

Africa Connections





Africa Day 2017

By L.S. Martins

For South Africans as the nation and the State, Africa Day presents an opportunity for all South Africans to reconnect and recommit themselves in support of all government interventions to develop a better Africa and a better world.

Background

The First Congress of Independent African States held in Accra, Ghana on 15 April 1958, which was convened by former President of Ghana, Dr. Kwame Nkrumah, consisted of Ethiopia, Egypt, Liberia, Libya, Morocco, Sudan, and Tunisia. The conference marked each year's progress of liberation movement on the Africa continent in addition to symbolising the determination of the people of Africa to free themselves from foreign domination, colonisation and exploitation. Also at the meeting, the first African Freedom Day was celebrated.

Africa Day celebrates the day when the Organisation of African Unity, the precursor to the African Union (AU), was formed on 25 May 1963 in Addis Ababa, Ethiopia, and was hosted by Emperor Haile Selassie. The AU, comprised of 53 member states, has brought together the continent of Africa to collectively address the challenges it has faced, such as armed conflict, climate change, and poverty.

History of Africa Day

After World War II, the process of decolonisation of the African continent gathered momentum as Africans became increasingly agitated for more political rights and independence. While in some parts of the continent colonial powers reluctantly and grudgingly relinquished power, in other parts African people launched protracted struggles against the recalcitrant colonial regimes. Thus, between 1945 and 1965 a significant number of African countries gained independence from European colonial powers. Ghana became the



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first African country south of the Sahara to gain independence on 6 March 1957. Its independence served as an inspiration to other African countries struggling against colonial rule and as a result Ghana occupied a central role in the struggle against colonial rule.

Just over a year after its independence, Ghana, under the leadership Kwame Nkrumah convened the first Conference of Independent African States on 15 April 1958. Amongst those countries that attended were Ghana, Ethiopia, Sudan, Liberia, Libya, Morocco and Tunisia. There were also representatives of the National Liberation Front of Algeria and the Union of Cameroonian Peoples. It is worth noting that there were only eight African countries that were independent at this time. The conference was an unequivocal assertion of Africa’s rejection of colonial and imperialist domination of the continent. It became the first Pan African conference to be held on the continent bringing together various African countries. Furthermore, the conference became a collective platform from which African countries sought to cooperate in the struggle against colonialism.

To further encourage and forge a common goal of fighting against colonial rule, the conference called for the observance of African Freedom Day once a year, to mark “the onward progress of the liberation movement, and to symbolise the determination of the people of Africa to free themselves from foreign domination and exploitation.” Consequently, 15 April was enacted as African Freedom Day (or Africa Liberation Day), and this marked the beginning of what would later be known as Africa Day.

Africa Day continues to be celebrated both in Africa and around the world, mostly on 25 May, although in some cases it is celebrated over a period of days or weeks. Themes are often set for each year’s Africa Day, with this year’s being “2017 – The African year of Harnessing the Demographic Dividend through Investments in the Youth”.

FOREWORD

By Premier Helen Zille

This year 2017 is the 54th anniversary of Africa Day, which unites Africans all over the world to commemorate the founding of the Organisation of African Unity (now African Union) in 1963. The theme for the 2017 Africa Day celebrations is **“The African year of Harnessing the Demographic Dividend through Investments in the Youth”**

The Western Cape Government’s annual commitment to commemorate Africa Day on 25 May is informed by the need to celebrate African diversity, and to highlight the cultural and economic opportunities across the African continent. Furthermore, the Western Cape International Relations Strategy is based on three important objectives:

- To create an enabling environment for the facilitation of trade, tourism and investment
- To develop skills and best practices through knowledge and information sharing
- To improve environmental resilience, adaptation to climate change and sustainability.

The strategy identifies the rest of Africa as key partners in reaching all these goals.

Since my 2015 visit to Angola, high-level economic exchanges have continued between the Western Cape and Angola. This year, the Western Cape Government will further deepen dialogue on issues of disability, trade, tourism and investment with Ghana. We are committed to continued dialogue and cooperation with fellow African countries for mutual benefit. Africa Day is an important opportunity to reinforce our commitment to strengthen solidarity and linkages with the rest of the continent. To this end, we plan our Africa Day programmes in consultation with the African Consulates in Cape Town.

During the recent World Economic Forum (WEF) on Africa in Durban, it was confirmed that only 15% of trade in Africa is intra-regional. As part of our determination to grow economic opportunities between the Western Cape and the rest of the continent, WESGRO and our Department of Agriculture will jointly host the annual Africa Day Business seminar. The business seminar will be attended by

Western Cape businesses with interests in other African markets, business delegations from Ghana, Ivory Coast, Mozambique and Nigeria, members of the African Consular Corps and other spheres of government. It is our hope that these dialogues and interactions help improve intra-Africa trade and investment and thereby grow all our economies.

The 2017 Africa Day celebrations at ARTSCAPE and the International Association of Theatre for Children and Young People (ASSITEJ), a global network that promotes and facilitates the growth of theatre for young audiences will host a ‘Cradle of Creativity’ event on the day. The event will be attended by delegates from Botswana, Cameroon, Egypt, Ghana, Kenya, Lesotho, Malawi, Mozambique, Namibia, Nigeria, Rwanda, Senegal, South Africa, Tunisia, Uganda, Zambia, Zimbabwe, as well as guests from other regions (Europe, America (North & South), Australia and Asia) who will attend Africa Day celebrations on the margins of the World Congress. The Western Cape Department of Cultural Affairs and Sport and African Consul Generals will participate in the programme, which involves food tastings and cultural performances. It is exciting that as Africans, we continue to celebrate our cultural and artistic diversity and to realise economic growth and job creation – all vital for Africa’s development.

