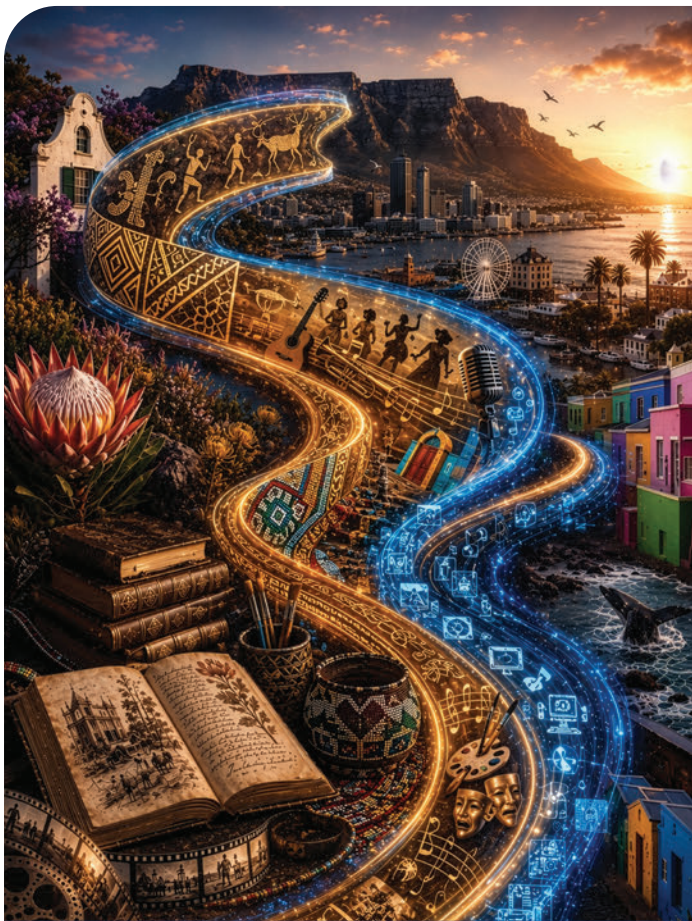




Western Cape
Government

FOR **YOU**



23rd Cultural Affairs Awards
Heritage in Motion

NATIONAL ANTHEM

Nkosi sikelel' iAfrika
Maluphakanyisw' uphondo lwayo
Yizwa imithandazo yethu
Nkosi sikelela, thina lusapho lwayo

Morena boloka setjhaba sa heso
O fedise dintwa le matshwenyeho
O se boloke, O se boloke setjhaba sa heso
Setjhaba sa, South Afrika, South Afrika

Uit die blou van onse hemel
Uit die diepte van ons see
Oor ons ewige gebergtes
Waar die kranse antwoord gee

Sounds the call to come together
And united we shall stand
Let us live and strive for freedom
In South Africa our land!



PROGRAMME

Masters of Ceremonies

Mr Jabaar Cassiem Mohamed and Mr Koketso Sachane

17:00 – 18:30 Guest Arrival and Registration

Red carpet photographs
Background cultural performances
Canapés served in the Artscape Foyer

18:30 Guests to be seated

National Anthem

Official Opening

Head of Department: Cultural Affairs and Sport — Mr Guy Redman

Keynote Address

Minister of Cultural Affairs and Sport — Mr Ricardo Mackenzie

AWARDS PRESENTATION

Creative Excellence Awards

Recognising outstanding achievements in the arts and creative industries.

Mr Themba Mchunu

Interlude

Language, Literacy and Knowledge Awards

Recognising excellence in promoting reading, multilingualism, libraries and access to knowledge.

Ms Cecilia Sani and Mr Jongihlanga Mbanga

Interlude

Heritage, Memory and Identity Awards

Recognising excellence in heritage preservation, museums, archives and public memory.

Ms Nomaza Dingayo and Dr Michael Janse van Rensburg

Interlude

Community Access and Cultural Participation Awards

Recognising initiatives that expand participation in arts, culture and heritage.

Ms Colette Scheermeyer and Mr Wayde Groep

Interlude

Social Inclusion and Cultural Impact Awards

Recognising cultural initiatives that strengthen inclusion, accessibility and community wellbeing.

Dr Helene Vollgraaff

Interlude

Future Culture Awards

Recognising innovation and cultural leadership that contributes to a sustainable future.

Ms Karen Shippey

We remember them

Acknowledging artists and cultural practitioners whose legacy continues to inspire the cultural life of the Western Cape.

Minister's Commendations

Recognising exceptional contributions to the cultural sector.

Minister Ricardo Mackenzie and Dr Carol van Wyk

Interlude

Enduring Legacy Award

Honouring a distinguished individual whose lifetime contribution has left an enduring impact on arts, culture, language, libraries, archives or heritage in the Western Cape.

Minister Ricardo Mackenzie and HOD Guy Redman

Vote of Thanks

Chief Director: Cultural Affairs — Dr Carol van Wyk

Closing Performance

Official Group Photograph

Refreshments and Networking

FOREWORD

Heritage in Motion

It is a great privilege to welcome you to the 2026 Cultural Awards of the Western Cape.

Tonight, we celebrate extraordinary people. The artists, writers, performers, cultural practitioners, language activists, librarians, museum professionals, community leaders and organisations who keep the stories, traditions and creativity of the Western Cape alive.



Our theme, “Heritage in Motion”, speaks to something I believe strongly: heritage is not something we simply inherit. It is something we live, share and pass on.

Our heritage lives in our languages, our music, our food, our traditions, our art and our stories. It lives in our museums and archives, but also in our homes, communities, streets and public spaces. It connects us with those who came before us, while giving a new generation the opportunity to tell their own stories and shape what comes next.

That is heritage in motion. *Givâlik*, as we’d say in Kaaps: truly awesome, alive, and always in motion.

Across the Western Cape, from the Karoo to the West Coast, the Cape Winelands and the Garden Route, and across our cities, rural communities and townships, we see the incredible diversity of our province expressed through culture.

Awé to every community that keeps this diversity alive.

And behind all of this are people.

People who preserve our history. People who teach our languages, including Kaaps, one of the great living languages of the Cape Flats. People who create music and art. People who protect our

archives and museums. People who tell our stories. And people who make sure that the next generation knows where they come from.

Their work strengthens identity, builds belonging and brings communities together.

But preserving our heritage does not mean standing still.

Technology is changing how we record, preserve and share our stories. Innovation gives us new ways to reach audiences and make our cultural heritage more accessible. We should embrace these opportunities while ensuring that the authenticity and richness of our heritage are protected.

We must also recognise the challenges facing our heritage. Climate change, urban development and a rapidly changing world require us to think differently about how we protect the places, traditions, knowledge and memories that matter to our communities.

At the same time, culture presents enormous opportunity.

The creative industries, cultural tourism, festivals, museums, heritage attractions and major events contribute to the economy of the Western Cape. They support entrepreneurs, develop skills, attract visitors and, importantly, create jobs.

This is why investing in culture is not only about celebrating our past. It is an investment in people, communities and our future.

And nowhere is that more important than with our young people.

We must create more opportunities for young people to experience culture, learn about their heritage, develop their talents and build careers in the creative and cultural sectors. They are not simply the inheritors of our heritage. They are already shaping it.

To every finalist and award recipient: congratulations!

Your passion, creativity and commitment inspire us. Thank you for preserving our stories, celebrating our diversity, strengthening our communities and showing us what is possible.

The Western Cape has an extraordinary cultural story. But that story is not finished. This is a heritage worth celebrating with everything we have.

We are still writing it. We are still creating it. We are still sharing it.

That is Heritage in Motion.

Let us celebrate it, protect it and, most importantly, keep it moving forward. *Dydilik*.

Ricardo Mackenzie

**Provincial Minister of Cultural Affairs and Sport
Western Cape Government**



AWARD CATEGORIES AND NOMINEES

CREATIVE EXCELLENCE AWARDS

Most Impactful Contribution of an Artist/Organisation in the Literary Arts Discipline

- Bulelwa Basse
- Lluyle Arendse
- Rita Swanepoel

Most Innovative Contribution of an Artist/Organisation in the Dance Discipline

- Philippi Art Centre
- Project021

Most Innovative Contribution of an Artist/Organisation in the Drama Discipline

- Mthobisi Mpandle
- Sophie Joans / Spark in the Dark
- Uyilo Arts Academy

Most Innovative Contribution of an Artist/Organisation in the Music Discipline

- Cape Cultural Collective's Triple C Recordings
- Jikela Studios
- Sonic Exploration Network South Africa (SenSA)

Most Innovative Contribution of an Artist/Organisation in the Visual Arts Discipline

- Hari Lualhati
- Jared Leite
- Khayelitsha Fashion Week

Most Innovative Contribution of an Artist/Organisation in Film, Audio-Visual, Interactive Media and Photography

- Cinemagic Scoring
- Imran Hamdulay
- Inkubeko Nezobugcisa

Most Innovative Contribution of an Artist/Organisation in the Crafts Discipline

- Nokubonga Sifanele
- Women Moving Souls

Young Artist Award

- Jadine Knecht
- Sumayyah Petersen
- Thimna Sitokisi

Young Writer, Actor, Musician or Dancer Award

- Lonwabo Joseph Mabele
- Sihle Dolophini
- Sumayyah Petersen

Most Impactful Community Arts Festival

- Look At God Music Academy
- Suidoosterfees
- Ukukhanya Kwelanga Art Society NPC

LANGUAGE, LITERACY AND KNOWLEDGE AWARDS

Reading and Literacy Champion Award

- City of Cape Town Library and Information Services
- Hawston Public Library – Belinda Louise May
- Mossel Bay Public Library

Digital Literacy Champion Award

- Brackenfell Public Library – Lonwabo Joseph Mabele
- D’Almeida Public Library
- Hermanus Public Library

Neville Alexander Award for Outstanding Contribution to Multilingualism

- Athlone Public Library Digital Reading Den
- Read to Rise
- Keanan McArthur

Significant Contribution to Language Development

- Professor Matilda Burden
- Sumayyah Petersen

Public Library of the Year

- Hermanus Public Library
- Mossel Bay Public Library
- Strand Public Library

The Best Friends of the Public Library

- Greyton Public Library
- Hermanus Public Library
- Kuyasa Public Library
- Vermaaklikheid Public Library

HERITAGE, MEMORY AND IDENTITY AWARDS

Best Researcher Contributing to Archival Heritage

- Archives to Narrative (Koue Bokkeveld)
- Irma Jordaan
- Lauren Jacobs

Best Community or Institutional Archives

- Centre for the Constitutional Transformation of South Africa (CCTSA)
- Sanlam Archives

Contribution to Research, Creating Awareness and Advocacy Towards an Inclusive Cultural Landscape

- Genadendal Living Landscape
- Lindela Mjenxane

Contribution to Social Inclusion and Transformation in the Field of Museums, Heritage and Place Name Redress

- Norval Foundation – We the People: 30 Years of Democracy

Community-led Research or Public Programme in the Field of Heritage, Museums or Geographical Names

- Charles Theunissen
- FutureHood

Best Practice within the Field of Museums and Related Organisations

- Norval Foundation
- Stellenbosch University Museum Conservation Laboratory

Contribution by a Conservation Body, Heritage Organisation or Museum Towards the Promotion of Local History, Heritage or Renaming of Geographical Features

- Archive to Narrative (Koue Bokkeveld)
- Elton John Lesch

Best Contribution to the Protection and Conservation of a National, Provincial or Locally Protected Heritage Site

- Abantu Academy for Literature
- Bomikazi Nomlala
- Tiervlei Community

COMMUNITY ACCESS AND CULTURAL PARTICIPATION AWARDS

Community Impact Through Outreach Award

- Hawston Public Library
- Lindela Mjenxane
- Whitaker Peace Development Initiative

Best Project to Promote Access to Museums, Heritage Collections, Heritage Sites or Heritage Resources

- Archive to Narrative (Hout Bay Project)
- Norval Foundation Learner Centre

Best After School Arts and Culture Programme Award

- College of Magic
- Creative Skills Factory
- Lalela

After School Arts and Culture Coaching Excellence

- Carol Dube
- Odwa Mvunge (posthumously)
- Sinethemba Bawuti and Olwethu Dyantyi

SOCIAL INCLUSION AND CULTURAL IMPACT AWARDS

Active Volunteer of the Year in the Museums, Heritage and Geographical Names Sector

- Indiphile Matayi
- Moira-Ann Odendaal
- Zolani Balekwa

FUTURE CULTURE AWARDS

Climate Culture in Action

- D'Almeida Public Library
- Sir Lowry's Pass Public Library
- Someleze Bam



MINISTERIAL COMMENDATIONS

The Ministerial Commendation is conferred on individuals, organisations, institutions, collectives or initiatives that have made an exceptional contribution to the cultural life of the Western Cape.

DJ Ready D (Deon Daniels)

For more than four decades, DJ Ready D has played a defining role in establishing, developing, and preserving hip-hop as an authentic cultural movement in South Africa, where it has become a powerful vehicle for artistic expression, youth empowerment, and social consciousness. Through his pioneering work as a DJ, turntablist, performer and cultural leader, he has helped transform hip-hop into one of South Africa's most influential contemporary cultural movements.

Born in District Six and later forcibly relocated with his family to Mitchells Plain under apartheid's Group Areas Act, DJ Ready D's personal experiences profoundly shaped his commitment to hip-hop as a means of cultural expression and resistance. His introduction to hip-hop in the early 1980s led him to become one of South Africa's earliest practitioners of DJing, turntablism, breaking, and beatboxing, helping to establish the country's hip-hop movement during its formative years. During this period, he worked alongside fellow pioneers, including Black Noise and its founder Emile Jansen (Emile YX?), whose collective efforts established Cape Town as a major centre of South Africa's conscious hip-hop movement.

As a founding member and DJ of Prophets of Da City (POC), DJ Ready D helped to create what is widely recognised as South Africa's first commercially released hip-hop album, *Our World* (1990). POC became one of the country's most influential hip-hop groups, producing music that challenged apartheid, confronted inequality and violence, and gave voice to the lived experiences of young people on the Cape Flats. Their music incorporated Cape dialects, local slang and uniquely South African stories, demonstrating that hip-hop could reflect local identity while remaining faithful to its global cultural roots. DJ Ready D helped create a shared cultural space through hip-hop, bringing together young people across racial and social boundaries and demonstrating the power of music to build connection and shared identity.

He is internationally recognised as one of Africa's foremost turntablists and is a four-time South African DMC Champion. He represented South Africa twice at the World DJ Championships, where he achieved top ten finishes, and in 2010 received the internationally recognised title of Grandmaster in recognition of his mastery of turntablism and his outstanding contribution to DJ culture.

Through extensive touring with Prophets of Da City and performances alongside internationally acclaimed artists including Public Enemy, The Fugees, Ice-T, James Brown, DJ Jazzy Jeff, Black Eyed Peas and Will Smith, he has showcased South African hip-hop to global audiences while enhancing the country's cultural reputation abroad. His contribution has been recognised nationally and internationally through numerous honours, including the Hype Magazine Lifetime Achievement Award, the title of Grandmaster, and recognition as one of South Africa's most accomplished and influential DJs. Beyond these accolades, his enduring legacy lies in establishing professional standards for DJing, preserving the cultural integrity of hip-hop and inspiring generations of South African artists. DJ Ready D's career represents more than artistic excellence; it reflects cultural leadership, innovation and resilience.

The Ministerial Commendation is conferred on DJ Ready D (Deon Daniels) in recognition of his exceptional contribution to the development of South African hip-hop and its role in advancing cultural identity, artistic expression and social cohesion his pioneering role in establishing DJ culture and turntablism, and his enduring impact on youth expression, cultural identity and the creative industries of the Western Cape and South Africa.

Hilton Schilder

For more than four decades, Hilton Schilder has made a sustained contribution to the cultural life of the Western Cape as a composer, multi-instrumentalist, performer and cultural innovator. Born in Lotus River, Cape Town, and raised in a well-known musical family, his work has remained deeply rooted in the musical traditions of the Cape, particularly Cape jazz, Goema and indigenous musical forms.

Throughout his career, he has demonstrated a commitment to preserving these traditions while continually exploring new forms of musical expression and collaboration. His contribution extends beyond performance. During the 1980s, he co-founded

The Genuines, one of the pioneering groups that incorporated Goema rhythms into contemporary South African music. He subsequently led or collaborated with influential ensembles, including African Dream, Iconoclast, The Goema Captains of Cape Town, The District Six Band and Sons of Table Mountain. Through these collaborations, he has played an important role in strengthening and promoting a distinctive Cape musical identity that reflects the province's diverse cultural heritage.

One of his most significant contributions has been his commitment to preserving and sharing indigenous musical knowledge. He performs on more than 15 conventional and indigenous instruments and has incorporated traditional instruments such as the Khoi-San mouth bow into contemporary composition and performance. By bringing indigenous sounds into contemporary musical contexts, his work has contributed to safeguarding indigenous musical practices while introducing them to new audiences in South Africa and internationally.

His contribution has also had measurable public value. Over more than forty years, Schilder has performed extensively across South Africa and internationally, represented Cape Town's musical traditions at international festivals, collaborated with leading South African and international musicians, and contributed to the development of younger musicians through mentorship and artistic collaboration. His album *No Turning Back* received a South African Music Award nomination, and in 2008 he was appointed Artist-in-Residence at the Bird's Eye Jazz Club in Basel, Switzerland, reflecting international recognition of his work. His career spans composition, performance, indigenous music, cultural heritage, musical innovation and creative leadership. Through his sustained contribution to indigenous music, Cape jazz and Goema traditions, he has strengthened the visibility of the Western Cape's musical heritage, contributed to the preservation of its intangible cultural heritage and enriched the province's creative industries over several decades. His work continues to ensure that these living musical traditions remain relevant, accessible and celebrated by new generations of musicians and audiences.

The Ministerial Commendation recognises Hilton Schilder for his exceptional contribution to the preservation, advancement and celebration of the Western Cape's indigenous musical heritage and Cape jazz traditions. Through his lifelong commitment to composition, performance, cultural innovation and knowledge-sharing, he has strengthened the visibility of Cape music, safeguarded important elements of intangible cultural heritage and ensured that these living traditions continue to inspire future generations.

Aden Thomas

For more than two decades, Aden Thomas has used the power of broadcasting to connect communities, celebrate local identity and create opportunities for the people and creative talent of the Western Cape to be seen and heard. As one of the province's most recognisable media personalities, he has consistently used his platform to promote local stories, champion community initiatives and amplify the voices of artists, young people and community leaders.

Through the Heart FM Breakfast Show, Thomas has actively supported and promoted Western Cape musicians and creatives, providing a platform for local talent and fostering conversations about the province's music and creative industries. His commitment to showcasing local artists has contributed to greater public awareness of the depth and diversity of Cape Town's creative community.

He also introduced and helped popularise “*Scholar Holla*”, an initiative that gives learners from schools across the Western Cape an opportunity to represent their schools on mainstream radio, share their achievements, request music and tell the stories of their communities. By creating a platform for young people to participate in public broadcasting, the initiative encourages confidence, community pride and civic participation while strengthening connections between schools and their local communities.

His commitment to community engagement extends beyond radio through his role as host of “*Sé Jou Sé*” on kykNET & kie. The programme provides ordinary South Africans with a public platform to engage constructively with issues affecting their families and communities, encouraging dialogue, understanding and social cohesion through respectful conversation. Collectively, these initiatives demonstrate how Aden has used media not only as a means of entertainment, but as a vehicle for cultural participation, youth empowerment and community connection. Through broadcasting, he has created accessible platforms that celebrate local identity, support emerging voices, and strengthen the social and cultural fabric of the Western Cape.

The Ministerial Commendation is conferred on Aden Thomas in recognition of his sustained contribution to advancing the Western Cape's cultural ecosystem through media, youth engagement and community advocacy.

ENDURING LEGACY AWARDS

The Enduring Legacy Award recognises individuals aged 60 years and older who have demonstrated exceptional and sustained contributions to the arts, culture, language, library, archival and heritage sectors.

Dr Paul Hanmer

Paul Hanmer is one of South Africa's most acclaimed composers, pianists, educators, and musical innovators, whose work has profoundly shaped the country's contemporary jazz landscape for more than four decades. Renowned for his ability to weave together jazz, classical traditions, and indigenous South African musical idioms, Hanmer has created a body of work that is both deeply rooted in local identity and celebrated internationally. *Trains to Taung* is widely regarded as a landmark recording in South African jazz, reflecting Hanmer's distinctive approach to composition and his ability to integrate jazz with South African musical traditions. Celebrating its 30th anniversary in 2026 through a special Journey to Jazz performance, the album continues to inspire musicians and audiences alike with its distinctive sound and enduring artistic relevance.

Beyond his achievements as a performer and composer, Hanmer has made an outstanding contribution to the development of young musicians. A passionate educator and mentor, he has consistently invested in nurturing emerging talent through workshops, masterclasses, educational programmes, and collaborative projects. His work has provided aspiring musicians with opportunities to engage directly with leading practitioners, develop their artistic voices, and gain a deeper understanding of South Africa's rich jazz heritage.

As a son of Cape Town, Hanmer has maintained strong ties with the Western Cape's jazz community, contributing to a culture of mentorship that has helped shape the next generation of artists. Through his involvement in educational initiatives, performances, and knowledge-sharing platforms, he has played a significant role in strengthening the province's vibrant jazz ecosystem and ensuring that young musicians are equipped to carry this musical legacy forward. Throughout his illustrious career, Hanmer has collaborated with some of South Africa's most celebrated musicians, including Miriam Makeba, Hugh Masekela, McCoy Mrubata, Ray Phiri, and Pops Mohamed.

