DURBAN Songs and Proverbs

Audio reports, songs and stories

From KwaZulu-Natal; Ethekwini: Azania.

Project overview and content outline: An Audio oral/history Project

Quotes:

Throughout history it has been the inaction of those who could have acted, the indifference of those who should have known better, the silence of the voice of justice when it mattered most, that has made it possible for evil to triumph Haile Selassie (His Imperial Majesty, 1892)

We tend to privilege experience itself, as if black life is lived experience outside of representation. . . . Instead, it is only through the way in which we represent and imagine ourselves that we come to know how we are constituted and who we are." Stuart Hall. ("What Is This 'Black'" 30)

In the telling and retelling of their stories/ They create communities of memory/ History, despite it's wrenching pain, Cannot be unlived, and if faced /With courage, need not be lived again.
(Maya Angelou)

If I am free, it's because I'm always running. (Jimi Hendrix)

Abstract:

A public Audio counter/history project involving youth community media producers and listeners of Ethekwini na ma phethelo (Greater Durban); creating reports, songs, stories and proverbs from their communities. The project is aimed at developing and strengthening the existing links of community and academia towards balanced two-way communication, partnership and mutual benefits. The project aims at exploring together with the groups/collectives, how their visibility and active participation in online representations on the CCS web-site can be increased, developed and facilitated. The project will have a workshop dimension, meant to be a training session to prepare the participants for their own interviews; we will consider basic interview techniques and how to deal with different interview situations. As well as looking at epistemological questions concerning the creation of sources; whether to look at oral history as an approach or method, how to deal with the dilemmatic relationship between interviewer and interviewee and how to analyze the link between micro- and macro-histories.
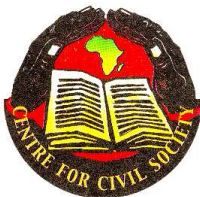
Introduction to theoretical thrust of the project

A public Audio counter/history project involving youth community media producers and listeners of Ethekwini na ma phethelo (*Greater Durban*); to explore, test and outline sustainable realizations of the following widely held perspectives:

In Africa, they say, "If Elvis is King, then Fela Anikulapo Kuti must be the Most High." Similar sentiments have been expressed about Bob Marley and Tupac Shakur. Yet even the popular American comedian; Bill Cosby says he can't understand the way urban Black youths dress or speak. There is a Guinean proverb that links knowledge and love. It states, "We cannot love that which we do not know."

The internal configurations of any society are determined by its history, culture, and geography. Thus to understand the peoples of these societies, one must necessarily look through these stated factors. So also is the process of identifying what raw materials must be employed in building the foundations for a sound society devoid of contradictions that clog the wheels of progress. (Lawler S. http://www.colorado.edu/comparativeliterature 2009)

In this project, a song is not just a song echoing Margaret Drewal, the African art historian who said: In Africa, [musical] performance is a primary site for the production of knowledge, where philosophy is enacted, and where multiple and often simultaneous discourses are employed. ... Not only that, but performance is a means by which people reflect on their current conditions, define and/ or reinvent themselves and their social world, and either reinforce, resist, or subvert prevailing social orders." We add only that together with the notion of song is an arguably deeper concept of telling a story, imparting meaning.

This semblance of stories, rhythms and sound of all forms weaves the tapestry of what some African philosophers such as Mudimbe (1993) have termed; "the primordial

African discourse in its variety and multiplicity," in other words the complete ensemble of what the project defines as the oral traditions of the participant groups and individuals. Anthony Appiah concedes that a "folk philosophy" exists in Africa, although he believes that oral tradition is not hospitable to philosophy. We want to examine this contentious point.

In order to do this; the project uses the lens of popular Zulu proverbs that can be found across the Ba-*Ntu* peoples spread across the territory that was once describes as Azania land, covering much of what is today called Sub-Sahara/East Africa. The project seeks to deepen the Inquiry into the possibilities of an African philosophy of history in the oral tradition. We conduct our search principally among the communities of KwaZulu-Natal Ethekwini Metro. There is evidence of ideas about history in institutions for the generation of ancestors and in art of the Nguni-Zulu speaking peoples who are the majority of the population of KwaZulu-Natal Ethekwini metropolitan. As much of the meanings of oral traditions are "implicit" (due to a number of factors e.g. Language, social context, historiographic reference etc) interpretation varies and sometimes is contradictory before their meaning can be made "explicit." Hence the project uses the, the proverb text approximates to an "explicit" commentary on the history represented by the African oral tradition.