The Department of the Premier, in partnership with Iziko Museums of South Africa and Africa Arts Group NPC will host an evening “Africa Connections” event on the evening of Africa Day. The purpose of the event is to foster new understandings of Africa and question current cultural paradigms about classical music. The evening promotes the cultural and historic bonds between the Western Cape and the rest of Africa, celebrating African unity through the diverse musical traditions of our continent. The event features the World Premieres of three new works by internationally acclaimed African composers played by Africa Arts Ensemble Noir, a chamber orchestra of 15 players from Cape Town with a soprano soloist. The evening will also showcase young talent from the Kronendal Music Academy, featuring music

FOREWORD

By Africa Arts Group

education in as many forms and styles as possible to Hout Bay's poor and under-privileged communities, while fostering a platform from which to initiate racial and social interaction and integration amongst the three very distinct communities in the area: Imizamo Yethu informal settlement, the Hangberg fishing village and the more affluent 'valley' residents.

As in the past, the Western Cape Department of Education will continue to raise awareness about the rest of Africa in schools. During this period, our schools deliver lessons and activities that cover Africa's contribution in different subjects (e.g. history, geography, literature, etc.). The activities include African indigenous games, drama (to promote social inclusion, anti-racism and xenophobia). Through our ongoing interactions with the Cape Higher Education Consortium (CHEC), we welcome our four universities' facilitation of their Africa Day programmes and activities. Our contribution is varied and deeply vested in growing capacity for a generation that will build Africa's future and successfully drive a thriving economy.

Africa Day celebrations afford the WCG a strategic opportunity to engage and network with the African Diplomatic Corps, and local members of the business community with the aim of advancing intra-Africa trade and investment.

I would like to thank all our partners (Wesgro, Artscape, Africa Arts, IZIKO Museums, Assitej, African Consular Corps members, the universities and many others) for their continued support. The WCG looks forward to welcoming and engaging you on Africa Day.

Helen Zille
Premier of the Western Cape

Africa Month commemorates the rich diversity, shared history and common destiny of our continent. The Western Cape is an integral part of the African continent, and we at Africa Arts as a cultural organisation, are proud to be part of the collaborative effort to build bridges between our province and our continent through culture.

This publication aims to highlight some of the bonds that we in the Western Cape share with the continent and also to facilitate an understanding of our shared history and culture. We present a variety of topics which place the Western Cape in the narrative of our continent – ranging from historical moments such as the tragedy of the São José and the 400 slaves in 1794, to the present day where people and institutions in our province are contributing to our shared prosperity and understanding of one another as Africans.

Our flagship gala event themed Africa Connections is on Africa Day, 25 May, in collaboration with the Western Cape Government, Iziko Museums of South Africa, and the Music Society of Nigeria. The evening will celebrate African unity and feature the world premieres of three new works by internationally acclaimed African composers played by Africa Arts Ensemble Noir. This concert will showcase how composers of African descent have infused Western music with African traditions. The evening will also showcase young talent from the Kronendal Music Academy, featuring a group of young musicians from the Imizamo Yethu and Hangberg communities. We will be able to share this evening with people throughout the province thanks to our media partners.

Africa Arts Group NPC continues to create professional opportunities and much needed career development for talented South African performing artists, especially those from previously disadvantaged backgrounds. Over the next three years (2017-2019), we will bring innovative new productions to local stages centered on South African and African themes.

Amanda Osorio & Bongani Ndodana-Breen
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Our African origins

By Esther Esmayol, Paul Tichmann and Bongani Ndodana-Breen

Key archaeological finds from the Blombos Cave highlight the significance of Africa in determining how the first people lived.

Archaeological excavations and discoveries can tell us how the first people lived and the process of evolution that led to modern-day life. Africa is a rich continent for finding new archaeological material. A site that has been making history with its deposits since 1997 is the Blombos Cave, located in Stilbaai in the Western Cape, about 300 km east of Cape Town on the Southern Cape coastline.

The cave, formally protected as a provincial heritage site, contains Middle Stone Age deposits currently dated between c. 100 000 and 70 000 years ago, and a Late Stone Age sequence dated between 2 000 and 300 years ago.

The excavations at Blombos Cave have yielded important new information on the behavioural evolution of modern humans. The material from this site has been central to the ongoing debate on the cognitive and cultural origin of early humans and to the current understanding of when and where key behavioural innovations emerged among *Homo sapiens* in southern Africa.

In a 2011 BBC interview, Professor Chris Stringer of London's Natural History Museum said: "There was a view that Europe was really the place where all the big action was taking place - wonderful painted caves 30 000 to 35 000 years ago, and people decorating their bodies. We now know that this behaviour goes back further in Africa; it goes back to 100 000 years, perhaps even more than 100 000 years. People were starting to express social identity in completely new ways, and there is a view that this behaviour is linked with complex language. So, it may indicate that these people were communicating in a fully modern way".

The most informative archaeological material from Blombos Cave includes engraved ochre, engraved bone, ochre processing kits, marine shell beads, refined bone and stone tools, and a broad range of terrestrial and marine faunal remains, including shellfish, birds, tortoise and ostrich egg shells as well as mammals of various sizes. These findings, together with subsequent reanalysis and excavation of other Middle Stone Age sites in southern Africa, have resulted in a paradigm shift with regards to the understanding of the timing and location of the development of modern human behaviour.

Two examples of the excavations at Blombos are ochre and perforated shells.

Ochre:

An abstract representation engraved on a piece of red ochre was recovered from the Middle Stone Age layers at Blombos Cave. It was surrounded by a number of small, basin-shaped hearths. The engraving consists of a row of cross hatching, bounded top and bottom by parallel lines and divided through the middle by a third parallel line that divides the lozenge shapes into triangles. The engraving can be considered a complex geometric motif and may have been constructed with symbolic intent, the meaning of which is now unknown.

