speakers included Professor Saths Cooper, Vice President of the International Social Science Council and President of the International Union of Psychological Science; Caroline Howarth (London School of Economics) and Felicia Pratto (University of Connecticut). "All of our international guests have either expressed an interest in research collaborations with South African researchers or have already conducted such studies with us in the past. While we want to develop a South African agenda, we believe that it should still link to international best practice. This is why the involvement of the international community in our conference was so meaningful" said Meyer.

The idea for a conference was stimulated by a call for grant proposals at a ISPP annual event. Whilst the two UCT academics have yet to collaborate on a research project, there is enough overlap in their respective research interests to suggest a partnership in the future. Dr. Kessi's current research focuses on community-based empowerment and social change. Her research interests include identity and difference, particularly in relation to race and gender in African contexts; social identity theories; social representations and post-colonial psychology. Dr. Meyer's work explores diversity and transformation in business and among students in higher education, including attitudes towards employment equity or affirmative action, racial perceptions and racial climate perceptions.

In addition to the conference, political psychology is becoming increasingly valued in understanding the current debates around post-apartheid transformation in South Africa. A parallel discipline known as critical psychology has been utilized for this purpose in South Africa for some time. "The work conducted under the umbrella of critical psychology in South Africa takes a critical stance on societal issues in general, not just related to political behaviour and attitudes but also people's ability to participate in the politics of a nation, raising issues of citizenship and belonging. It considers the particular socio-historical context in which societies operate and transform and how someone's identity determines their relative access to power and resources in a society. Central to this are questions of inequality, discrimination, and intergroup relations. For example, issues relevant in contemporary South Africa, such as sexuality, racism, xenophobia, strikes, gender-based violence and crime in general, can be understood as arising out of a particular political system" said Meyer.

Some of the key highlights from the 2014 conference include the ongoing development of the field of political psychology in South Africa, the prospect of future research activity and the opportunity to bring South African research to the fore. "One of the key benefits of the conference, certainly for South African scholars, was that it provided an opportunity for us to see our work as being part of broader political psychology discipline. The event also facilitated international networking for future collaborative research and we are very pleased with the feedback so far" said Meyer.

UCT Masters student goes to *Washington*



Earlier this year, Political Studies Masters student Sihle Nontshokweni, was elected by the South Africa – Washington International Programme to represent South Africa in a six month leadership programme which took place in Washington, DC. The programme extends only 15 places to young South Africans each year.

Founded in 2007, the South Africa–Washington International Programme SAWIP is aimed at the personal and professional development of youth leaders. Its vision is to help establish a pool of individuals who possess global a perspective and exposure and, who serve others in their community with humility and integrity. In order to be selected for SAWIP, candidates are required to be South African citizens under the age of 25 years, in their second year of academic study and possess a record of excellence and service from their home universities. Currently, students are recruited from the Universities of Cape Town, Stellenbosch and the Western Cape.

The programme consists of morning work placements in top institutions

which include the World Bank, International Finance Corporation (IFC), Capitol Hill, Centre for Strategic International Studies and John Snow International, a health consulting firm where Nontshokweni was placed. The evenings are occupied with networking sessions, consisting of high profiled US professionals focusing on US to SA relations, Africa foreign policy and the history of other world powers. Furthermore, weekend engagement sessions were supplemented with excursions to landmark memorials, libraries and museums. Recruits also travelled to New York where they met with the SA Consulate & SA businesses operating in the US.

"Another element of the programme which I enjoyed was SAWIP's community engagement project. As such, myself and other SAWIP electives are currently implementing a smaller scale version involving students from Philippi, Khayelitsha and Manenberg. This is synonymous with SAWIP's values of promoting service orientated leadership" says Sihle Nontshokweni.

For Nontshokweni (back row, second from left), the opportunity to engage in the SAWIP initiative was undoubtedly one of her most exciting and demanding achievements thus far. She says that the experience challenged her to engage confidently with some of the brightest young minds in debating how the country should move forward and included some on delicate issues of race, history, governance, leadership redistribution policies and social entrepreneurship. She describes SAWIP as a launching pad that hones both personal, thought and people leadership.

"As a young researcher, my scope of expertise is still limited. However this does not mean that my opinion is thin. What SAWIP has taught me the importance of appreciating my own reason, rational and critique of an argument. This is essential in my own work and in the papers that I intend to publish from the work that I am engaged in at UCT's Centre for Social Science Research. What is more, the exposure I have gained through SAWIP truly makes you believe that you can, make a difference."

ONE

ON

ONE

WITH PHYLICIA OPPELT



“I am an equal opportunity bully”

Phylicia Oppelt is no stranger to controversy. As the editor of the Sunday Times in South Africa, she is both reporter and newsmaker. Feared and respected in equal measure, she has built a reputation as an assertive, frank, take-no-prisoners journalist who encourages her staff to pursue the truth, no matter how uncomfortable. But what few people know is that she is also an alumnus of the Faculty of Humanities at UCT. *Humanities Update* was fortunate to speak to this incredibly busy and hugely inspirational woman.

HU: You obtained your Bachelor of Arts degree from UCT in 1989 and then completed a Higher Diploma in Education in 1990. What informed the career change, from education to journalism?

PO: I only studied teaching because plenty of bursaries were available. My parents would not have been able to afford my tuition and I would have had to enter the job market at 17. So that is how I ended up at UCT. Once I had completed my diploma, I knew that teaching was not for me. After graduating in 1990, I found a job as editorial assistant at a magazine in Cape Town and that was my introduction to journalism. Through this, I met many inspirational journalists

and I applied for the Mail & Guardian's cadet programme, was accepted and moved to Johannesburg in 1994. I have never regretted taking a chance and have found a profession that has brought great rewards and also huge amounts of enjoyment.

HU: Can you tell me a bit about your journey in journalism so far?