His lifelong dedication to artistic excellence, cultural expression, music education, and the development of future generations has secured his place as one of South Africa's most respected and influential musical figures.

The Enduring Legacy Award recognises Paul Hanmer for his distinguished lifetime contribution to South African jazz, composition, music education and the development of future generations of musicians. Through more than four decades of artistic excellence, innovation and mentorship, he has expanded the possibilities of South African jazz, strengthened the transmission of musical knowledge and created a lasting legacy that continues to inspire artists and audiences locally and internationally.

Thoko Ntshinga

Thoko Ntshinga is a distinguished South African actress, director, theatre practitioner, educator and arts activist whose contribution to theatre, television and arts development spans more than four decades. Widely regarded as one of the country's most respected performers, she has played a pivotal role in shaping South African storytelling through her work on stage and screen, while championing the growth and development of future generations of artists.

Ntshinga began her career in the 1970s at the pioneering Space Theatre in Cape Town before becoming a prominent figure at the renowned Market Theatre, where she appeared in landmark productions such as *Born in the RSA*, *Cincinnati* and *Panorama*. Her theatre work reflected a commitment to socially conscious performance, exploring themes of identity, justice and the lived experiences of South Africans. Her acclaimed stage performances earned her recognition as one of the country's leading theatre practitioners, including a prestigious Fleur du Cap Theatre Award. Her contribution to television has been equally significant. Ntshinga became a household name through her portrayal of Donna Makaula in the iconic soap opera *Egoli: Place of Gold*, a role she embodied for nearly two decades. She further cemented her reputation through memorable performances in productions such as *Interrogation Room*, *The River*, *Die Spreeus*, *Blood & Water* and numerous other television dramas that enriched South Africa's broadcasting landscape. Her ability to portray complex and authentic characters has made her one of the most enduring and respected figures in South African television.

Beyond her artistic achievements, Ntshinga has made an extraordinary contribution to arts development and mentorship. As an educator, director, community theatre facilitator and arts activist, she has dedicated much of her career to empowering emerging artists and expanding access to the arts. Through her leadership within Artscape's Inclusive Arts Unit, her former role as a Drama lecturer at the University of Cape Town, and initiatives such as the Thoko Ntshinga Foundation and various youth theatre programmes, she has nurtured young talent and created opportunities for aspiring performers, particularly those from underserved communities. In recognition of her outstanding contribution to South African film and television, she received the prestigious SAFTA Golden Horn Lifetime Achievement Award in 2018, honouring not only her remarkable body of work as a performer, but also her enduring influence as a cultural leader, mentor and advocate for the arts. Thoko Ntshinga's legacy extends far beyond the roles she has played. Through her artistry, leadership and unwavering commitment to community development and cultural empowerment, she has helped shape the evolution of South African theatre and television while inspiring generations of performers to use storytelling as a force for social change.

The Enduring Legacy Award recognises Thoko Ntshinga for her lifetime contribution to South African theatre, television and the broader cultural sector. Through more than four decades of artistic excellence, mentorship and arts advocacy, she has helped shape the country's storytelling landscape, developed emerging practitioners and demonstrated the enduring power of performance as a tool for cultural expression, social reflection and community empowerment.

Dr John Maytham

Dr John Maytham has devoted more than five decades to enriching South Africa's arts, culture and media landscape. His distinguished career as an actor, director, broadcaster, author and public commentator reflects a sustained commitment to storytelling, the performing arts, literature and informed public discourse. Through his work across multiple disciplines, he has made a lasting contribution to the cultural life of the Western Cape and South Africa.

As a drama student at Rhodes University, John performed in productions including *Waiting for Godot*, *Six Characters in Search of an Author*, *The Relapse* and *As You Like It*, while also

directing *Orison*. These formative experiences established the foundation for a career spanning theatre, film, television and broadcasting.

In 1974, he became the first actor to appear on stage in the opening production of *King Lear* at the inaugural Grahamstown Festival, now the National Arts Festival. This historic performance forms part of South Africa's performing arts heritage and marked the beginning of a career dedicated to the creative sector.

He continued to contribute to South African theatre as a director and practitioner. In 1983, he directed Nicholas Ellenbogen in *Precious Remnants* and successfully directed *The Bicycle Riders* at Johannesburg's Market Theatre, one of the country's most influential theatre institutions. In 1989, he directed the University of Cape Town production of Noël Coward's *Blithe Spirit*. His work in theatre was complemented by contributions to film and television, where he worked as an actor, director and writer, including appearances in productions such as the historical television drama *Rhodes*.

In 1997, John joined CapeTalk at its launch and became the station's first presenter on air. Over nearly three decades, he has become one of South Africa's most respected radio personalities, creating a platform for thoughtful conversations on literature, theatre, music, history, science, current affairs and the arts. Through his distinctive interviewing style, intellectual curiosity and commitment to public engagement, he has connected audiences with leading writers, artists, academics and cultural practitioners, making cultural knowledge accessible to a broad public.

He has also made a significant contribution to South Africa's literary landscape. In 2017, he published *Rapid Fire: Remarkable Miscellany* (Tafelberg), based on his popular CapeTalk feature, extending his contribution to public knowledge and lifelong learning into print. Through his regular literary interviews and participation in literary festivals, including the Open Book Festival and the Franschhoek Literary Festival, he has promoted reading, encouraged engagement with literature and created platforms for dialogue between authors and audiences. His career represents the rare intersection of performance, broadcasting, literature and cultural commentary. Across decades of change in South Africa's media and arts landscape, Maytham has remained a trusted voice, preserving the importance of thoughtful conversation and public access to culture. His work has strengthened appreciation for the arts, encouraged intellectual curiosity and contributed to a more informed and culturally engaged society.

The Enduring Legacy Award recognises Dr John Maytham for his distinguished lifetime contribution to the arts, culture and heritage sector, and for his enduring role in enriching South Africa's cultural and intellectual life through broadcasting, theatre, literature and public engagement.

Dr Jo-Anne Duggan

Born and raised in Cape Town, Dr Jo-Anne Duggan has dedicated more than four decades to preserving, transforming and strengthening South Africa's archival and heritage sector. Her distinguished career as a heritage practitioner, archivist, researcher and cultural leader has shaped national conversations on archival governance, institutional reform and the preservation of South Africa's documentary heritage. Through her leadership, scholarship and public service, she has made an enduring contribution to ensuring that archives remain accessible, inclusive and relevant to present and future generations.

Dr Duggan has consistently championed the role of archives as essential public resources that preserve collective memory, strengthen democracy and support social justice. As Director of the Archival Platform, she led one of South Africa's foremost civil society initiatives dedicated to advancing the country's archival system. Under her leadership, the organisation created a national forum for dialogue between government, archives, researchers, memory institutions and civil society, promoting greater accountability and collaboration across the sector.

One of her most significant contributions was leading the development of the landmark publication *State of the Archives: An Analysis of South Africa's National Archival System* (2015). The report provided the first comprehensive assessment of the national archival system since the advent of democracy, examining governance, legislation, institutional capacity, records management and public access. It has become an important reference for policymakers, archivists, researchers and heritage practitioners and continues to inform national debate on strengthening archival services in South Africa.

Dr Duggan has also played a pivotal role in institutional transformation within the heritage sector. During her tenure with the then Department of Arts and Culture, she was entrusted with facilitating the complex process of amalgamating Gauteng's declared cultural institutions into a single national museum entity. This nationally significant reform required extensive

stakeholder engagement, institutional restructuring and strategic leadership during a period of considerable change within the museum sector. Her contribution to South Africa's museum and heritage landscape also includes curating the inaugural exhibition for the Nelson Mandela Museum in Mthatha, helping to establish one of the country's most important heritage institutions dedicated to preserving the legacy of President Nelson Mandela and the history of the Eastern Cape.

Through her consultancy, The Heritage Agency CC, Dr Duggan has worked extensively with government, the private sector and civil society on heritage, museum and archival projects across South Africa. Her work has contributed to heritage management, institutional development, policy implementation and the protection of the country's cultural resources, demonstrating an unwavering commitment to professional excellence and public service.

Dr Duggan has further distinguished herself through her leadership in archival governance. She served two terms on the Western Cape Archives Advisory Committee, including as Chairperson, before representing the province on the National Archives Advisory Council. Her appointment by the Minister of Sport, Arts and Culture as Chairperson of the National Archives Advisory Council reflects national recognition of her expertise, leadership and longstanding contribution to the archival profession. Throughout her career, Dr Duggan has combined research, advocacy and institutional leadership to strengthen South Africa's archival and heritage landscape. Her work has consistently advanced professional standards, promoted access to documentary heritage, encouraged public participation and highlighted the importance of archives in preserving memory, identity and democratic accountability.

The Enduring Legacy Award recognises Dr Jo-Anne Duggan for her distinguished lifetime contribution to archives, heritage and cultural memory, and for her enduring leadership in strengthening South Africa's archival institutions for the benefit of present and future generations.

Father Michael Lapsley (Society of the Sacred Mission)

Father Michael Lapsley (Society of the Sacred Mission) has dedicated more than five decades to advancing reconciliation, human dignity and the preservation of South Africa's collective memory. Through his work as an Anglican priest, human rights advocate and founder of the Institute for Healing of Memories,

he has made a profound contribution to the country's social and cultural heritage by helping individuals and communities confront painful histories and build pathways towards healing and reconciliation.

Father Lapsley served as chaplain to university students at the University of Natal in 1973 during one of the country's most turbulent periods. His experiences during apartheid shaped a lifelong commitment to justice and human dignity. Following increasing opposition to apartheid, he was forced into exile, where he continued his pastoral ministry while supporting South Africans displaced by political conflict.

In April 1990, he survived a letter bomb attack that resulted in the loss of both his hands and the sight in one eye. Rather than allowing this act of violence to define his life, he transformed his personal experience into a lifelong commitment to healing and reconciliation. His response has become an enduring symbol of forgiveness, resilience and hope. Recognising that many South Africans required opportunities to tell their stories beyond the formal processes of the Truth and Reconciliation Commission, Father Lapsley developed the Healing of Memories Workshop methodology. Initially implemented alongside the Truth and Reconciliation Commission, these workshops created safe spaces where individuals from diverse backgrounds could share experiences of trauma, loss and conflict in an environment of dignity, respect and compassion.

In 1998, this work was institutionalised through the establishment of the Institute for Healing of Memories, which has since expanded its work nationally and internationally. Through thousands of workshops conducted across South Africa and in countries emerging from conflict, the Institute has helped individuals, families and communities address the emotional legacy of violence, discrimination and social division. Its work has become an internationally recognised model for trauma healing and reconciliation.

Father Lapsley's contribution extends beyond pastoral ministry into the preservation of South Africa's intangible heritage. By encouraging people to share personal stories and preserving lived experiences of conflict and reconciliation, he has helped ensure that memory itself becomes a resource for healing, education and nation-building. His work has demonstrated that reconciliation is not only a political process but also a cultural practice that strengthens social cohesion and democratic citizenship. He has also contributed to scholarship through publications including

Neutrality or Co-option? Anglican Church and State until the Independence of Zimbabwe (1986) and *Redeeming the Past: My Journey from Freedom Fighter to Healer* (2012), further documenting South Africa's struggle, reconciliation and the ongoing work of healing. Father Lapsley's contribution has been recognised nationally and internationally through numerous honours, including New Zealand's Queen's Service Medal, Cuba's Friendship Medal, the Western Cape's Disa Award, and six honorary doctorates awarded in recognition of his contribution to peace, reconciliation and social justice.

The Enduring Legacy Award recognises Father Michael Lapsley for his distinguished lifetime contribution to healing, reconciliation and the preservation of South Africa's memory and heritage, and for creating a legacy that continues to strengthen communities in South Africa and around the world.

Professor Sylvia Bruinders

Professor Bruinders is a distinguished ethnomusicologist, researcher, educator, and cultural scholar whose work has made an exceptional contribution to the preservation, advancement, and scholarly understanding of South Africa's musical heritage. Born and raised in Cape Town, she has dedicated much of her academic and professional career to documenting, preserving, and celebrating the unique musical traditions of the Western Cape, ensuring that historically marginalised cultural practices are recognised as an integral part of South Africa's cultural identity.

As Head of Ethnomusicology and African Music at the South African College of Music at the University of Cape Town, Professor Bruinders has played a leading role in transforming the study of African music within higher education. Through her teaching, research and mentorship, she has mentored emerging researchers, postgraduate students and musicians while contributing significantly to the decolonisation of music curricula and the development of a new generation of scholars, performers and cultural practitioners dedicated to preserving and promoting African musical traditions.

Professor Bruinders is internationally recognised for her pioneering research on the Christmas Bands Movement of the Western Cape. Her award-winning doctoral research and acclaimed book, *Parading Respectability: The Cultural and Moral Aesthetics of the Christmas Bands Movement in the*

Western Cape, South Africa, have become seminal works in the field of South African music studies. Through years of immersive fieldwork and community engagement, she has documented the historical, social, and musical significance of this centuries-old tradition and its role in shaping community identity, dignity, and social cohesion. A defining feature of her scholarship has been her documentation and interpretation of the Western Cape's Ghoema cultural traditions, including the Klopse (Cape Minstrel Carnival), Christmas Bands and Malay Choir movements. Through extensive archival research, oral history and community-based fieldwork, she has traced the historical roots of these traditions to the cultural expressions of enslaved communities at the Cape, demonstrating how they have evolved into enduring symbols of resilience, identity and belonging. Her work has significantly advanced national and international understanding of these uniquely Cape cultural traditions and strengthened their recognition as an integral part of South Africa's intangible cultural heritage.

Beyond academia, Professor Bruinders has consistently worked alongside communities, musicians, and cultural organisations to ensure that these living traditions continue to thrive. Her research is notable for its collaborative and community-centred approach, ensuring that the voices and experiences of practitioners remain central to the narratives she documents. Through rigorous scholarship, cultural advocacy and heritage preservation initiatives, she has documented, preserved and elevated musical traditions that form an essential part of the Western Cape's intangible cultural heritage, ensuring that these community-based practices continue to inform scholarship, public understanding and future generations. Her leadership extends across the African continent through initiatives such as the Mellon-funded Pan-African research project, *Mapping Africa's Musical Identities*, which fosters collaboration among African scholars and institutions while advancing the study of African musical cultures.

The Enduring Legacy Award recognises Professor Sylvia Bruinders for her distinguished contribution to preserving, documenting and advancing the musical heritage of the Western Cape, and for ensuring that the voices, histories and traditions of its communities continue to inform South Africa's cultural identity and inspire future generations.

Fahruq Valley-Omar

Born in Worcester in 1945, Fahruq Valley-Omar has dedicated his life to the advancement of theatre, film, arts education and cultural storytelling in South Africa. His journey into the performing arts began after witnessing a production at the Little Theatre in Cape Town, which inspired him to pursue formal drama training at the University of Cape Town. At a time when opportunities in the arts were limited by apartheid, he was the only person of colour enrolled in his drama teacher's diploma course, making his own path an important chapter in the history of arts education in South Africa.

Over a career spanning more than five decades, Valley-Omar has established himself as one of the Western Cape's most respected theatre practitioners. His extensive body of work includes significant productions such as *District Six: The Musical*, *Fiela's Child*, *Fiela se Kind*, *Skyf*, *Just Like Home*, *Antjie Somers*, *Toorberg* and Shakespearean productions at Maynardville. Through these productions, he has helped tell stories that reflect the diverse experiences, histories and identities of South African communities. His involvement in *District Six: The Musical* is particularly significant given its enduring place in Cape Town's cultural history and its portrayal of the experiences and displacement of the District Six community.

His contribution to the performing arts extends beyond acting. As a director, Valley-Omar has played an important role in developing theatre and supporting young performers through productions such as *Bugsy Malone* for the Eoan Group at the Joseph Stone Theatre and other stage productions. His commitment to nurturing talent and creating opportunities for others has strengthened the arts sector and contributed to the development of future generations of performers.

A defining aspect of his career has been his dedication to arts education and mentorship. His expertise and guidance were acknowledged as instrumental in the establishment of an arts-focused school, where he supported learners interested in drama and the performing arts. Through his teaching, directing and mentorship, he has encouraged emerging talent and inspired young practitioners to develop their skills and pursue careers in the creative industries.

Valley-Omar has also made a significant contribution to film and television, both locally and internationally. His screen

credits include *Cape of Good Hope*, *A Boy Called Twist*, *Die Allemans*, *Bhai's Café*, *Die Spreeus* and *Barakat*, while his work has also reached international audiences through productions such as *10,000 BC*. Across these roles, he has contributed to bringing South African stories, voices and perspectives to broader audiences.

An important element of his legacy is his role in preserving and representing the rich cultural diversity of the Western Cape. Through productions that explore Cape Town's history, communities, race, identity and cultural heritage, he has helped ensure that these stories continue to be shared and understood. His contribution as a cultural adviser on *Barakat*, a film centred on the Cape Muslim community, further demonstrates his commitment to authentic and respectful cultural representation.

Through decades of teaching, mentoring and sharing his expertise, Valley-Omar has inspired successive generations of performers and arts practitioners. His willingness to support arts programmes and invest in the growth of others has left an enduring mark on the Western Cape arts community.

The Enduring Legacy Award recognises Fahruq Valley-Omar for his distinguished contribution to theatre, film and arts education, for preserving and promoting the stories, identities and cultural heritage of Western Cape communities, and for his enduring commitment to nurturing and inspiring generations of performers and arts practitioners. Through a lifetime dedicated to cultural storytelling, mentorship and artistic excellence, he has made a lasting contribution to the cultural life of the Western Cape and South Africa.

ACKNOWLEDGEMENT OF PARTNERS

- Artscape Theatre Centre



- Hyundai Bellville



- African Extracts Rooibos Care

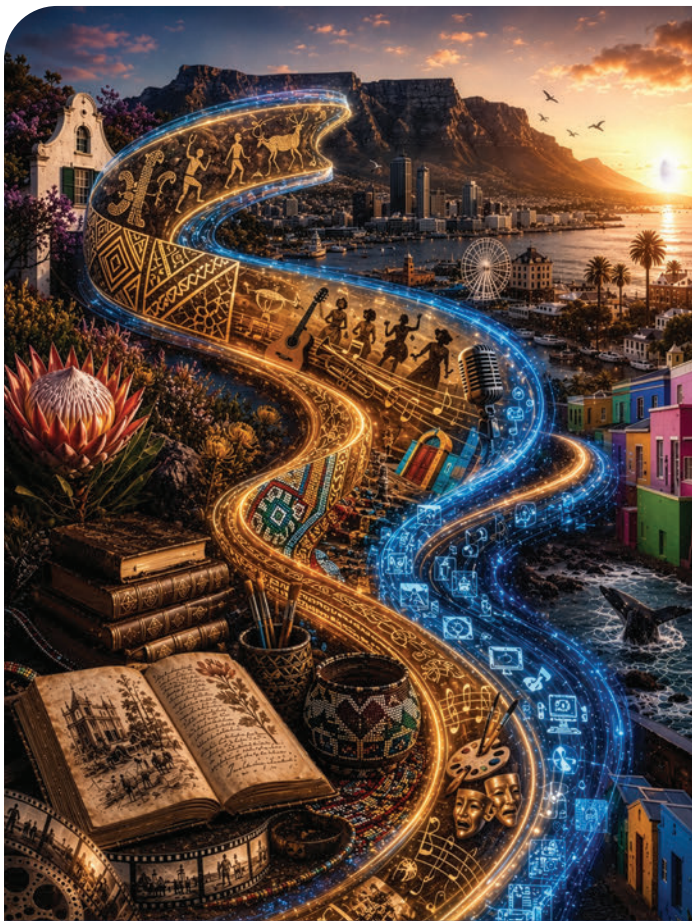


- Carmien Rooibos Tea





URhulumente
weNtshona Koloni
NGOWAKHO



liMbaso zeMicimbi yeNkcubeko zama23
ILifa leMveli eliPhilayo

INKQUBO

UMphathiNkqubo

UMnu. Jabaar Cassiem Mohamed kunye noMnu. Koketso Sachane

17:00 – 18:30 Ukufika kweendwendwe kunye noBhaliso
lifoto zekhaphethi ebomvu
linkqubo zenkcubeko zokonwabisa eziqhubeka
ngasemva
Kuza kunikezelwa ngeecanapé kwiFoya
yaseArtscape

18:30 Kucelwa iindwendwe ukuba zithathe iindawo zazo

UMhobe weSizwe

Ukuvulwa ngokusemthethweni

Intloko yeSebe: yeMicimbi yeNkcubeko neMidlalo —
uMnu. Guy Redman

Intetho ePhambili yoMsitho

UMphathiswa weMicimbi yeNkcubeko neMidlalo —
uMnu. Ricardo Mackenzie

UKUNIKEZELWA KWEEMBASA

IiMbasa zokuGqwesa kwiMisebenzi yoYilo

Ukuqaphela impumelelo ebalaseleyo kwezobugcisa nakumashishini oyilo

uMnu. Themba Mchunu

Ikhefu

IiMbasa zoLwimi, uLwazi lokuFunda nokuBhala, noLwazi

Ukuqaphela nokuwonga ukugqwesa ekukhuthazeni ukufunda, ukusetyenziswa kweelwimi ezininzi, amathala eencwadi, kunye nofikelelo kulwazi.

uNkszn. Cecilia Sani kunye noMnu. Jongihlanga Mbanga

khefu

liMbasa zeLifa leMveli, iNkumbulo noBuwena

Ukuqaphela nokuwonga ukugqwesa kulondolozo lwelifa lemveli, kumaziko olondolozo lwembali, koovimba bamaxwebhu, nakwinkumbulo yoluntu.

uNkszn. Nomaza Dingayo kunye noGqir. Michael Janse van Rensburg

Ikhefu

liMbasa zoFikelelo koLuntu nokuThatha iNxaxheba kwiNkcubeko

Ukuqaphela nokuwonga amalinge andisa ukuthatha inxaxheba koluntu kwezobugcisa, inkcubeko nelifa lemveli.

uNkszn. Colette Scheermeyer kunye noMnu. Wayde Groep

Ikhefu

liMbasa zokuBandakanywa kweNtlalo neMpembelelo yeNkcubeko

Ukuqaphela nokuwonga amalinge enkubeko akhuthaza ukubandakanywa kwabantu bonke, ukufikeleleka, kunye nokuphuculwa kwentlalontle yoluntu

uGqir. Helene Vollgraaff

Ikhefu

liMbasa zeNkcubeko yeKamva

Ukuqaphela nokuwonga ubuchule obutsha nobunkokeli benkcubeko obunegalelo ekwakheni ikamva elizinzileyo.

uNkszn. Karen Shippey

Siyabakhumbula

Ukuqaphela nokuwonga amagcisa neengcali zenkcubeko ezinegalelo elihlala lihleli, neliqhubeka likhuthaza ubomi benkcubeko eNtshona Koloni.

