**Translating Freedom – South Africa Workshop**  
(Homecoming Centre: District Six Museum: Cape Town)  
**Wednesday 19th – Thursday 20th September 2012**

We dream Freedom, but we negotiate Democratisation.  
We dream Gift, we negotiate Exchange.  
We dream Forgiveness, but we negotiate Reconciliation.  
We dream Justice, we negotiate Law.  
We have lost the dream, or we dream too little.  

*(Verne Harris, quoted from the workshop)*

**Brief Overview.**

As Cape Town drifted into spring and tourists ambled down South Africa’s Garden Route, the second instalment in the *Translating Freedom* workshops took place under the roof of District Six Museum’s Homecoming Centre. Over the course of two days, spanning the 19th and 20th September, an amalgam of academics, actors, museum directors, lawyers, researchers and human rights activists came together to discuss the social, intellectual and practical dimensions of the concepts of Freedom and Translation in contemporary South Africa.

In attendance were:

- Quanita Adams  
- Mirjam Asmal-Dik  
- Bonita Bennett  
- Nick Boraine  
- Jonathon Eato  
- Sean Field  
- Jobe Gabototwe  
- Yvette Hardie  
- Verne Harris  
- Lesle Jansen  
- Suren Pillay  
- Noel Solani  
- Ivan Vaalbooi  
- Cherryl Walker

Apologies were made early on for the absence of Paul Gready, expected chair and organiser of the original *Translating Freedom* research strand in York. Jonathan Eato took over the role as workshop facilitator.

**Structure.**

Prior to the workshop, attendees were asked to compose brief presentations for the rest of the group, through which they could begin to critically reflect upon the ways in which their area of expertise might relate to ideas of freedom and translation. Mostly the presentations involved a reflection on ‘freedom’ and ‘translation’ in relation to the attendees’ work. Responses to presentations were critically challenging, as the group interrogated the practical, political and ethical dimensions of each ‘paper’. As the workshop progressed, it became evident that ‘space’ was an equally provocative issue for the group, as members expressed a desire to talk about the various settings in which freedom and translation are actualized. A portion of time at the end of the workshop was given over to working through some of these challenges. In addition to these three ‘themes’, three main politico-cultural points of
reference, inspired by the presentations, anchored discussions over the two days. These were: the Truth in Translation play (presented to the group by Nick Boraine, Quanita Adams and Yvette Hardie), the !Khwa ttu, San Culture and Education Centre (presented by Ivan Vaalbooi, Jobe Gabototwe, Lelse Jansen and Mirjam Asmal-Dik), and the “MariKana Massacre” (analysed in Suren Pillay’s paper on the second day).

The first day of the workshop explored freedom’s pluralities, as participants traced the diverse meanings of the term, informed by developments in South Africa’s history. Particular reference was made to some of the newly-emerging narratives, which are disrupting the utopic thrust of South Africa’s post-apartheid ‘grand narrative’. Narratives under consideration included; a failing education system; the ‘secrecy bill’ and contemporary ‘taboos’ within South Africa’s public archives; dissatisfaction with victim reparations since the TRC; and the continuing marginalization of South Africa’s indigenous people. It was generally felt that freedom as a multidirectional concept could be a useful tool in resisting purified understandings of South Africa’s past.

Translation was under consideration throughout both sessions, with Nick Boraine, Quanita Adams and Yvette Hardie elucidating their “translation of the translators” for the Truth in Translation play, and Noel Solani and Verne Harris unpacking censorship issues inherent in the translation of archives on the ANC and Nelson Mandela.

Day two lead to increased focus on the ways in which South Africa translates the past into the present, with Sean Field illustrating the methodology behind oral history work at UCT’s Centre for Popular Memory using a clip from his documentary project Street Stories. Suren Pillay reflected on recent events at Marikana, using a deconstructive political framework to tease out some of the neo-colonial interpretations which were implicated in governmental and media responses to the deaths. The afternoon session began with reflections from Bonita Bennett and Verne Harris on the previous day’s work, and the group then engaged with issues which may have been overlooked until that point, including the specific impact of freedom and translation on gender. The last few hours of the day attempted to identify ways in which discussions from both sessions could continue to evolve over the coming year, with a unanimous insistence that there be a decidedly practical and concrete outcome to the workshops.