Perforated shells (*Nassarius kraussianus*):

Excavated from Blombos Cave and dated back 75 000 years ago, these shells were strung and probably worn as a personal ornament. They are the earliest known examples of shell beads in the world.

*Article extracted from BBC and Iziko Museums



The story of São José

By Jaco Boshoff (Iziko Museums) and the Slave Wrecks Project (www.slavewrecksproject.org)

With the recent discovery of the São José shipwreck, researchers can now tell the tragic story of human trade and the large number of East African slaves who did not survive the inhumane voyage.

A Portuguese slave ship called the São José was wrecked in 1794 near the Cape of Good Hope in South Africa. Destined for Brazil, the ship was carrying more than 400 slaves from Mozambique when it struck a rock and began to sink. The crew and some of the enslaved people were able to make it safely to shore, but tragically, more than half of the slaves aboard the São José died in the rough waters.

The São José left Lisbon on 27 April 1794 to purchase slaves in Mozambique with the intent to continue on to Brazil. The Cape of Good Hope in South Africa had long been supplied with enslaved people from various parts of East Africa. Since the early 1790's, East Africa also became a significant source of slaves for the Brazilian sugar plantations. The São José was one of the earliest voyages of the slave trade between Mozambique and Brazil and the massive trade in human beings continued well into the 19th century.

It is estimated that more than 400 000 East Africans were forced to make the journey between 1800 and 1865. They were transported in inhumane conditions in voyages that often took two to three months, and many did not survive the trip. For many years, Cape Town prospered as a half-way station for this trade before ships continued their long trans-Atlantic journey.

Finding the São José

The wrecks and records of slave ships can be used to investigate the impact of the slave trade on world history. The São José is the first known shipwreck to be identified, studied and excavated, which foundered with enslaved Africans on board.

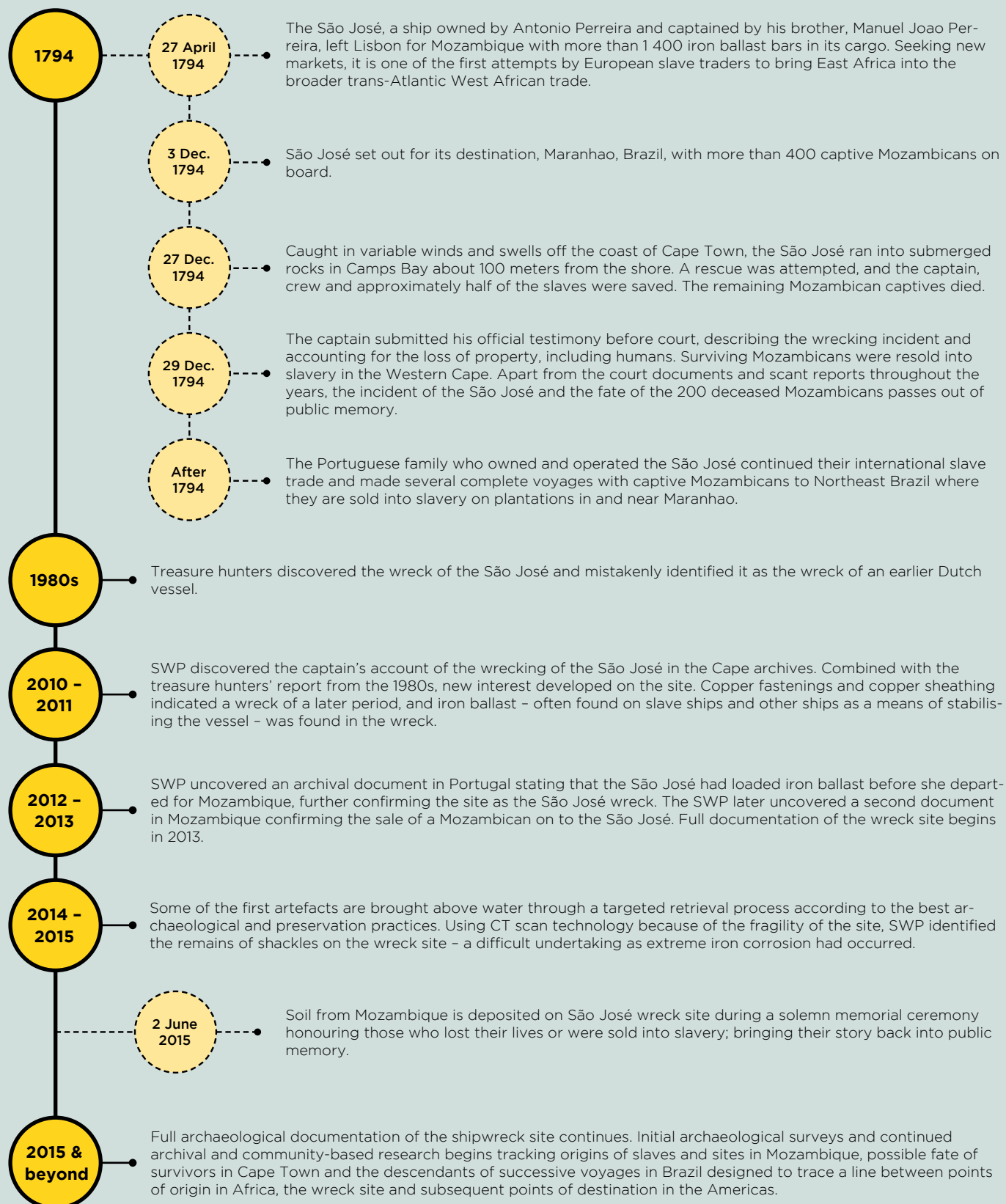
The Slave Wrecks Project (SWP) was established in 2008 to investigate and put together the story of the African slave trade by focusing on

the discovery of slave shipwrecks and their history. SWP is a collaborative effort between the Smithsonian's National Museum of African American History and Culture, South Africa's Iziko Museums, the South African Heritage Resources Agency, the George Washington University, and a core group of international partners.