I will tell you something about stories [and songs] . . . they aren't just entertainment. Don't be fooled. Leslie Marmon Silko

Concerning rhythm; the project concurs with the analysis advanced by Kariamu Welsh-Asante, in Angela M.S.Nelson: in the book;"*This is How We Flow";* where she notes that "the relationship between Africans and rhythm is not only constant but it is essential. It is not a question of having rhythn or not having rrhythm but how well does one negotiate rhythm in life and in the artistic, expressions of life. On time or off time is a simplistic result of very basic relationship with rhythm. The complexity of rhythm generates multi-layered, multi-leveled, multi-existence so that it is possible for people to respond to

different layers, levels, and planes and still be in harmony with the framework of the rhythms and with each other.

The proverb text, however, is not without problems, since it is best understood in specified contexts and its meaning is not always unambiguous. The proverb text may, therefore, be characterized as a contested text. In our view of philosophy as the raising of questions and ideas for consideration, the problems associated with the use of the proverb do not make the texts invalid, since they stimulate thought, comments, and arguments on the oral tradition. Therefore, proverbs as contested texts make them appropriate material for the discussion of an African philosophy of history.

It is with the above propositions that we assert that, in articulating a system which works for African peoples and developing proper mechanism for assimilating genuine values in our present and coming generations, there is need to collate and document the wise sayings of African people. We must build the conceptual framework of self reliance and cooperative ethics in every facet of our community: governance, relationships, education, family, etc based on these oral philosophies which have been captured by the sages in the history of the cradle of civilization: Africa. A Zulu proverb comes to mind at this stage:

'IN COPYING EVERYONE ELSE ALL THE TIME, THE MONKEY ONE DAY CUT HIS THROAT'

The gravity of the above proverb cannot be exaggerated within the context of the aims this project. African Proverbs offer wisdom rhythm and poetry in just one sentence. Proverbs play an important part in African cultures all across the continent. Proverbs may be regarded as the repositories of the traditional wisdom of a people; contemporary societies are still creating new proverbs and modifying old ones. The beauty of proverbs is the universality of their meaning, everyone can relate to them in some way, on some level. Yet they are also uniquely African and help us gain an insight into African culture. African proverbs can convey wisdom, truth, a discovery of ideas, as well as life lessons.

The workshop was meant to be a training workshop to prepare the participants for their own interviews, which meant that much space was to be given to basic interview techniques and how to deal with different interview situations. However the questions posed within the group emphasized the need to look at epistemological questions concerning the creation of sources; whether to look at oral history as an approach or method, how to deal with the dilemmatic relationship between interviewer and interviewee and how to analyze the link between micro- and macro-histories (or whether or not to link them). Since most of the participants had already a long-standing relationship with their informants either as activists or as researchers, questions were framed around their existing experiences or the direction of their future research plans.

The aims of the Durban Sings project are:

To contribute to raising the youth organizations' level of practical awareness and reflection about their identity in a diverse society by creatively exploring methods of voice recording, active listening, editing, and distributing/broadcasting audio recordings.

- to seed understanding of the meanings and means of representing a community identity in/as their own media, self-documentation, community journalism and in exchange with other communities near and far.
- to create foundations for active social links across the participating groups and communities via a shared creative process, listening to each other, and a joint production process for the final DVD publication.
- to develop editing and listening skills and strengthen a reflective active listening through a collaborative creative process.
- to initiate self-documentation projects with particular groups/communities and develop communal forms of celebrating the cultural diversity of the people of Durban in the process and products of the project.
- to accomplish audio radio groundwork which could form the foundation for further community media development, such as community radio stations and a

network of low-power radio stations and the possibilities of the greater access to web based applications and tools in previously excluded communities.

- to pass on share the knowledge and raise awareness about the procedures and tools used in the present project with community based editing and technical collectives, artists and other creative producers to facilitate continued development of community media.

- to produce a report based on the experiences gathered with this project outlining the needs, options and possibilities for sustainable community media projects in the region assessed.

The story behind the proverbs.