The following report brings together a few of the threads which emerged from the presentations and panels during the workshop, and attempts to devolve them into summaries of the debates held about ‘freedom’, ‘translation’ and ‘space’ during South Africa’s Translating Freedom workshop.

Freedom

Group discussion on freedom began by considering the role of freedom in post-conflict societies. Moving away from the definitions found in many of South Africa’s liberation narratives, participants demonstrated a reluctance to engage with freedom as a ‘catch all’ noun. Consequently a three-stranded debate emerged during the workshop which addressed some of the paradoxes inherent in the thinking and practicing of freedom within a South African context.

The first strand focused on the concept of “freedom from” versus “freedom to have”, whereby participants examined South Africa’s historical struggle for political freedom through the lens of the present-day need for material freedoms. Noel Solani demanded a restoration of the balance between political and material freedom, using a series of anecdotes to illustrate the problems caused by thinking about freedom in one-dimensional terms. The last of these anecdotes was drawn from the youth programme run at the Nelson Mandela Museum, which Solani used to highlight the inequalities which still exist within South Africa’s education system. Evoking the ways in which Apartheid’s legacy continues to affect the production and transmission of knowledge in schools, Solani showed how the government’s inability to account for the material and practical demands placed on teachers and parents by new education schemes puts young learners from working class communities at a continual disadvantage to the rest of their peers. Workshop participants were asked to consider how material freedoms have a great, if not greater, role to play than the political in South Africa’s current climate. Cherryl Walker and Bonita Bennett responded to Solani’s analysis with summaries of similar anecdotes from South Africa’s Commission on Restitution of Land Rights and the Land Restitution Programme at District Six Museum, which both evoked ways in which South African citizens, although theoretically free, are still held back by Apartheid’s economic legacy.
A second strand of the debate looked at the relationship between individual and collective freedoms. The idea of democracies housing multiple, contesting freedoms also came to the fore in Cherryl Walker’s detailing of the conflicts experienced by Land Commissioners during the land restitution process. Explaining how the Constitutional Bill of Rights negates land claims based on patriarchal structures of inheritance, Walker suggested that Land Commissioners had to act as mediators for people’s freedoms, by balancing rights for the individual with more radical rights for oppressed groups. This weighing of individual freedoms against a group was also discussed by Leslie Jansen, who used the African Commission on Indigenous People to highlight the continuing marginalisation of the indigenous San and Khoi people. Referring to the restrictions put on indigenous people’s migratory patterns (in accordance with national border laws), Jansen showed how the prioritising of national security has effectively devalued the rights of the San and Khoi.

A third and final aspect to the debate on freedom looked at freedom of expression. Whilst it was felt that artistic expression and an unimpinged freedom to represent the past was necessary for a democracy, there were concerns about who should be responsible for these representations, and when and where they would be most appropriate.

**Translation**

Translation was discussed throughout the workshop. Debates on translation divided participants into two schools of thought. Proponents of the view that we all have the right to translate freely were occasionally opposed by those who supported the freedom to translate, but with ethically considered limits. This divide was particularly apparent during discussions of the *Truth in Translation* play. Using examples in which artistic interpretations of testimony may have conflicted with the procedures used for oral historians, Nick Boraine, Quanita Adams and Yvette Hardie defended the role of free translation as a means of healing and reconciling post-conflict societies.

Discomfort around the role of translator as witness came to the fore in both Cherryl Walker and Sean Field’s presentations. Sean advocated for the role of intersubjectivity in oral history work, critiquing the idea of interviewer as “blank space” or “voice” for another. Cherryl Walker expressed a similar reluctance to consider academics working with testimony as mere vessels for other people’s words, emphasising the role that critical judgement and analytical thinking plays in the editing and compiling of any collection of testimonies. Nick Boraine raised questions around the ethics of continuing to think of translators as vessels, and suggested that we are also responsible for the subjectivities of those actors, academics, and researchers who work with ‘witness’ testimony.