The SWP also spearheaded the recent discovery of the São José wreck. The still-developing story of the São José represents the work of researchers and scholars from Mozambique, South Africa, Portugal, Brazil, and the United States. SWP has now amassed enough information in Cape Town, Mozambique, Portugal, and Brazil to tell a story of the ship owners, captains and voyage of the São José. Extensive archival research, for example, uncovered the ship captain's account of the wrecking in the Cape archives as well as the ship's manifest in Portuguese archives.

The investigation helps to piece together the story of the enslaved Africans who perished in that shipwreck. The identification of the São José ship off the coast of South Africa also provides an unparalleled opportunity for SWP to excavate, conserve and prepare authentic objects of the trans-Atlantic slave voyage. The selection of artefacts retrieved from the São José, loaned by Iziko Museums and the government of South Africa for display at the inauguration of the National Museum of African American History and Culture, will provide visitors with uniquely powerful and authentic symbols of the experimental slave trade voyages. These objects and the story they tell will provide tangible and intimate touchstones through which people from around the world will be able to reflect upon a trade that spanned the globe and shaped world history, and through which millions tragically lost their lives.

Timeline



Project Team

- **Iziko:**
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- **Naval Heritage Command:**
George Schwarz
- **African Centre for Heritage Activities:**
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International Gateway

Untold stories that link Africa to the world via the Cape

By Esther Esmiol, Thys van der Merwe, Paul Tichmann

“Daar kom die Alibama”

The popular ghoema song, “Daar kom die Alibama” is purportedly linked to the arrival of the Confederate raider, the CSS Alabama, in Cape Town. The ship’s flag is displayed amongst the Iziko social history collections.

In August 1863, the CSS Alabama captured the Northern Sea Bride in Table Bay, far from the main theatre of the American Civil War. A local

ship built in Cape Town in 1864 was also named ‘Alabama’ and transported goods to the West Coast, returning to Cape Town with corn, reeds and other produce.

The song “Die Alibama” is often sung by the Cape Minstrels at Cape Town’s Second New Year Street Parade and merges the two events – that relating to the CSS Alabama of 1863 and the local ship, hence the reference to ‘rietkooi’ (reed bed/mattress) in the song. The Second

New Year Street Parade traces its roots to slavery and the practice of granting the enslaved some time off on the second of January. Touring minstrels from the United States (McAdoo's Virginia Jubilee Singers who toured South Africa four times between 1890 and 1898), who were themselves descendants of slaves, also had a significant impact on carnival music and performance in Cape Town.

Records indicate that the CSS Alabama's flag was presented by the ship's captain to William Anderson of Simon's Town in March 1864. Anderson's company, Ship Chandlers, was responsible for carrying out repairs on the CSS Alabama. The flag shows the battle sign of the CSS Alabama during the American Civil War (1861 - 1865) and was donated to the Iziko South African Museum in the 1920s.

Toering, Kaparang and Fez

Amongst the collections on display at the Iziko sites, are a toering (Iziko Bo-Kaap Museum), a pair of kaparangs (Iziko Slave Lodge Museum) and a fez (Iziko Bo-Kaap Museum).

Originating in South-East Asia, a toering is a conical cane hat and was worn by Muslim men in the Cape from the late 19th to early 20th centuries. Lady Duff-Gordon, who travelled to the Cape in the 1860s, described men's attire as follows: 'the men wore the toudang - a wide pointed straw hat - over a red and white handkerchief bound turban-wise about their heads, and on their feet kaparangs or clogs...' (cited in ID du Plessis, *The Cape Malays*).

Also from South-East Asia, kaparangs are wooden, open-toed sandals worn by men and women. The sandals became part of traditional attire in the Cape during the 19th century and was often used in ritual washing.

The fez was reportedly introduced to Cape Town by Abu Bakr Effendi (1835 - 1880). Effendi was sent to South Africa in 1862 by the Ottoman Sultan Abdülmejid I, at the request of Britain's Queen Victoria, to advise on religious disputes and guide the Muslim community at the Cape.

Postal stones

Several postal stones in the Iziko collections bear testimony to the ships that called at places like the present Mossel Bay and Table Bay to take on fresh water and to barter with the Khoi for fresh meat. These stones, often engraved with the names of ships, officers or dates, were used to hold down letters that could

be taken on board by other ships putting to shore. Portuguese, French, English, and Dutch ships sailed around the Cape on their way to the East towards the end of the 16th century. During the demolition of Government House in Mossel Bay in the early 1850s, two postal stones were found, one inscribed in Portuguese and the other with a cannon engraved on it. During excavations for the expansion of the Cape Town Railway station in 1906, several postal stones were also discovered.

The earliest stone from the Iziko collection carries a Portuguese inscription relating to the arrival of Captain Cristovão de Mendonça in the Cape in 1524 on board the ship Vitoria.

Despite the visits from various French ships, only one French inscription has been found at the Cape. It appears on the same stone as the Dutch inscription Banda, Wassenaer and Egmont (1634).

The Banda, the Wassenaer and the Egmont left Texel in the Netherlands together with the Nieuw Hoorn on 7 December 1633, bound for the east. The three ships visited the Cape from 7 April until 11 April 1684, where after the Banda and the Egmont left for Persia. The Wassenaer's destination was Batavia, which was reached on 17 June. Meanwhile, the Nieuw Hoorn had arrived in Batavia slightly earlier, on 9 June.

William Keeling's fleet in 1607 consisted of the Dragon, Hector and Consent with Anthony Hippon as the captain of the Dragon. Both the Dragon and the Hector arrived at Table Bay on 17 December of the same year.

