

## **ON THE ROAD WITH CCMS AS THE CENTRE TURNS 30:**

### **Shanade Barnabas, CCMS doctoral candidate**

Researching in the Kalahari since 2008, Shanade Barnabas, 28, also served as a key instructor and Afrikaans translator at centre workshops there. As an undergraduate, she thrived on familiar English Studies and Media. As a master's student, "providential stumbling" led Barnabas to the unfamiliar: the visual. Now she welcomes the "safe space" of the nonstop Kalahari and CCMS' weekly Research Day, both offering enough collegiality and confidence to make her "quite formidable" at recent academic conferences in Dublin and Prague. No desert ascetic, Barnabas emerged from days of solitary writing ready to connect. Though she claimed not to dance, she found herself doing just that, tugged into the frenzy at Andriesvale's community center. Why, she asked, is the desert such an adventure? Because "the Kalahari allows me to be me."

### **Barnabas' publications related to the Kalahari**

Barnabas, S. (Forthcoming) "The dynamics of heritage at the Wildebeest Kuil Rock Art Tourism Centre, Kimberley, Northern Cape: a critical analysis". Doctoral Thesis. University of KwaZulu-Natal, Durban, South Africa.

Barnabas, S. 2013. "Biesje Poort as a Rock Art Resource: Conservation and Tourism". In: *Engraved Landscape: Biesje Poort, Many Voices*. Lange, Mary, E., Muller Jansen, Liana., Fisher, Roger C., Tomaselli, Keyan, G. and David Morris (eds). Jeffreys Bay: Tormentoso: 103–109.

Finlay, K. and Barnabas, S. 2012. "Kom Kuier 'n Bietjie: Kalahari Dreaming with the #Khomani San". In: *African hosts and their guests. Dynamics of cultural tourism in Africa*. Van Beek, W. E. A. and A. Schmidt (eds). Oxford: James Currey: 137–152.

Finlay, K. and Barnabas, S. 2012. "Shifting Representations of the Bushmen". In: *Cultural Tourism, Methods and Identity: Rethinking Indigeneity*. Tomaselli, K. (ed.) Brill: 71–84.

McLennan-Dodd, V. and Barnabas, S. 2012. "Why is our voice not being heard by developers? Development as Empowerment". In: *Cultural Tourism, Methods and Identity: Rethinking Indigeneity*. Tomaselli, K. (ed.) Brill: 137–146.

Van de Weg, W. and Barnabas, S. 2011. "Painting our portraits: The state of contemporary San art in South Africa and its development potential, using !Xun and Khwe art as a case study". *Critical Arts*, Vol 25(2): 282–295.

Barnabas, S. 2011. "The Biesje Poort Rock art project: A transient traversing". *SUBtext* no. 15, Autumn: 12–13.  
<http://ccms.ukzn.ac.za/images/Subtext/subtext%20autumn%202011.pdf>

Barnabas, S. 2010. "Picking at the Paint: Viewing Contemporary Bushman Art as Art". *Visual Anthropology*, Oct-Dec, 23(5): 427–442.

Barnabas, S. 2009, "I Paint Therefore I Am?" An Exploration of Contemporary Bushman Art in South Africa and its Development Potential". Unpublished Masters Dissertation. University of KwaZulu-Natal, Durban, South Africa.

Barnabas, S. 2009. "Tourism, Heritage and Ghosts". *SUBtext* no. 8, Spring: 6–7.  
[http://ccms.ukzn.ac.za/images/Subtext/subtext\\_spring\\_09.pdf](http://ccms.ukzn.ac.za/images/Subtext/subtext_spring_09.pdf)

### **Itunu Bodunrin, CCMS master's candidate**

Itunu Bodunrin, 24, became an unlikely pop star while researching the hip-hop culture of Bushman youngsters in the Northern Cape. A Nigerian, he could not escape his country's reputation as Africa's entertainment colossus. At times, that made Bodunrin more observed than observer. Then his close-up approach to the Khwe in Platfontein – sharing meals, overnighting in private homes, dodging female fans – overwhelmed him with material. What return would Bushmen get for his research, he wondered aloud. To answer, Bodunrin replaced surrealistic ideas of Bushman primitiveness from his first trip to the Kalahari in 2013 with realistic universalities from his week of immersion in 2014. He moved from expecting to see Bushmen in "their skins!" to sharing with his community hosts "what I know and what I experience."