PO: I've spent the first 10 years of my career moving around – always within the Sunday Times. I went off for a year to work in our London office, then our Durban office, then received a scholarship to visit the US, then came back to Johannesburg. In 2005, my family and I moved to East London where I edited the Daily Dispatch for four years before returning to Johannesburg. I've edited Business Times until 2010, joined our daily newspaper, The Times as editor and rejoined Sunday Times last March. Moving around has afforded me the opportunity to learn about different newsrooms and geographical areas of our country.

HU: On 1 March 2013, you were appointed as the first female editor of the Sunday Times in its 107-year history. Do you think the media industry has been slow on the uptake as far as gender equality is concerned?

PO: It pays attention, like the rest of the country, to gender issues and transformation in fits and starts. There are obviously equity targets as determined by government, but I would not say that this had led to a radical mindshift in terms of equity in our newsrooms. In fact, I think within the first 10 years after 1994, we were quite taken with transformation but from a black male perspective. I think media owners have dropped the ball as far as gender transformation is concerned. Having said this, I would not want to be given special dispensation because of my gender. If I am not good for the Sunday Times, then I should go.

HU: What kind of leader are you? What would your staff say about your leadership style?

PO: During my last assessment, I asked the ST executive team to contribute to the process. Their comments were varied – from swearing too much to being a hands-on editor to being able to cut through issues clouding a story and determining its value. I endeavour to see the issue, not the person, to deal with problems as they arise not when they become uncomfortable. I tell staff that I am an equal opportunity bully.

HU: What is the single, biggest misconception people have about your job as Newspaper Editor?

PO: That I somehow carry personal dislike for people who are the subjects of stories in the paper. I know very few politicians or businesspeople on a personal level so there is no one I particularly want to protect or expose.

HU: Many of our students and graduates aspire to a career in print and broadcast journalism. What would you say to inspire these students?

PO: If you want glamour, don't come into my newsroom. If you want to grow, explore ideas and writing, strive to be a writer who is professional, ambitious and talented, then become a journalist. This profession might be under constant attacks by those who want to curb our freedoms, tell us how and what to write, but it remains an exceptionally privileged space to be part of.

HU: You are no stranger to controversy and have often taken a stand for what you believe, regardless of whether the decision was popular or not. How important is press freedom and lack of censorship?

PO: It is a guaranteed right in our Constitution and therefore utterly important. There will always be tension between the media and government as well as other sections of our society. This is fine. But when

there is an element of bullying, when we are threatened with media tribunals as a way to narrow down our voices, then I get very angry. Last year, when our investigative unit was pilloried by former minister of communication Dina Pule over their exposure of her unethical conduct, the journalists were vilified publicly. They were called corrupt and vilified. But they never stopped reporting, refused to be cowed. In the end they won the journalism prizes and she was fired. That's what matters in the midst of all the noise and intimidation.

HU: The South African political space has probably never been as contested and/or interesting as it is currently. Considering your position as editor, what are your thoughts regarding what is going on in the country at the moment?

PO: I believe we are suffering from a crisis in leadership. For example, the economy is in trouble, but there is no decisive direction coming from the Union Buildings. Parliament ended in shambles, but there was no one who pulled it out of its disintegration.

HU: Does the media shape public opinion, or is it the other way around?

PO: It works, or should work, both ways. If there are critical issues facing

our country – be it loadshedding, maladministration in a government department – and we come across that, we write about it. But we have to remain vigilant against our own impulses and interests by ensuring that we are always aware of the shifts and changes in our society and the world.

HU: What, in your opinion is the most important role of the media in a democracy?

PO: There are two as far as I am concerned. The first being that watchdog role, which I believe is vital to strengthening and health of our democracy. The other is reflecting the lives of our readers -- what affects them.

HU: When you reflect on your time as a UCT student, which memories stand out?

PO: I found UCT a daunting experience with most memories of it being unfriendly and indifferent. Imagine spending your entire life as a Cape Flats resident, attending a coloured school that had been severely disrupted by protests and boycotts and then entering the pristine walls of UCT. No allowances were made for that, it was assumed that you would find your way in an institution where white people were firmly in charge. After four years, I was just relieved to leave -- to never again have to set foot in a lecture room, to never have to observe the wealth and privilege of white students, to never have to feel like a second class student. In retrospect, UCT perhaps -- in the harshest, unthinking way -- prepared me for one single thing: how to fight my way through challenges, to not submit to what might appear on the outside as insurmountable.

HU: What or who inspires Phylicia Oppelt and why?

PO: My daughters, Hanan and Pia are my fiercest sources of inspiration. Because I am their primary female role model and I want them to know that they are capable of astonishing successes, of determining their own paths and being the possessors of ambitious dreams and goals. Then there is my own singular inspiration -- to be a better journalist and person that I was yesterday.



Wannabe @ Humanities

In 2011 we reported on a faculty recruitment initiative called the Wannabe@ Humanities network. The objective behind this programme is to identify and support grade 11 and 12 learners who demonstrate academic potential and an interest in the Humanities fields of study. Now the project is thriving, boasting close to 50 successful undergraduate applicants for 2015.

Established by the Faculty's Student Recruitment Officer Khwezi Bonani, the Wannabe@Humanities initiative was inspired by the similar Student for a Day programme which was developed by the Humanities Students Council in 2010. The project has since expanded to include: a buddy system where each learner is paired with a senior Humanities student for the whole year to provide peer mentorship; workshops for project participants; UCT applications and NBT workshops for prospective applicants as well as ongoing academic performance monitoring and mentorship.

According to Bonani, ongoing mentorship for learners from disadvantaged schools remains a critical feature of the Wannabe@Humanities programme. "This support is underpinned by the knowledge that it is often a lack of information that inhibits learners from low socioeconomic backgrounds from pursuing higher education opportunities" said Bonani. Since inception, the project has facilitated

study offers for many Wannabe@Humanities participants and over 60 of these students are currently enrolled in the Faculty. In terms of local impact, Mfuleni High School now has around 20 of their former students registered at UCT, with the majority of these in Humanities. Prior to their participation in the programme, the same school had only 2 students in the whole of the University. "One of the biggest challenges we encounter is that some students struggle to acclimatise when they arrive at university. A key benefit of this programme is that learners arrive at UCT with a strong sense of belonging already because we have exposed them to aspects of university and academic life already" says Bonani.