IziNcomo zikaMphathiswa

Ukuqaphela igalelo elikhethekileyo kwicandelo lenkcubeko.

uMphathiswa Ricardo Mackenzie kunye noGqir. Carol van Wyk

Ikhefu

IMbasa yeLifa eliPhilayo nelihlala likhuthaza

Ukuwonga umntu obekekileyo onegalelo elikhulu ubomi bakhe bonke elishiye impembelelo ehlala ihleli kwezobugcisa, inkcubeko, ulwimi, amathala eencwadi, oovimba okanye ilifa lemveli eNtshona Koloni.

uMphathiswa Ricardo Mackenzie kunye neHOD Guy Redmann

Umbulelo

Umlawuli oyiNtloko: weMicimbi yeNkcubeko —
uGqir. Carol van Wyk

UMboniso wokuVala

Ukuthathwa kweFoto yeQela esemthethweni

Izimuncumuncu noKwakha uBudlelwane boMsebenzi



INTSHAYELELO

ILifa leMveli eliPhilayo

Kuyinhweba nembeko enkulu ukunamkela kwiiMbasa zeNkcubeko eNtshona Koloni zama2026.

Ngokuhlwanje, sibhiyozela abantu abangaqhelekanga nababalaseleyo. Amagcisa, ababhali, abadlali nabaculi, iingcali zenkcubeko, amatshantliziyo olwimi, oosomathala bamathala eencwadi, iingcali zamaziko olondolozo lwembali, iinkokeli zoluntu nemibutho egcina amabali, izithethe nobuchule bokuyila baseNtshona Koloni buphila.



Umxholo wethu othi, 'Ilifa leMveli eliPhilayo', uvakalisa inkolelo endiyibambe ngamandla: ilifa lemveli asiyonto esiyamkela kuphela njengelifa. Yinto esiyiphilayo mihla le, esabelana ngayo nabanye, nesiyingqithisela kwizizukulwana ezizayo.

"Ilifa lethu lemveli liphila kwiilwimi zethu, kumculo wethu, ekutyeni kwethu, kwizithethe zethu, kubugcisa bethu nakumabali ethu. Liphila kumaziko olondolozo lwembali ethu nakooovimba bethu, kodwa likwakhona emakhayeni ethu, kwiindawo esihlala kuzo, ezitalatweni nakwiindawo zikawonkewonke. Lisidibanisa nabo basandulelayo, ngelixa linika isizukulwana esitsha ithuba lokubalisa amabali aso nokubumba ikamva.

Likhangeleka ngolo hlobo ilifa lemveli eliphilayo. *Givâlik*, njengoko besiza kutsho ngeKaaps: ilifa lemveli elimangalisayo ngokwenene, eliphilayo, nelisoloko liphila.

Kuyo yonke iNtshona Koloni, ukusuka eKaroo ukuya kuNxweme oluseNtshona, kwiCape Winelands nakwiGarden Route, nakwizixeko zethu, uluntu lwasemaphandleni neelokishi, sibona ubutyebi nokwahlukahlukana okumangalisayo kwephondo lethu kubonakaliswa ngeenkcubeko zalo.

Sibulela uluntu ngalunye olugcina obu butyebi nokwahlukahlukana buphila.

Kwaye emva kwako konke oku kukho abantu abenza ukuba konke oku kwenzeke.

Abantu abalondoloza imbali yethu. Abantu abafundisa iilwimi zethu, kuquka neKaaps, olunye lweelwimi eziphilayo nezixabisekileyo zaseCape Flats. Abantu abenza umculo nobugcisa. Abantu abakhusela oovimba bethu namaziko olondolozo lwembali zethu. Abantu ababalisa amabali ethu. Kwaye abantu abaqinisekisa ukuba isizukulwana esilandelayo siyayazi imvelaphi yaso.

Umsebenzi wabo womeleza ububona, wakha imvakalelo yokuba ngabathile, kwaye udibanisa uluntu.

Kodwa ukulondoloza ilifa lethu lemveli akuthethi ukuba kufuneka sime ngxi.

Itekhnoloji iyayitshintsha indlela esibhala ngayo, esilondoloza ngayo nesabelana ngayo ngamabali ethu. Ubuchule obutsha businika iindlela ezintsha zokufikelela kubaphulaphuli nokwenza ilifa lethu lenkcubeko lifikeleleke ngakumbi kubo bonke. Kufuneka siwamkele la mathuba ngelixa siqinisekisa ukuba ubunyani nobutyebi belifa lethu lemveli buyakhuselwa.

Kufuneka sikwaqaphele nemingeni ejongene nelifa lethu lemveli. Uguquguquko lwemozulu, ukukhula nophuhliso lweedolophu, kunye nehlabathi elitshintsha ngokukhawuleza, kusinyanzela ukuba sicinge ngendlela eyahlukileyo yokukhusela iindawo, izithethe, ulwazi neenkumbulo ezixabisekileyo kuluntu lwethu.

Kwangaxeshanye, inkcubeko isinika amathuba amakhulu.

Amashishini oyilo, ukhenketho lwenkcubeko, iminyhadala, amaziko olondolozo lwembali, iindawo zelifa lemveli kunye nemisitho emikhulu enegalelo kuqoqosho lweNtshona Koloni. Axhasa oosomashishini, aphuhlisa izakhono, atsale iindwendwe, yaye okona kubalulekileyo, adala amathuba emisebenzi.

Yiyo loo nto ukutyala imali kwinkcubeko kungapheleli nje ekubhiyozeleni ixesha lethu elidlulileyo. Kukutyala imali ebantwini, kuluntu nakwikamva lethu.

Kwaye akukho ndawo apho oku kubaluleke ngakumbi kunakubantu abatsha bethu.

Kufuneka sidale amathuba amaninzi ngakumbi ukuze ulutsha lube namava enkcubeko, lufunde ngelifa lalo lemveli, luphuhlise

iitalente zalo, luze lwakhe amakhondo omsebenzi kumacandelo oyilo nenkcubeko. Alungobamkeli belifa lethu lemveli kuphela. Sele enegalelo ekulibumbeni nasekuliphuhliseni.

Kubo bonke abafikelele kumjikelo wokugqibela nabafumene iimbasa: siyavuyisana nani!

Umdla wenu, ubuchule benu bokuyila nokuzinikela kwenu kuyasikhuthaza. Enkosi ngokulondoloza amabali ethu, ngokubhiyozela ukwahlukahlukana kwethu, ngokomeleza uluntu lwethu nangokusibonisa oko kunokwenzeka.

“INTshona Koloni inebali lenkcubeko elimangalisayo nelikhethekileyo. Kodwa elo bali alikagqitywa. Eli lilifa lemveli elifanele ukubhiyozelwa ngako konke esinako. Sisalibhala. Sisaliqamba kwaye silidalela ikamva. Sisaliabelana nabanye.

Likhangeleka ngolo hlobo ilifa lemveli eliPhilayo.

Masilibhiyozele ilifa lethu lemveli, siligcine kwaye silikhusele, yaye ngaphezu kwako konke, masiqinisekise ukuba liyaqhubeka lidlulela phambili. *Dydilik*.

uRicardo Mackenzie

UMphathiswa wePhondo weMicimbi yeNkcubeko neMidlalo

URhulumente weNtshona Koloni



IINDIDI ZEEMBASA NABATYUNJWA

IIMBASA ZOKUGQWESA KUYILO

Elona Galelo liBalaseleyo leGcisa/ loMbutho kwiCandelo loNcwadi

- Bulelwa Basse
- Lluyle Arendse
- Rita Swanepoel

Elona Galelo loYilo oluTsha leGcisa okanye loMbutho kwiCandelo loMdaniso

- Philippi Art Centre
- Project021

Elona Galelo loYilo oluTsha leGcisa okanye loMbutho kwiCandelo loMdlalo weqonga

- Mthobisi Mpandle
- Sophie Joans / Spark in the Dark
- Uyilo Arts Academy

Elona Galelo loYilo oluTsha leGcisa okanye loMbutho kwiCandelo loMculo

- Cape Cultural Collective's Triple C Recordings
- Jikela Studios
- Sonic Exploration Network South Africa (SenSA)

Elona Galelo loYilo oluTsha leGcisa okanye loMbutho kwiCandelo lezoBugcisa oBubonwayo

- Hari Lualhati
- Jared Leite
- Khayelitsha Fashion Week

Elona Galelo loYilo oluTsha leGcisa okanye loMbutho kwiFilimu, amajelo oSasazo aBonwayo naVakalayo, amaJelo eNtsebenziswano neFoto

- Cinemagic Scoring
- Imran Hamdulay
- Inkubeko Nezobugcisa

Elona Galelo loYilo oluTsha leGcisa okanye loMbutho kwiCandelo leMisebenzi yeZandla

- Nokubonga Sifanele
- Women Moving Souls

IMbasa yeGcisa eliseLitsha

- Jadine Knecht
- Sumayyah Petersen
- Thimna Sitokisi

IMbasa yoMbhali, uMdlali, iMvumi okanye uMdanisi oseMtsha

- Lonwabo Joseph Mabele
- Sihle Dolophini
- Sumayyah Petersen

Owona Mnyhadala wezoBugcisa boLuntu oneMpembelelo eBalaseleyo

- Look At God Music Academy
- Suidoosterfees
- Ukukhanya Kwelanga Art Society NPC

IIMBASA ZOLWIMI, ZOLWAZI LOKUFUNDA NOKUBHALA, NEZOLWAZI

IMbasa yeNtshatsheli ekuKhuthazeni ukuFunda nokuBhala

- City of Cape Town Library and Information Services
- Hawston Public Library – Belinda Louise May
- Mossel Bay Public Library

IMbasa yeNtshatsheli yoLwazi lweDijithali

- Brackenfell Public Library – Lonwabo Joseph Mabele
- D’Almeida Public Library
- Hermanus Public Library

IMbasa kaNeville Alexander ngeGalelo eliBalaseleyo kwiilwimi eziNinzi

- Athlone Public Library Digital Reading Den
- Read to Rise
- Keanan McArthur

IGalelo eliBalulekileyo kuPhuhliso loLwimi

- Professor Matilda Burden
- Sumayyah Petersen

IThala leeNcwadi loLuntu loNyaka

- Hermanus Public Library
- Mossel Bay Public Library
- Strand Public Library

Abahlobo ababaleseleyo beThala leeNcwadi loLuntu

- Greyton Public Library
- Hermanus Public Library
- Kuyasa Public Library
- Vermaaklikheid Public Library

AMABHASO ELIFA LEMVELI, INKUMBULO NOBUWENA

Oyena Mphandi uBalaseleyo oneGalelo kwiLifa looVimba

- Archives to Narrative (Koue Bokkeveld)
- Irma Jordaan
- Lauren Jacobs

Oyena Vimba woLuntu okanye oweZiko uBalaseleyo

- Centre for the Constitutional Transformation of South Africa (CCTSA)
- Sanlam Archives

IGalelo kuPhando, ekuDaleni ukwaZisa nasekuKhuthazeni iNkcubeko eBandakanya Wonke umntu

- Genadendal Living Landscape
- Lindela Mjenxane

IGalelo ekuBandakanyweni kweNtlalo nakuGuqulo kwiCandelo laMaziko oLondolozo eMbali, iLifa leMveli noLungiso lwaMagama eeNdawo

- Norval Foundation – We the People: 30 Years of Democracy

UPhando oluKhokelwa luLuntu okanye iNkqubo yoLuntu kwiCandelo leLifa leMveli, aMaziko oLondolozo lweMbali okanye amaGama eeNdawo

- Charles Theunissen
- FutureHood

Eyona Ndlela iBalaseleyo yokuSebenza kwiCandelo laMaziko oLondolozo lweMbali neMibutho eNxulumene nawo

- Norval Foundation
- Stellenbosch University Museum Conservation Laboratory

IGalelo leQumrhu loLondolozo, uMbutho weLifa leMveli okanye aMaziko oLondolozo lweMbali ekuKhuthazeni iMbali yeNdawo, iLifa leMveli okanye ukuThiywa ngokutsha kweeNdawo zeJografi

- Archive to Narrative (Koue Bokkeveld)
- Elton John Lesch

Elona Galelo liBalaseleyo kuKhuseleko noLondolozo lweNdawo yeLifa leMveli eKhuselweyo kuZwelonke, kwiPhondo okanye kwiNqanaba leNgingqi

- Abantu Academy for Literature
- Bomikazi Nomlala
- Tiervlei Community

IIMBASA ZOFIKELELO LOLUNTU NOKUTHATHA INXAXHEBA KWINKCUBEKO

IMbasa yeMpembelelo eBalaseleyo kuLuntu ngokuSebenza nokuFikelela kuLuntu

- Hawston Public Library
- Lindela Mjenxane
- Whitaker Peace Development Initiative

Eyona Projekthi iBalaseleyo yokuKhuthaza uFikelelo kuMaziko oLondolozo lweMbali, iiNgqokelela zeLifa leMveli, iiNdawo zeLifa leMveli okanye iziBonelelo zeLifa leMveli

- Archive to Narrative (Hout Bay Project)
- Norval Foundation Learner Centre

IMbasa yeYona Nkqubo iBalaseleyo yezoBugcisa neNkcubeko yaBafundi emva kweSikolo

- College of Magic
- Creative Skills Factory
- Lalela

Ukugqwesa ekuQeqesheni kwezoBugcisa neNkcubeko emva kweSikolo

- Carol Dube
- Odwa Mvunge (posthumously)
- Sinethemba Bawuti and Olwethu Dyantyi

IIMBASA ZOKUBANDAKANYWA KWENTLALO NEMPUMELELO YENKCUBEKO

**IVolontiya eliSebenzayo loNyaka kwiCandelo laMaziko
oLondolozo lweMbali, iLifa leMveli namaGama eeNdawo**

- Indiphile Matayi
- Moira-Ann Odendaal
- Zolani Balekwa

IIMBASA ZENKCUBEKO YEKAMVA

Climate Culture in Action

- D'Almeida Public Library
- Sir Lowry's Pass Public Library
- Someleze Bam

IMBASA KAMPHATHISWA

Inkonzo yoBungqina boMphathiswa inikezelwa kubantu abathile, kwimibutho, kumaziko, kumaqela okanye kumaphulo abe negalelo elibalaseleyo kwinkcubeko yeNtshona Koloni.

DJ Ready D (Deon Daniels)

Kangangeminyaka engaphezu kwamashumi amane, uDJ Ready D udlale indima ebalulekileyo ekusekeni, ekuphuhliseni nasekugcineni iHip-hop njengentshukumo yenkcubeko yokwenyani eMzantsi Afrika, apho iye yaba sisixhobo esinamandla sokubonakalisa ubugcisa, ukuxhotyiswa kwabatsha kunye nokwazisa uluntu ngezinto ezenzeka eluntwini. Ngomsebenzi wakhe wobuvulindlela njengoDJ, iturntablist, umculi kunye nenkokeli yenkcubeko, uye wanceda ekuguquleni iHip-hop yaba yenye yeentshukumo zenkcubeko zale mihla ezinempembelelo enkulu eMzantsi Afrika.

Wazalelwa eDistrict Six waza kamva wanyanzeliswa ukuba afuduke nosapho lwakhe aye eMitchells Plain phantsi koMthetho worhulumente wengcinezelo iGroup Areas Act, amava kaDJ Ready D abumba ngamandla ukuzinikela kwakhe kuhlobo lomculo weHip-hop njengendlela yokubonakalisa inkcubeko nokuchasa ucalucalulo. Ukuzazisa kwakhe ngomculo weHip-hop ekuqaleni kweminyaka yama1980 kwakhokelela ekubeni abe ngomnye wabantu bokuqala eMzantsi Afrika ukwenza ezobuDJ, iturntablism, ibreaking, kunye nebeatboxing, nto leyo eyanceda ekusekeni intshukumo yeHip-hop kweli lizwe kwiminyaka yayo yokuqala yokwakheka. Ngeli xesha, wasebenza kunye namanye amavulandlela, kuquka iBlack Noise kunye nomseki wayo uEmile Jansen (uEmile YX?), apho iinzame zabo ezidibeneyo zenza iKapa laba liziko eliphambili lentshukumo yomculo weHip-hop onomyalezo onentsingiselo eMzantsi Afrika.

Njengelungu elingumseki kunye noDJ weProphets of Da City (POC), uDJ Ready D wancedisa ekudaleni into eyaziwa kakhulu njenge albham yokuqala yeHip-hop yaseMzantsi Afrika ukukhutshwa ngokusemthethweni ukuze ithengiswe, iOur World ngowama(1990). I-POC yaba yenye yamaqela eHip-hop anempembelelo enkulu elizweni, ivelisa umculo owawucela umngeni kurhulumente wocalucalulo, ujongana nokungalingani nobundlobongela, kwaye unika ilizwi kumava obomi olutsha lweCape Flats. Umculo wabo wawuquka iilwimi zaseKapa, ulwimi lwasekuhlaleni kunye namabali aseMzantsi Afrika akhethekileyo,

-ebonisa ukuba iHip-hop inokubonakalisa ubuwena bendawo ngelixa ihlala ithembekile kwiingcambu zayo zenkcubeko zehlabathi. U-DJ Ready D uncedise ekudaleni indawo yenkcubeko ekwabelwana ngayo ngeHip-hop, edibanisa ulutsha nangaphaya kwemida yobuhlanga neyoluntu kwaye ebonakalisa amandla omculo ekwakheni unxibelelwano kunye nobuntu.

Waziwakwihlabathiliphelanjengomnyewabonabaculi beturtable ababalaseleyo eAfrika, kwaye uphumelele ukhuphiswano lweDMC yaseMzantsi Afrika izihlandlo ezine. Wamela iMzantsi Afrika kabini kukhuphiswano lweWorld DJ Championships, apho wangena kuluhlu lwabadlali ababalaseleyo abalishumi eliphezulu, waza ngowama2010 wafumana isihloko esaziwayo kwihlabathi liphela se “Grandmaster” ngenxa yobuchule bakhe obuphezulu kwezobugcisa bokudlala iturntablism kunye negalelo lakhe elibalaseleyo kwinkcubeko yobuDJ.

Ngokuhamba kakhulu ekhenketha neqela neProphets of Da City kunye nokwenza imiboniso kunye namagcisa adumileyo kwihlabathi jikelele—kuquka iPublic Enemy, iThe Fugees, ulce-T, uJames Brown, uDJ Jazzy Jeff, iBlack Eyed Peas kunye noWill Smith—uye wabonisa umculo weHip-hop woMzantsi Afrika kubaphulaphuli behlabathi, ngelixa ephucula igama lenkcubeko yelizwe kumazwe angaphandle. Igalelo lakhe liye laqatshelwa kwilizwe lonke nakwamanye amazwe ngeembasa ezininzi, kuquka iHype Magazine Lifetime Achievement Award, isihloko esithi “Grandmaster,” kunye nokuqatshelwa njengomnye woDJ baseMzantsi Afrika abaphumelele kakhulu nabanempembelelo enkulu. Ngaphandle kwezi mbasa, ilifa lakhe elihlala lihleli likukuseka imigangatho yobungcali kwimisebenzi yobuDJ, ukugcina isidima senkcubeko yeHip-hop kunye nokukhuthaza izizukulwana zamagcisa aseMzantsi Afrika. Umsebenzi kaDJ Ready D umele okungaphezulu nje kokugqwesa kubugcisa; ubonakalisa ubunkokeli kwinkcubeko, ukuvelisa izinto ezintsha kunye nokuzimisela nokunyamezela.

Imbasa kaMphathiswa inikezelwa kuDJ Ready D (Deon Daniels) njengokuqaphela igalelo lakhe elibalaseleyo kuphuhliso lomculo weHip-hop eMzantsi Afrika kunye nendima yawo ekukhuthazeni isazisi senkcubeko, ukuvezwa kobuchule bobugcisa kunye nomanyano loluntu; indima yakhe yobuvulindlela ekusekeni inkcubeko yooDJ kunye nobugcisa beturtablism; kunye nefuthe lakhe elihlala lihleli ekuvezweni kweembono zolutsha, kwisazisi senkcubeko nakumashishini obuchule bokuyila eNtshona Koloni naseMzantsi Afrika.