### **Bodrunin's publications related to the Kalahari**

Bodrunin, I, (Forthcoming) Enculturation and Emergence of Hip-Hop Culture among Khwe Youths in Platfontein, Northern Cape, South Africa, MA Thesis, UKZN (CCMS), Durban.

Bodrunin, I, (2013) Representations and Realities: Understanding the Dynamism of the Modern Bushman Culture. Honours Special Topic, UKZN (CCMS), Durban.

### **Andrew Dicks, CCMS lecturer**

Andrew Dicks, at 27 an emerging researcher and experienced driver, knows the roads of the Kalahari. Guiding a Kombi over new tarmac and ancient sand, he delivered CCMS colleagues and community participants to interviews and workshops. Dicks' academic expertise rests with the Khwe Bushmen of Platfontein, where he led workshops in Afrikaans. On duty, he focused on grass-root comics as a community development strategy. Off duty, he scrutinized large-screen comic-book heroes at Kimberley's Cineplex and populated his own comic strips with pencil sketches. Dicks focused on details, whether packing vehicles precisely, widening his knowledge of World War II,

wrapping his blond “Rasta Man” dreadlocks or unpacking odd facts. Driving into the Kalahari, he noted that Antarctica is the world’s largest desert.

### **Dicks’ publications related to the Kalahari**

Grant, J. and A. Dicks (Forthcoming). Evaluating the perceived benefits of Body Mapping and Grassroots Comics workshops within two Bushmen communities in the Northern Cape of South Africa. *Communitas*.

Dicks, A, (Forthcoming) General Health and Wellbeing in the ≠Khomani San Community, Northern Cape, South Africa

Dicks, A, (Forthcoming) Stories from Below: Subject-generated comics.

Dicks, A, 2011. Health Promotion in Ink: Grassroots comics as a means of participatory communication in the Khwe Bushmen community of Plafontein. MA Thesis, UKZN (CCMS), Durban.

### **Julie Grant, CCMS post-doctoral research fellow**

Organizer of five CCMS student field trips to the Kalahari, Julie Grant, 42, added her own touch of whirlwind to desert winds. She circulated itineraries and readings, arranged vehicles and accommodations, and stocked workshops and campsites. A frugal Scot, Grant stretched resources as well as resourcefulness. Under her watchfulness, student researchers grated cheese and polony to stay within workshop budgets. As a psychology undergraduate, Grant studied abroad and rode the Green Tortoise through the U.S. West. As an undergraduate captivated by Africa, she thrived on East Africa trails blazed by Africa Explored overland trucks. Grant completed her master’s research in Ethiopia’s drizzly highlands and received her PhD, focused on the #Khomani community, from rainy Scotland’s drenched University of Edinburgh. Her fondness for Kalahari bright sun and blue sky seems heartfelt, and hard won.

### **Grant’s publications related to the Kalahari**

Grant, J. and A. Dicks (forthcoming). Evaluating the perceived benefits of Body Mapping and Grassroots Comics workshops within two Bushmen communities in the Northern Cape of South Africa. *Communitas*.

Grant, J. 2013. South Africa: A Land Divided, but in a Conference United. *SUBtext*, Autumn 2013, CCMS, University of KwaZulu-Natal, South Africa.

Grant, J. 2012. A Hollow Sound of Lamentation. *SUBtext*, Winter 2012, CCMS, University of KwaZulu-Natal, South Africa.

Grant, J. 2011. Rural Development in Practice? The Experience of the #Khomani Bushmen in the Northern Cape, South Africa, PhD Thesis, Centre of African Studies, University of Edinburgh.