On 21 December, Hippon went ashore and bought 102 sheep, 12 bullocks and 2 calves for the joint crew. The two ships left Table Bay on 1 January 1608 on their way to Socotra. During this visit at the Cape, Hippon engraved an inscription on a stone.

The Hector sailed from Socotra to Surat in India under Captain Hawkins who then went to Agra to serve as envoy at the court of Jahangir. In August 1608, the Hector sailed homeward under the command of Hippon and arrived at Table Bay in January 1609 where a second inscription was engraved on the same stone used for this purpose on his previous visit.

Captain Hippon left Gravesend on his final voyage on 5 January 1611 in the Globe bound for the Coromandel Coast. The ship reached Table Bay on 21 May and came across three other ships all lying at anchor. Fresh water supplies and livestock in the form of 80 sheep and 20 cattle were taken on board before the voyage was continued on 6 June.

Deep Impact

By Amanda Osorio



Meet four very talented and inspirational people from across Africa who are receiving global recognition in their various fields.

GREGORY MUTAMBE

HEAD SOMMELIER AT THE TWELVE APOSTLES HOTEL

Gregory Mutambe is one of Africa's most talented young wine connoisseurs. Born in Zimbabwe, he moved to the Western Cape to pursue his dream of developing a career in the wine industry and continue his studies by taking the Cape Sommelier course and the Cape Wine Master programme - qualifications that gave him a better understanding and much greater exposure to wine.

Now living in Cape Town and the Head Sommelier at the award-winning Twelve Apostles Hotel, he is a sought-after wine expert, working on SAA's First & Business Class wine lists, the *Platter's Wine Guide* and the Nederburg Auction, as well as many other judging panels.

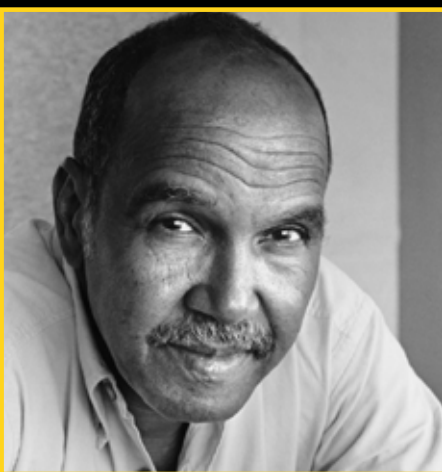
In June 2015, Gregory was announced as a new panelist for the prestigious Michelangelo International Wine and Spirit competition, where out of the 18 international wine judges, he represented South Africa. He was recently elected as chairman of Black Cellar Club (BLACC), an organisation dedicated to supporting the excellence of black sommeliers around Africa.

NURUDDIN FARAH

WRITER

Nuruddin Farah is a prominent Somali novelist and playwright who now lives in Cape Town. Recognised as one of the greatest contemporary writers in the world, his prose has been reviewed in the *New York Times* and also earned him accolades such as the prestigious Neustadt International Prize for Literature, the Lettre Ulysses Award in Berlin and the Premio Cavour in Italy. Nadine Gordimer has called him one of the continent's "true interpreters".

His work highlights issues related to socio-economic disparity, African prejudice of homosexuality, and terrorism in the context of family bonds of love and grief. He also explores questions of cultural identity in a post-independence world. A prolific writer, his first novel was published in 1970, and his latest novel *Hiding in Plain Sight* was published in 2014. He is best-known for his novels *Variations on the Theme of an African Dictatorship* and *Blood in the Sun*. His books have been translated into 17 different languages.





PROFESSOR TOLU ONI

PUBLIC HEALTH SPECIALIST PHYSICIAN AND EPIDEMIOLOGIST

Professor Tolu Oni is a Public Health Specialist Physician and Epidemiologist who is transforming the way scientists and doctors across the globe approach health and disease. Born in Nigeria, she completed her medical training at the University College London Medical School in the United Kingdom before making Cape Town her home and focusing on HIV/TB research.

While working in a primary care clinic in Khayelitsha, she realised that the interaction between HIV/TB and other diseases, such as diabetes and obesity, cannot be seen in isolation. This led her to apply her extensive skills to public health and to find ways to turn research into beneficial public policy and practice. She has established the Research Initiative for Cities Health and Equity (RICHE), a research programme working to better understand changing patterns of disease in the context of urbanisation.

Her work in this field has garnered international recognition and several major awards, such as the Carnegie Next Generation of African Academics, the National Science and Technology Forum Emerging Researcher Award and the 2015 University of Cape Town College of Fellows Young Researchers Award. She was also selected as a Next Einstein Forum Fellow and a World Economic Forum Young Scientist. She is currently an Associate Professor at the School of Public Health and Family Medicine at the University of Cape Town.



STEPHANIE POLLY SIMBO

ADVOCATE FOR SOCIAL JUSTICE

Although she has deep roots in the Central African Republic, Stephanie is a globetrotter and an advocate for social justice who has found her home, and her purpose, in the Western Cape. Fluent in seven languages, she studied law in France and business in the USA before creating “Beyond Bars” which works to rehabilitate female prisoners in the Western Cape.

Participants in the programme receive a six-month apprenticeship that includes a monthly salary, accommodation, and training in all aspects of tourism. When asked why Stephanie chose the Western Cape, she explains that she “saw a booming hospitality industry in an area with a substantial prison population” that could be rehabilitated once given a much needed economic skill set.

The pilot project is currently running from Pollsmoor Prison, but if she gets the Social Impact Bond Initiative she is advocating for, the programme will be implemented countrywide, with an estimated savings of R30 million for the prison system.

Africa Centre

By Bongani Ndodana-Breen

The Africa Centre is both a physical entity and an ongoing philosophical journey that explores how Pan-African cultural practice can be a catalyst for social change.