From the first cohort of 9 students enrolled in 2012, Mzwandile Mangqangala (originally from Mfuleni High School) will be graduating in June 2015, some of his peers are on track to graduate in December 2015. Among them, Siwaphiwe Sibeko who has recently been elected by the student body to serve on the 2015 Humanities Students Council. She was previously a Faculty mentor. Reflecting on her journey so far, Sibeko says "If you believe in yourself you are capable of doing everything. Do not be afraid to go the extra mile. It does not matter what your background is, as long as you are here, make your mark and look forward."

James Grace

inspires the next generation

Award-winning classical guitarist James Grace is taking the music world by storm and simultaneously securing a future for a new generation of young artists. Grace is currently Head of Classical Guitar Studies at the University of Cape Town.

Classical Guitar Studies form part of the Western Classical Music section at the South African College of Music. The section will celebrate a 50 year milestone in 2015. The classical guitar department typically comprises between 12 to 16 students from under to postgraduate level. In addition to providing individual practical tuition with the supporting academic courses, Grace also directs the UCT guitar ensemble and holds a weekly studio class. The department regularly hosts masterclasses and workshops with visiting international artists.

Following the success of his five independently produced solo albums (*World Café*, *Sevilla – Music of Spain II*, *Café Latino*, *Portrait and Granada*), Grace is currently in the final stages of founding the *Stringwise Young Artist's Trust*, a development project designed to help young South

African artists produce their own albums and provide bursaries for international study.

"In any industry, the transition from 'student' to life in a working environment can be quite an adjustment. My aim in establishing the trust is to ease that transition by being able to offer financial assistance with the cost of, for example, buying a new instrument, travel for overseas study, or studio time to record an album. The trust will be operated as a non-profit organization, relying on corporate sponsorship and donations, so if there are any potential donors reading this, please be in touch!"

Grace (a UCT Distinguished Teacher Award nominee in 2014) studied at the Royal College of Music in London under world-renowned classical guitarist, Carlos Bonell. Grace joined UCT in 2005 and became a member of the permanent academic staff on

1 December 2010. Among his many accolades to date, he is the first guitarist to receive the prestigious Tagore Gold Medal, an award presented by the Royal College of Music in London to the most outstanding student. He received the KANNA Award winner for Best Male Artist at the 2010 ABSA KKNK, the kykNET Fiesta award for Best Classical Production in 2011 as well as two SAMA (South African Music Award) nominations for Best Popular Classical Album and Best Instrumental Album respectively. Grace has appeared with the Cape Philharmonic, the Kwa-Zulu Natal Philharmonic, the Johannesburg Festival, the Johannesburg Philharmonic and the Free State Symphony Orchestras. More recently, Grace impressed audiences and peers at a concert hosted by the Grahamstown Music Society in October 2014 with a performance focusing on Latin American and Spanish music.

For additional information, visit

www.jamesgrace.co.za



I LOVE THE UCT FACULTY OF HUMANITIES



Study abroad students love Humanities!



Pictured left to right: University of North Carolina, Greensboro students Sarah Fox; Tynesha McCuller and Binh Duong

Each year, The University of Cape Town hosts semester study abroad (SSA) programmes for international students who wish to spend time at the university. Although all Faculties participate in the programme, Humanities is proving to be the most popular academic destination for these seasonal students.

The study abroad programme is coordinated through the university's International Academic Programmes Office (IAPO). Students apply to take undergraduate courses over one or two semesters at UCT, which on completion, are credited at their home institutions. Within the Faculty of Humanities, the School of African and Gender Studies, Anthropology and Linguistics (AXL) is the most popular choice, followed by Historical Studies and Sociology departments. Of the 524 Semester Study Abroad students who came to UCT in 2014, Humanities attracted the highest number at 387 students:

334 of the Humanities SSA students come from institutions in the United States. So we spoke to American students Tynesha McCullers; Olivia Glick and Claude Galette to find out what attracted them to the Faculty at UCT and to establish what they believe they are learning in the process.

“Being here in South Africa has changed my perspective of the world tremendously”

HU: Where is home?

TM: I am originally from Raleigh, North Carolina in the United States. I attend school at The University of North Carolina at Greensboro in Greensboro, North Carolina. I am currently registered for Research Methods, Social Justice & Inequality, Images in Conflict, and African Drumming Level 1. I will also be interning with SHAWCO's Education and Medical Sectors this semester.

CG: Home is a fairly difficult question. My family is from Haiti. I travel to the island to visit all of my family members. I have a home there. I am from Florida. This is where my house is, but I feel most at home at university. My home

institution is The University of Rochester in New York. At UCT I am taking Clinical Neuropsychology, Images in Conflict, African Dance, and Culture, Identity, and Globalization in Africa.

HU: Why did you choose to study in the Faculty of Humanities at UCT?

TM: I have always dreamed of studying abroad but have let the wishes and desires of others hold me back. I adore my home university and have invested so much time in being a good and highly active student on campus for my three years there. I felt that it was time for me to branch out my senior year by stepping out of my comfort zone and studying abroad. Prior to this trip, I had never been on a plane (which surprises so many). I chose UCT because, I knew that I desperately wanted to go to Africa and experience all of it while I could; traveling can be quite expensive during adult years. The Faculty of Humanities here was the most appealing faculty for me to choose because the subjects and majors practiced in this faculty are most relevant to my major back at home which is Human Development and Family Studies.

OG: My home institution is Wesleyan University in Connecticut. I wanted to

study abroad in South Africa because of its rich political history. As a Political Science major at home, I thought it would be very interesting to look at the development and after effects of Apartheid within South Africa. I found that my classes in the UCT Faculty of Humanities were especially conducive to studying this.

HU: What are the similarities or differences?