Describing all shapings of experience as violence against the self, Verne Harris brought up the question of self-translation. Throughout the sessions, anecdotes were offered about those who shaped their experience for the benefit of individuals or institutions. Bonita Bennett and Cherryl Walker gave examples of ways in which the need to remember a collective place, or a home, gives individual testimony a standardized appearance, which often undermined perceptions of their authenticity.

Language was also a pressing issue for the group. Sean Field suggested that we needed to develop a much more nuanced language for trauma than we have to date, with various members of the group proposing that theatre and art, such as the *Truth in Translation* plays are one way of doing this. Language was also an issue for the translation of culture. Ivan Vabalboi described external researchers mistranslating the habits and cultures of the San and Khoi people, which has contributed to the misunderstanding of their needs and rights. The incendiary dangers of rhetoric were highlighted by Cherryl Walker who expressed concern over using “Marikana” as shorthand for an event which has not been fully translated yet.

**Space**

Discussions on space added a third and final dimension to the workshop. As participants considered the various ethical issues involved in translating freedom, debates arose over the kind of spaces in which translation could occur.
Primary concern was for the creation of a safe space for those whose testimony and experience could make them emotionally vulnerable. However, as Cherryl Walker and Bonita Bennett had already suggested, having a space which is too comfortable often leads to repetition in testimony. Quanita Adams suggested that as well as comfortable space, we also need sites of alienation which may provoke, evoke, or encourage individuals to re-remember in ways previously inaccessible to them. Nick Boraine discussed how a comfortably alien space was created during the Truth in Translation play, whereby acting encouraged audience members to insert themselves into a comfortably fictive narrative, which then pushed them into uncomfortable spaces of self-recognition.

Translating freedom across space was also a focal point for the workshop. Jobe Gabototwe, describing the Botswanan government’s attempt to limit the migratory and living spaces of its indigenous people, drew attention to the indigenous migrant as a liminal figure, whose crossing of international borders highlights the discrepancies between governmental and individual ideas of freedom. Gabototwe also evoked cases in which young Khoi people, forced to live in governmentally designated hostels choose to deny their identities when crossing into the cities in Botswana, showing how freedom is always a concept relative to the space it inhabits. Verne Harris and Quanita Adams concluded the workshop by arguing the case for notional and practical space respectively, as key battlegrounds for the translation of freedom.

Conclusion

At the end of the two days, participants began to question what the next stage of the workshop would be. It was suggested by Paul Gready that a book may be compiled of some of the presentations given during this workshop, and the others in Egypt, Rwanda and Northern Ireland. Favouring a more practical and readily implantable plan for the future, Bonita Bennett, Quanita Adams and Nick Boraine spoke about the possibility of holding a youth conference on “Translating Freedom” in Cape Town’s city hall to coincide with the workshop being held in Cairo later this year. Several of the participants expressed a desire to further the discussions that had been held over the past two days, possibly in the form of academic papers, or theatre-work.
Appendix

Translating Freedom – South Africa workshop programme

The Translating Freedom workshop will be held at the Homecoming Tafel space at the District Six Museum, on 19-20 September.

We would like you to talk informally for 10 minutes to the themes and issues raised by the workshop - addressing some or all of the following questions, using them to reflect on the background materials and your own work and life experience:

1) How do you understand the term freedom in your work?
2) What are South Africa’s freedom-related success stories, and where do challenges remain? How do these successes and challenges inform your work?
3) Is it useful to think of yourself as a translator (broadly defined)?
4) Are there South African or international projects linked to the theme of translating freedom that strike you as interesting? These could be academic and/or applied and practice-based.

A draft programme and list of workshop participants are outlined below.