Founded in 2005 by a group of African artists, the organisation believes that creativity and innovation are powerful tools that manifest what would otherwise sit only in our imaginations; release new ideas and make them freely accessible; and ensure that people living in Africa can define for themselves what is possible and what their reality looks like.

These beliefs are brought to life through a range of Africa Centre programmes in various countries, as well as online. Their current programmes include Artists in Residencies, Badilisha Poetry X-Change, Everyday African Urbanism, Infecting The City Festival, Talking Heads, and WikiAfrica. Their public arts project, Infecting The City Festival, is probably their most visible and well-known project in Cape Town. All these programmes celebrate and explore what it means to be in Africa today and what is possible for 21st-century Africans.

The Centre grew out of its former location on the Spier wine estate and is now located in the heart of Cape Town at St Georges Mall. According to the founders of Africa Centre, the continent is confronting a myriad of issues. These are wide-ranging, and include access

to employment, education, healthcare, housing, water, electricity, and sanitation. The complexity of addressing these issues is held not only in the facts or the practical steps, but also in the perception thereof. The work of the Africa Centre also challenges the mainstream messages that define Africa which rarely articulate the subtlety and nuance of its people or their existence. In their view, the clichés and commonly held notions of Africa and Africans as poor, corrupt and criminally inclined, crowd out a more balanced view of the extraordinary diversity and creativity of everyday existence.

It is within this combination of reality and fiction that the Africa Centre has found its purpose. Although grand in its ambitions, the Africa Centre is not trying to resolve the continent's challenges, but rather provide alternative ways of seeing them, offer solutions, and create models that can be replicated and applied by others.

The vision of the Africa Centre is brought to life through a range of programmes presented both in live format across Africa, and through virtual media for anyone to engage with. The public can explore their programs online at <http://www.africacentre.net>.

Traditional music of Africa

By Bongani Ndodana-Breen

The passing down of music plays an important role in preserving our African culture and musical history.

The African continent has a rich and diverse traditional musical culture that originates from ancient times. In the traditional context, African music is often part of a ritual or aims to serve a social function that forms the fabric of daily life. Traditional music is one of many genres found on the African continent, with the others being popular music, religious music, and art or classical music that can be linked to a composer.

In most African societies, music-making is a communal activity which is passed down orally – in the same manner as story-telling. The musical material is often cyclical in nature, with each cycle becoming more elaborate in terms of improvisation with additional voices, instruments, or complex rhythmic and vocal ornamentation. The renowned musicologist, Andrew Tracey of the International Library of African Music, has written extensively on the cyclic patterns of African music.

It has a strong link to the languages of the people of the continent through the vocal traditions present in all African music. In an attempt to challenge preconceived notions of African music, Kofi Agawu, in a paper titled *The Challenge of African Art Music*, writes that “African music was once indexed primarily through its traditional music, in particular its drumming traditions, which seemed to hold a special fascination for observers (mostly foreign) from the fifteenth century on”.

Agawu says that “song rather than drumming was and remains the predominant mode of expression, never mind that the continent’s nearly billion people represent a diversity of musical cultures whose cumulative richness is dramatically undermined each time we reduce ‘African music’ to ‘African drumming’ (on the jembe, no less!), and never mind that what is expressed on drums (and, for that matter,

on many other African instruments) is so thoroughly infused with the sound and sense of various indigenous languages”.

Due to the vastness of the continent, it is best to view the various types of traditional music according to the different regions. A key factor which has influenced the traditional musical culture in each of the different regions is the availability of materials (such as wood, metal or animal skins) to build musical instruments. For example, communities in West Africa in the region around Ghana have an elaborate drumming culture based on the availability of wood to craft instruments. Migration patterns, especially amongst hunter-gather and pastoral communities also affect the nature of musical instruments and how the musical traditions of various peoples have evolved. As it is difficult to cart large instruments amongst pastoralists and other nomadic people, instruments are portable and simple, such as the bow-harp (uhadi) of the amaXhosa people of the Cape.

Music is indeed at the core of the people of the African continent and is an expression of its spirit.



Fashion Revolution



The new fashion trend supporting African fashion and job creation in the Western Cape. *By Amanda Osorio*





African fashion designers and local Western Cape business owners are benefiting from a dynamic global fashion revolution that is changing the way the world thinks about and consumes clothing. Although the Western Cape has a proud history of garment making, in the early 2000s cheap imports from China flooded the market and decimated the industry. South Africa faced a decline that threatened jobs and the livelihoods of entire communities.

As customers demand fashion forward brands that are in tune with international trends, designers and manufacturers are increasingly realising the unsustainability of the lowest cost, mass production model. Consumers are not only insisting on quality craftsmanship and unique pieces, but also paying attention to how their shopping contributes to the local economy. The Western Cape, with its historical garment production skills base and growing creative economy has been a major beneficiary of this trend.

As Ghanaian Sam Mensah, CEO and founder of the online fashion brand KISUA says: “Many African designers and retailers find that it’s actually preferable to produce locally rather than in China. Just last week I received a call from a Nigerian designer [wanting] to relocate production from China to Cape Town”.

Shop local, look global

Whether the pieces are being designed in Ghana, Nigeria or South Africa, designers are creating clothing pieces that are stylish worldwide, and selling them in the increasingly vibrant marketplace in Cape Town. Proudly African retailers focused on paying it forward through fashion and boosting the local economy, include:

KISUA

African fashion brand KISUA proudly uses factories in places like Salt River to manufacture the hottest African designs. KISUA works exclusively with African designers and creates unique capsule collections each season, as well as in-house lines and special collaborations with global fashion brands. Celebrities such as Beyoncé, Estelle and Miss South Africa have worn clothing from KISUA.

Although it’s currently an online retailer, the first flagship store will be opening at the V&A Waterfront here in Cape Town this August.