CG: My home university, The University of Rochester (UR), is a medium to small sized school in upstate New York. Most of the students are engineers or on their way to medical school. The school is heavily based in research. Everyone is pretty nerdy, in a good way. The city of Rochester is old, small, and dying. It is cold/ snowing most of school year. UCT is in a bustling metropolis, with people everywhere all of the time. The air and aura at UCT is so different from UR. Like the air has more energy or a spark. There seems to always be something happening on campus. At UCT you never meet the same type of person twice. There is always something to do or see on campus. The campus is twice the size of UR. I think the professors are less personable than UR because of the size of the school. The set up of UCT's curriculum is very different from UR.

HU: has the experience of being in South Africa changed your perspective/ world-view? What are you learning in the process?

TM: Being here in South Africa has changed my perspective of the world tremendously. I am learning that there are so many different types of people who teach and learn in different ways. It is also becoming apparent to me that not everything is done the same way here that it is in America. The time is different, the weather is different, the food is different, the culture is different, the values are different, the people are different and this has definitely been an adjustment to me. I have never once felt as if the United States was the center of the world but recognizing that if the United States stopped, the rest of the world would more than likely continue to go on has become a lot more prevalent to me. Most importantly, I am learning that my way is not the only way; which I know can sound quite strange but it is becoming my reality to recognize that there are other ways for things to get done other than my own.

OG: Surprisingly, being in Cape Town has brought a lot of perspective of the way racism plays out within a post Civil

Rights America. I've observed how tensions of race have played out both in the UCT classroom as well as when I'm out within Cape Town and have tried to compare these experiences to home. In addition, my Third World Politics class has changed my perspective about the idea of the progress of developing countries. Last semester at Wesleyan I took a class called "Political Economies of Developing Countries" where I learned how Latin American, Asian and African countries developed through the 1970's to modern day. My Third World Politics class tries to address a similar subject but I've found it much more beneficial to learn this material from an African perspective as opposed to an American/Western perspective.

Semester Study Abroad students apply either directly (in their individual capacity) or through a partner university programme or through a centralized programme such as the Council for International Studies Abroad Education Exchange (CIEE), International Studies Abroad (ISA), Connect-123, Arcadia or through the Institute for International Education of Students (IES).

The second Humanities Alumni Career Talks took place from 10 - 11 September 2014. This year's initiative consisted of a TEDTalk on innovation, video vox pops, a careers twitter campaign and an evening of networking with prominent alumni. Themed "The value of your Humanities degree", the annual event brings together current students and successful alumni, who share their experiences and career opportunities.

The 2014 event featured a diverse panel of speakers representing four key employment destinations for Humanities students: government; corporate advertising and marketing; civil society and the performing and creative arts sector. Alan Hirsch, who held the position of Chief Economist in the Office of Presidency and has played a leading role within Government agencies for many years is now the director of the University of Cape Town's Graduate School of Development Policy and Practice. He spoke of the need for Humanities graduates in government programme planning and implementation and said that postgraduates students in particular stood an excellent chance of achieving financially rewarding and stimulating careers within local and national government.

Avukile Mabombo, a successful Brand Manager for AMSTEL Lager and other iconic South African beverage brands was joined Nathan Geffen who is editor of GroundUp and a member of the Treatment Action Campaign. Nathan provided an alternate perspective on the employment opportunities within the NGO space and challenged those who wanted to make a meaningful difference in society to look beyond corporate to find their niche contribution within civil society instead. The fourth speaker, Gerald Machona, is a graduate of the Michaelis School of Fine Art and prolific artist who works with sculpture, photography, new media and film. Machona was featured in Mail & Guardian's 200 Young South African list for 2013, and was selected by Business Day and the Johannesburg Art Fair as one of the top ten young South African artists practicing in South Africa.

The Alumni Career Talks also provided an opportunity to showcase



ALUMNI
share career
experiences @

2014
ALUMNI
Talks

Alumni guest speaker Alan Hirsch was the former Chief Economist in the Office of Presidency and has played a leading role within Government agencies for many years.

student talent. Fine Art students Aaron Samuel Mulenga, Rory Emmett and Alexander Oelofse wowed with a showcase of incredible artwork and a South African College of Music ensemble comprised of Keegan Steenkamp, Elizabeth Gaylord, Dylan Fine, Jaren Hendricks and Jo Kunnuji, provided the perfect musical backdrop during the networking stage of the evening. The event was hosted by the Dean of the Faculty Professor

Sakhela Buhlungu and was open to all interested students.

"I found the 2014 event to be a wonderful celebration of excellence in the Faculty and I also felt respected and catered for as a Humanities student in terms of career- planning. Energy and hopes for the future were certainly raised as speakers reaffirmed how bright our futures really are" said Aimee Brenner, 2014 Humanities Student Council member.

SACM students produce new mobile ringtones



South African College of Music students have compiled five of the 20 new Microsoft ringtones scheduled for release in 2014. The project was part of a Microsoft/ Nokia initiative called 'Sounds of the World' which saw students competing for a chance to have their work featured in this international project. The ringtones will be released via Microsoft's new Lumia 535 phones, across Africa.

Although Music Technology is a relatively new academic offering at the South African College of Music (SACM), there are already 66 undergraduate students enrolled for the course. In addition, three are pursuing a BMus degree (Stream Music Technology); two are Masters students and one is a Doctoral candidate who is pursuing 50% of the degree by dissertation. Theo Herbst, who is Head of Music Technology at the SACM, initiated the University of Cape Town's involvement in the 'Sounds of the World' project. Along with professional sound engineer Dave Langemann, Herbst provided ongoing support and guidance to the UCT participants. "We were initially contacted by Henry Daw, Principal Sound Designer at Microsoft/Nokia Devices. When Henry provided us with an outline of the project, we immediately jumped at the chance to involve our students in such an exciting initiative" says Herbst.