KuHilton Schilder

Kangangeminyaka engaphezu kwamashumi amane, uHilton Schilder wenze igalelo eliqhubekekayo kubomi benkcubeko eNtshona Koloni njengomqambi, umculi odlala izixhobo ezininzi zomculo, umdlali kunye nomntu ozisa izinto ezintsha kwinkcubeko. Wazalelwa eLotus River, eKapa, waza wakhulela kusapho oludumileyo lomculo; ngoko ke, umsebenzi wakhe usekelwe ngokuzinzileyo kwizithethe zomculo zaseKapa — ingakumbi iCape Jazz, iGoema kunye neendlela zomculo wemveli.

Kulo lonke ixesha lomsebenzi wakhe, ubonakalise ukuzinikela ekulondolozeni ezi zithethe lo gama eqhubeka nokuphonononga iindlela ezintsha zokubonakalisa umculo kunye nentsebenziswano namanye amagcisa. Igalelo lakhe aligcinanga nje ekwenzeni imiboniso yomculo kuphela. Ngethuba leminyaka yama1980, waba ngomnye wabasunguli beThe Genuines, elinye lamaqela aqala ukudibanisa izingqi zeGoema kumculo wangoku woMzantsi Afrika. Emva koko wakhokela okanye wasebenzisana namaqela omculo anempembelelo enkulu, kuquka iAfrican Dream, ilconoclast, iThe Goema Captains of Cape Town, iThe District Six Band kunye neSons of Table Mountain. Ngale ntsebenziswano, uye wadlala indima ebalulekileyo ekomelezeni nasekukhuthazeni ukuzazi obukhethekileyo bomculo waseKapa, obubonakalisa ilifa lenkcubeko eyahlukahlukeneyo yephondo.

Elinye lawona magalelo akhe abalulekileyo ibe kukuzinikela kwakhe ekulondolozeni nasekwabelaneni ngolwazi lomculo wemveli. Udlala izixhobo zomculo ezingaphezu kwe15, ezibandakanya ezesintu nezale mihla, yaye uye wadibanisa izixhobo zomculo zemveli ezifana nesaphetha somlomo samaKhoi namaSan kwimibhalo nakwiimiboniso zomculo wangoku. Ngokuzisa izandi zomculo wemveli kwiimeko zomculo wangoku, umsebenzi wakhe ube negalelo ekukhuseleni nasekulondolozeni izithethe zomculo wemveli, ngaxeshanye uzazisa kubaphulaphuli abatsha eMzantsi Afrika nakumazwe ngamazwe.

Igalelo lakhe likwabonakalise ixabiso elibonakalayo kuluntu. Kangangeminyaka engaphezu kwamashumi amane, uSchilder uye wenza imiboniso yomculo ngokubanzi kulo lonke elaseMzantsi Afrika nakumazwe ngamazwe, wamela izithethe zomculo zaseKapa kwiminyhadala yamazwe ngamazwe, wasebenzisana neemvumi eziphambili zaseMzantsi Afrika nezamazwe ngamazwe, waza wanegalelo kuphuhliso lweemvumi eziselula ngokuzicebisa nangokusebenzisana nazo kwezobugcisa. Icwekwe lakhe elithi No Turning Back lachongwa kwiSouth African Music Awards, yaye ngowama2008 waqeshwa njengeGcisa eliHlala kwindawo yamagcisa e-Eye Jazz Club eBasel,

eSwitzerland, nto leyo ebonakalisa ukuqatshelwa komsebenzi wakhe kumazwe ngamazwe. Umsebenzi wakhe ugubungela ukuqulunqa umculo, ukwenza imiboniso, umculo wemveli, ilifa lenkcubeko, ukusungula izinto ezintsha kwezomculo, kunye nobunkokeli bokuyila. Ngegalelo lakhe eliqhubekayo kumculo wemveli, umculo womngquqo waseKapa nakwizithethe zomculo weGoema, uye waqinisa ukubonakala kwelifa lomculo leNtshona Koloni, wanegalelo ekulondolozweni kwelifa lenkcubeko elingaphathekiyo, waza watyebisa amashishini oyilo ephondo kwisithuba samashumi eminyaka aliqela. Umsebenzi wakhe uyaqhubeka nokuqinisekisa ukuba ezi zithethe zomculo ziphilayo zihlala zifanelekile, zifikeleleka kubo bonke, kwaye zibhiyozelwa zizizukulwana ezitsha zeemvumi nabaphulaphuli.

Imbasa kaMphathiswa inika ingqalelo kuHilton Schilder ngegalelo lakhe elibalaseleyo ekulondolozeni, ekuphuhliseni nasekubhiyozeleni ilifa lomculo wemveli leNtshona Koloni kunye nezithethe zomculo womngqungqo waseKapa. Ngokuzibophelela kwakhe ubomi bakhe bonke ekuqambeni, ekusebenzeni, ekuveliseni izinto ezintsha zenkcubeko kunye nokwabelana ngolwazi, uqinise ukubonakala komculo waseKapa, wakhusela izinto ezibalulekileyo zelifa lenkcubeko waza waqinisekisa ukuba ezi zithethe ziphilayo ziyaqhubeka nokukhuthaza izizukulwana ezizayo.

Aden Thomas

Kangangeminyaka engaphezu kwamashumi amabini, uAden Thomas usebenzise amandla osasazo ukunxibelelanisa uluntu, ukubhiyozela ubuwena bendawo, nokudala amathuba okuba abantu kunye neetalente zobugcisa beNtshona Koloni bubonakale kwaye buviwe. Njengomnye wabantu abaziwa kakhulu kumajelo eendaba ephondweni, uye wasebenzisa iqonga lakhe ngokuqhubekayo ukukhuthaza amabali asekuhlaleni, ukuxhasa amalinge oluntu nokuphakamisa amazwi amagcisa, olutsha neenkokeli zoluntu.

Ngenkqubo iHeart FM Breakfast Show, uThomas uye waxhasa kwaye wakhuthaza iimvumi namagcisa oyilo aseNtshona Koloni ngenkuthalo, ebonelela ngeqonga lokubonakalisa italente yasekuhlaleni kwakunye nokukhuthaza iingxoxo malunga nomculo namashishini nobugcisa bephondo. Ukuzinikela kwakhe ekubonakaliseni amagcisa asekuhlaleni kube negalelo ekwandiseni ulwazi loluntu ngobunzulu nokwahluka koluntu lwaseKapa olusebenza kumacandelo oyilo nobugcisa.

Kwakhona, uye wazisa waphinda wanceda ekwenzeni idume inkqubo ethi “Scholar Holla”, elilinge elinika abafundi bezikolo ezikwiindawo ngeendawo zeNtshona Koloni ithuba lokumela izikolo zabo kunomathotholo oqhelekileyo, babelane ngempumelelo yabo, bacele umculo, kwaye babalise amabali oluntu abaphuma kulo. Ngokudala iqonga lokuba ulutsha luthathe inxaxheba kusasazo lukawonkewonke, eli phulo likhuthaza ukuzithemba, ukuzingca koluntu kunye nokuthatha inxaxheba kuluntu ngelixa liqinisa unxibelelwano phakathi kwezikolo kunye noluntu lwasekuhlaleni.

Ukuzinikela kwakhe kunxibelelwano noluntu kunabela ngaphaya koonomathotholo ngendima yakhe njengomphathi we“Sê Jou Sê” kwikyNET & kie. Le nkqubo inika abantu baseMzantsi Afrika iqonga loluntu lokunxibelelana ngendlela eyakhayo ngemiba echaphazela iintsapho zabo kunye noluntu, ikhuthaza incoko, ukuqonda kunye nomanyano lwentlalo ngencoko enentlonipho. Xa ewonke, la manyathelo abonisa indlela uAden asebenzise ngayo amajelo eendaba kungekuphela nje njengendlela yokuzonwabisa, kodwa njengesixhobo sokuthatha inxaxheba kwinkcubeko, ukuxhotyiswa kwabatsha kunye nokudibanisa uluntu. Ngokusasaza, uye wadala amaqonga afikelelekayo abhiyozela isazisi sasekuhlaleni, axhasa amazwi asakhulayo, kwaye omeleza imeko yentlalo nenkcubeko yeNtshona Koloni.

UAden Thomas unikwa iMbasa yoMphathiswa njengokuqaphela igalelo lakhe eliqhubekayo ekuphuculeni inkqubo yenkcubeko yeNtshona Koloni ngokusebenzisa amajelo eendaba, ukubandakanywa kolutsha kunye nokumela imiba yoluntu.

IIMBASA ZELIFA ELIHLALA LIHLELI

Imbasa yeLifa elihlala lihleli liqaphela abantu abaneminyaka engama60 nangaphezulu abenze igalelo elibalaseleyo nelihlala lihleli kumacandelo obugcisa, inkcubeko, ulwimi, amathala eencwadi, ugcinomaphepha neenkukacha kunye nelifa lemveli.

Paul Hanmer

UPaul Hanmer ngomnye wabaqulunqi bomculo, abadlali bepiyano, abafundisi kunye nabasunguli bezinto ezintsha kwezomculo abahlonitshwa kakhulu eMzantsi Afrika, nosele enegalelo elikhulu ekubumbeni imeko yomculo womngqungqo yangoku yeli lizwe kangangeminyaka engaphezu kwamashumi amane. Udume ngobuchule bakhe bokudibanisa umculo womngqungqo, izithethe zomculo wakudala kunye neendlela zokuvakalisa umculo wemveli waseMzantsi Afrika, uHanmer uqulunqe ingqokelela yomsebenzi womculo enzulu, emiliselwe ngokomeleleyo kubuwena bendawo, nekwaqatshelwa yaza yanconywa kumazwe ngamazwe. Icwece elithi *Trains to Taung* lithathwa ngokubanzi njengelinye lawona marekhodi abalulekileyo kwimbali yomculo womngqungqo yaseMzantsi Afrika, libonakalisa indlela ekhethekileyo kaHanmer yokuqulunqa umculo nobuchule bakhe bokudibanisa umculo womngqungqo nezithethe zomculo waseMzantsi Afrika. Ukubhiyozela isikhumbuzo seminyaka engama30 ngowama2026 ngomboniso okhethekileyo we *Journey to Jazz*, eli cwece liyaqhubeka nokukhuthaza iimvumi nabaphulaphuli ngokufanayo ngesandi salo esikhethekileyo nangokubaluleka kwalo kwezobugcisa okuhlala kuhleli ngokuhamba kwexesha.

Ngaphandle kwempumelelo yakhe njengomculi nomqambi, uHanmer wenze igalelo elibalaseleyo kuphuhliso lwabaculi abaselula. Njengomfundisintsapho nomcebisi, ebesoloko etyale imali ekukhuliseni italente esakhasayo ngeeworkshops, iimasterclasses, iinkqubo zemfundo, kunye neeprojekthi zentsebenziswano. Umsebenzi wakhe unike abaculi abasakhasayo amathuba okusebenzisana ngqo neengcali ezibalaseleyo, ukuphuhlisa izakhono zabo zobugcisa, kunye nokufumana ukuqonda okunzulu ngelifa elityebileyo lomculo womngqungqo eMzantsi Afrika.

Njengonyana waseKapa, uHanmer uye wagcina ubudlelwane obuqinileyo noluntu lomculo womngqungqo eNtshona Koloni, enegalelo kwinkcubeko yokukhokela nokucebisa eye yanceda ekubumbeni isizukulwana esilandelayo samagcisa. Ngokuthatha

inxaxheba kumanyathelo ezemfundo, kwimiboniso, nakumaqonga okwabelana ngolwazi, udlale indima ebalulekileyo ekuqiniseni icandelo lomculo womngqungqo eliphilileyo kwiphondo, nasekuqinisekiseni ukuba iimvumi eziselula zixhotyisiwe ukuze ziqhubeke neli lifa lomculo. Kulo lonke ixesha lomsebenzi wakhe oqaqambileyo, uHanmer usebenzisane nezinye zeemvumi ezaziwa nezihlonitshwa kakhulu eMzantsi Afrika, kuquka uMiriam Makeba, uHugh Masekela, uMcCoy Mrubata, uRay Phiri, kunye noPops Mohamed. Ukuzinikela kwakhe ubomi bakhe bonke ekugqweseneni kubugcisa, ekuboniseni inkcubeko, kwimfundo yomculo, nakuphuhliso lezizukulwana ezizayo kuye kwamqinisekisa njengomnye wabantu bomculo abahlonitshwayo nabanempembelelo enkulu eMzantsi Afrika.

Imbasa yelifa elihlala lihleli iiwonga uPaul Hanmer ngegalelo lakhe elibalaseleyo kubomi bakhe bonke kumculo womngqungqo waseMzantsi Afrika, ekuqulunqeni umculo, kwimfundo yomculo, nakuphuhliso lwezizukulwana ezizayo zeemvumi. Ngamashumi amane eminyaka obugcisa obukumgangatho ophezulu, ukuvelisa izinto ezintsha kunye nokukhokela, uye wandisa amathuba omculo womngqungqo woMzantsi Afrika, waqinisa ukudluliselwa kolwazi lomculo, waza washiya ilifa elihlala lihleli eliqhubeka likhuthaza amagcisa nabaphulaphuli apha ekhaya nakwamanye amazwe.

Thoko Ntshinga

UThoko Ntshinga ngumdlali weqonga, umsunguli, ingcali yeqonga, utitshala kunye nomlweeli wamagcisa odumileyo waseMzantsi Afrika, ogalelo lakhe kuphuhliso lweqonga, umabonakude kunye nobugcisa lithatha ixesha elingaphezu kwamashumi amane eminyaka. Njengoko ethathwa njengenye yezona ngcali zobugcisa zihlonitshwayo kweli lizwe, udlale indima ebaluleke kakhulu ekubumbeni ubugcisa bokubaliswa kwamabali eMzantsi Afrika ngomsebenzi wakhe eqongeni, ngelixa ekhuthaza ukukhula nophuhliso lwezizukulwana ezizayo zamagcisa.

UNtshinga waqalisa umsebenzi wakhe kwiminyaka yawama1970 kwindawoyobugcisa eyayiphambili, iSpace Theatre eKapa, phambi kokuba abe ngumntu obalaseleyo kwiMarket Theatre edumileyo, apho wadlala khona kwiimveliso ezibalulekileyo ezifana neBorn in the RSA, iCincinnati kunye nePanorama. Umsebenzi wakhe weqonga wabonakalisa ukuzinikela kwimidlalo enenkathalo ngemiba yoluntu, ephanda ngezihloko ezinjengobuni, ubulungisa kunye namava obomi babantu baseMzantsi Afrika. Imidlalo yakhe yeqonga edumileyo yamenza waziwa njengomnye wamagcisa aphambili eqonga kweli lizwe, kuquka nokuphumelela imbasa

ehloniphekileyo iFleur du Cap Theatre Award. Negalelo lakhe kumabonakude nalo libaluleke kakhulu. UNtshinga waba ligama elaziwayo ngenxa yokudlala kwakhe indawo kaDonna Makaula kumdlalo kamabonakude odumileyo iEgoli: Place of Gold, indawo awayidlala phantse iminyaka engamashumi amabini. Waqhubeka nokuzakhela igama elihle ngokudlala iindima ezishiya umkhondo kwimidlalo efana neInterrogation Room, iThe River, iDie Spreeus, iBlood & Water kunye neminye imidlalo emininzi kamabonakude eyatyebisa icandelo losasazo eMzantsi Afrika. Ukukwazi kwakhe ukubonisa abalinganiswa abanzima nababonakala beyinyani kumenze waba ngomnye wabantu abahlala ixesha elide nabahlonitshwayo kwicandelo likamabonakude eMzantsi Afrika.

Ngaphandle kwempumelelo yakhe kwezobugcisa, uNtshinga wenze igalelo elimangalisayo kuphuhliso lwezobugcisa kunye noqeqesho. Njengomfundisintsapho, umsunguli, umququzeleli wemidlalo yeqonga yoluntu kunye nomkhuseli wezobugcisa, unikele uninzi lomsebenzi wakhe ekuxhobiseni amagcisa asakhasayo kunye nokwandisa ukufikelela kwezobugcisa. Ngobunkokeli bakhe kwiCandelo lezoBugcisa obuBandakanyayo beArtscape, indima yakhe yangaphambili njengomhlohli weDrama kwiYunivesithi yaseKapa, kunye namaphulo afana neThoko Ntshinga Foundation kunye neenkqubo ezahlukeneyo zethiyetha yolutsha, uye wakhulisa italente yolutsha waza wadala amathuba kubadlali abasakhasayo, ngakumbi abo bavela kuluntu olungafumani nkonzo zaneleyo. Njengokuqaphela igalelo lakhe elibalaseleyo kwishishini leefilimu nomabonakude eMzantsi Afrika, wafumana imbasa ehloniphekileyo iSAFTA Golden Horn Lifetime Achievement Award ngowama2018; le mbasa yayingahloniphi nje kuphela umsebenzi wakhe omkhulu njengomdlali, kodwa nempembelelo yakhe ehlala ihleli njengenkokeli yenkcubeko, umcebisi kunye nommeli wamagcisa nobugcisa. Ilifa likaThoko Ntshinga lidlulela kude ngaphaya kweendima azidlalileyo. Ngobuchule bakhe bobugcisa, ubunkokeli kunye nokuzinikela okungagungqiyo kuphuhliso loluntu kunye nokuxhotyiswa kwenkcubeko, uye waba negalelo ekubunjweni nasekuguqukeni kweqonga kunye nomabonakude eMzantsi Afrika, ngelixa ekhuthaza izizukulwana zamagcisa ukuba zisebenzise ukubaliswa kwamabali njengendlela yokuzisa utshintsho eluntwini.

Imbasa ehlala ihleli ihlonipha uThoko Ntshinga ngenxa yegalelo lakhe lobomi bakhe bonke kwimidlalo yeqonga, kumabonakude nakwicandelo lenkcubeko ngokubanzi eMzantsi Afrika. Kwiminyaka engaphezu kwamashumi amane yobugcisa obukumgangatho ophezulu, ukukhokela abanye kunye nokuxhasa ubugcisa, uye waba negalelo elikhulu ekubumbeni indlela yokubaliswa kwamabali kweli lizwe, waphuhlisa amagcisa asakhulayo, waza

wabonisa amandla angapheliyo obugcisa bokudlala njengendlela yokubonakalisa inkcubeko, ukubonisa imeko yoluntu kunye nokuxhobisa uluntu.

Gqr. John Maytham

UGqr. John Maytham unikele ngeminyaka engaphezu kwamashumi amahlanu ekuphuculeni icandelo lobugcisa, inkcubeko kunye namajelo eendaba eMzantsi Afrika. Umsebenzi wakhe obalaseleyo njengomdlali, umlawuli, umsasazi, umbhali kunye nomhlalutyi wezinto zoluntu ubonakalisa ukuzinikela okungapheliyo kubugcisa bokubalisa amabali, ubugcisa bokudlala eqongeni, uncwadi kunye neengxoxo zoluntu ezisekelwe elwazini. Ngomsebenzi wakhe kumacandelo ahlukeneyo, wenze igalelo elihlala lihleli kubomi benkcubeko baseNtshona Koloni naseMzantsi Afrika.

Njengomfundi weDrama kwiYunivesithi yaseRhodes, uJohn wathatha inxaxheba kwimidlalo equka iWaiting for Godot, iSix Characters in Search of an Author, iThe Relapse kunye neAs You Like It, ngelixa wayekwalawula umdlalo othi Orison. La mava abalulekileyo ekukhuleni abeka isiseko somsebenzi oquka imidlalo yeqonga, imidlalo bhanyabhanya, umabonakude kunye nosasazo. Ngowama1974, waba ngumdlali wokuqala ukubonakala eqongeni kumdlalo wokuvula iKing Lear kwiMiboniso yokuqala yaseGrahamstown, ngoku eyaziwa njengeNational Arts Festival. Lo mboniso ubalulekileyo ngokwembali uyinxalenye yelifa lobugcisa bokudlala eMzantsi Afrika, kwaye waphawula ukuqala komsebenzi ozinikele kwicandelo lobuchule bokuyila.

Waqhubeka negalelo kwimidlalo yeqonga yaseMzantsi Afrika njengomlawuli kunye nengcali yalo msebenzi. Ngowama1983, wavelisa uNicholas Ellenbogen kumdlalo othi Precious Remnants waza wavelisa ngempumelelo umdlalo othi The Bicycle Riders kwiMarket Theatre yaseRhawutini, elinye lamaziko emidlalo yeqonga anempembelelo enkulu kweli lizwe. Ngowama1989, wavelisa umdlalo kaNoël Coward othi Blithe Spirit eyayisenziwa yiYunivesithi yaseKapa. Umsebenzi wakhe kwicandelo lemidlalo yeqonga wawuhambisana nemisebenzi yakhe kwicandelo leefilimu nomabonakude, apho wayesebenza njengomdlali, umvelisi nombhali, kuquka ukubonakala kwimveliso ezifana nomdlalo wembali kamabonwakude othi Rhodes.

Ngowama1997, uJohn wajoyina iCapeTalk ngexesha lokusungulwa kwayo waza waba ngumsasazi wokuqala ukungena emoyeni

kwesi sikhululo. Kwixesha elingaphezulu kwamashumi amathathu eminyaka, uye waba ngomnye wabantu abahlonitshwa kakhulu kwihlabathi losasazo eMzantsi Afrika, esakha iqonga leengxoxo ezinzulu nezinentingiselo malunga noncwadi, imidlalo yeqonga, umculo, imbali, inzululwazi, imicimbi yangoku kunye nobugcisa. Ngesimbo sakhe sodliwanondlebe esahlukileyo, ubukrelekrele bakhe kunye nokuzinikela ekubandakanyekeni koluntu, uqhagamshela abaphulaphuli nababhali abaphambili, amagcisa, izifundiswa kunye nabasebenzi benkcubeko, okwenza ulwazi lwenkcubeko lufikeleleke kuluntu ngokubanzi.