### **Min Kong, CCMS master's candidate**

Min Kong, 23, worked her way through several languages as she tackled research in the Kalahari. One of CCMS' first students from China, she lived on her iPhone 5S: translating unknown Afrikaans to uncertain English to familiar Mandarin. Snapping selfies, Kong delighted Bushman children trailing her, wide-eyed, as well as two Bushman cart drivers who boosted her atop one of their donkeys. After studying journalism in China and business management in the United States, Kong decided: "Development studies can be a useful way to know the real world." So she arrived in Durban, courtesy of an education placement service in her home province of Shandong. Choosing the Kalahari from CCMS research topics, Kong appeared fearless in face of the unfamiliar. "I'm going to the desert," she noted. "I've never been to one."

### **Kong's publications related to the Kalahari**

Kong, M., (Forthcoming) An assessment of the application of grassroots comics and body mapping as methods of participatory communication within the †Khomani San community, MA Thesis, UKZN (CCMS), Durban.

### **Alice Klement, CCMS associate**

A former journalist and journalism educator, Alice Klement, 63, likes to tag along on adventures orchestrated by others. Her taste for tough travel emerged while hitchhiking through West Africa with a college roommate eons ago. Some 120 countries later, Klement still relies on bags of balloons to entertain locals – and herself. Challenges continue to engage her, like working with student video diaries despite desert heat and wind. She also adores "serendipity on deadline," like riding in a donkey cart – a goal accomplished her last afternoon in Andriesvale. Klement admits that her fondness for the Kalahari evolved from viewing *The Gods Must Be Crazy* as a young lecturer grading student assignments in line at the Miami International Film Festival. Researching this story, she watched again, clearer-eyed.

### **Reagile Makenna, CCMS Honours student**

To complement her Honours research on botanical gardens in Durban, Reagile Makenna, 21, pursued Bushman knowledge of herbs and medicinal extracts in the Kalahari. She inspected a fragile garden in Andriesvale, questioning the Bushman gardener-entrepreneur on the tough challenge. How do you grow cabbage, carrots, spinach, beetroots without water? Though preferring the rich sauces of French cuisine, Makenna delivered campsite cooking, water or not, to appreciative colleagues. Afterwards, she warded off cold and homesickness wrapped in her mother's checked blanket. Then,

peeking through a pup tent flap, Makenna determined early on that Durban had no stars like the Kalahari. After pursuing media studies and international relations at the University of Witwatersrand, she preferred to focus nearby. Preserving indigenous communities interests her, Makenna insisted, because: “We need a history in South Africa.”

### **Kwazi Molefe, CCMS Honours student**

Kwazi Molefe, 44, spent much of his first trip to the Kalahari juggling still and video cameras. At times, recording CCMS student video diaries forced him to dash from behind the camera to answer questions in front of it. His technological savvy came from years working in the Navy and with a telecom company. As an UKZN undergraduate, Molefe studied a semester in the United States and, as an Honours student, qualified for part of a semester in Sweden. In the equally foreign Kalahari, the Bushman IKS – indigenous knowledge system – prompted Molefe to consider research for a master's. How might traditional San medicine bolster mainstream medicine, he wondered. That would tap his Zulu name (“knowledge”) and maybe heal his desert cough and cold.

### **Mark Nielsen, CCMS associate**

Mark Nielsen, 43, an associate professor of psychology at Australia’s University of Queensland, spends a lot of research time playing with kids. On his third trip to the Kalahari, he explored how – by imitating or innovating – Bushman preschoolers learn through observation. As one of only a handful of research psychologists focusing on indigenous communities worldwide, Nielsen then repeats this with Aboriginal children living in a remote community in Australia’s Northern Territory and Western children living in Brisbane, a large, metropolitan city. Despite high cost and high risk of failure, he continued to lug a crate of wooden box “tests” and video equipment between continents. It also held tiny plastic dinosaurs and oversized monster T-shirts as rewards for youngsters now forever “Mark-ed.”

### **Nielsen’s publications related to the Kalahari**

Nielsen, M., Tomaselli, K., Mushin, I., & Whiten, A. (in press). Exploring tool innovation: A comparison of Western and Bushman children. *Journal of Experimental Child Psychology*

Nielsen, M., Tomaselli, K., Mushin, I., & Whiten, A. (in press). Where culture takes hold: ‘overimitation’ and its flexible deployment in Western, Aboriginal and Bushmen children. *Child Development*.