Posters were soon published on the UCT student Vula site inviting interested students to an information session hosted by Microsoft/Nokia Head of Sound Design Tapio Hakanen and Henry Daw. The two also utilised the session to mentor SACM students on their ringtone submissions. Hakanen, who is a world famous DJ, hosted a separate session on DJ-ing as part of the Tech Talk series initiated by Herbst at the SACM. Although the initial focus was on attracting Music Technology students, the invitation to participate in the project was extended to all

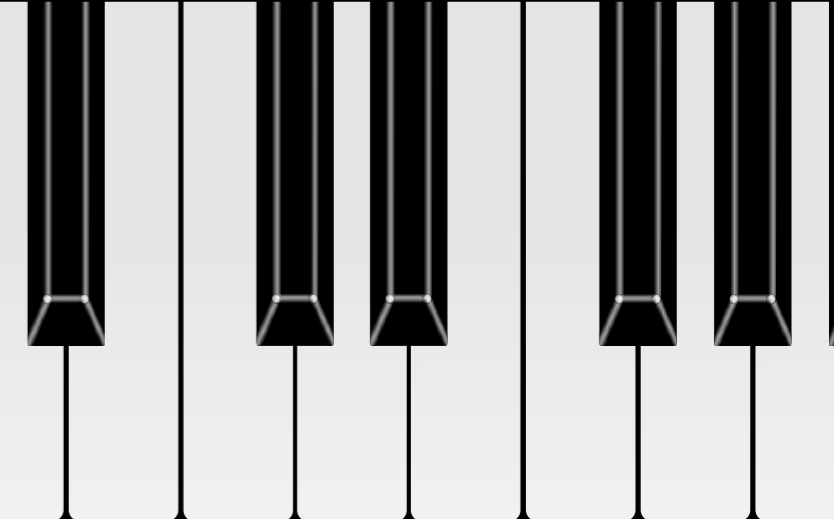
SACM students. "We encouraged our students to collaborate with students from other music streams. As a result, 3 of the 5 winners are students from the African Music stream" said Meryl Van Noie, Music Technology Officer.

In mid-November, Microsoft went live with all 20 'Sounds of the World' ringtones. In addition to being available on the Lumia 535 handset, these ringtones are now accessible to consumers via Microsoft's official Soundcloud page. The five SACM ringtones selected were: "Back In Town" by Jonathan Prest; "African Hue" by Bubele Booi; "Djembe Jig" and "Tabletop" by Siyabulela Jiyana and Keketso Bolofo and "Kalimba Sunrise" by Frank Panaou and Rashid Adams. For first year Bachelor of Music (BMus) student Bubele Booi, the opportunity to apply what he is learning on the course in a practical and real-life challenge is something he will never forget. "It actually feels surreal. As a Musician it's incredible to think that ones work could be heard by millions. To have the opportunity to be placed in front of such a sizeable audience is humbling, and at the same time wonderfully daunting to think that this is what the future holds. Now the world is listening. It's one very exciting step closer to the big leagues."

In a recent interview on the project, Microsoft representative Henry Daw said that he was impressed by the group of UCT students and staff members and very happy with the outcome. "Sounds of the World really was an amazing project for me personally, and hopefully also for all the students involved. I thank SACM for their participation" said Daw.

The full 'Lumia Conversations' can be accessed from the company's blog site:

<http://lumiakonversations.microsoft.com/2014/11/18/lumias-latest-regional-ringtones-born/>





The Centre for Film and Media Studies will host a screening during meridian on 1 August of short promo videos made by participants during an intensive five week outreach video training programme, Stepping Stone run at the UCT TV Studio during the mid year vac. This is the fourth cycle in the lifespan of an initiative that provides foundation video training to local disadvantaged youth.

The Stepping Stone project was established thanks to the vision and commitment of the University's Centre for Film and Media Studies staff members, environmental filmmaker and respected freelance teacher Hein Ungerer and seed funding from The Percy Fox Foundation. The project has been growing since the end of 2012, and this year sees three rounds being run from the UCT TV Studio, two single camera courses and one multi-camera course.

This is an innovative skills development project that aims to transfer knowledge to a much broader pool of aspiring film makers, participants who would otherwise remain outside of conventional higher education. Liani Maasdorp, the director of the programme, says: "Stepping Stone has been structured in a way that creates opportunities for creative collaboration and social interactions between UCT and non-UCT communities". The goals are to

“Stepping Stone has been structured in a way that creates opportunities for creative collaboration and social interactions between UCT and non-UCT communities”

develop talent through creating educational opportunities and to create new and innovative video content.

On Friday 1 August the five films made by participants during the short five week programme were screened. One of them is a 'behind-the-scenes' look at the course. The purpose of the screening is to celebrate the participants hard work, showcase the UCT social responsiveness projects featured in the videos and to give each participant a certificate of completion. For additional information on the UCT Stepping Stone project, email Liani at liani.maasdorp@uct.ac.za

Faculty hosts discussion on **TRANSFORMATION**



More than 300 staff, students and members of the public attended a public discussion on 'Transformation in Higher Education', at the Baxter Concert Hall on 21 October. Launched this year, the discussion forms part of an ongoing discussion series themed: *The University and Society* guest panelists Professor Jonathan Jansen (University of the Free State) and Professor Mamokgethi Phakeng (University of South

Africa) shared the podium with UCT Vice Chancellor Dr Max Price and the discussion was moderated by the Dean of the Faculty of Humanities, Professor Sakhela Buhlungu. The idea behind 'The University and Society' series is that it will provide a platform for robust discussion for staff, students, members of the public and the media and will stimulate discussion around issues that concern the role of the University today.

Retrospective exhibition

connects past to present



Professor Stephen Inggs staged a retrospective exhibition this year as part of the University's Inaugural Lecture series. The event took place on 17 September, at UCT's Hiddingh Campus. The exhibition titled *Index*, presented a survey of work spanning 25 years, which he describes as 'a connection of an ever expanding anthology of the overlooked, recording that which is naturally transient'. Professor Inggs is a professor of Fine Art and former Director of the Michaelis School of Fine Art.