Ukwenze negalelo elikhulu kwinkalo yoncwadi eMzantsi Afrika. Ngowama2017, wapapasha incwadi ethi Rapid Fire: Remarkable Miscellany (Tafelberg), esekelwe kwicandelo lakhe elidumileyo kwisikhululo iCapeTalk, ngaloo ndlela esandisa igalelo lakhe ekwabelaneni ngolwazi noluntu nakwinkqubo yokufunda ubomi bonke ngokusebenzisa uhlelo olushicilelweyo. Ngokusebenzisa udlwanondlebe oluqhelekileyo malunga noncwadi kunye nokuthatha inxaxheba kwimisitho yoncwadi—kuquka iOpen Book Festival kunye neFranschhoek Literary Festival—uye wakhuthaza ukufunda nokunxibelelana noncwadi, waza wadala amaqonga eengxoxo phakathi kwababhali nabaphulaphuli. Umsebenzi wakhe ubonisa indibanisela enqabileyo yobugcisa bokudlala, ukusasaza iindaba, uncwadi kunye nohlalutyo lwenkcubeko. Kuyo yonke le minyaka yotshintsho kwicandelo leendaba nobugcisa eMzantsi Afrika, uMaytham uhlale engumntu othembekileyo, egcina ukubaluleka kweengxoxo ezineentsingiselo kunye nokufikelela koluntu kwinkcubeko. Umsebenzi wakhe uqinise uxabiso lobugcisa, wakhuthaza umdla wokufuna ulwazi, waza waba negalelo kuluntu olwazi ngakumbi noluzibandakanya nemicimbi yenkcubeko.

Imbasa ehlala ihleli ihlonipha uGqr. John Maytham ngenxa yegalelo lakhe elibalaseleyo lobomi bakhe bonke kwicandelo lobugcisa, inkcubeko kunye nelifa lemveli, kunye nendima yakhe ehlala ihleli ekuphuculeni ubomi benkcubeko nobobukrelekrele baseMzantsi Afrika ngokusebenzisa usasazo, imidlalo yeqonga, uncwadi kunye nokusebenzisana noluntu.

Gqr. Jo-Anne Duggan

Uzelelwe kwaye ukhulele eKapa, uGqirha Jo-Anne Duggan uzinikele iminyaka engaphezu kwamashumi amane ekulondolozeni, ekuguquleni nasekuqiniseni icandelo logcinomaphepha nelelifa lemveli eMzantsi Afrika. Umsebenzi

wakhe obalaseleyo njengengcali yelifa lemveli, umgcinimaphepha, umphandi kunye nenkokeli yezenkubeko uye waphembelela iingxoxo zesizwe malunga nolawulo lwamaxwebhu, uhlaziyo lweziko kunye nokulondolozwa kwelifa lamaxwebhu aseMzantsi Afrika. Ngobunkokeli bakhe, izifundo zakhe kunye nenkonzo karhulumente, wenze igalelo elihlala lihleli ekuqinisekiseni ukuba ungcinomaphepha luhlala lufikeleleka, luquka kwaye lufanelekile kwizizukulwana zangoku nezexesha elizayo.

UGqr. Duggan uhlale exhasa indima yogcinomaphepha njengezibonelelo zikawonkewonke ezibalulekileyo, ezigcina izikhumbuzo, zomeleza idemokhrasi kwaye zixhasa ubulungisa bentlalo. NjengoMlawuli weArchival Platform, ukhokele elinye lamaphulo aphambili oluntu eMzantsi Afrika elizinikele ekuphuculeni inkqubo yelizwe yokugcinwa kwamaphepha embali. Phantsi kobunkokeli bakhe, lo mbutho waseka iqonga lesizwe lengxoxo phakathi kukarhulumente, amaziko okugcina amaphepha, abaphandi, amaziko okugcina imbali kunye noluntu, nto leyo ekhuthaza uxanduva olukhulu kunye nentsebenziswano kulo lonke eli candelo.

Amanye wamagalelo akhe azibalula ngawo yayikukukhokela uphuhliso lopapasho olubaluleke kakhulu olunesihloko esithi State of the Archives: An Analysis of South Africa's National Archival System ngowama(2015). Le ngxelo ibonelele ngovavanyo olubanzi lokuqala lwenkqubo yesizwe yogcinomaphepha ukususela ekuqaleni kwedemokhrasi, ihlola imiba yolawulo, imithetho, amandla amaziko, ulawulo lwamaxwebhu kunye nokufikelela koluntu kuwo. Ibe yindawo ebalulekileyo yokubhekisela kubenzi bomgaqonkqubo, ababhali beengxeloombali, abaphandi kunye neengcali zelifa kwaye iyaqhubeka nokwazisa ingxoxo yesizwe malunga nokuqinisa iinkonzo zeengxelo-ombali eMzantsi Afrika.

UGqr. Duggan ukwadlale indima ebaluleke kakhulu ekuguqulweni kwamaziko kwicandelo elifa lemveli. Ngexesha lokusebenza kwakhe kwiSebe lobuGcisa neNkcubeko ngelo xesha, wanikezelwa uxanduva lokulungelelanisa inkqubo entsonkothileyo yokudibanisa amaziko enkubeko aseRhawutini (abhengeziweyo) ukuze enze iziko elinye lesizwe leZiko lolondolozo lwembali. Olu tshintsho lubalulekileyo kuzwelonke lufune ukubandakanyeka okukhulu kwabachaphazelekayo, uhlehlengiso lweziko kunye nobunkokeli obucwangcisiweyo ngexesha lotshintsho olukhulu kwicandelo leZiko lolondolozo lwembali. Igalelo lakhe kwicandelo lolondolozo lwezembali nelelifa lemveli eMzantsi Afrika likwaquka ukulungiselela umboniso wokuqala weZiko lolondolozo lwembali kaNelson Mandela eMthatha, kunye nokuncedisa ekusekweni kwelinye lamaziko abaluleke kakhulu elifa lemveli kweli lizwe,

elizinikele ekugcineni ilifa likaMongameli Nelson Mandela kunye nembali yeMpuma Koloni.

Ngearhente yakhe yokubonelela ngeengcebiso, iThe Heritage Agency CC, uGqr. Duggan usebenze kakhulu norhulumente, icandelo labucala kunye noluntu jikelele kwiiprojekthi ezinxulumene nelifa lemveli, lweZiko lolondolozo lwembali kunye noovimba bamaxwebhu kulo lonke elaseMzantsi Afrika. Umsebenzi wakhe ube negalelo kulawulo lwelifa lemveli, kuphuhliso lwamaziko, ekuphunyezweni kwemigaqonkqubo nakukhuseleko lwezibonelelo zenkcubeko zelizwe, nto leyo ebonisa ukuzinikela okungagungqiyo ekugqweseneni emsebenzini nakwinkonzo eluntwini.

UGqr. Duggan uye wazibalula ngakumbi ngobunkokeli bakhe kulawulo lweengxelombali. Usebenze amaxesha amabini kwiKomiti yeeNgcebiso zeengxelombali zaseNtshona Koloni, kuquka nokuba nguSihlalo, ngaphambi kokuba amele iphondo kwiBhunga leeNgcebiso zeengxelombali zeSizwe. Ukutyunjwa kwakhe nguMphathiswa wezeMidlalo, ubuGcisa neNkcubeko njengoSihlalo weBhunga leeNgcebiso zongcinomaphepha zeSizwe kubonakalisa ukuqatshelwa kwilizwe liphela kobuchule bakhe, ubunkokeli kunye negalelo lakhe elihlala ixesha elide kwicandelo longcinomaphepha. Kuwo wonke umsebenzi wakhe, uGqr. Duggan udibanise uphando, ukukhuthaza imiba ethile kunye nobunkokeli kumaziko ukuze omeleze icandelo logcino maphepha nelelifa lemveli eMzantsi Afrika. Umsebenzi wakhe uqhubele phambili rhoqo kwimigangatho yobungcali, ukhuthaze ukufikelela kwilifa leengxelombali, ukhuthaze ukubandakanyeka koluntu kwaye ugxininise ukubaluleka kweengxelombali ekugcineni inkumbulo, ubuwena kunye nokuphendula ngentando yesininzi.

Imbasa ehlala ihleli ihlonipha uGqr. Jo-Anne Duggan ngenxa yegalelo lakhe elibalaseleyo lobomi bakhe bonke kwicandelo logcinomaphepha, ilifa lemveli kunye nesikhumbuzo senkcubeko, kunye nobunkokeli bakhe obuzinzileyo ekuqiniseni amaziko ogcinomaphepha aseMzantsi Afrika ukuze kuzuze izizukulwana zangoku nezo zexesha elizayo.

Father Michael Lapsley (Society of the Sacred Mission)

Umfundisi uMichael Lapsley (Society of the Sacred Mission) uzinikele iminyaka engaphezu kwamashumi amahlanu ekukhuthazeni uxolelwano, isidima somntu kunye nokulondolozwa

kwezikhumbuzo zaseMzantsi Afrika. Ngomsebenzi wakhe njengomfundisi weCawa yaseAnglican, ummeli wamalungelo oluntu kunye nomseki weInstitute for Healing of Memories, wenze igalelo elikhulu kwilifa lentlalo nenkcubeko yelizwe ngokunceda abantu kunye noluntu ukuba bajongane namaxesha adlulileyo abuhlungu baze bavule iindlela eziya ekuphilisweni nasekuxolelaneni.

Umfundisi uLapsley usebenze njengomfundisi wabafundi baseyunivesithi eYunivesithi yaseNatal ngowama1973, ngexesha lelinye lamaxesha anzima kakhulu elizweni. Amava akhe ngexesha localucalulo abumba ukuzinikela kobomi bonke kubulungisa nakwisidima soluntu. Emva kokuchaswa okukhulayo kocalucalulo, wanyanzelwa ukuba aye elubhacweni, apho waqhubeka khona nomsebenzi wakhe wobufundisi ngelixa exhasa abantu baseMzantsi Afrika abagxothiweyo ngenxa yemfazwe yezopolitiko.

KwekaTshazimpuzi ka1990, wasinda kuhlasele lwesiqhushumbisi esasifakwe kwileta, nto leyo eyakhokelela aphulukane neengalo zakhe zombini kunye nokuphanyaka iliso elinye. Endaweni yokuvumela esi senzo sobundlobongela sichaze ubomi bakhe, waguqula amava akhe aba kukuzinikela ubomi bakhe bonke ekupholiseni nasekuxolelaneni. Impendulo yakhe iye yaba luphawu oluhlala lukhunjulwa loxolelo, ukomelela kunye nethemba. Ebona ukuba uninzi lwabantu baseMzantsi Afrika lwalufuna amathuba okubalisa amabali alo ngaphaya kweenkqubo ezisemthethweni zeKomishoni yeNyaniso noXolelaniso, uMfundisi uLapsley waqulunqa indlela yokusebenza yocweyo olubizwa ngokuba yiHealing of Memories. Ekuqaleni zaqaliswa kunye neKhomishini yeNyaniso noXolelwaniso, ezi ndibaniselwano zadala iindawo ezikhuselekileyo apho abantu abavela kwiimvelaphi ezahlukeneyo babenokwabelana ngamava okwenzakala, ukulahlekelwa kunye neengxabano kwindawo enesidima, intlonipho kunye novelwano.

Ngowama1998, lo msebenzi wamiselwa ngokusekwa kweInstitute for Healing of Memories, eye yandisa imisebenzi yayo kwilizwe lonke nakwamanye amazwe ukususela ngelo xesha. Ngeendibano zocweyo ezininzi eziqhutywe kulo lonke elaseMzantsi Afrika nakumazwe avela kwiingxabano, eli ziko lincede abantu ngabanye, iintsapho kunye noluntu ukuba bajongane nelifa leemvakalelo zobundlobongela, ucalucalulo kunye nokwahlukana kwezintlalo. Umsebenzi walo uye waba ngumzekelo oqatshelelwayo kwiilabathi liphela wokuphilisa iintlungu kunye noxolelwaniso.

Igalelo likaMfundisi uLapsley alipheleli nje kwinkonzo yokudibanisa uluntu, kodwa lifikelela nakulondolozo lwelifa

lemveli elingabonakaliyo laseMzantsi Afrika. Ngokukhuthaza abantu ukuba babelane ngamabali abo obuqu nokulondoloza amava okwenyani angongquzulwano noxolelwano, uye wanceda ekuqinisekiseni ukuba inkumbulo ngokwayo iba sisixhobo esibalulekileyo sokuphilisa, imfundo kunye nokwakhiwa kwesizwe. Umsebenzi wakhe ubonakalise ukuba uxolelwaniso ayonkqubo nje yezopolitiko, kodwa ikwayinkqubo yenkcubeko eqinisa umanyano loluntu kunye nobumi obusekelwe kwidemokhrasi.

Ukwa negalelo kwicandelo lezemfundo ngopapasho lwemisebenzi equka iNeutrality or Co-option? Anglican Church and State until the Independence of Zimbabwe ngowama(1986) kunye neRedeeming the Past: My Journey from Freedom Fighter to Healer ngowama(2012), nto leyo eyongeza ekubhaleni ngembali yomzabalazo woMzantsi Afrika, uxolelwano kunye nomsebenzi oqhubekekayo wokuphilisa. Igalelo likaMfundisi uLapsley liye laqatshelwa kwilizwe lonke nakwamanye amazwe ngeembasa ezininzi, kuquka iQueen's Service Medal yaseNew Zealand, iFriendship Medal yaseCuba, iDisa Award yaseNtshona Koloni, kunye nezidanga zobugqirha ezintandathu zembeko anikwe zona ngenxa yegalelo lakhe kuxolo, kubuyiselwano nakubulungisa kwezentlalo.

Imbasa ehlala ihleli ihlonipha uMfundisi uMichael Lapsley ngenxa yegalelo lakhe elibalaseleyo lobomi bakhe bonke ekuphiliseni, ekuxolelaniseni nasekugcineni isikhumbuzo nelifa lemveli loMzantsi Afrika, kunye nokwakha ilifa eliqhubeka lomeleza uluntu eMzantsi Afrika nakwihlabathi liphela.

Njingalwazi Sylvia Bruinders

UNjingalwazi Bruinders yingcali ebalaseleyo kwicandelo lomculo, umphandi, utitshala, kunye nengcali yezenkcubeko, ogama lakhe umsebenzi wenze igalelo elibalaseleyo kulondolozo, kuphuhliso, nokukuqonda ngokobungcali ilifa lomculo laseMzantsi Afrika.

Wazalelwa waza wakhulela eKapa, kwaye uzinikele kakhulu kwimisebenzi yakhe yezemfundo neyobungcali ekubhaleni, ekulondolozeni nasekukhuthazeni izithethe zomculo okhethekileyo eNtshona Koloni, eqinisekisa ukuba izithethe zenkcubeko ezazikade zingahoywa ngokwembali ziyaqondwa njengenxalenye ebalulekileyo yesazisi senkcubeko saseMzantsi Afrika.

Njengentloko yeSebe leEthnomusicology kunye noMculo waseAfrika kwiSouth African College of Music kwiYunivesithi yaseKapa, uNjingalwazi Bruinders udlale indima ephambili ekuguquleni indlela yokufundwa komculo waseAfrika kwicandelo

lemfundo ephakamileyo. Ngokufundisa kwakhe, uphando lwakhe kunye noqeqesho lwakhe, uqeqeshe abaphandi abasakhasayo, abafundi abaphumelele izidanga zokuqala kunye nabaculi ngelixa enegalelo elikhulu ekukhululiseni izifundo zomculo kunye nophuhliso lwesizukulwana esitsha seengcali, abaculi kunye nabasebenzi benkcubeko abazinikele ekugcineni nasekukhuthazeni izithethe zomculo waseAfrika.

UNjingalwazi uBruinders waziwa kwihlabathi liphela ngophando lwakhe oluvula indlela malunga neChristmas Bands Movement yaseNtshona Koloni. Uphando lwakhe lwezifundo zobugqirhalwazi oluphumelele iimbasa kunye nencwadi yakhe eyamkelwe kakuhle, iParading Respectability: The Cultural and Moral Aesthetics of the Christmas Bands Movement in the Western Cape, South Africa, ziye zaba yimisebenzi ebaluleke kakhulu kwinkalo yezifundo zomculo eMzantsi Afrika.

Ngeminyaka yophando olunzulu olwenziwa phakathi eluntwini kunye nokusebenzisana noluntu, uye wabhala waza wagcina iingxelo ezibalulekileyo malunga nentsingiselo yembali, yezentlalo neyomculo yale nkubeko yakudala esele ikhona kangangeenkulungwane, kwakunye nendima yayo ekwakheni nasekuqiniseni isazisi soluntu, isidima sabahlali, kunye nomanyano nentsebenziswano yoluntu. Into ephawulekayo ngomsebenzi wakhe wophando kukurekhoda nokutolika amasiko enkcubeko yeGhoema yaseNtshona Koloni, kuquka iKlopse (iCape Minstrel Carnival), amaqela omculo weKrisimesi kunye namaqela eengoma zamaMalay. Ngophando olubanzi olusekwe koovimba bambali, ukuqokelelwa kwembali yomlomo, kunye nomsebenzi wophando owenziwe ngokuthatha inxaxheba koluntu, uye walandelela imvelaphi yezembali yezi zithethe zenkcubeko, wayidibanisa neendlela zokuziveza ngokwenkcubeko zoluntu olwalukhobokiswe eKapa, ebonisa indlela eziye zaguquka ngayo zaba ziimpawu ezihlala zihleli zokumelana nobunzima, ukuzazi nokuba yinxalenye yoluntu.

Umsebenzi wakhe ube negalelo elibonakalayo ekwandiseni ukuqondwa, kwinqanaba lesizwe nakwelamazwe ngamazwe, kwezi zithethe zenkcubeko ezikhethekileyo zaseKapa. Kwangaxeshanye, uye waqinisa ukuqatshelwa kwazo njengenxalenye ebalulekileyo nengenakwahlulwa kwilifa lenkcubeko elingaphathekiyo loMzantsi Afrika, ngaloo ndlela enegalelo elikhulu ekulondolozeni nasekukhuthazweni kwalo kwizizukulwana zangoku nezizayo.

Ngaphaya komsebenzi wakhe kwezemfundo, uNjingalwazi Bruinders usebenze ngokusondeleyo noluntu, neemvumi, kwakunye nemibutho yenkcubeko ukuqinisekisa ukuba ezi

zithethe ziphilayo ziyaqhubeka zikhula kwaye ziselugcinweni. Uphando lwakhe lubalasele ngendlela yalo yentsebenziswano egxile kuluntu, eqinisekisa ukuba amazwi namava abo bazisebenzisayo ezi zithethe ahlala esembindini wamabali neengxelo azibhala phantsi.

Ngophando olunzulu, ukukhuthaza inkcubeko kunye namanyathelo okugcina ilifa lemveli, uye wabhala, wacina waza waphakamisa amasiko omculo abalulekileyo kwilifa lemveli elingabonakaliyo leNtshona Koloni, eqinisekisa ukuba ezi zenzo zasekuhlaleni ziyaqhubeka nokuncedisa kuphando, ekuqondeni koluntu nakwizizukulwana ezizayo. Ubunkokeli bakhe buquka ilizwekazi lonke laseAfrika ngokusebenzisa amaphulo afana neprojekthi yophando yaseAfrika iphela exhaswa ngemali yakwaMellon, iMapping Africa's Musical Identities, ekhuthaza intsebenziswano phakathi kweengcali namaziko aseAfrika ngelixa iqhubela phambili uphando ngeenkcubeko zomculo waseAfrika.

Imbasa ehlala ihleli ihlonipha uNjingalwazi uSylvia Bruinders ngenxa yegalelo lakhe elibalaseleyo ekulondolozeni, ekubhaleni nasekuphuculeni ilifa lomculo leNtshona Koloni, kunye nokuqinisekisa ukuba amazwi, imbali kunye namasiko oluntu lwaloo mmandla ziyaqhubeka nokubumba isazisi senkcubeko yoMzantsi Afrika nokukhuthaza izizukulwana ezizayo.

Fahruq Valley-Omar

Wazalelwa eWorcester ngowama1945, unikezele ngobomi bakhe ekuphuculeni imidlalo yeqonga, amaGcisa, imfundo yezobugcisa kunye nokubaliswa kwamabali enkcubeko eMzantsi Afrika. Uhambo lwakhe kwihlabathi lobuGcisa lwaqala emva kokubukela umdlalo kwiThiyetha encinane eKapa, nto leyo yamkhuthaza ukuba aye kufumana uqeqesho olusemthethweni kwezobuGcisa kwiYunivesithi yaseKapa. Ngexesha apho amathuba kwicandelo lobugcisa ayenqongophele ngenxa yocalucalulo, yayinguye kuphela umntu webala owabhalisela izifundo zediploma yootitshala bomdlalo weqonga; oku kwenza uhambo lwakhe lube yinxalenye ebalulekileyo kwimbali yemfundo yobuGcisa eMzantsi Afrika.