The Hebrew word translated "Proverbs," *mishlai,* is derived from the root word *mdshdl,* which means "to rule" as in Genesis 1:18 and 3:16. *Mishlai* therefore are words and sayings that are supposed to rule and govern life.

All societies where in proverbs exist; they act like distilled wisdom of cultures and practices of those societies. A Zulu proverb says, "He who walks into a thunderstorm must put up with the hailstones." King Solomon said that he "wrote them to teach his people how to live - how to act."

When ships from Solomon's merchant navy sailed down the Red Sea to trade for gold, silver, ivory, almond trees, peacocks, and apes, the Hebrew sailors put into ports and sang the Psalms of David as they filled their water pots. They praised the Lord for His goodness. In Sheba, the queen - or some of her servants - heard these sailors sing. The words of the songs spoke of a living God and struck a chord in the queen's heart. She made inquiries and was told of a king named Solomon reigning far to the north in a land called Israel. Thus the oldest documented text containing these wise sayings is part of the biblical book of Proverbs. Many of the sayings in the book were composed by Solomon himself. Hence much history then, lies behind the words, "The Proverbs of Solomon the son of David.

"The proverbs were transmitted all over the world and formed the basis of many moral codes that inform ancient and modern civilizations to this day. Though the figure and content differs immensely; most proverbs play the following basic roles in their respective societies:

1. To impart the ethic and understanding of notions of, justice and fairness in everything the people do. (To **receive truth** -).
2. To make the simpleminded wise and to warn young people about some problems they will face in life's journey. (**Relaying truth).**
3. Aim to make those already wise to become wiser and become leaders by exploring the depths of meaning in these nuggets of truth." (**Ratifying truth**)

Zulu Proverbs

1. *Isihlahla saziwa ngezithelo zaso*. (Zulu). *A tree is known by its fruit. (English)*
2. **Uhlakanipha nganhlanye njengomese ...** You are sharp on one side like a knife, meaning, you are clever, but still not all that you would wish us to think you.
3. **Isikhuni sabuya nomkwezeli** ... The burning stick has returned with the firemaker stuck to the firemaker. Meaning He has meddled with what did not concern him, and burnt his fingers.
4. **Isala kutshelwa sobona ngomopo** ... is meaning; the wrong-headed fool, who refuses counsel, will come to grief.
5. **Wakhahlelwa ihhashi esifubeni** ... He was kicked by a horse in the chest. Meaning Said to one who gossips, and cannot keep a secret.
6. **Indlela ibuzwa kwabaphambili** ...A way forward is asked from those who are in front. If you don't the solution to a problem or need advice ask those who have been in such situations.
7. **Hamba; uyakufika kwanqi ngetshe** ... Go you will find a stone in the road that you cant get over or pass. Meaning go on, you will repent.
8. **Umlomo, ishoba lokuziphungela** ... The mouth is a tail to switch away flies with (as a cow does). meaning A man gets himself into trouble by using his tongue too

freely, and himself or another will make the remark, zuluprincess meaning is: the mouth is a weapon to defend yourself.

9. **Ikhotha eyikhothayo** ... The cow licks the one that licks her. Zulu princesses meaning if you lend a hand to other people when they are in need, they shall also do so when you are in need.

10. **Imbila yaswel umsila ngokulayezela** ... The Coney lost its tail by trusting to others to bring it for it. meaning "Said to one who is always sending others to do work that he ought to do himself"

11. **Unyawo alunamehlo ...** The foot is blind, meaning we may probably meet again.

12. **Unyawo alunampumulo**... The leg has no nose, meaning you have served me a shabby trick; it may recoil upon you one day.

13. **Ithemba kalibulali** ... meaning, Hope does not kill; I shall live and get what I want one day.

14. **Iso elilodwa lixotshwa libhekile**... The solitary eye is wounded others looking, meaning, "Said on the death of an only child" the mourning for an only child, an only brother, a solitary wife.

15. **Icala Lembula ingubo lingene ...** the law suit opens the blanket and gets in, meaning, you will sooner or later find yourself in trouble because of problems that sneak in.

16. **Akulanga lashona lingendaba**. meaning No sun sets without its histories.