A respected visual artist, Professor Inggs' work has been exhibited locally and internationally, in solo and group exhibitions, art fairs such as AIPAD, Art Chicago, Photo LA, the International Print Triennial in Krakow in Poland where he was a prizewinner in 2003. His work is held in numerous private and corporate collections including Iziko South Africa National

Gallery, Durban Art Gallery, UCT, Rand Merchant Bank, MTN, Sanlam, Northwestern University, the Library of Congress and the Museum of African Art at the Smithsonian, USA. His research interests include the study of objects and places in a wide variety of disciplines and fields. Projects have been largely located in printmaking and photography, each of which has had a complex history and relationship to issues of identity and the politics of knowledge. The influence of aesthetic criteria in printmaking and photography is an ongoing concern that informs his creative practice.

The inclusion of an exhibition within an academic inaugural lecture is unique since these are typically delivered as an oration. The lecture was attended by close to 200 members of the public, media and the art community. The exhibition remained open from 18 September to 15 October 2014.

UCT SCHOOL OF DANCE,

80 YEARS ON

UCT School of Dance, formally known as UCT Ballet School, celebrated its 80th anniversary in 2014. The School was founded in 1934 by South African Prima Ballerina Dulcie Howes and initially formed part of the South African College of Music, headed by Professor WH (Daddy) Bell. The School is very proud of its alumni and of its history of training some of the most talented dancers and choreographers in the country. During the height of apartheid, famous students included, Christopher Kindo, Robert Philander, Nigel Lucas and many other students of colour. Today, it is a vibrant, contemporary and multi-disciplinary teaching space staffed by 6 full-time staff as well as 6 guest-teaching professionals.

Although it is one of the smaller academic departments within the Faculty of Humanities, it is one of the most sought after dance training destinations on the continent. Humanities Update sat down with alumnus and current Director of the School, Gerard Samuel to discuss the significance of the 80-year milestone as well as the important developments that have taken place over time.

HU: The School of Dance is still a very niche institution and notoriously difficult to gain entry to. Where do most of your students come from?

GS: We set the bar high and there are stringent entrance criteria. As a result, the School has a tiny annual intake of approximately 120 students. Currently, we attract the bulk of these students from within South Africa. We hold auditions twice a year and most of our academic staff members host Master Classes in Johannesburg and Durban as part of our recruitment drive. Since we also function as a feeder to the top dance companies in the country, it's important that we seek out and recruit only the most talented. We are also a popular destination for international students who are attracted to the diversity of our dance courses. Over the last 5 years we've welcomed students from Namibia, Botswana, Angola, Mozambique, Brazil, the United Kingdom and New Zealand. This year, we will host around 45 American students who come to UCT as part of the Semester Study Abroad programme.

HU: In your view, what is the significance of the 80th anniversary and what are some of the fundamental shifts that have occurred in the School over time?

GS: We are one of the oldest School of Dance attached to a university in the world and so I think the anniversary provides an opportunity to reflect on our past and to plan for the future. The name change in 1997 was quite significant because it enabled us to take on a new identity through broadening our curriculum beyond classical ballet training to include Contemporary dance and African dance (in all its complexity). American Jazz dance; Spanish dance as well as other European national dance forms were already part of the dance styles being taught here. In addition, the school had engaged with Western dance history, music literacy, and teaching methods for classical ballet. The biggest changes have occurred around Dance teaching methods courses that reflect the two newer dance disciplines: African Dance and Contemporary Dance, introduced in the late 1990s. The rearticulation of the BMus degree programme in 2008 represented a significant shift from the previous format. The degree programmes used to consist of an African Dance

specialization and a Ballet specialization. These have been replaced with three distinct academic streams: a pedagogue stream; a performers stream and researcher stream. The School began offering its first, bachelors level degree programmes in 1998 which, after offering dance diplomas for a many years, represented a significant change in the type of qualification offered here.

From a staffing perspective, we begin to see internal transformation during late 1980s Sharon Friedman joins as contemporary dance teacher in 1989 and Maxwell Rani joined as an African dance lecturer in 2001. I was appointed to my current position in 2008 and it's worth mentioning that I am the first black director at the School of Dance. Prior to this, the School was largely a white institution with regards to the academic staff compliment. In terms of our current demographics, the staff profile is still predominantly white, female and over 60 and although this is quite normal for dance institutions around the world, it does provide us with an opportunity to develop a localized succession plan as well as an opportunity to reinvigorate the curriculum. We are incredibly fortunate to have the expertise of seasoned and well-respected teaching professionals and choreographers. The reality is that over the next few years, we will be looking at identifying individuals who are at the forefront of innovative dance pedagogy, to occupy future posts here.

All of these changes have occurred as we respond to shifting notions of concert theatre, social dance, teaching, choreography and performance. It's important to remember that our school's history is tied to the history of this country. Post 1994 and in fact during the period of the 80's, the enormous transformation occurring in the country impacted on the cultural scene too. Dance is part of the expression of the culture of a society, so when the culture of the society is changing, dance and its associated industries will also change. Historically, Classical ballet was the only form of dance supported by the previous regime, through the Performing Arts Councils. In the current democracy, we see

a reconfiguration of the meaning of heritage, of art and culture. We have seen the disbandment of the Performing Arts Councils and the development of a new National Arts Council to disburse funds to artists. All of these changes have impacted the kind of dance courses and teaching that happens at UCT because we are located within a South African context. Although we are part of a global community, we are also in a space to interrogate and celebrate our African identity.

HU: Is a study of dance the preserve of students from advantaged backgrounds only? How do talented individuals, lacking in formal training, gain access to UCT School of Dance?