Kwisithuba somsebenzi esithathe ngaphezu kwamashumi amahlanu eminyaka, uValley-Omar uzazise njengomnye wabasebenzi bezobuGcisa beqonga abahlonitshwayo nabaziwayo kakhulu eNtshona Koloni. Umsebenzi wakhe omkhulu uquka imiboniso yeqonga ebalulekileyo efana neDistrict

Six: The Musical, Fiela's Child, Fiela se Kind, Skyf, Just Like Home, Antjie Somers, Toorberg kunye nemidlalo kaShakespeare eyadlalwa eMaynardville. Ngale miboniso, uye wanegalelo ekubhaleni amabali abonakalisa amava, iimbali neempawu zesazisi ezahlukeneyo zoluntu lwaseMzantsi Afrika. Indima yakhe kwi*District Six: The Musical* ibaluleke ngokukodwa ngenxa yendawo ebalaseleyo enayo kwimbali yenkcubeko yaseKapa nokuboniswa kwamava okufuduswa nokususwa ngenkani kwabahlali baseDistrict Six.

Igalelo lakhe kubuGcisa bemidlalo yeqonga aligcinanga ekubeni ngumdlali kuphela. Njengomlawuli wemidlalo yeqonga, uValley-Omar udlale indima ebalulekileyo ekuphuhliseni iqonga nakwinkxaso yamaGcisa asakhulayo ngemiboniso efana ne*Bugsy Malone* eyaveliswa liQela leEoan eJoseph Stone Theatre, kwakunye neminye imidlalo yeqonga. Ukuzinikela kwakhe ekukhuliseni italente nasekudaleni amathuba kwabanye kuye kwaqinisa icandelo lezobugcisa kwaye kwanegalelo ekuphuhliseni izizukulwana ezizayo zamagcisa emidlalo yeqonga.

Into ephawulekayo ngomsebenzi wakhe kukuzinikela kwakhe kwimfundo yezobuGcisa nokuqeqesha abanye. Ubuchule bakhe kunye nesikhokelo sakhe kwabonwa njengezinto ezibalulekileyo ekusekweni kwesikolo esigxile kubugcisa, apho wayexhasa abafundi abanomdla kwimidlalo yeqonga nakwimisebenzi yobugcisa bokudlala. Ngokufundisa kwakhe, ukulawula imidlalo kunye nokukhokela abanye, uye wakhuthaza italente esakhulayo waza waphembelela amaGcisa aselula ukuba aphuhlise izakhono zawo aze angene kumsebenzi wamashishini obuchule nobugcisa.

Ukwanegalelo elibonakalayo kushishino lwemiboniso bhanyabhanya nomabonakude, ngaphakathi eMzantsi Afrika nakwihlabathi jikelele. Imisebenzi yakhe kumabonakude nakwimiboniso bhanya bhanya iquka *Cape of Good Hope, A Boy Called Twist, Die Allemans, Bhai's Café, Die Sprees* kunye ne*Barakat*, logama umsebenzi wakhe ufikelele nakubabukeli bamazwe ngamazwe ngeeprosjekthi ezifana ne*10,000 BC*. Kuzo zonke ezi ndima, uye wanegalelo ekuziseni amabali, amazwi kunye neembono zaseMzantsi Afrika kubabukeli abaninzi ngakumbi.

Inxalenye ebalulekileyo yelifa lakhe yindima ayidlalileyo ekugcineni nasekuboniseni ubutyebi beyantlukwano yenkcubeko yaseNtshona Koloni. Ngemiboniso ephonononga imbali yaseKapa, uluntu lwayo, ubuhlanga, isazisi kunye nelifa lenkcubeko, uye wanceda ekuqinisekiseni ukuba la mabali ayaqhubeka kwabelwana ngawo kwaye aqondwe zizizukulwana ngezizukulwana. Igalelo lakhe njengomcebisi wenkcubeko kwimiboniso bhanyabhanya

ethi *Barakat*, egxile kuluntu lwamaSilamsi aseKapa, likwabonisa ukuzinikela kwakhe ekuqinisekiseni ukumelwa kwenkcubeko ngendlela eyinyani, ehloniphekileyo nenyanisekileyo.

Kwinkulungwane zokufundisa, okucebisa nokwabelana ngobuchule bakhe, uFahruq Valley-Omar ukhuthaze izizukulwanangezizukulwana zabadlali beqonga kunye nabasebenzi bezobuGcisa. Ukuzimisela kwakhe ukuxhasa iinkqubo zobugcisa nokutyala imali ekukhuleni nasekuphuhlisweni kwabanye kushiye uphawu olungacimekiyo kuluntu lwezobugcisa lwaseNtshona Koloni.

Imbasa ehalala ihleli ihlonipha uFahruq Valley-Omar ngegalelo lakhe elibalaseleyo kwimidlalo yeqonga, ifilimu nakwimfundo yezobugcisa; ngokugcina nokukhuthaza amabali, izazisi nelifa lenkcubeko yoluntu lwaseNtshona Koloni; kwanokuzinikela kwakhe okungagungqiyo ekukhuliseni nasekukhuthazeni izizukulwana ngezizukulwana zabadlali bemidlalo yeqonga nabasebenzi bezobugcisa. Ngobomi bakhe bonke obuzinikele ekubaleni amabali enkcubeko, ekucebisaneni nasekuqeqesheni abanye, nakukugqwesa kwezobugcisa, wenze igalelo elihleli lihleli kubomi benkcubeko yaseNtshona Koloni naseMzantsi Afrika.

UMBULELO NOKUQAPHELA AMAQABANE ENTSEBENZISWANO

■ Artscape Theatre Centre



■ Hyundai Bellville



■ African Extracts Rooibos Care



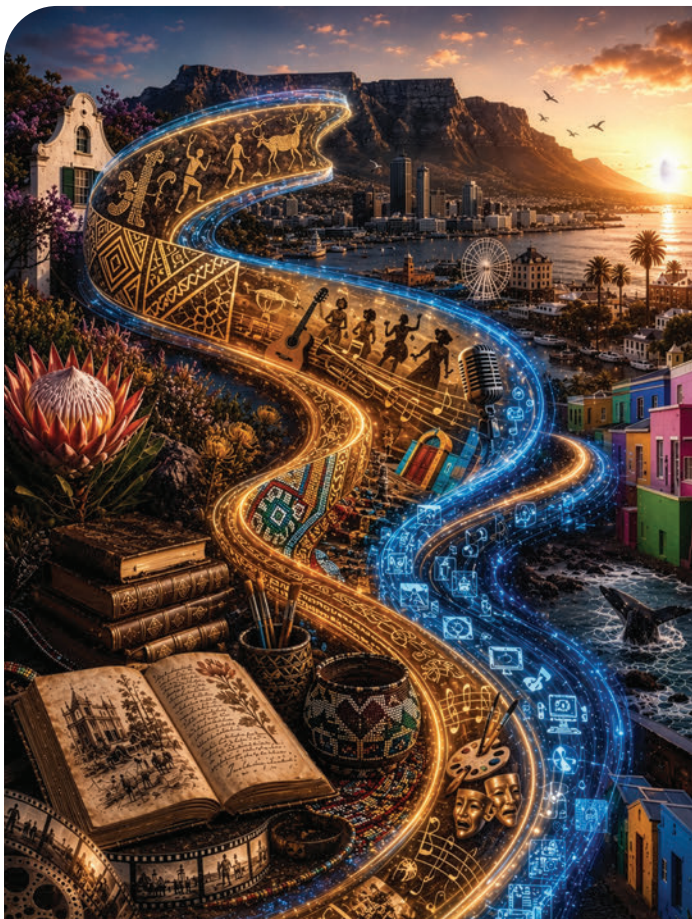
■ Carmien Rooibos Tea





Wes-Kaapse
Regering

VIR JOU



23ste Toekennings vir Kultuursake
Erfenis aan die Beweeg

PROGRAM

Seremoniemeesters

Mnr. Jabaar Cassiem Mohamed en mnr. Koketso Sachane

17:00 – 18:30 Aankoms en Registrasie van Gaste

Foto's op die rooi tapyt
Kulturele optredes in die agtergrond
Vingerhappies word in die Artscape-voorportaal bedien

18:30 Gaste neem hul sitplekke in

Volkslied

Amptelike Opening

Departementshoof: Kultuursake en Sport — mnr. Guy Redman

Hooftoespraak

Minister van Kultuursake en Sport — mnr. Ricardo Mackenzie

OORHANDIGING VAN TOEKENNINGS

Toekennings vir Kreatiewe Uitnemendheid

Erkenning vir uitsonderlike prestasies in die kuns- en kreatiewe bedrywe.

Mnr. Themba Mchunu

Tussenspel

Taal-, Geletterdheids- en Kennistoekennings

Erkenning van uitnemendheid in die bevordering van lees, veeltaligheid, biblioteke en toegang tot kennis.

Me. Cecilia Sani en mnr. Jongihlanga Mbanga

Tussenspel

Erfenis-, Geheue- en Identiteitstoekennings

Erkenning van uitnemendheid in erfenisbewaring, museums, argiewe en openbare geheue.

Me. Nomaza Dingayo en dr. Michael Janse van Rensburg

Tussenspel

Toekennings vir Gemeenskapstoegang en Kulturele Deelname

Erkenning van inisiatiewe wat deelname in die kunste, kultuur en erfenis verbreed.

Me. Colette Scheermeyer en mnr. Wayde Groep

Tussenspel

Toekennings vir Maatskaplike Insluiting en Kulturele Impak

Erkenning van kulturele inisiatiewe wat insluiting, toeganklikheid en gemeenskapswelstand versterk.

Dr. Helene Vollgraaff

Tussenspel

Kultuur van die Toekoms-toekennings

Erkenning van innovasie en kulturele leierskap wat tot 'n volhoubare toekoms bydra.

Me. Karen Shippey

Ons onthou hulle

Erkenning van kunstenaars en kultuurpraktisyns wie se nalatenskap aanhou om die kulturele lewe van die Wes-Kaap te inspireer.

Ministeriële Erkennings

Erkenning van buitengewone bydraes tot die kulturele sektor.

Minister Ricardo Mackenzie en dr. Carol van Wyk

Tussenspel

Toekenning vir Blywende Nalatenskap

Ter erkenning van 'n vooraanstaande individu wie se lewenslange bydrae 'n blywende impak op die kunste, kultuur, taal, biblioteke, argiewe en erfenis in die Wes-Kaap gelaat het.

Minister Ricardo Mackenzie en Departementshoof Guy Redman

Dankbetuiging

Hoofdirekteur: Kultuursake — dr. Carol van Wyk

Slotoptrede

Amptelike Groepfoto

Verversings en Netwerkvorming

VOORWOORD

Erfenis aan die Beweeg

Dit is 'n groot voorreg om julle by die 2026 Kultuurtoekennings van die Wes-Kaap te verwelkom.

Vanaand vier ons buitengewone mense. Die kunstenaars, skrywers, toneelspelers, kultuurpraktisyns, taalaktiviste, bibliotekaris, museumkundiges, gemeenskapsleiers en organisasies wie die stories, tradisies en kreatiwiteit van die Wes-Kaap aan die lewe hou.



Ons tema, “Erfenis aan die Beweeg”, spreek tot iets waarin ek sterk glo: erfenis is nie iets wat ons bloot erf nie. Dit is iets wat ons leef, deel en oordra.

Ons erfenis leef in ons taal, ons musiek, ons kos, ons tradisies, ons kuns en ons stories. Dit leef in ons museums en argiewe, maar ook in ons huise, gemeenskappe, strate en openbare ruimtes. Dit verbind ons met dié wat voor ons gekom het, terwyl dit 'n nuwe generasie die geleentheid gee om hul eie stories te vertel en te vorm wat volgende kom.

Dit is erfenis aan die beweeg. *Givâlik*, soos ons in Kaaps sê: werklik uitstekend, lewendig, en altyd aan die beweeg.

Regoor die Wes-Kaap, van die Karoo tot die Weskus, die Kaapse Wynland en die Tuinroete, en regoor ons stede, landelike gemeenskappe en townships, sien ons die ongelooflike diversiteit van ons provinsie deur kultuur uitgedruk.

Awé aan elke gemeenskap wat hierdie diversiteit lewendig hou.

En agter dit alles is mense.

Mense wat ons geskiedenis bewaar. Mense wat ons tale onderrig, insluitend Kaaps, een van die groot lewende tale van die Kaapse Vlakte. Mense wat musiek en kuns skep. Mense wat ons argiewe en

museums beskerm. Mense wat ons stories vertel. En mense wat seker maak dat die volgende generasie weet waar hulle vandaan kom.

Hul werk versterk identiteit, bou 'n gevoel van behoort en bring gemeenskappe byeen.

Maar om ons erfenis te bewaar beteken nie om stil te staan nie.

Tegnologie verander hoe ons ons stories aanteken, bewaar en deel. Innovasie gee ons nuwe maniere om gehore te bereik en ons kultuurerfenis meer toeganklik te maak. Ons moet hierdie geleenthede omarm terwyl ons seker maak die egtheid en verskeidenheid van ons erfenis word beskerm.

Ons moet ook die uitdagings erken wat ons erfenis in die gesig staar. Klimaatsverandering, stedelike ontwikkeling en 'n snel veranderende wêreld vereis van ons om anders te dink oor hoe ons die plekke, tradisies, kennis en herinneringe beskerm wat vir ons gemeenskappe saak maak.

Terselfdertyd bied kultuur enorme geleenthede.

Die kreatiewe bedrywe, kultuurtoerisme, feeste, museums, erfenistrekpleisters en groot geleenthede dra by tot die ekonomie van die Wes-Kaap. Hulle ondersteun entrepreneurs, ontwikkel vaardighede, lok besoekers en, belangriker nog, skep werksgeleenthede.

Dit is hoekom belegging in kultuur nie slegs gaan oor die viering van ons verlede nie. Dit is 'n belegging in mense, gemeenskappe en ons toekoms.

En nêrens is dit meer belangrik as met ons jongmense nie.

Ons moet meer geleenthede skep vir jongmense om kultuur te ervaar, te leer oor hul erfenis, hul talente te ontwikkel en loopbane in die kreatiewe en kultuursektore te bou. Hulle is nie bloot die erfgename van ons erfenis nie. Hulle is reeds besig om dit te vorm.

Aan elke finalis en ontvanger van 'n toekenning: geluk!

Jou passie, kreatiwiteit en toewyding inspireer ons. Dankie dat jy ons stories bewaar, ons diversiteit vier, ons gemeenskappe versterk en ons wys wat moontlik is.

Die Wes-Kaap het 'n uitsonderlike kultuurstorie. Maar daardie storie is nog nie afgehandel nie. Dit is 'n erfenis wat werd is om te vier met alles wat ons het.

Ons skryf dit steeds. Ons skep dit steeds. Ons deel dit steeds.

Dit is Erfenis aan die Beweeg.

Laat ons dit vier, beskerm en, belangriker nog, dit aanhou vorentoe beweeg. *Dydilik.*

Ricardo Mackenzie
Provinsiale Minister van Kultuursake en Sport
Wes-Kaapse Regering



TOEKENNINGSKATEGORIEË EN GENOMINEERDES

TOEKENNINGS VIR KREATIEWE UITNEMENDHEID

Mees Beduidende Bydrae deur 'n Kunstenaar/Organisasie in die Dissipline van Literêre Kunste

- Bulelwa Basse
- Lluyle Arendse
- Rita Swanepoel

Mees Innoverende Bydrae deur 'n Kunstenaar/Organisasie in die Dansdissipline

- Philippi Art Centre
- Project021

Mees Innoverende Bydrae deur 'n Kunstenaar/Organisasie in die Dramadissipline

- Mthobisi Mpandle
- Sophie Joans / Spark in the Dark
- Uyilo Arts Academy

Mees Innoverende Bydrae deur 'n Kunstenaar/Organisasie in die Musiekdissipline

- Cape Cultural Collective's Triple C Recordings
- Jikela Studios
- Sonic Exploration Network South Africa (SenSA)

Mees Innoverende Bydrae deur 'n Kunstenaar/Organisasie in die Dissipline van Visuele Kunste

- Hari Lualhati
- Jared Leite
- Khayelitsha Fashion Week

Meer Innoverende Bydrae deur 'n Kunstenaar/Organisasie in Film, Oudiovisueel, Interaktiewe Media en Fotografie

- Cinemagic Scoring
- Imran Hamdulay
- Inkubeko Nezobugcisa

Mees Innoverende Bydrae deur 'n Kunstenaar/Organisasie in die Handwerkdissipline

- Nokubonga Sifanele
- Women Moving Souls

Toekenning vir Jong Kunstenaar

- Jadine Knecht
- Sumayyah Petersen
- Thimna Sitokisi

Toekenning vir Jong Skrywer, Akteur, Musikant of Danser

- Lonwabo Joseph Mabele
- Sihle Dolophini
- Sumayyah Petersen

Gemeenskapskunste fees met die Grootste Impak

- Look At God Music Academy
- Suidoosterfees
- Ukukhanya Kwelanga Art Society NPC

TAAL-, GELETTERHEIDS- EN KENNISTOEKENINGS

Toekenning vir Lees- en Geletterheidskampioen

- Stad Kaapstad Biblioteek- en Inligtingsdienste
- Hawston Openbare Biblioteek — Belinda Louise May
- Mosselbaai Openbare Biblioteek

Toekenning vir Digitale Geletterheidskampioen

- Brackenfell Openbare Biblioteek – Lonwabo Joseph Mabele
- D'Almeida Openbare Biblioteek
- Hermanus Openbare Biblioteek

Neville Alexander-toekenning vir Uitsonderlike Bydrae tot Veeltaligheid

- Athlone Openbare Biblioteek Digitale Leeshoekie
- Read to Rise
- Keanan McArthur

Beduidende Bydrae tot Taalontwikkeling

- Professor Matilda Burden
- Sumayyah Petersen

Openbare Biblioteek van die Jaar

- Hermanus Openbare Biblioteek
- Mosselbaai Openbare Biblioteek
- Strand Openbare Biblioteek

Die Beste Vriende van die Openbare Biblioteek

- Greyton Openbare Biblioteek
- Hermanus Openbare Biblioteek
- Kuyasa Openbare Biblioteek
- Vermaaklikheid Openbare Biblioteek

ERFENIS-, GEHEUE- EN IDENTITEITSTOEKENINGS

Beste Navorser wat tot Argieferfenis Bydra

- Archives to Narrative (Koue Bokkeveld)
- Irma Jordaan
- Lauren Jacobs

Beste Gemeenskaps- of Institusionele Argief

- Sentrum vir die Konstitusionele Transformasie van Suid-Afrika (CCTSA)
- Sanlam-argief

Bydrae tot Navorsing, Bewusmaking en Voorspraak vir 'n Inklusiewe Kultuurlandskap

- Genadendal Living Landscape
- Lindela Mjenxane

Bydrae tot Maatskaplike Insluiting en Transformasie in die Veld van Museums, Erfenis en Pleknaamregstelling

- Norval Foundation – We the People: 30 Years of Democracy

Gemeenskapsgeleide Navorsing of Openbare Program in die Veld van Erfenis, Museums of Geografiese Name

- Charles Theunissen
- FutureHood

Beste Praktyk in die Veld van Museums en Verwante Organisasies

- Norval Foundation
- Universiteit Stellenbosch Museum se Bewaringslaboratorium

Bydrae deur 'n Bewaringsliggaam, Erfenisorganisasie of Museum tot die Bevordering van Plaaslike Geskiedenis, Erfenis of die Hernoeming van Geografiese Kenmerke

- Archive to Narrative (Koue Bokkeveld)
- Elton John Lesch

Beste Bedrae tot die Beskerming en Bewaring van 'n Nasionale, Provinsiale of Plaaslike Beskermde Erfenisterrein

- Abantu Academy for Literature
- Bomikazi Nomlala
- Tiervlei Community

TOEKENNINGS VIR GEMEENSAPSTOEGANG EN KULTURELE DEELNAME

Toekenning vir Gemeenskapsimpak deur Uitreikwerk

- Hawston Openbare Biblioteek
- Lindela Mjenxane
- Whitaker Peace Development Initiative

Beste Projek om Toegang tot Museums, Erfenisversamelings, Erfenisterreine of Erfenishulpbronne te Bevorder

- Archive to Narrative (Hout Bay Project)
- Norval Foundation Learner Centre

Toekenning vir Beste Naskoolse Kuns- en Kultuurprogram

- College of Magic
- Creative Skills Factory
- Lalela

Uitnemendheid in Naskoolse Kuns- en Kultuurafrigting

- Carol Dube
- Odwa Mvunge (postuum)
- Sinethemba Bawuti en Olwethu Dyantyi

TOEKENNINGS VIR MAATSKAPLIKE INSLUITING EN KULTURELE IMPAK

Aktiewe Vrywilliger van die Jaar in die Museum-, Erfenis- en Geografiese Name-sektor

- Indiphile Matayi
- Moira-Ann Odendaal
- Zolani Balekwa

KULTUUR VAN DIE TOEKOMS-TOEKENNINGS

Klimaatkultuur in Aksie

- D'Almeida Openbare Biblioteek
- Sir Lowry's Pass Openbare Biblioteek
- Someleze Bam



MINISTERIËLE ERKENNINGS

Die Ministeriële Erkenning word toegeken aan individue, organisasies, instellings, kollektiewe en inisiatiewe wat 'n uitsonderlike bydrae tot die kultuurlewe van die Wes-Kaap gelewer het.