17. **Sobohla Manyosi!** ... the honey will end, meaning, what you have will end one day

(Makhubela Priscilla a.k.a zuluprincess +27-11-454-0105)

Interesting ways of urban expressions:

1. **Isandla sigez' esinye.** One hand washes the other. (Help is reciprocal.).
2. **Uphembel' emoyeni**. He lights the fire in the wind. (He is foolish.)
3. **Isiphukuphuk' esadl' amahlul' amakhaza**. The fool who ate the clotted blood of a tick. (Said of one who is extremely foolish.)

INTERESTING WAYS OF SPEAKING

Apart from using generally known proverbs and expressions, African language speakers often come up with truly original metaphors to describe things or people. Look at these very creative expressions:

1. **oondlebe zikhany' ilanga** the (ones with) ears that the sun shines through (White people).
2. **kwadunusa** at the place where you sleep crouched up (a small, basic, government-subsidised house)
3. **enkomeni/ebhokweni** at the cow/at the goat (at work)
4. **ovez' umbono** the ones that show the belly-button (short T-shirts)
5. **fiyela amabala** (Sotho) sweep the playing fields(flared pants)
6. **mokatapeyi** (Sotho) guard the pay (mokata = guard, peyi = the pay) (slippers: they are always keeping watch over your money because they usually don't last long and often need to be replaced)
7. **ukufihl' intloko** to hide the head (to live somewhere temporarily)
8. **into esiwa phantsi kwempumlo** something that falls under the nose (a snack)

The above are just a sample of the proverbs which participant groups will chose from to begin their series of interviews songs and reports with the view to articulate cotemporary interpretations and manifestations of the age old kernels of wisdom.

 A note on methodologies:

As Sohng (1995) comments, participatory research is a collaborative and empowering process because it (a) brings isolated people together around common needs and problems; (b) validates their experiences as the foundation for understanding and critical reflection; (c) presents the knowledge and experiences of the researchers as additional resources upon which to critically reflect; and (d) contextualises what might have previously felt like personal, individual problems or weaknesses. The primary strength of an action-oriented or participatory approach to research is therefore not about description

but about trying things out. It is a research approach that sees its function as one of giving us different ways of relating to natural and social environments. Researchers need to be aware of how members of a group perceive and speak about their lives. This means they must endeavour to find out everything that can be found out about the community being researched. Ideally, the researcher already lives in the community, partakes in its affairs and has an ongoing relationship with the community.

The project will be adopting both quantitative and qualitative methods for data collection and data analysis. The study will assume the form of audio recordings consisting of interviews, songs, poems and other expressive modes. The interview will. Snow-ball selection criteria will be applied to identify participants and community leaders as well as representatives of other civil society entities, state officials and departments. This excise will enhance the understanding of perceptions and attitudes of respondents using the metaphor of proverbs as a foundation for inquiry, relating to a variety themes from political economy, memories, social practices and artistic expressive modes. Qualitative approach will also be helpful in the analysis of collected data (Kuechler, 1998:178).

As Andrew, et al (2003:196) have indicated, survey method can be utilised when conducting an experimental and non-experimental design meant to understand perceptions of measurements of initiatives aimed to improve the individuals' livelihood (Furthermore, it can also be used in cases where you want to extrapolate results on a certain or specific studied group population. Case Study Case method is also used as an ideal methodology when a holistic, in-depth investigation is needed and following methods that are well developed and tested as any in the scientific field. On the other hand, Case study method is designed to bring out the details from the viewpoint of the participants by using multiple sources of data. Interactive and collective monitoring reviews will also be used to analyze data collection to ensure representation around issues such as gender, age, literacy level, size, and race.

How this will be done?

The project will be run for a period of seven (7) months, using primarily six (6) research methods in order to realize its set objectives.

> Desk top/literature review and comparative analysis/monitoring.
> Centralized orientation audio/oral history workshops.
> Site based audio recordings and story development.
> Centralized editorial sessions
> Participative Wolpe series of Seminars /consultations with Tunde Adegbola.
> Write up and publication of report and popular manual.

Desk top/literature review phase:

The information will be collected from various secondary sources, through public libraries, archives, expert consultations, usage computer archives on pertaining to the research topic. This will include published work by the researcher pertaining to the topic. Various literatures on the same subject will be reviewed and different libraries will be visited. This will include the identification of other social movements and community based organizations working strategies in this field that are adopted that would beneficiary to broader society. This will assist the researcher in gaining information that is relevant to the development of the study. This phase will occur throughout the project cycle.