PROGRAMME

Day 1: Brainstorming

9 – 9.30am: registration


10 – 11.30am: 10 minute inputs, with debate
Speakers: Bonita Bennett, Verne Harris, Hugo van der Merwe

11.30am – 12.30pm: lunch

12.30 – 1.30pm: panel on the play Truth in Translation: Quanita Adams, Nick Boraine, Yvette Hardie

1.30-3pm: 10 minute inputs, with debate
Speakers: Sazi Dlamini, Andile Mngxitama, Noel Solani

3- 3.30pm: tea

3.30 – 5pm: panel discussion, Once Upon A Time is "Now"- "San People in southern Africa"
Speakers: Mirjam Asmal-Dik, Jobe Gabototwe, Lesle Jansen, and Ivan Vaalbooi

Between 5 and 7pm workshop participants are invited to dinner at an as yet undisclosed restaurant!

7-9pm: Freedom Unfinished (public event)

Reflections from relevant projects – the play, Truth in Translation, and others – on contemporary challenges for freedom in South Africa
Day 2: Project Development

9am – 12 noon: final series of 10 minute inputs with debate, with a break for tea and coffee
Speakers: Sean Field, Suren Pillay, Yasmin Sooka, Cherryl Walker

12 – 1pm: lunch

1 – 2pm: two people will be asked to reflect on cross-cutting themes and emerging agendas, followed by discussion

2 – 2.30pm: tea

2.30 – 4pm: development of 2 or 3 projects in more detail

4pm: close

PARTICIPANTS

Quanita Adams
Quanita Adams is a Cape Town, South Africa-based stage and screen actress. She has performed in the movies Forgiveness along with Arnold Vosloo, Cape of Good Hope, and Skeem and has appeared on stage in notable plays Truth in Translation and At Her Feet. She is the 2008 winner of the Fleur du Cap Award for Best Supporting Actress for her roles in Cissie, the 2004 winner of the Fleur du Cap Award for Best Actress for Valley Song and At Her Feet, and the 2003 Winner of the Fleur du Cap Award for Best Ensemble for For Colored Girls.

Mirjam Asmal-Dik
Art, Culture and Heritage Manager, !Khwa ttu. Originally from Amsterdam, Mirjam Asmal-Dik completed a Bachelors degree in International Management before obtaining her Masters in the History of Art from the University of Amsterdam, with a specialisation in Indian contemporary art. She has worked for numerous art galleries in Europe including the Royal Hibernian Academy Gallagher Gallery in Dublin, Ireland and the Foundation for Indian Artists in Amsterdam, The Netherlands. On arrival in South Africa Mirjam joined the Association for Visual Arts in Cape Town as Gallery Custodian. In 1997 she obtained a mandate from the Swiss Arts Council, Pro Helvetia, to set up and run Pro Helvetia Liaison Office South Africa, promoting exchange between Switzerland and Southern Africa in all disciplines of art. Between 2006 and 2009 she held the post of Managing Director of CAPE Africa Platform. She has curated Indian Contemporary Art (Cape Town, 1997) and co-curated Holland-South Africa Line (Amsterdam and Cape Town, 1997-2000) and Towards-Transit (Zurich, 1999).

Bonita Bennett
Bonita Bennett was appointed as director of the District Six Museum in June 2008, having been the acting director for nine months prior to that. She had previously worked variously as the Museum’s collections manager and research co-ordinator, having a particular research interest in narrative and memory. She has thus been employed by the Museum since 2001.

Bonita’s professional training is as a high school English teacher. She completed her BA at the University of Cape Town in 1982 followed by, a Higher Diploma in Education in 1984. After many years of teaching at various schools in some of the impoverished areas of Cape Town, she went back to UCT to complete her M.Phil in Applied Sociolinguistics and achieved that in 2005. Her dissertation focused on narratives of trauma of people who had been forcibly removed from various areas in the Western Cape, her region of birth and residence. Bonita’s passion for her work stems from her background as a human rights activist, her training as an educator and her commitment to education in the broadest sense of the word, together with the fact that her family was also resident in the area before the Group Areas Act forced them to move.