Ali Adam Couture

Originally from Ghana, designer Ali studied fashion in Copenhagen and came to South Africa to complete his internship. In Cape Town, he fell in love with the scenery and the people and decided to stay. His clothes are an elegant fusion of “New African Fashion” featuring beautiful silhouettes and he has built a business with clients from the USA, Europe and South Africa.

He proudly contributes to the local economy by training a mixture of young designers and seamstresses from Zimbabwe, Malawi and South Africa in the art of cutting and finishing, and his clothing has been featured on television shows such as Top Billing and showcased at the Cape Town Fashion Week.

MERCHANTS ON LONG

A boutique for beautiful clothing and accessories from countries such as Ghana, Kenya, and the Ivory Coast, where new collections and designers arrive seasonally. A celebration of diverse Pan African design, Merchants on Long serves as a carefully curated platform for designers from around the continent, focusing on luxury and handmade brands.

Everything you discover in Merchants on Long has been produced in Africa. The store’s founder, Hanneli Rupert says: “The manufacturing process means more than just making something – it is often for social and environmental upliftment”.

Even though the clothes are locally made, designers such as Abenaa Pokuaa from the Ghanaian brand Ohema Ohene pay attention to international trends as “it’s important to know what’s happening so that you can make more informed and deliberate design decisions”.

Although Merchants on Long has international presence, certain pieces are only available at the boutique, and it aims to create an experience which cannot be replicated anywhere else.



Taste of Africa

By Amanda Osorio

A sample of must-try dishes from Cape Town's hottest African restaurants.



Have you ever wanted to take a trip to a far-flung destination like Timbuktu or Addis Ababa but couldn't find the time or the fare for a plane ticket? Did you ever imagine yourself sitting on the floor around a steaming Moroccan tagine just like you see in the movies?

If you've ever wanted to have one of these experiences but thought it would be impractical, think again. Cape Town has an incredible array of African restaurants where you can try unusual spices and dishes. They say the heart of a culture can be found in its food and Africa is known for its heartfelt hospitality and flavoursome food. At these five restaurants, you can explore African cuisine without leaving South Africa's borders:

Gold Restaurant

With a mind-blowing 14-course tasting menu and décor to match, this Green Point restaurant turns dining into a once-in-a-lifetime experience. In a truly interactive (and unique) experience for a restaurant, up to 100 guests can take a Djembe drum lesson with a master instructor before the meal begins. Even if you choose not to take the drum lesson, you will be treated to live entertainment throughout the evening, including a welcome ceremony, Malian puppet theatre and an African band. The chefs from the restaurant come from all over Africa and although at first glance it might appear to cater to tourists, the menu changes seasonally to accommodate locals. Don't miss out on pairing the Cameroon Benne chicken salad with the Sierra Leone red pepper relish for a taste of West Africa. The Gold Restaurant is ideal for an evening out to celebrate with someone special.



The Meeting Point

A relative newcomer to the local African restaurant scene, The Meeting Point provides an authentic taste of traditional Tanzanian Swahili food in the heart of Cape Town. With roots in both African and Indian cuisine, Tanzanian food takes inspiration from both: you can find fish with coconut milk (the price of the dish is determined by the size of the daily catch) or beef with a pea sauce. Highly recommended is Maharagwe, which is red and green beans served with rice and kismvu (cassava leaves). The staff switches seamlessly between Swahili and English, so you will be made to feel like a part of the community as you bop along to Tanzanian pop songs that can be heard from the street.

Andalouse Moroccan Cuisine

Based in Woodstock, this little eatery is already famous for Morocco's best known culinary fare – tajine and couscous. A tajine is both the name of the dish the food is cooked in, as well as the resulting stew. The lamb tajine is made with glazed prunes, cinnamon and almonds and served with homemade Moroccan bread (khobz) or couscous, which is a North African dish of steamed semolina. On a cold day opt for the harira soup, which has a combination of lentils and chickpeas and is spiced with harissa on the side – a spicy and aromatic chilli paste. For a special treat, try the B'stilla, a meat pastry usually only found at weddings as it takes a lot of work to prepare. The chef, Pouchta, proudly brags that the restaurant has no freezer and that all ingredients are bought fresh every day.



Africa Café

Across from the historic Heritage Square, this is a place to meet tourists or have a large festive family dinner. This year the restaurant turns 25, but you wouldn't know it from the décor or the energy – it radiates a colourful young vibe that takes pride in sharing Africa's food legacy. Although the eatery offers many dishes from around the continent, enjoy a piece of Malawi itself with the mbatata cheese and sim sim balls (sweet potato and cheese balls rolled in sesame seeds) and the macadamia nut chicken stew. Come hungry, as this is a "communal feast" (all-you-can-eat) and you are guaranteed to leave happy and satisfied.



Addis in Cape

A true gem of Ethiopian fare, this restaurant has wide wooden planking for flooring with large windows overlooking Long street. Ethiopian art, jewellery and proverbs written on the walls fuse with the traditional woven basket-like tables to create a relaxing and authentic feel. All dishes are served with a cream-coloured spongy sourdough flatbread called injera, but ask for the one made with teff, which is a dark brown, made from a grain native to Ethiopia and known for its health benefits. Combine this with doro wot, the national dish of Ethiopia: a chicken dish marinated in lime, ginger, onions and a secret mix of spices and you will be coming back for more. Vegan and gluten-free options are available.





All of Africa

By Andiswa Koyana

True growth happens when we are able to locate ourselves and then tap into and create healthy interdependencies within our larger ecosystems
– Na'im Akbar, 2006

The Pan African Market is the original African art market in the city of Cape Town, spanning 20 years as home to the finest traders and art of the greatest quality from around the continent. This Long Street hub of creative activity hosts a community of 60 people every day and is headed by Vuyo Koyana, a humanist and cultural activist.