Practically orientated audio/oral history workshops.

The project will run with 14 different sites (7 youth groups, 4 women groups, 3 precarious groups) over a total of 40 workshop sessions with participants drawn from groups from KwaDabeka (Clermont), Mznyathi, Inanda (Newtown A & C) Bhambayi (Phoenix Settlement) Mbubulu (Folweni Township) and KwaNgcolosi (Hillcrest), Wentsworth and Chatsworth, Ntuzuma, uMlazi, eMkhumbani (Chesterville) and KwaMashu. We are also in touch with Mr. Amisi Baruti, CCS PHD candidate and the chairperson of the KZN Refugee Council; the organisation has assisted and facilitated our outreach to refugee groups based in Durban inner-city: Albert Park.

The objective of our initial focus on CCS connected community groups is aimed at developing and strengthening these existing links of community and academia towards balanced two-way communication, partnership and mutual benefits. For example, the project aims at exploring together with the groups/collectives, how their visibility and active participation in online representations on the CCS web-site can be increased, developed and facilitated.
Please see detailed Workshop Pack attached, for full details of Workshop materials and content as well as anticipated outcomes.

Site based audio recordings, primary editing and story development.

The bulk of the project activities are anticipated to occur at the 14 sites identified above. The purpose of his activity is to collect recordings from the fourteen (14) sites. Roughly the recordings will consist of interviews with at least three representatives (3) of local development practitioners/ organizations in the specific site, two (2) representatives from local authorities such as a local councilor, five (5) respondents who are considered local experts on the history of the particular community, three (3) respondents from Churches or religious societies from each site and seven (7) respondents who would represent a sample of the demographic content of each site e.g. gender, age, literacy level, size, and race. A Total of twenty (20) semi- formal interviews in each of the sites are anticipated by this project in total two hundred and eighty interviews will be generated at the end of the project.

A total of fourteen (14) edited final audio dairies will be kept throughout the project cycle.

The outcomes and outputs of the project will involve a process of tailor-making the media and communication tools and methods jointly with the individual groups by assessing and reflecting their current facilities, particular needs and desires. For example a workable balance and linking of on-line and off-line tools and products needs to be fine-tuned to given local circumstances, while at once also opening a view on the horizon of other additional means and options for future developments

Regular centralized editorial sessions with editorial collectives.

Another opportunity for a listening exchange across the diverse groups involved will also be provided by the contextual framework of Durban Sings as a local exchange of interviews, songs and story-telling.

The common blog http://www.durbansings.wordpress.com will serve as a shared and public archive for the communities themselves, in particular, to develop and produce the final Durban Sings dvd, which would present a selection of songs and stories in off-line format and as visible (possibly marketable) product. Such a common and communal production process offers again the opportunity for exchange between the different groups: each community/group as production team of their local audio archive would send a representative with a pre-selected play-list of local audio production to a joint editing meeting where the selection of tracks for the DVD would be finalised. On-line and off-line presentations could - in a long term perspective - develop the form of a journal-like appearance with periodical publications and could find further distribution via on-air broadcasts on local and national radio stations, or, for example, via the individual audio collections of local DJ.

Participative Wolpe series of seminars /consultations with Tunde Adegbola

Once the above outlined audio/radio groundwork is in place, we propose to invite the scholar, engineer and media activist based in Nigeria; Tunde Adegbola for a week of interactive workshops and practical presentations in Durban to explore together with us, members of the editing collectives and communities, CCS members and other interested civil society organisations and entities, where the conversations will resonate around the questions about how the audio/radio networks and productions could be developed and taken further with a local network of community radio stations - such as Tunde developed it in West Africa (West Africa Democracy Radio) in order to drive community and media development. Please visit the project site West Africa Democracy Radio @ http://www.wadr.org/. Adegbola tells the story of his media activist initiative and explains the process in a programme on open-air radio (SOAS) archive @: http://openair.fm/index.php?option=com_content&task=view&id=79&Itemid=68. Another initiative of Mr. Adegbola involves the development of computer software for African languages, with Yoruba currently as the pilot project: http://www.alt-i.org/ .

This part of the proposed project will be an important opportunity to reflect and evaluate all areas of the methodology as well as create the context from which an informed approach can consolidated in preparation for the final dimension of the project.

Write up and publication of report and popular manual.