Nick Boraine
Nick graduated from the University of the Witwatersrand in Johannesburg in 1994 with an honours degree in drama. Since then he has been involved in countless aspects of performing, writing and directing for stage, television as
well as film. As an actor Nick has performed in numerous plays, highlights of which include Popcorn, Birdy, Faustus, Metamorphosis, Sic and Truth in Translation. In his film and television work Nick has been involved in many local South African and international production. Films include, Promised Land, In My Country, I Dreamed of Africa, District 9, Jozi and Paradise Stop. On television he’s performed in King Solomon’s Mines, The Philanthropist, Strike Back and the Mating Game. Touring the world with Truth in Translation was a watershed moment on both a professional and personal level. The relationship between, performing, and storytelling and their influence on breaking the vengeance cycle fascinated Nick. Through the countless workshops and interactions with other performers, ex-combatants and children he saw endless possibilities to provoke a perceptual shift that might stop violence and promote dialogue.

While Nick continues to act on stage and screen, he has also now begun work for the Global Arts Corps as an Associate Artistic Director.

Sazi Dlamini

Jonathan Eato
Jonathan Eato is a composer, saxophone player and lecturer at the University of York (UK) with interests in a wide range of contemporary musics, jazz, improvisation, South African popular music, interdisciplinary performance, music and postcoloniality, and music for dance. From 2007-2008 Jonathan was a visiting research fellow at the University of Stellenbosch, South Africa, working on questions of performance practice in South African jazz. In 2010 he produced ‘Black Heroes’ a new solo piano recording by South African jazz legend Tete Mbambisa which was released in 2012 by JISA Records. Jonathan was a finalist in the 2004 Luxembourg International Prize with the orchestral piece 'Bling Bling Balaam', is a regular collaborator with Craig Vear in the experimental duo ev2 and curates the Jazz In South Africa research pages <http://ev2.co.uk/jisa/>

Sean Field
Sean Field is passionate about people telling their life stories. His academic career involves a specialisation in using and teaching oral history research methodology. It was during initial studies at UCT in the mid-1980s that he first encountered oral history research and began doing interviews with textile workers. This was followed by a MA on the Windermere/Kensington community, which triggered a long-term interest in apartheid forced removals and its impact on people’s memories across the cultural spectrum of Cape Town. This work was continued as a Doctorate at the University of Essex, and he graduated in 1996. He began work in the Historical Studies Department at UCT in 1997. Since coordinating the Western Cape Oral History Project for four years, he has have been Director of the Centre for Popular Memory (CPM) for eleven years. This includes work as a Senior Lecturer. The CPM specializes in training students in oral history research and analysis, the archiving of oral histories, and the multi-media, multi-lingual public dissemination of people’s stories, including widespread work in schools across the Western Cape.

Jobe Shautani Gabototwe
Jobe is currently a trainee curator at !Khwa ttu San Culture & Education Centre with its cultural programme and also a qualified nature field guide. Originally from Kedia in Botswana, Jobe graduated with a diploma in Tourism and Business Studies at Mega-Size College in 2005. After the completion of his studies he was involved to instigate an eco-tourism project in his motherland. Since 2008 and to date, Jobe has been the vice-chairman of Lenao La Ga Kwalabe Conservation Trust in Kedia village which has got 13 board members. In 2011 he wrote a paper titled “The |Xam and the San youth of today” which he presented at the Courage of ||Kabbo and a Century of Specimens Conference to celebrate 100 years of the publication of “Specimens of Bushmen Folklore” by Wilhelm Bleek and Lucy
Lloyd at UCT, Cape Town (17-20 August 2011). He is an active young San man who thrives for the mobilization of other San youth to stand up for their right to be heard.