Nielsen, M., Tomaselli, K., Mushin, I., & Whiten, A. (in preparation). The Imitative and Cooperative Behavior of Western and Indigenous Australian Pre-school Children

Nielsen, M., & Tomaselli, K. (2010). Over-imitation in Kalahari Bushman children and the origins of human cultural cognition. *Psychological Science*, 21, 729-736

## **Keyan Tomaselli, CCMS professor emeritus**

Keyan Tomaselli, 66, supervisor of the majority of CCMS trips to the Kalahari, often quotes sci-fi author Arthur C. Clarke's "akin to magic" and a familiar mantra in the film industry, circa 1974: "I expect the impossible immediately. Miracles take awhile longer." These belie the practical weight of four Witwatersrand degrees (undergraduate, Honours, urban and economic geography; master's, film semiotics; doctorate, South African cinema ideology and cultural production), plus a relentless push to publish. Yet it mirrors strange experiences that he and his family have faced in the Kalahari. His wife Ruth, CCMS' newest director who often strategizes on the back porch of their Westville home, considers the desert "good" for Keyan's soul. As field trips gear up and depart from the driveway nearby, he does not contest that one.

## **Tomaselli's publications related to Kalahari**

Tomaselli, K.G. 2014 "Researching the San, San/ding the Research. *Critical Arts*. 28(4): 722-732.

Tomaselli, K.G. 2014 "Who owns what? Indigenous knowledge and struggles over representation". Journal: *Critical Arts*. Forthcoming. 28(4): 631-647.

Tomaselli, K.G. 2012. "Die Geld is Op" – Storytelling, Business and Development Strategies. In Tomaselli, K.G. (ed.) *Cultural Tourism and Identity: Rethinking Indigeneity*. Leiden, Netherlands: Brill, 1-15.

Tomaselli, K.G. 2012. Making Sense of the Indigenous: Who's Looking at Whom? In Tomaselli, K.G. (ed.) *Cultural Tourism and Identity: Rethinking Indigeneity*. Leiden, Netherlands: Brill, 17-28.

Tomaselli, K.G. 2012. Research Phases: What have we been doing? In Tomaselli, K.G. (ed.) *Cultural Tourism and Identity: Rethinking Indigeneity*. Leiden, Netherlands: Brill, 29-51.

Tomaselli, K.G. 2012. Place, Representation and Myth. In Tomaselli, K.G. (ed.) *Cultural Tourism and Identity: Rethinking Indigeneity*. Leiden, Netherlands: Brill, 109-117.

Tomaselli, K.G. 2012. The !Xaus Lodge experience: Matters arising. In Tomaselli, K.G. (ed.) *Cultural Tourism and Identity: Rethinking Indigeneity*. Leiden, Netherlands: Brill, 163-178.

Tomaselli, K.G. (ed). 2012. *Cultural Tourism and Identity: Rethinking Indigeneity*. Leiden: Brill.

Mhiripiri, N.A. and Tomaselli, K.G. 2010. Language Ambiguities, Cultural Tourism and the ≠Khomani. In Luger, K. and Wöhler, K. (eds). *Kulturelles Erbe und Tourismus: Rituale, Traditionen, Inszenierungen*. Erlerstraße: Studien Verlag.

Tomaselli, K.G. (Ed.) 2008. *Writing in the San/d: Autoethnography amongst indigenous Southern Africans*. New York: Altamira Press, 180pp.

Tomaselli, K.G. 2007. 'At the Other End of the camera' – Film Through History in John Marshall's Documentaries, *Documentary Film Studies*, 1(2): 123-35.

Tomaselli, K.G. 2006. Rereading the *Gods Must be Crazy* Films, *Visual Anthropology*, 19(2): 171-200.

Tomaselli, K.G. 2005. Where Global Contradictions are Sharpest: Research Stories from the Kalahari. Amsterdam: Rozenberg.

Tomaselli, K.G., McLennan-Dodd, V. and Shepperson, A. 2005. Research to Do, Results to Sell: Enabling Subjects and Researchers, *Society in Transition: Journal of the South African Sociological Association*, 36(1): 24-37.