After the interactive workshops with Tunde Adegbola, we will draw up an appraisal report on the project thus far, outlining in particular the possibilities and requirements for sustainable community media in Durban communities based on a collective assessment of, experiences and evaluation of the project from the perspectives of the various participants, also the report will incorporate any of Adegbola recommendations. This report will be produced as text to be published via the CCS website as free download. We will also prepare its content in hands-on and easy-listening format for public presentation in a Wolpe Lecture and as a 1 hour radio programme produced as CD edition. The CD

can be given to all participating communities and passed on to local and regional networks for on-air broadcasts.

Practically this will involve the small-scale production and local distribution of audio CDs, and setting up a blog for each individual group to which uploaded audio files can be linked. A common blog for Durban Sings: http://www.durbansings.wordpress.com functions as a switchboard to the different parts of the archive for on-line listeners and facilitates communication between all the participants towards a shared creative goal of producing the interactive DVD publication. On-line and off-line representation including audio, texts and images can be linked to, or feed into community pages at the CCS website which would introduce the individual communities and groups, but also provide a visible public space for their individual action and activities, and for a shared community archive which could again help to facilitate communication and exchange between individual community groups.

We are currently establishing long-term relations between the CCS and the local isiZulu talk-radio based in Durban: *Izwi lomZantsi…*(The voice of the South)

Developing networks:

Over the 4 month of audio workshops, such editing meetings will also take place in each individual group in order to finalise interim CD productions of the group's audio archive for 'off-line broadcast' into the surrounding local community. These first contacts with its immediate local audience will in turn strengthen the production group's internal confidence and external profile; first feedback can provide new productive impetus and ideas. For the process of uploading audio, we will use the public on-line archive www.archive.org asking all participating groups and individuals to upload under the common keyword "Durban Sings". This procedure in itself will create an open network of authors and listeners, the foundation of an ongoing listening exchange and growing archive of local voices, songs, stories and audio reports. The joint work in and across various editorial collectives will strengthen the understanding of and valuing of a shared creative/productive goal.

Hosting Institution of the project and monitoring:

The Centre for Civil Society www.ukzn.ac.za/ccs will provide the institutional support in questions of minimal infrastructure and academic reference and exchange among colleagues. Continued monitoring and support with all stakeholders will be pursued beyond the initial 6 months of workshops in Durban. The project will be monitored according to attendance at workshops and the level and quality of exchange and communication through audio productions between the individual groups, i.e. did the groups develop new ways, suitable to their particular situation, to include audio recordings and distribution into their daily lives? and how? Are the groups making use of their audio archives as a currency for communication with other groups and organizations near or far?

Proposed Timeline for TRACK I and TRACK II:

Period	ACTIVITY	PROJECTED OUTCOMES
November 2008	Literature reviews on key issues relating to community media production, information sharing networks, consider case studies and comparative analysis from other similar initiatives, study theoretical perspectives and legislative provisions and policy analysis etc. (please note that this function will occur throughout the project cycle). Setting up initial consultation and orientation sessions with four groups: Clermont, Bhambayi Settlement, Mzinyathi and Folweni Township. At these sessions participants will be given recording devices so that they can practically test capturing of stories and ideas and begin to reflect on different ways of content development.	To provide an overview of the project details and to share experiences of community media efforts, also to lay out the basis for collaboration, to gauge the practical implications for running the projects in the different areas, the session will offer the groups an opportunity to see examples of audio and community media projects and give the group a chance to experiment.
Dec 2008	Drafting and finalising work schedules and deadlines. Preparing logistical support	Have the ground prepared for actual process to run smoothly and gathered all logistic, technical and human

	such as audio equipment, editing venues/ workspaces. Gathering required technical support e.g. access to computer hardware and software required. Confirming communication systems and task allocations for different local editing collectives. 10 different groups (6 youth groups, 2 women groups, 2 refugee groups) over a total of 40 workshop sessions.	resource requirements ready for all groups involved.
January 2009	Running Audio Production for the 'Durban Sings' initiative. Participants in each of the 10 groups prepare story ideas, capture and record in local areas generate play lists, and plan interview sessions in their communities.	Generate extensive audio archives of songs, stories and sound tracks that capture the experiences of participant groups and communities.
February 2009	Extensive editing and processing of collected archives, thematic allocations and detailed cataloguing of local archives and uploading and initial dissemination meetings between and within editing collectives. Producing small-scale and local	Holding regular editing meeting with individual collectives as well joint sessions across the 10 communities periodically. Producing local Audio compilations and distributing for review purposes and putting together Durban Sings outputs on CD or DVD, presenting selections of songs and stories in off-line format and as