**Paul Gready**  
Paul Gready is the Director of the Centre for Applied Human Rights at the University of York (UK). Paul has worked for Amnesty International (on East and Southern Africa, and India) and a number of other international and national human rights organisations, and has wide-ranging experience as a human rights consultant. Most of Paul’s practitioner and consultancy experience has been in Africa, with a particular focus on South Africa. He has served as a member of various advisory groups, for example on human rights and development (Amnesty International Dutch Section, Special Programme on Africa; Novib, Oxfam). Usually linking academic and practice-based concerns, Paul has published on a number of human rights-related topics, notably transitional justice, human rights and development, and links between cultural and human rights practice. His most recent book is *The Era of Transitional Justice: The Aftermath of the TRC in South Africa and Beyond* (Routledge, 2011). For over a decade he has also been involved in the development of interdisciplinary, practice-based human rights teaching curricula.

**Yvette Hardie**  
Yvette Hardie is a theatre director, producer, educator, and writer, with a particular focus on theatre for young audiences. She initiated the launch of ASSITEJ SA in 2007, and leads the organisation in the capacity of National Director. She served as Treasurer of the international ASSITEJ (2008-2011) and is currently serving as President of ASSITEJ (2011-2014). She has been the Festival Director of the Out The Box Festival of Puppetry and Visual Performance in 2011, having also served as Family Festival Curator. She produced the multiple award-winning Colonnades Theatre Lab production, Truth in Translation, which has been seen by over 55 000 people worldwide. She is currently producing international tours of Sindiwe Magona’s Mother to Mother featuring Thembi Mtshali-Jones. As a director, recent projects include Suzanne Lebeau’s The Ogreling and Mike van Graan’s Is it because I’m Jack? She also serves as Deputy Chairperson of Arterial Network SA. She has written textbooks for Via Afrika in Dramatic Arts and Creative Arts.

**Verne Harris**  
Head of Memory Programming at the Nelson Mandela Foundation’s Centre of Memory, Verne Harris has been Mandela’s archivist since 2004. He is an honorary research fellow with the University of Cape Town, participated in a range of structures which transformed South Africa’s apartheid archival landscape, including the Truth and Reconciliation Commission, and is a former Deputy Director of the National Archives. Widely published, he is probably best-known for leading the editorial team on the best-seller *Nelson Mandela: Conversations with Myself*. He is the recipient of archival publication awards from Australia, Canada and South Africa, and both his novels were short-listed for South Africa’s M-Net Book Prize. He has served on the Boards of the Ahmed Kathrada Foundation, the Freedom of Expression Institute, and the South African History Archive.

**Lesle Jansen**  
I am a South African born attorney who works for the organization called Natural Justice. I completed my first master’s degree with the University of Arizona’s Indigenous Peoples Law and Policy Program in the USA during 2009. I am in the process of completing my second master’s degree in Rule of Law for Development with the Loyola University in Italy. Prior to joining Natural Justice three months ago, I worked at a public interest law firm called Legal Assistance Center in Namibia for two years. I worked as their project lawyer in the Land Environment Project. I worked mainly with the San communities land related cases.

**Andile Mngxitama**  
An activist and thinker, Andile Mngxitama is a regular media commentator on race issues. He works at the European Union Foundation for Human Rights and previously was land rights coordinator for the National Land Committee, where he worked closely with the Landless People’s Movement. Mngxitama was president of the Azanian Students Movement, was founding co-editor of the journal *We Write*, and currently edits *New Frank Talk* – a series of critical essays on the Black condition. He is co-editor of *Biko Lives: Contesting the Legacies of Steve Biko* (Palgrave Macmillan, 2008).

**Suren Pillay**
Associate Professor Suren Pillay is a Senior Researcher and Acting Director at the Center for Humanities Research. He holds a PhD (with Distinction) in Anthropology from Columbia University, and an MA (cum laude) in Development Studies from the University of the Western Cape.

Between 2007 -2010 Suren was seconded to the Human Sciences Research Council of South Africa where he led research on the effects of violence and crime on citizenship in post-apartheid South Africa, and conducted research on migration and xenophobia. Prior to that he was a Senior Lecturer in Political Studies at the University of the Western Cape. His current research focuses on the constitution and reconstitution of the ‘Political’ and Justice in Africa; and the politics of knowledge production in postcolonial societies.