DJ Ready D (Deon Daniels)

DJ Ready D speel reeds meer as vier dekades lank 'n bepalende rol in die vestiging, ontwikkeling en bewaring van hip-hop as 'n outentieke kulturele beweging in Suid-Afrika, waar dit ontwikkel het tot 'n kragtige medium vir artistieke uitdrukking, jeugbemaagtiging en maatskaplike bewustheid. Deur sy baanbrekerswerk as DJ, draaitafelkunstenaar, uitvoerende kunstenaar en kulturele leier het hy daartoe bygedra om hip-hop te vestig as een van Suid-Afrika se mees invloedryke eietydse kulturele bewegings.

DJ Ready D is in Distrik Ses gebore en is later saam met sy gesin ingevolge die Groepsgebiedewet gedwing om na Mitchells Plain te verhuis. Hierdie ervaring het 'n groot invloed gehad op sy verbintenis tot hip-hop as 'n manier om kulturele identiteit uit te druk en weerstand teen ongeregtheid te bied. Nadat hy in die vroeë 1980's aan hip-hop blootgestel is, het hy een van Suid-Afrika se eerste beoefenaars van DJ-kuns, draaitafelkuns, breakdancing en beatboxing geword. Hy het sodoende 'n belangrike rol gespeel in die vestiging van die land se hip-hop-beweging gedurende sy vroeë ontwikkelingsjare. Gedurende hierdie tyd het hy saam met ander baanbrekers, onder wie Black Noise en sy stigter, Emile Jansen (Emile YX?), gewerk. Hul gesamentlike pogings het daartoe bygedra dat Kaapstad as 'n belangrike sentrum van Suid-Afrika se bewuste hip-hop-beweging gevestig is.

As stigterslid en DJ van Prophets of Da City (POC) het DJ Ready D meegehelp om *Our World* (1990), wat algemeen as Suid-Afrika se eerste kommersieel uitgereikte hip-hop-album beskou word, te skep. POC het een van die land se invloedrykste hip-hop-groepe geword en musiek geskep wat apartheid uitgedaag, ongelykheid en geweld aangespreek, en uitdrukking aan die lewenservarings van jongmense op die Kaapse Vlakte gegee het. Hul musiek het Kaapse dialekte, plaaslike omgangstaal en eg Suid-Afrikaanse verhale geïntegreer en daarmee getoon dat hip-hop plaaslike identiteit kan weerspieël terwyl dit getrou bly aan sy wêreldwye kulturele wortels. Deur hip-hop het DJ Ready D gehelp om 'n

gedeelde kulturele ruimte te skep wat jongmense oor ras- en sosiale grense heen bymekaargebring het, en sodoende getoon hoe musiek verbondenheid en 'n gedeelde identiteit kan bevorder.

Hy word internasionaal erken as een van Afrika se voorste draaitafelkunstenaars en is 'n viermalige Suid-Afrikaanse DMC-kampioen. Hy het Suid-Afrika twee keer by die Wêreld-DJ-kampioenskap verteenwoordig, waar hy onder die top tien geëindig het. In 2010 is die internasionaal erkende titel van Grootmeester aan hom toegeken ter erkenning van sy meesterskap van draaitafelkuns en sy uitsonderlike bydrae tot die DJ-kultuur.

Deur uitgebreide toere saam met Prophets of Da City en optredes saam met internasionaal bekroonde kunstenaars, waaronder Public Enemy, The Fugees, Ice-T, James Brown, DJ Jazzy Jeff, Black Eyed Peas en Will Smith, het hy Suid-Afrikaanse hip-hop aan gehore regoor die wêreld bekend gestel en terselfdertyd Suid-Afrika se kulturele aansien internasionaal versterk. Sy bydrae is nasionaal en internasionaal erken deur talle eerbewyse, waaronder die *Hype Magazine*-toekenning vir lewenslange prestasie, die titel van Grootmeester, en erkenning as een van Suid-Afrika se mees bekwame en invloedryke DJ's. Benewens hierdie eerbewyse lê sy blywende nalatenskap daarin dat hy professionele standaarde vir DJ-kuns help vestig het, die kulturele integriteit van hip-hop help bewaar het en geslagte Suid-Afrikaanse kunstenaars geïnspireer het. DJ Ready D se loopbaan verteenwoordig veel meer as artistieke uitnemendheid; dit getuig van kulturele leierskap, vernuwende denke en veerkragtigheid.

Die Ministeriële Erkenning word aan DJ Ready D (Deon Daniels) toegeken ter erkenning van sy uitsonderlike bydrae tot die ontwikkeling van Suid-Afrikaanse hip-hop en die rol daarvan in die bevordering van kulturele identiteit, artistieke uitdrukking en maatskaplike samehorigheid; sy baanbrekersrol in die vestiging van DJ-kultuur en draaitafelkuns; en sy blywende invloed op jeuguitdrukking, kulturele identiteit en die kreatiewe bedrywe van die Wes-Kaap en Suid-Afrika.

Hilton Schilder

Hilton Schilder lewer reeds meer as vier dekades lank 'n volgehoue bydrae tot die kultuurlewe van die Wes-Kaap as komponis, multi-instrumentalis, uitvoerende kunstenaar en kulturele innoveerder. Hy is in Lotusrivier, Kaapstad, gebore en het in 'n bekende

musikale familie grootgeword. Sy werk is diep gewortel in die musikale tradisies van die Kaap, veral Kaapse jazz, Goema en inheemse musiekvorme.

Deur sy loopbaan heen het hy hom daartoe verbind om hierdie tradisies te bewaar, terwyl hy voortdurend nuwe vorme van musikale uitdrukking en samewerking verken. Sy bydrae strek veel verder as sy optredes. Gedurende die 1980's was hy 'n medestigter van The Genuines, een van die baanbrekersgroepe wat Goemaritmies in eietydse Suid-Afrikaanse musiek geïntegreer het. Daarna het hy leiding geneem van, of saamgewerk met, invloedryke ensembles, waaronder African Dream, Iconoclast, The Goema Captains of Cape Town, The District Six Band en Sons of Table Mountain. Deur hierdie samewerkings het hy 'n belangrike rol gespeel in die versterking en bevordering van 'n kenmerkende Kaapse musiekidentiteit wat die provinsie se uiteenlopende kultuurerfenis weerspieël.

Een van sy belangrikste bydraes is sy toewyding aan die bewaring en oordrag van inheemse musikale kennis. Hy bespeel meer as 15 konvensionele en inheemse instrumente en het tradisionele instrumente, soos die Khoi-San-mondboog, in eietydse komposisies en uitvoerings geïntegreer. Deur inheemse klanke in moderne musikale kontekste te plaas, het sy werk daartoe bygedra om inheemse musiekpraktyke te bewaar en te beskerm, terwyl hy dit terselfdertyd aan nuwe gehore in Suid-Afrika en internasionaal bekend gestel het.

Sy bydrae het ook 'n aantoonbare openbare waarde. Oor meer as 40 jaar het Schilder wyd in Suid-Afrika en internasionaal opgetree, Kaapstad se musikale tradisies by internasionale feeste verteenwoordig, met vooraanstaande Suid-Afrikaanse en internasionale musikante saamgewerk, en deur mentorskap en artistieke samewerking tot die ontwikkeling van jonger musikante bygedra. Sy album *No Turning Back* is vir 'n Suid-Afrikaanse Musiektoekenning benoem, en in 2008 is hy as Kunstenaar-in-Verblyf by die Bird's Eye Jazz Club in Basel, Switserland, aangestel, wat van die internasionale erkenning vir sy werk getuig.

Sy loopbaan strek oor komposisie, uitvoering, inheemse musiek, kulturele erfenis, musikale vernuwingswerk en kreatiewe leierskap. Deur sy volgehoue bydrae tot inheemse musiek, Kaapse jazz en Goema-tradisies het hy die sigbaarheid van die Wes-Kaap se musikale erfenis versterk, bygedra tot die bewaring van sy niemateriële kultuurerfenis en die provinsie se kreatiewe bedrywe oor verskeie dekades heen verryk. Sy werk verseker steeds dat hierdie lewende musikale tradisies toepaslik, toeganklik en gewaardeer bly vir nuwe geslagte musikante en gehore.

Die Ministeriële Erkenning erken Hilton Schilder vir sy uitsonderlike bydrae tot die bewaring, bevordering en viering van die Wes-Kaap se inheemse musiekerfenis en Kaapse jazztradisies. Deur sy lewenslange toewyding aan komposisie, uitvoering, kulturele vernuwing en kennisdeling het hy die sigbaarheid van Kaapse musiek versterk, belangrike elemente van niemateriële kulturele erfenis help bewaar en verseker dat hierdie lewende tradisies steeds toekomstige geslagte inspireer.

Aden Thomas

Vir meer as twee dekades benut Aden Thomas die invloed van die uitsaaiwese om gemeenskappe te verbind, plaaslike identiteit te vier en geleenthede te skep waardeur die mense en kreatiewe talent van die Wes-Kaap erkenning kan geniet. As een van die provinsie se mees herkenbare mediapersoonlikhede het hy sy platform deurgaans gebruik om plaaslike verhale uit te lig, gemeenskapsinisiatiewe te ondersteun en die stemme van kunstenaars, jongmense en gemeenskapsleiers te versterk.

Deur die Heart FM-ontbytprogram het Thomas Wes-Kaapse musikante en ander kreatiewe talent aktief ondersteun en bevorder deur aan plaaslike kunstenaars 'n platform te bied en gesprekke oor die provinsie se musiek- en kreatiewe bedrywe aan te moedig. Sy volgehoue ondersteuning van plaaslike kunstenaars het daartoe bygedra dat die publiek 'n groter begrip ontwikkel het van die omvang, rykdom en diversiteit van Kaapstad se kreatiewe gemeenskap.

Hy het ook 'Scholar Holla' bekendgestel en gehelp om dit gewild te maak. Hierdie inisiatief bied aan leerders van skole regoor die Wes-Kaap die geleentheid om hul skole op hoofstroomradio te verteenwoordig, hul prestasies te deel, musiek aan te vra en die stories van hul gemeenskappe te vertel. Deur 'n platform te skep waar jongmense aan die openbare uitsaaiwese kan deelneem, bevorder die inisiatief selfvertroue, gemeenskapstrots en burgerlike deelname, terwyl dit terselfdertyd die bande tussen skole en hul plaaslike gemeenskappe versterk.

Sy verbintenis tot gemeenskapsbetrokkenheid strek verder as die radio deur sy rol as aanbieder van *Sê Jou Sê* op kykNET & kie. Die program bied aan gewone Suid-Afrikaners 'n openbare platform waarop hulle op 'n konstruktiewe wyse kan deelneem aan gesprekke oor kwessies wat hul gesinne en gemeenskappe raak, en bevorder deur respekvolle gespreksvoering dialoog,

begrip en maatskaplike samehorigheid. Gesamentlik toon hierdie inisiatiewe hoe Aden die media nie bloot as 'n vorm van vermaak gebruik het nie, maar ook as 'n instrument vir kulturele deelname, jeugbemagtiging en gemeenskapsverbondenheid. Deur die uitsaaiwese het hy toeganklike platforms geskep wat plaaslike identiteit vier, opkomende stemme ondersteun en die maatskaplike en kulturele weefsel van die Wes-Kaap versterk.

Die Ministeriële Erkenning word aan Aden Thomas toegeken as erkenning vir sy volgehoue bydrae tot die uitbouing van die Wes-Kaap se kulturele ekosisteem deur middel van die media, jeugbetrokkenheid en die bevordering van gemeenskapsbelange.



BLYWENDE NALATENSKAPTOEKENNINGS

Die Blywende Nalatenskaptoekenning verleen erkenning aan individue van 60 jaar en ouer wat uitsonderlike en volgehoue bydraes tot die kuns-, kultuur-, taal-, biblioteek-, argief- en erfenissektore gelewer het.

Paul Hanmer

Paul Hanmer is een van Suid-Afrika se mees gerekende komponiste, pianiste, opvoeders en musikale innoveerders, wie se werk vir meer as vier dekades 'n diepgaande invloed op die land se kontemporêre jazzlandskap uitgeoefen het. Hy is bekend vir sy vermoë om jazz-, klassieke en inheemse Suid-Afrikaanse musiektradisies op unieke wyse met mekaar te verweef, en het 'n oeuvre geskep wat diep gewortel is in plaaslike identiteit, maar terselfdertyd internasionale erkenning geniet. *Trains to Taung* word algemeen beskou as 'n mylpaalopname in Suid-Afrikaanse jazz en weerspieël Hanmer se kenmerkende benadering tot komposisie sowel as sy vermoë om jazz met Suid-Afrikaanse musiektradisies te integreer. Ter viering van die album se 30ste bestaansjaar in 2026 word dit deur 'n spesiale Journey to Jazz-vertoning gehuldig. Die album bly musikante en gehore inspirasie bied deur sy kenmerkende klank, blywende artistieke waarde en voortdurende relevansie.

Benewens sy prestasies as uitvoerende kunstenaar en komponis, het Hanmer 'n uitstaande bydrae gelewer tot die ontwikkeling van jong musikante. As toegewyde opvoeder en mentor het hy deurgaans belê in die ontginning van opkomende talent deur werkswinkels, meesterklasse, opvoedkundige programme en samewerkingsprojekte. Sy werk het aan aspirantmusikante die geleentheid gebied om regstreeks met vooraanstaande praktisyns in gesprek te tree, hul eie artistieke stemme te ontwikkel en 'n dieper begrip van Suid-Afrika se ryk jazz-erfenis te verkry.

As gebore Kapenaar het Hanmer deurgaans sterk bande met die Wes-Kaap se jazzgemeenskap gehandhaaf en bygedra tot 'n kultuur van mentorskap wat 'n belangrike rol gespeel het in die vorming van die volgende geslag kunstenaars. Deur sy betrokkenheid by opvoedkundige inisiatiewe, optredes en kennisdelingsplatforms het hy 'n betekenisvolle bydrae gelewer tot die versterking van die provinsie se dinamiese jazz-ekosisteem en daartoe bygedra dat jong musikante toegerus

word om hierdie musikale nalatenskap voort te dra. Gedurende sy glansryke loopbaan het Hanmer met van Suid-Afrika se mees gevierde musikante saamgewerk, waaronder Miriam Makeba, Hugh Masekela, McCoy Mrubata, Ray Phiri en Pops Mohamed. Sy lewenslange toewyding aan artistieke uitnemendheid, kulturele uitdrukking, musiekopvoeding en die ontwikkeling van toekomstige geslagte het sy plek gevestig as een van Suid-Afrika se mees gerespekteerde en invloedryke musiekfigure.

Die Blywende Nalatenskaptoekenning erken Paul Hanmer vir sy voortreflike lewenslange bydrae tot Suid-Afrikaanse jazz, komposisie, musiekopvoeding en die ontwikkeling van toekomstige geslagte musikante. Deur meer as vier dekades van artistieke uitnemendheid, innovering en mentorskap het hy die moontlikhede van Suid-Afrikaanse jazz verruim, die oordrag van musikale kennis versterk en 'n blywende nalatenskap geskep wat kunstenaars en gehore plaaslik én internasionaal steeds inspireer.

Thoko Ntshinga

Thoko Ntshinga is 'n vooraanstaande Suid-Afrikaanse aktrise, regisseur, teaterpraktisyn, opvoeder en kunsaktivis wie se bydrae tot die teater-, televisie- en kunsontwikkelingswêreld oor meer as vier dekades strek. Sy word algemeen beskou as een van die land se mees gerespekteerde uitvoerende kunstenaars en het 'n deurslaggewende rol gespeel in die vorming van Suid-Afrikaanse storievertelling deur haar werk op die verhoog en die skerm, terwyl sy terselfdertyd die groei en ontwikkeling van toekomstige geslagte kunstenaars bevorder het.

Ntshinga het haar loopbaan in die 1970's by die baanbrekende Space Theatre in Kaapstad begin voordat sy 'n prominente figuur by die gerekende Market Theatre geword het, waar sy in baanbrekerproduksies soos *Born in the RSA*, *Cincinnati* en *Panorama* opgetree het. Haar teaterwerk is gekenmerk deur 'n verbintenis tot maatskaplik bewuste uitvoerings wat temas soos identiteit, geregtigheid en die geleefde ervarings van Suid-Afrikaners ondersoek het. Haar bekroonde verhoogoptredes het haar erkenning besorg as een van die land se voorste teaterpraktisyns, waaronder 'n gesogte Fleur du Cap-teatertoekenning. Haar bydrae tot televisie was eweneens betekenisvol. Ntshinga het 'n huishoudelike naam geword deur haar vertolking van Donna Makaula in die ikoniese sepie *Egoli: Place of Gold*, 'n rol wat sy bykans twee dekades lank vertolk het. Sy het haar reputasie verder verstewig deur onvergeetlike vertolkings in produksies soos *Interrogation Room*, *The River*, *Die*

Spreeus, Blood & Water en talle ander televisiedramas wat Suid-Afrika se uitsaaibedryf verryk het. Haar vermoë om komplekse en geloofwaardige karakters uit te beeld, het haar gevestig as een van die mees gerespekteerde en invloedrykste figure in die Suid-Afrikaanse televisiewese.

Benewens haar artistieke prestasies het Ntshinga 'n buitengewone bydrae gelewer tot kunsontwikkeling en mentorskap. As opvoeder, regisseur, gemeenskapsteaterfasiliteerder en kunsaktivis het sy 'n groot deel van haar loopbaan daaraan gewy om opkomende kunstenaars te bemagtig en toegang tot die kunste te verbreed. Deur haar leierskap in Kunstekaap se Eenheid vir Inklusiewe Kunste, haar voormalige rol as dosent in Drama aan die Universiteit van Kaapstad, asook inisiatiewe soos die Thoko Ntshinga-stigting en verskeie jeugteaterprogramme, het sy jong talent gekoester en geleenthede geskep vir aspirant-uitvoerende kunstenaars, veral dié uit onderbediende gemeenskappe. Ter erkenning van haar uitstaande bydrae tot die Suid-Afrikaanse rolprent- en televisiebedryf is die gesogte SAFTA Golden Horn-toekenning vir Lewenslange Prestasie in 2018 aan haar toegeken. Hierdie eer het nie net erkenning verleen aan haar merkwaardige oeuvre as uitvoerende kunstenaar nie, maar ook aan haar blywende invloed as kulturele leier, mentor en kampvegter vir die kunste. Thoko Ntshinga se nalatenskap strek veel verder as die rolle wat sy vertolk het. Deur haar kunstenaarskap, leierskap en onwrikbare toewyding aan gemeenskapsontwikkeling en kulturele bemagtiging het sy gehelp om die ontwikkeling van die Suid-Afrikaanse teater- en televisielandskap te vorm, terwyl sy geslagte uitvoerende kunstenaars geïnspireer het om storievertelling as 'n kragtige instrument vir maatskaplike verandering aan te wend.

Die Blywende Nalatenskaptoekenning erken Thoko Ntshinga vir haar lewenslange bydrae tot die Suid-Afrikaanse teater-, televisie- en breër kultuursektor. Deur meer as vier dekades van artistieke uitnemendheid, mentorskap en voorspraak vir die kunste het sy gehelp om die land se storievertellingslandskap te vorm, opkomende praktisyns te ontwikkel en die blywende krag van uitvoering as 'n instrument vir kulturele uitdrukking, maatskaplike besinning en gemeenskapsbemagtiging te demonstreer.

Dr John Maytham

Dr. John Maytham wy reeds meer as vyf dekades aan die verryking van Suid-Afrika se kuns-, kultuur- en medialandskap. Sy voortreflike loopbaan as akteur, regisseur, uitsaaier, skrywer en

openbare kommentator getuig van 'n volgehoue toewyding aan storievertelling, die uitvoerende kunste, letterkunde en ingeligte openbare diskoers. Deur sy werk oor uiteenlopende dissiplines heen het hy 'n blywende bydrae gelewer tot die kulturele lewe van die Wes-Kaap en Suid-Afrika.

As dramastudent aan die Rhodes Universiteit het John in produksies soos *Waiting for Godot*, *Six Characters in Search of an Author*, *The Relapse* en *As You Like It* opgetree, terwyl hy ook *Orison* geregisseer het. Hierdie vormende ervarings het die grondslag gelê vir 'n loopbaan wat teater, rolprent, televisie en die uitsaaiwese sou omvat. In 1974 het hy die onderskeiding gehad om as die eerste akteur op die verhoog te verskyn in die openingsproduksie van *King Lear* tydens die eerste Grahamstad Kunstefees, vandag bekend as die Nasionale Kunstefees. Hierdie geskiedkundige opvoering vorm deel van Suid-Afrika se erfenis van die uitvoerende kunste en was die begin van 'n loopbaan in diens van die land se kreatiewe en kulturele lewe.

Hy het voortgegaan om 'n betekenisvolle bydrae tot die Suid-Afrikaanse teaterwese te lewer as regisseur en teaterpraktisyn. In 1983 het hy Nicholas Ellenbogen geregisseer in *Precious Remnants* en met groot sukses *The Bicycle Riders* by Johannesburg se Market Theatre geregisseer, een van die land se invloedrykste teaterinstellings. In 1989 het hy die Universiteit van Kaapstad se produksie van Noël Coward se *Blithe Spirit* geregisseer. Sy werk in die teater is aangevul deur bydraes tot die rolprent- en televisiebedryf, waar hy as akteur, regisseur en skrywer werksaam was. Dit sluit onder meer vertolkings in produksies soos die geskiedkundige televisiedrama *Rhodes* in.