	distribution of audio CDs or DVDs, and setting up a blog for the group to which uploaded audio files can be linked. On-line and off-line representation to be included into community pages at the CCS website. Preparing compilations and cross networking with local and global networks.	visible (possibly marketable)product.
March-April 2009	Invite the scholar, engineer and media activist Tunde Adegbola for a series of workshops and presentations in Durban to explore together with us, the communities, CCS members and other interested civil society organisations how the audio/radio networks and productions could be developed and taken further with a local network of community radio stations	Building ideas on how to take forward the work completed thus far and providing an opportunity for all involved to consider other and further avenues where such media output can be shared and distributed in a long term sustainable manner.
May-June 2009	Finalising and mastering joint DVD production and publication in its audio, print and digital parts. Preparation of a report on the project, outlining in particular	A written report with details of mythologies and experiences of participants. The report will be accompanied by audio report which will be distributed to local station and online resources where key

	the possibilities and requirements for sustainable community media in Durban communities based on our assessment and experiences running the project, and Adegbola's recommendations. Writing and audio production of the report for on-line and off-line publications across a wide and diverse audience	recommendations could be the basis for more long term process of sustaining direct community participation in the process of media production. A Wolpe Lecture would be hosted by the CCS where the findings of the process would be publicised. Producing a media activist guide for reproducing and copying some of the work generated through the project.

Readings:

1. Langston Hughes: "Tain't So" (e-reserve)

Great Chain of Being/ Structure of Society (e-reserve)

2. M Drewal: "Dancing for Ogun (Yoruba)" and "Yoruba cosmology" (Nigeria/ Brazil)
(e-reserve)

R. Stone: "Bringing the Extraordinary into the Ordinary: Musical Performance Among
the Kpelle of Liberia" (e-reserve)

3. Chuck Davis: *Dancing Thorugh Africa* (film)

J.M. Chernoff: "African Rhythm and African Sensibility: Aesthetics and Social
Action in African Musical Idioms" (Ewe/ Dagomba/ Ghana (e-reserve)

4. Film: *Dance Like a River*(West African)

5. S. Lawler: "Power of Words and Extended Speech" (Ngbe/ Leopard Society -
Cameroons)

P. McNaughton: "Nyamakalaw" (Lecture: Dark Power in Mande/ Mali) (e-reserve)**

6. S. Lawler: "Had We but Eyes to Hear" (Lecture: Visual-Verbal Nexus in Ghana)**

African America: Signifyin(g)- A Black Vernacular Rhetoric System: *They call me
Rap, 'cauxe I can rap* (H. Rap Brown). *Be nimble or not at all*! (Brownie McGee to
Sonny Terry); **All African American arts aspire to the condition of performance - for
power**. *(Me)*

Charlie Ahearn: *Wild Style* (flim)** (available at Video Station)

7. S. Lawler: "From Sad to Glad" ((e-res)

8. "Blues Aesthetic and Philosophy" (e-res)

Robert Farris Thompson: "An Aesthetic of the Cool" (Yoruba) (e-res)

Ralph Ellison: "Remembering Jimmy [Rushing]" and ""Richard Wright's Blues"

9. Blues Poetry" (e-res)

10. "Signifying" (e-res)

Percelay: *Snaps* (e-reserve)

11. Langston Hughes: *Best of Simple* (e-reserve):"Foreword"; "Feet Live Their Own
Life";"Final Fear"; "There Ought to be a Law"; "Income Tax"

12. M. Jordan: "Makishi Masquerade" (Angola/ Congo/Zaire) (e-res)

13. Slides: Blues Art (Painting, Sculpture, and Performing Books) (In class)

15. Teresa L. Reed: "Introduction" to Holy & Profane and Penecostalism and Black Sacred Music" (e-res)

Teresa L. Reed: "God & Gansta Rap: The Theosopy of Tupac Shakur" (e-res)

Angela M. Nelson" Rhythm and Rhyme in Rap" (e-res)