His most recent publications include the co-edited volume with Chandra Sriram, Peace vs Justice? The Dilemma of Transitional Justice in Africa (James Currey/UKZN: 2010), which was recognized by the American publishing association with an award for “Choice Outstanding Academic Title for 2010”. His most recent journal article “Crime Community and the Governance of Violence in post-Apartheid South Africa”, Politikon, 2009, was highlighted by the African Studies Association (USA) as one of the ‘ten most downloaded articles in African Studies’ in 2009-2010. He is currently working on a book manuscript provisionally titled The Partisan’s Violence.

Noel Solani
Noel Solani studied at the University of the Western Cape. In 1997 he was employed as a researcher by the newly opened Robben Island Museum. After seven years at Robben Island Museum他 worked as a deputy director in the Department of Education: higher education branch and in the directorate of policy support and research. After three years in this position he took a post at the Nelson Mandela Museum in Mthatha as Senior Manager Programmes where he still works.

Yasmin Sooka
Yasmin Sooka joined the Foundation for Human Rights in 2001 and serves as its executive director. She practiced as a human rights lawyer during the apartheid era. In 1995, she was appointed as a commissioner on the Truth and Reconciliation Commission and was responsible for the final report. From 1998-2001, she was also an acting judge of the Witwatersrand High Court. Ms. Sooka is widely regarded as an expert on transitional justice and has been a consultant to a number of governments, commissions and civil society organizations. She was appointed by the United Nations to the Sierra Leone Truth and Reconciliation Commission.

Hugo van der Merwe
Hugo van der Merwe is the Transitional Justice Programme Manager at the Centre for the Study of Violence and Reconciliation in South Africa. Since joining CSVR in 1997, he has developed and managed numerous research projects evaluating the work and impact of the Truth and Reconciliation Commission (TRC) and managed various research, advocacy and intervention projects relating to transitional justice in South Africa and the African continent. Hugo is the Co-Editor in Chief of the International Journal of Transitional Justice. He is the co-editor of “Assessing the Impact of Transitional Justice” (USIP Press, 2009), “Truth and Reconciliation in South Africa: Did the TRC Deliver?” (University of Pennsylvania Press, 2008), and “Conflict Resolution Theory and Practice” (Manchester University Press, 1993). Hugo received his doctorate in Conflict Analysis and Resolution from George Mason University (1999) and a BSc from the University of Cape Town (majoring in Statistics and Sociology). Hugo specialises in research design and management, and his content expertise extends to transitional justice, conflict resolution, DDR, restorative justice, rule of law, and reconciliation. He also teaches transitional justice courses at the University of Stellenbosch.

Ivan Vaalbooi
I am Ivan Vaalbooi, Nature Guide Facilitator, at !Kwaxttu, San Culture and Education Centre, in the Western Cape, South Africa. I am a 24 year old San young man from the Kalahari, in the Northern Cape. I finished my schooling back in 2006, in a small town that borders South Africa and Namibia, it is called Rietfontein. After that I went for a whole year to Postmasburg to complete a course in computer literacy. I have then applied back in 2008 for the Guiding training in !Kwaxttu, after the completion of my training I have started to work with the other trainee guides, today I am an Accredited Assessor. I have just been on a conference that was held in Pretoria, and it was about the Intellectual Property Rights of Indigenous people in South Africa. I am very keen to learn and understand more, would love to go back one day to my community and help, where it is needed.
Cherryl Walker

Cherryl Walker is Professor of Sociology. She has extensive research as well as applied experience in land reform, rural development and gender studies, spanning the academic, state and NGO sectors. Her broad fields of research interest include the sociology of land, land reform and the environment in South Africa and the wider region, with a particular interest in the land claims process in South Africa; the multiple meanings of land; women’s land rights in a context of major social change, and understanding environmental conservation in contemporary society.


Between 1995 and 2000 she served on South Africa’s Commission on Restitution of Land Rights as Regional Land Claims Commissioner for the province of KwaZulu-Natal. In 2009 she received a Rector’s Award for research excellence.