The original purpose of the Pan African Market was to create a unique and distinctly African marketplace, representing multiple ethnic groups. African art is often homogenised by people unfamiliar with the huge variety our continent has to offer. However, the Pan African Market offers a unique cultural and educational experience and brings together cultures of people from various parts of Africa.



The Market spans three floors and represents countries from across the African continent. Inside, a magnitude of stalls await and visitors are welcomed by traders, crafters and artists from 20 African countries — as well as artware from over 45 African countries and innumerable tribes.

With more than 3 000 visitors per quarter, the market has established itself as a viable economic and cultural tourist destination and a business centre in the Cape Town Central Business District. Goods offered include art pieces, clothing, food, music, and books. Purchases can also be made in bulk and shipped to destinations around the world.

The Pan African Market also focuses on cultivating and fostering a continental African community and activities range from African art production

and retail, clothing production and retail, a traditional African restaurant, a fine art gallery, magazine and newspaper publishing, hairdressing, children's storytelling, youth leadership training, and women empowerment programmes. About 80 to 100 young people benefit from the leadership programme per year. Over the last nine years, the empowerment programme directly impacted 12 female shareholders and the leadership and diversity training consultancy reaches about 700 participants each year.

Not only does the Pan African Market celebrate the diversity of talent found across Africa, it teaches visitors about Africa and its different cultures. In this space, all of Africa comes together every morning to offer visitors an inspired taste of a united and connected continent.

Chimurenga

By Bongani Ndodana-Breen with contributions from Ntone Edjabe, Teresa Ayugi and Graeme Arendse

This cultural journal allows its contributors to think and write freely about Africa and its diversity.



The Cape Town based Chimurenga (Shona for “struggle for freedom”) was founded in 2002 by Ntone Edjabe, and is a journal about art, writing and ideas. It was initially established as a cultural journal published irregularly in print to provide an innovative platform for free ideas and political reflection by Africans about Africa. Through the course of the first six years, the publication was accompanied by themed performances called Chimurenga Sessions. It has since evolved to a fluid project, consisting of a print magazine, a workspace, and a platform for editorial and curatorial activities.

The expansion of Chimurenga beyond the journal began in 2008, with the launch of the Chimurenga Library. Other projects initiated since include the Chimurenganyana series, The Chronic quarterly newspaper and the biannual journal called African Cities Reader.

The Chimurenga Library

Independent cultural magazines have a long history in Africa, dating back to the 1930s with the Journal of Illustrated Niceties in Egypt. It

is the lesser known part of this history that Chimurenga sought to celebrate with the launch of the Chimurenga Library in 2008 at the Cape Town Book Fair. It was set up as an ongoing online archiving project that profiles independent Pan African paper periodicals and personal books from around the world. It focuses on cultural and literary magazines, both living and extinct, which have been influential platforms for dissent and which have broadened the scope for print publishing on art, new writing and ideas in and about Africa.

African Cities Reader

African Cities Reader is an ongoing collaboration between the Africa Centre for Cities (University of Cape Town) and Chimurenga, which began in 2010. This biannual compilation features writing and art from multiple genres and embodies the rich cosmopolitanism and diversity of emergent urbanisms across Africa.

Chimurenganyana

The 2009 exhibition also saw the launch of Chimurenga’s street literature project, called Chimurenganyana. This is an annual publication of themed low-cost monographs featuring innovative fictional, factional and theoretical texts and artworks from the Chimurenga journal. The publication embraces a spirit of street-level publishing that challenges how knowledge is situated, distributed and reproduced.

For more information on Chimurenga, visit: www.chimurenga.co.za.

Pan African Space Station

By Bongani Ndodana-Breen with contributions from Ntone Edjamba, Teresa Ayugi and Graeme Arendse

A cross-frontier pop-up radio station encouraging conversation on art, travel, philosophy and technology.

Founded by Chimurenga, in collaboration with musician and composer Neo Muyanga in 2008, the Pan African Space Station (PASS) is a periodic pop-up live radio studio, performance and exhibition space, research platform and living archive, as well as an ongoing internet-based radio station.

Working in transitory spaces and at the intersections between different fields, organising sound, music and words into new forms of knowledge, PASS is a machine for travelling at the speed of thought and it borrows its slogan, "There are other worlds out there they never told you about" from the philosopher, composer and bandleader Sun Ra.

Taking advantage of both the intimacy and unpredictability of the live studio and the reach and scope of the internet, PASS seeks to forge new collaborations across time and space. The live studio becomes one for entangling different realities and experiences – with participants and listeners prompted by ideas of utopia and oppression, history and the future, borders, time, art and technology, and more importantly, community. A combination of live conversations, travelogues, discussion sessions and performances, together with exhibitions of new and archival material interrogate our shared histories.

PASS landings can also be connected to larger events, such as festivals, conferences, and exhibitions, or as independent interventions.



The programming of each pop-up studio is curated by Chimurenga in collaboration with local cultural producers and thinkers.

PASS has an international presence and has transmitted from Johannesburg, Paris, London, New York, Lagos, Helsinki, Amsterdam, and Cairo featuring over 200 artists, musicians, writers, activists and more. Upcoming landings include Dakar, Mexico City, Harare, and Paris once again.

At the end of each live event, recordings are recirculated via the livestream and uploaded as podcasts, culminating in an ongoing archive of conversations and experiences. Thus, through a single event, the PASS pop-up studio aims to bring together the processes of creation and production; documentation and archiving, and finally, dissemination and broadcasting.

PASS side projects include a series of quarterly, intimate performance-lectures titled Stories About Music in Africa and stand-alone live events featuring the likes of Floating Points, Ayetoro, Studio Kabako, Cindy Blackman, Anthony Joseph, Philip Tabane, Georgia Anne Muldrow, Toumani Diabate and Netsayi.

For more information, visit:
<http://panafricanspacestation.org.za/>



Western Cape
Government