GS: For most of our students, the minimum requirement is proven experience of at least 3 years. In the case of classical ballet either the Royal Academy of Dance or Cecchetti Society intermediary certification is a requirement for entry into the classical ballet courses. The 3-year minimum requirement applies across the 3 streams of dance offered at UCT. For African and Contemporary Dance students, they need to demonstrate that they have attained a minimum of 3 years of training under a registered professional. The major point of entry is the practical audition. All applicants must pass this before we can even consider them. We do get students who have 3 years of say Hip-hop training in their local town hall. We invite these students to auditions so that we can assess whether they have the sufficient skill so that when we offer them further training, they have the capacity to pass each year. Outside of this, the only way we can assist interested high school students (who may currently lack formal training) is to encourage participation in community dance projects such as 'Dance for All' and 'Ikapá'. A range of local dance companies coordinate outreach programmes and that's one way of filtering talented students into the process. I do believe that there are too few options for prospective dance applicants in South Africa at present. The development of new



GS: The potential for career growth is considerable because of the way our curriculum is structured. Some of our graduates go directly into opening their own businesses or dance studios. Most join professional dance companies in shorter-term contracts occupying posts such as choreographers and professional dancers. Our graduates are also employed in large part as Dance Teachers in schools falling under the Western Cape Education Department. Dance Studies (within the Schools system) have been endorsed by government as a learning area so many of our graduates find work in primary and High schools across the Western Cape region. We may soon reach a threshold of teachers for the Western Cape, which I hope will result in more and more alumni being employed in other provinces. There are so many illustrious students of the school. Since the 1980s the list should include: Laveen Naidu (now director of Dance Theatre of Harlem, New York); Desire Davids (independent solo artist based in France & SA); Johan Jooste (former principal dancer of CAPAB Ballet Co. and later Cape Town City Ballet); Sean Bovim (artistic director of Bovim Ballet) and Debbie Turner (director of CAPA Dance Company).

Photographs: Katherine Traut, Viral Visionary



universities may provide a space for additional dance training institutions at this level. The question is: what kind of intellectual activity will they construct around Dance?

HU: You are also a graduate of the School having been mentored by Dudley Tomlinson, David Poole and former director, Mignon Furman. From student to Director, what's it like to have come full circle?

GS: It sometimes still feels strange that I sit in the very office where David Poole was once 'captain of the ship'. But mostly, I feel honoured that my peers recognize that I have something to offer and that I can safely steer us in the uncharted waters. I think I have a valuable set of skills that include my previous roles as professional ballet dancer, contemporary dance choreographer, Lecturer and pioneer of disability arts. This new hat as PhD dance scholar and researcher is one that I know both Poole, Ms Fiske (my first dance history lecturer), Ms. Jasmine Honore and Prof Elizabeth Triegaardt can be proud of.

HU: What kind of careers options are available to UCT School of Dance graduates?

FAST FACTS

- UCT School of Dance is one of the oldest Dance institutions in the world and, alongside San Francisco Ballet School it was one of the first to be attached to a university.
- Dulcie Howes, was former member of the Anna Pavlova Dance Company, and incorporated her private dancing school into the South African College of Music at the invitation of Prof WH Bell. This resulted in the establishment of the UCT School of Ballet in 1934
- In 1941, UCT Ballet School obtained departmental status and became the first Dance Department attached to a university.
- In 1965 UCT Ballet Company became the Cape Performing Arts Board (CAPAB)
- There have only been 5 Heads of Dance in the last 80 years: Dulcie Howes; David Poole; Mignon Furman; Elizabeth Triegaardt and Gerard Samuel (2008 to present).
- Today, most students engage with Choreographic Studies and Dance Teaching Methodologies in African Dance and Contemporary Dance
- The number of male students studying dance has more than doubled since the mid 2000s
- Since 2008, the school has had 12 post graduate students and two Masters with distinction
- Today auditions attract over 200 aspiring dancers annually from within and beyond South Africa



Hlengiwe moves audiences

South African soprano Hlengiwe Mkhwanazi, is bringing American opera audiences to tears with her performance of Clara's "Summertime" in Lyric's "Porgy and Bess". Hlengiwe obtained a Performers Diploma in Opera in 2010 and a Post-graduate Diploma in Music Performance in 2012. She has been awarded a number of prizes including the Second Prize at the SAMRO International singing Scholarship, First prize at the Muzicanto Singing competition in South Africa 2012 and Second Prize at the Hans Gabour Belvedere International Singing Competition 2012, where she was also awarded the Media Jury Prize and Audience Prize. Hlengiwe is currently fulfilling a two-year contract with the Chicago Opera's Ryan Opera Centre.



Jean-Pierre Steyn, a Masters student at the South African College of Music, is an award-winning composer and songwriter whose work has been featured locally and abroad. Currently signed to the Universal Music Group, Jean-Pierre was recently asked to write for the American triple-platinum selling artist, Jackie Evancho. Jackie Evancho rose to

fame on the popular singing contest *America's got talent*, and has since worked with industry heavy-weights such as the legendary music producer David Foster and artists to the likes of Josh Groban and Barbra Streisand.

Jean-Pierre's track *Made to dream* will feature on Jackie's upcoming studio album *Awakening* which is set for release on 22 September 2014. This success has led to numerous other opportunities and talks with other international artists are currently underway.

Jean-Pierre received his first SAMRO commission for a piece for clarinet and piano to be published toward the end of 2014.

One of JP's art songs was awarded the Afrikaans prize at the 2013 ATKV national operatic competition.

In addition, Unisa is to include one of Jean-Pierre's solo piano pieces in their 2014 piano syllabus to be used in their graded music exams.

The Institute of Group Analysis (IGA), London recently awarded alumna Lily Becker recognition as a 'Group Analyst'. The IGA is one of the foremost Group Analytic training institutes in the world. Lily was nominated based on present and previous work and contribution in this field of Clinical Social Work and in South Africa. Lily obtained a Honours degree in Social Work degree in 1980, followed by a Masters in Clinical Social Work in 1988. She has been practising in the field for over 25 years.



Faculty of Law Marketing Manager, Pauline Alexander received the Vice Chancellors Bronze Medal in 2014 for dedication and service to the University over a period spanning more than 12 years, specifically for the way she has established and maintained a loyal community of alumni who continue to give back to the university year after year. It is awarded, at the Vice-Chancellor's discretion, to someone who has made an important contribution to the university. Pauline is a UCT Humanities graduate, having majored in Economics and Comparative African Government & Law; she won the class medal for Greek & Roman Literature and Philosophy and was Head Student of Baxter Hall in 1969. In 2002, Pauline and her family moved to Cape Town and she joined the Faculty of Law in July as the Development & Marketing Manager.