In 1997 het John met die bekendstelling van CapeTalk by die radiostasie aangesluit en die eerste aanbieder geword wat op die lug was. Oor bykans drie dekades heen het hy ontwikkel tot een van Suid-Afrika se mees gerespekteerde radiopersoonlikhede en 'n platform geskep vir deurdagte gesprekke oor letterkunde, teater, musiek, geskiedenis, wetenskap, aktuele aangeleenthede en die kunste. Deur sy kenmerkende onderhoudvoeringstyl, intellektuele nuuskierigheid en toewyding aan openbare gesprek het hy gehore in aanraking gebring met vooraanstaande skrywers, kunstenaars, akademici en kultuurpraktisyns, en sodoende kulturele kennis vir 'n breë publiek toeganklik gemaak.

Hy het ook 'n betekenisvolle bydrae tot Suid-Afrika se letterkundige landskap gelewer. Met die publikasie van *Rapid Fire: Remarkable Miscellany* (Tafelberg) in 2017, gebaseer op sy gewilde CapeTalk-rubriek, het hy sy verbintenis tot openbare kennis en lewenslange

leer verder uitgebrei. Deur sy gereelde gesprekke met skrywers en sy betrokkenheid by literêre feeste, waaronder die Open Bookfees en die Franschhoek Literêre Fees, het hy leesbevordering gestimuleer, die letterkunde toegankliker gemaak en geleenthede geskep vir betekenisvolle uitruiling tussen skrywers en lesers. Sy loopbaan verteenwoordig 'n seldsame samevloeiing van die uitvoerende kunste, die uitsaaiwese, die letterkunde en kulturele diskoers. Te midde van ingrypende veranderinge in Suid-Afrika se media- en kunslandskap het Maytham 'n gerespekteerde en vertroude stem gebly wat die belang van deurdagte openbare gesprekke en toegang tot kultuur bevorder het. Deur sy werk het hy waardering vir die kunste verdiep, intellektuele nuuskierigheid aangevuur en bygedra tot die ontwikkeling van 'n meer ingeligte en kultureel bewuste samelewing.

Die Blywende Nalatenskaptoekenning erken dr. John Maytham vir sy voortreflike lewenslange bydrae tot die kuns-, kultuur- en erfenissektor, asook vir sy blywende rol in die verryking van Suid-Afrika se kulturele en intellektuele lewe deur die uitsaaiwese, teater, letterkunde en openbare betrokkenheid.

Dr Jo-Anne Duggan

Dr. Jo-Anne Duggan, wat in Kaapstad gebore en getoë is, wy reeds meer as vier dekades aan die bewaring, transformasie en versterking van Suid-Afrika se argief- en erfenissektor. Haar voortreflike loopbaan as erfenispraktisyn, argivaris, navorser en kulturele leier het nasionale gesprekke oor argiefbestuur, institusionele hervorming en die bewaring van Suid-Afrika se dokumentêre erfenis help vorm. Deur haar leierskap, navorsing en openbare diens het sy 'n blywende bydrae gelewer om te verseker dat argiewe toeganklik, inklusief en toepaslik bly vir huidige en toekomstige geslagte.

Dr. Duggan het haar deurgaans daarvoor beywer om die waarde van argiewe as noodsaaklike openbare hulpbronne te beklemtoon wat kollektiewe geheue bewaar, demokrasie versterk en maatskaplike geregtigheid ondersteun. As direkteur van die Archival Platform het sy aan die hoof gestaan van een van Suid-Afrika se voorste inisiatiewe uit die burgerlike samelewing wat daarop gemik is om die land se argiefstelsel te versterk. Onder haar leiding het die organisasie 'n nasionale forum vir dialoog tussen die regering, argiefinstellings, navorsers, geheueinstellings en die burgerlike samelewing geskep en sodoende groter aanspreeklikheid en samewerking in die sektor bevorder.

Een van haar belangrikste bydraes was haar leiding in die ontwikkeling van die baanbrekerpublikasie *State of the Archives: An Analysis of South Africa's National Archival System* (2015). Die verslag het die eerste omvattende beoordeling van die nasionale argiefstelsel sedert die aanbreek van demokrasie gebied en kwessies soos bestuur, wetgewing, institusionele kapasiteit, rekordbestuur en openbare toegang ondersoek. Dit het 'n belangrike naslaanbron geword vir beleidmakers, argivarisse, navorsers en erfenispraktisyne, en lewer steeds 'n betekenisvolle bydrae tot die nasionale debat oor die versterking van argiefdienste in Suid-Afrika.

Dr. Duggan het ook 'n deurslaggewende rol gespeel in institusionele transformasie binne die erfenissektor. Gedurende haar dienstyd by die destydse Departement van Kuns en Kultuur is sy belas met die fasilitering van die komplekse proses om Gauteng se verklaarde kultuurinstellings saam te voeg tot 'n enkele nasionale museumentiteit. Hierdie nasionaal betekenisvolle hervorming het uitgebreide betrokkenheid van belanghebbendes, institusionele herstrukturering en strategiese leierskap vereis gedurende 'n tydperk van ingrypende verandering in die museumsektor. Haar bydrae tot Suid-Afrika se museum- en erfenislandskap sluit ook die kuratering van die openingsuitstalling van die Nelson Mandela-museum in Mthatha in. Daarmee het sy gehelp om een van die land se belangrikste erfenisinstellings te vestig, 'n instelling wat toegewy is aan die bewaring van die nalatenskap van president Nelson Mandela en die geskiedenis van die Oos-Kaap.

Deur haar konsultasie-onderneming, The Heritage Agency CC, het dr. Duggan uitgebreid met die regering, die privaat sektor en die burgerlike samelewing saamgewerk aan erfenis-, museum- en argiefprojekte regoor Suid-Afrika. Haar werk het bygedra tot erfenisbestuur, institusionele ontwikkeling, beleidsimplementering en die beskerming van die land se kulturele hulpbronne, en weerspieël 'n onwrikbare verbintenis tot professionele uitnemendheid en openbare diens.

Dr. Duggan het haar verder onderskei deur haar leierskap op die gebied van argiefbestuur. Sy het twee termyne op die Wes-Kaapse Argiefadvieskomitee gedien, waarvan een as voorsitter, voordat sy die provinsie op die Nasionale Argiefadviesraad verteenwoordig het. Haar aanstelling deur die Minister van Sport, Kuns en Kultuur as voorsitter van die Nasionale Argiefadviesraad getuig van nasionale erkenning vir haar kundigheid, leierskap en jarelange bydrae tot die argiefprofessie. Deur haar loopbaan heen het dr. Duggan navorsing, voorspraak en institusionele leierskap gekombineer om Suid-Afrika se argief- en erfenislandskap te

versterk. Haar werk het deurgaans bygedra tot die bevordering van professionele standaarde, die uitbreiding van toegang tot dokumentêre erfenis, die aanmoediging van openbare deelname en die beklemtoning van die belangrike rol wat argiewe speel in die bewaring van geheue, identiteit en demokratiese aanspreeklikheid.

Die Blywende Nalatenskaptoekenning erken dr. Jo-Anne Duggan vir haar voortreflike lewenslange bydrae tot argiewe, erfenis en kulturele geheue, asook vir haar blywende leierskap in die versterking van Suid-Afrika se argiefinstellings tot voordeel van huidige en toekomstige geslagte.

Vader Michael Lapsley (Society of the Sacred Mission)

Vader Michael Lapsley van die Society of the Sacred Mission wy reeds meer as vyf dekades aan die bevordering van versoening, menswaardigheid en die bewaring van Suid-Afrika se kollektiewe geheue. Deur sy werk as Anglikaanse priester, menseregtiekampvegter en stigter van die Instituut vir Herinneringsheling (Institute for Healing of Memories) het hy 'n diepgaande bydrae gelewer tot die land se maatskaplike en kulturele erfenis deur individue en gemeenskappe te help om pynlike geskiedenis te konfronteer en weë na heling en versoening te vind.

Vader Lapsley het in 1973 as kapelaan van universiteitstudente aan die Universiteit van Natal gedien gedurende een van die mees onstuimige tydperke in die land se geskiedenis. Sy ervarings tydens apartheid het sy lewenslange verbintenis tot geregtigheid en menswaardigheid gevorm. Namate sy teenkanting teen apartheid toegeneem het, is hy gedwing om in ballingskap te gaan, waar hy sy pastorale bediening voortgesit het terwyl hy Suid-Afrikaners ondersteun het wat weens politieke konflik onthoem is.

In April 1990 het hy 'n briefbomaanval oorleef wat tot die verlies van albei sy hande en die sig in een oog gelei het. Eerder as om toe te laat dat hierdie geweldsdaad sy lewe definieer, het hy sy persoonlike ervaring omskep in 'n lewenslange verbintenis tot heling en versoening. Sy reaksie op hierdie tragedie het 'n blywende simbool van vergifnis, veerkragtigheid en hoop geword. Met die besef dat baie Suid-Afrikaners geleenthede nodig gehad het om hul verhare buite die formele prosesse van die Waarheids- en Versoeningskommissie te vertel, het Vader Lapsley die metodologie van die Herinneringsheling-werkswinkels (*Healing*

of *Memories Workshops*) ontwikkel. Hierdie werkswinkels, wat aanvanklik parallel met die Waarheids- en Versoeningskommissie aangebied is, het veilige ruimtes geskep waar individue uit uiteenlopende agtergronde hul ervarings van trauma, verlies en konflik kon deel in 'n omgewing van waardigheid, respek en deernis.

In 1998 is hierdie werk geïnstitusioneel met die stigting van die Instituut vir Herinneringsheling (*Institute for Healing of Memories*), wat sedertdien sy werksaamhede nasionaal en internasionaal uitgebrei het. Deur duisende werkswinkels wat regoor Suid-Afrika en in lande wat uit konflik na vore tree, aangebied is, het die Instituut individue, gesinne en gemeenskappe gehelp om die emosionele nalatenskap van geweld, diskriminasie en maatskaplike verdeeldheid te verwerk. Die Instituut se werk het ontwikkel tot 'n internasionaal erkende model vir traumaheling en versoening.

Vader Lapsley se bydrae strek verder as sy pastorale bediening tot die bewaring van Suid-Afrika se ontasbare erfenis. Deur mense aan te moedig om hul persoonlike verhale te deel en die geleefde ervarings van konflik en versoening te bewaar, het hy daartoe bygedra om te verseker dat herinnering self 'n bron van heling, opvoeding en nasiebou word. Sy werk het getoon dat versoening nie bloot 'n politieke proses is nie, maar ook 'n kulturele praktyk wat maatskaplike samehorigheid en demokratiese burgerskap versterk.

Vader Lapsley het ook deur sy publikasies 'n waardevolle bydrae tot navorsing en kennisvorming gelewer, insluitend *Neutrality or Co-option? Anglican Church and State until the Independence of Zimbabwe* (1986) en *Redeeming the Past: My Journey from Freedom Fighter to Healer* (2012). Deur hierdie werke het hy bygedra tot die dokumentering van Suid-Afrika se strydsgeskiedenis, die proses van versoening en die voortgesette werk van heling. Vader Lapsley se bydraes is nasionaal en internasionaal erken deur talle eerbewyse, waaronder Nieu-Seeland se Queen's Service Medal, Kuba se Vriendskapsmedalje, die Wes-Kaap se Disa-toekenning, asook ses eredoktorsgrade ter erkenning van sy bydrae tot vrede, versoening en maatskaplike geregtigheid.

Die Blywende Nalatenskaptoekenning erken Vader Michael Lapsley vir sy voortreflike lewenslange bydrae tot heling, versoening en die bewaring van Suid-Afrika se herinnering en erfenis, asook vir die vestiging van 'n nalatenskap wat steeds gemeenskappe in Suid-Afrika en regoor die wêreld versterk.

Professor Sylvia Bruinders

Professor Bruinders is 'n vooraanstaande etnomusikoloog, navorser, opvoeder en kultuurwetenskaplike wie se werk 'n uitsonderlike bydrae gelewer het tot die bewaring, bevordering en wetenskaplike ontsluiting van Suid-Afrika se musikale erfenis. Sy is in Kaapstad gebore en getoë en het 'n groot deel van haar akademiese en professionele loopbaan daaraan gewy om die unieke musiektradisies van die Wes-Kaap te dokumenteer, te bewaar en te vier. Sodoende het sy daartoe bygedra dat kulturele praktyke wat histories gemarginaliseer is, erken word as 'n integrale deel van Suid-Afrika se kulturele identiteit.

As hoof van Etnomusikologie en Afrika-musiek aan die Suid-Afrikaanse Musiekkollege van die Universiteit van Kaapstad het professor Bruinders 'n leidende rol gespeel in die transformasie van die studie van Afrika-musiek binne die hoër onderwys. Deur haar onderrig, navorsing en mentorskap het sy opkomende navorsers, nagraadse studente en musikante begelei, terwyl sy terselfdertyd 'n betekenisvolle bydrae gelewer het tot die dekolonisering van musiekkurrikula en die ontwikkeling van 'n nuwe geslag navorsers, uitvoerende kunstenaars en kultuurpraktisyns wat hulle toewy aan die bewaring en bevordering van Afrika-musiektradisies.

Professor Bruinders geniet internasionale erkenning vir haar baanbrekersnavorsing oor die Kersorkesbeweging van die Wes-Kaap. Haar bekroonde doktorsale navorsing en veelgeprese publikasie, *Parading Respectability: The Cultural and Moral Aesthetics of the Christmas Bands Movement in the Western Cape, South Africa*, het standaardwerke op die gebied van Suid-Afrikaanse musiekstudies geword. Deur jare se indiepteveldwerk en gemeenskapsbetrokkenheid het sy die historiese, maatskaplike en musikale betekenis van hierdie eeue-oue tradisie, asook die rol daarvan in die vorming van gemeenskapsidentiteit, menswaardigheid en maatskaplike samehorigheid, gedokumenteer. 'n Kenmerkende aspek van haar navorsing is die dokumentering en vertolking van die Wes-Kaap se Ghoema-kultuurtradisies, waaronder die Klopse (Kaapse Klopse-karnaval), Kersorkeste en Maleierkore. Deur uitgebreide argivale navorsing, mondelinge geskiedenis en gemeenskapsgebaseerde veldwerk het sy die historiese oorsprong van hierdie tradisies herlei na die kulturele uitdrukkings van tot slaafgemaakte gemeenskappe aan die Kaap, en aangetoon hoe dit ontwikkel het tot blywende simbole van veerkragtigheid, identiteit en verbondenheid. Haar werk het die nasionale en internasionale begrip van hierdie unieke Kaapse kultuurtradisies aansienlik verdiep en hul erkenning as 'n integrale deel van Suid-Afrika se ontasbare kulturele erfenis versterk.

Benewens haar akademiese werk het professor Bruinders deurgaans nou saamgewerk met gemeenskappe, musikante en kultuurorganisasies om te verseker dat hierdie lewende tradisies voortbestaan en floreer. Haar navorsing word gekenmerk deur 'n samewerkende en gemeenskapsgerigte benadering wat verseker dat die stemme en ervarings van beoefenaars sentraal staan in die narratiewe wat sy dokumenteer. Deur grondige wetenskaplike navorsing, kulturele voorspraak en erfenisbewaringsinisiatiewe het sy musikale tradisies gedokumenteer, bewaar en verhef wat 'n wesenlike deel van die Wes-Kaap se ontasbare kulturele erfenis vorm, en sodoende verseker dat hierdie gemeenskapsgebaseerde praktyke steeds bydra tot navorsing, openbare begrip en die oordrag van kennis aan toekomstige geslagte. Haar leierskap strek verder oor die Afrika-kontinent deur inisiatiewe soos die Mellon-befondsde Pan-Afrikaanse navorsingsprojek, *Mapping Africa's Musical Identities*, wat samewerking tussen Afrika-navorsers en -instellings bevorder en terselfdertyd die studie van Afrika se musikale kulture verder ontwikkel.

Die Blywende Nalatenskaptoekenning erken professor Sylvia Bruinders vir haar voortreflike bydrae tot die bewaring, dokumentering en bevordering van die Wes-Kaap se musikale erfenis, asook vir haar rol in die versekering dat die stemme, geskiedenis en tradisies van sy gemeenskappe steeds Suid-Afrika se kulturele identiteit help vorm en toekomstige geslagte inspireer.

Fahruq Valley-Omar

Fahruq Valley-Omar, gebore in Worcester in 1945, het sy lewe gewy aan die bevordering van teater, film, kunsopvoeding en kulturele vertelkuns in Suid-Afrika. Sy loopbaan in die uitvoerende kunste het begin nadat hy 'n produksie in die Little Theatre in Kaapstad bygewoon het, wat hom geïnspireer het om formele opleiding in drama aan die Universiteit van Kaapstad te volg. In 'n tyd toe apartheid geleenthede in die kunste ingrypend beperk het, was hy die enigste bruin student wat die diplomakursus vir dramadosente gevolg het. Hierdie baanbrekersprestasie vorm 'n belangrike hoofstuk in die geskiedenis van kunsopvoeding in Suid-Afrika.

Gedurende 'n loopbaan wat oor meer as vyf dekades strek, het Valley-Omar hom gevestig as een van die Wes-Kaap se voorste en mees gerespekteerde teaterpraktisyne. Sy indrukwekkende oeuvre omvat onder meer *District Six: The Musical*, *Fiela's Child*, *Fiela se Kind*, *Skyf*, *Just Like Home*, *Antjie Somers*, *Toorberg* en Shakespeare-produksies by Maynardville. Deur hierdie werk

het hy 'n belangrike rol gespeel in die vergestaltung van die uiteenlopende ervarings, geskiedenis en identiteite van Suid-Afrikaanse gemeenskappe. Sy betrokkenheid by *District Six: The Musical* is besonder betekenisvol vanweë die produksie se blywende plek in Kaapstad se kultuurerfenis en die sensitiewe uitbeelding van die Distrik Ses-gemeenskap se ervaring van gedwonge verskuiwing en verlies.

Sy bydrae tot die uitvoerende kunste strek veel verder as sy werk as akteur. As regisseur het Valley-Omar 'n betekenisvolle rol vervul in die ontwikkeling van die teaterkuns en die mentorskap van jong kunstenaars deur produksies soos *Bugsy Malone* vir die Eoan-groep by die Joseph Stone-teater, asook verskeie ander verhoogproduksies. Sy onwrikbare verbintenis tot talentontwikkeling en die skep van geleenthede vir ander het nie alleen die kunssektor versterk nie, maar ook 'n blywende bydrae gelewer tot die ontwikkeling van toekomstige geslagte uitvoerende kunstenaars.

'n Bepalende kenmerk van sy loopbaan was sy onwrikbare verbintenis tot kunsopvoeding en mentorskap. Sy kundigheid en leiding is as van deurslaggewende belang beskou in die vestiging van 'n kunsgerigte skool, waar hy leerders met 'n belangstelling in drama en die uitvoerende kunste begelei en ondersteun het. Deur sy werk as opvoeder, regisseur en mentor het hy ontlukende talent gekoester en jong praktisyns geïnspireer om hul vermoëns ten volle te ontwikkel en loopbane in die kreatiewe bedrywe te volg.

Hy het eweneens 'n betekenisvolle bydrae tot die film- en televisiebedryf gelewer, beide plaaslik en internasionaal. Sy skermwerk sluit produksies in soos *Cape of Good Hope*, *A Boy Called Twist*, *Die Allemans*, *Bhai's Café*, *Die Spreeus* en *Barakat*, terwyl sy vertolkings ook internasionale gehore bereik het deur produksies soos *10,000 BC*. Deur hierdie werk het hy bygedra om Suid-Afrikaanse verhale, stemme en perspektiewe aan nasionale en internasionale gehore bekend te stel.

'n Kernaspek van sy nalatenskap is sy betekenisvolle bydrae tot die bewaring en vergestaltung van die Wes-Kaap se ryk kulturele diversiteit. Deur produksies wat Kaapstad se geskiedenis, gemeenskappe, ras, identiteit en kultuurerfenis verken, het hy daartoe bygedra om te verseker dat hierdie verhale vir toekomstige geslagte bewaar, gedeel en begryp word. Sy werk as kultuuradviseur vir *Barakat*, 'n rolprent wat op die ervarings van die Kaapse Moslemgemeenskap fokus, bevestig verder sy toewyding aan outentieke, verantwoordelike en respektvolle kulturele verteenwoordiging.

Deur dekades van onderrig, mentorskap en die ruim deel van sy kundigheid het Fahruq Valley-Omar opeenvolgende geslagte uitvoerende kunstenaars en kunspraktisyns geïnspireer, bemagtig en begelei. Sy onwrikbare bereidwilligheid om kunsprogramme te ondersteun en in die ontwikkeling van ander te belê, het 'n blywende en verreikende nalatenskap in die kunstgemeenskap van die Wes-Kaap nagelaat.

Die Blywende Nalatenskaptoekenning word toegeken aan Fahruq Valley-Omar ter erkenning van sy besondere bydrae tot die teater-, film- en kunsopvoedingswese; sy betekenisvolle rol in die bewaring, bevordering en oordra van die verhale, identiteite en kultuurerfenis van gemeenskappe in die Wes-Kaap; asook sy volgehoue toewyding aan die mentorskap, ontwikkeling en inspirasie van opeenvolgende geslagte uitvoerende kunstenaars en kunspraktisyns. Met 'n lewenslange toewyding aan kulturele storievertelling, mentorskap en artistieke uitnemendheid het hy 'n blywende en betekenisvolle nalatenskap in die kultuurlewe van die Wes-Kaap en Suid-Afrika nagelaat.



ERKENNING VAN VENNOTE

- Artscape-teatersentrum



- Hyundai Bellville



- African Extracts Rooibos Care



- Carmien Rooibos Tea



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