McLennan-Dodd, V. and Tomaselli, K.G. 2005. Made in China: The Gods Go East, *Visual Anthropology*, 18: 199-228.

Tomaselli, K.G. 2003. Op die Grond: Writing in the San/d, Surviving Crime, *Current Writing*, (Special Issue): 20-42.

Tomaselli, K.G. 2003. Stories to Tell, Stories to Sell: Resisting Textualisation, *Cultural Studies*, 17(6): 857-876.

Tomaselli, K.G. and Shepperson, A. 2003. Special Issue: From One to Another: Auto-Ethnographic Explorations in Southern Africa, *Cultural Studies <--> Critical Methodologies*, 3(4): 383-397.

Tomaselli, K.G. 2003. "Dit is die Here se Asem: The Wind, its Messages and issues of Autoethnographic Methodology in the Kalahari", *Cultural Studies <--> Critical Methodologies*, 3(4): 397-428.

Tomaselli, K.G. 2003. San (Bushmen), Art and Tourism: Self-reflexive Methodologies, *Medien Journal*, 20(4): 61-65.

Tomaselli, K.G. 2002. '... we have to work with our own heads' (/Angn!ao): San Bushmen and the Media, *Visual Anthropology*, 15(2): 229-246.

Tomaselli, K.G. 2001. The Semiotics of Anthropological Authenticity: The Film Apparatus and Cultural Accommodation, *Visual Anthropology*, 14(2): 173-183.

- Tomaselli, K.G. 2001. Blue is Hot, Red is Cold: Doing Reverse Cultural Studies in Africa, *Cultural Studies – Critical Methodologies*, 3, 283-318.
- Tomaselli, K.G. 1999. Encounters in the Kalahari: Some Points of Departure, *Visual Anthropology*, 12(2/3): 131-135.
- Tomaselli, K.G. and Homiak, J. 1999. Powering Popular Conceptions: The !Kung in the Marshall Family Expedition Films of the 1950s, *Visual Anthropology*, 12(3): 153-184.
- Tomaselli, K.G. 1999. Psychospiritual Ecoscience: The Ju'/hoansi and Cultural Tourism, *Visual Anthropology*, 12(3): 185-195.
- Tomaselli, K.G. 1999. Textualizing the San `Past': Dancing With Development, *Visual Anthropology*, 12(3): 197-212.
- Homiak, J. and Tomaselli, K.G. 1999. Structured Absences: Shot logs on the Marshall Family Expeditionary Films, 1950-1958, *Visual Anthropology*, 12(3): 289-338.
- Tomaselli, K.G. 1993. Revisualizing the San in the Nineteen-Eighties (Review Essay), *Visual Anthropology*, 6(1): 97-104.
- Tomaselli, K.G., Gabriel, T., Masilela, N. and Williams, A. 1992. People of the Great Sandface, *Visual Anthropology*, 5(1): 153-166 (Commentary).
- Tomaselli, K.G. 1992. "The Cinema of Jamie Uys: From Bushveld to `Bushmen'". In Blignaut, J. and Botha, M. *Movies, Moguls, Mavericks: South African Cinema 1979-1991*. Cape Town: Showdata, 191-232.
- Tomaselli, K.G. 1992. "Myths, Racism and Opportunism: Contemporary Film and TV Representations of the San". In Crawford, I.P. and Turton, D. *Film As Ethnography*. London: Manchester University Press, 205-221.
- Tomaselli, K.G. 1990. Annoying Anthropologists: Jamie Uys' Films on 'Bushmen' and Animals", *Society for Visual Anthropology Review*, 6(1), Spring (March), 75-81.

### **Filmography:**

2008 – *Executive producer: Voices of our Forefathers* (10 mins). Dir: Tom Hart. M-NET EDiT, 2009.

*Executive Producer* of the following Educational Resources (Boston) and Film Resource Unit (Johannesburg).

- **I am, You Are** (40 mins) Director: Marit Saetre, for educational release.
- **Kalahari Fires** (15 mins) For schools release via The Circle Connection.
- **A Guy, a Journey and a Camera**. Director: Tim Reinhardt. For educational use.