Look & Listen faculty publications



AFRICA CINEMA YEAR BOOK
by Ian-Malcom Rijsdijk

The inaugural publication, which is now available, is comprised of peer-reviewed, scholarly articles devoted to the study of South African and African screen studies. It also features reports on activities organised by the African

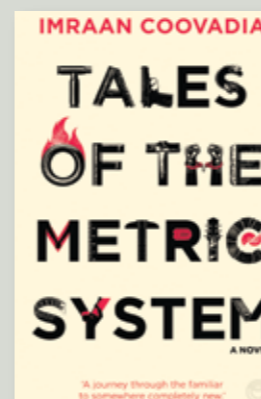
Cinema Unit, which is housed under the Centre for Film and Media Studies. Email: Ian-Malcom Rijsdijk for a copy of this publication.



CHILDREN OF A BITTER HARVEST
by Susan Levine

Dr. Susan Levine's new book entitled: *Children of a bitter harvest: child labour in the Cape Winelands* challenges readers to think a little deeper about the origins of the products they consume. The book consists of 100 short stories documenting

moments in the lives of children, some as young as 9, who worked on the Cape wine farms between 1996 and 2010. Susan is a senior lecturer in the School of African and Gender Studies, Anthropology and Linguistics where she lectures in medical anthropology, visual anthropology and political economy. The book draws on her ethnographic research on child labour practices in the Cape Winelands conducted as part of her PhD study.



TALES OF THE METRIC SYSTEM
by Imraan Coovadia

Tales of the Metric System tells the story of South Africa from apartheid to the staging of the World Cup forty years later. The novel covers the changes in the country's artistic, political, social and intellectual life. The characters are black, white, Indian and range from the most

privileged individuals to working class citizens from the poorer, marginalized communities. This novel is achieving great reviews from critics and readers.



CROSSROADS: I LIVE WHERE I LIKE
by Koni Benson, Andre Trantraal, and Nathan Trantraal

This is the first installment of a graphic novel history series on women's organized resistance to slum clearance in Crossroads South Africa, 1975-2014. Drawing on over sixty life narratives, these comic books tells the story of women who built and defended Crossroads, the only African informal settlement that successfully resisted the

Apartheid bulldozers in Cape Town. The series follows women's organized resistance through from the peak of apartheid to ongoing struggles for decent shelter today. The books were drawn by the Trantraal Brothers, political cartoonists best known for their comic book *Coloureds* and their weekly strips in the *Cape Times* and the *Rapport*, and the history was written by Koni Benson, a researcher and educator at the International Labour Research and Information Group (ILRIG) and a post doctoral student in the Department of Historical Studies and AfricanCenter for Cities at the University of Cape Town. They have been published by Isotope Media.



UCT BIG BAND JAZZ CD

The first complete UCT Big Band CD has been released, also featuring the UCT Jazz Voices trained by Amanda Tiffin. The music is a reflection of what the group aims to achieve under the

direction of Dr Mike Campbell, Head of Jazz Studies at the SA College of Music UCT; that is, professional-quality performance covering a variety of jazz and contemporary styles in big band format. The playlist includes classic jazz, Latin and South African styles that should appeal to jazz aficionados and music lovers in general. Anyone who has enjoyed the UCTBB performances at the Baxter and around Cape Town will find this a good listening experience, hopefully the first of a future series. CDs are available for R100 from the College of Music, email Samuel.Kruger@uct.ac.za or call Sam on 021 650 2639 for ordering info."

IT Manager to serve on international innovation board



Puleng Makhoalibe (pictured second row, right) has been appointed to serve on the Board of the Creative Education Foundation.

2014 has been a great year for Faculty of Humanities Information and Communication Technology (ICT) Manager Puleng Makhoalibe. In October, she received an Excellence Award from the South African Creativity Foundation and, more recently she has been appointed to serve on the new board of trustees for the Creative Education Foundation, based in Massachusetts.

The Excellence Award was made in recognition of Makhoalibe's exceptional service to the South African and International Creativity communities. The citation reads:

"The South African Creativity Foundation presents the Excellence in Creativity Award 2014 to Puleng Makhoalibe for exceptional service to the South African and International Creativity Communities." Each year, she voluntarily conducts education and technology workshops at the Educators Creativity Conference and facilitates innovation workshops at the corporate creativity conference, which is attended by local and international delegates. The award was presented to her at the 2014 African Creativity Conference, which took place in Bela Bela, Limpopo Province.

In addition to managing a faculty team, this busy ICT specialist also lectures in business and technology at UCT's Graduate School of Business. Her appointment to the prestigious board of the Creative Education Foundation was announced in October 2014. Founded in 1954, the Creative Education Foundation is a non-profit membership organization of leaders in the field of creativity in theory and practice. Its mission is to engage and develop the next generation of creative thinkers and innovators. Makhoalibe's appointment to the new board is effective from 1 November 2014.

UCT students remember **MARIKANA**



In the first Marikana Memorial Lecture at UCT, the Dean of Humanities, Professor Sakhela Buhlungu argued that in the post-apartheid context, "it's important that we pause and think and make sense of it. What does it mean?" Inspired by this lecture, an art installation was created to commemorate how UCT students remembered the massacre of Lonmin mine workers in Rustenburg on 16th August, 2012.

The installation includes crosses made by students for the middle campus memorial, which also frames photographs taken by Fine Art and Economic History students, Thuli Gamedze and Yanna Romano in collaboration with the Marikana Memorial Forum. It includes a green blanket, symbolic of those worn by mineworkers either killed or surviving the Marikana massacre. The installation was curated by Koni Benson and Agostino Inguscio of the Historical Studies Department and is exhibited in the departmental common room.

Stay in touch

Humanities Update is an alumni newsletter aimed at keeping you abreast of faculty news and events. We would love to know what you think of this publication, so please send us an email.

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