

Writing A Thesis

Rhoda Abiolu¹

The task of writing a thesis is no easy endeavor. It is likened to a tedious and demanding journey/adventure with its highs and lows. A thesis is a summary reportage of months and years of research work. It is pertinent to state that there is no hardline rule or format for writing a thesis. There are varied experiences that come to bear depending on one's institution, discipline, academic writing skills and many more. However, despite the differences in styles and formats, the desired outcome for writing a thesis is the same. In this piece, I give a brief overview on the commonalities in thesis writing.

Thesis writing should be well-founded on theoretical underpinnings with a firm grasp on how the aim of the study will be achieved. To this effect, the need for clarity on the problem statement, aims and objectives is essential because precision cannot be sacrificed on the altar of ambiguity. Therefore, it must be viewed as a marathon rather than a 100 meters sprint.

Bear in mind that every aspect of the thesis must be integrated. As one would fit a picture puzzle together, so a clear structure of how the thesis will be organised should be drafted. This structure

should be flexible to change as alterations may occur while writing the final draft. In view of this, a conventional thesis structure has a concise topic, brief abstract (summary of the research project's background, aims, methods, and major findings), and 4 to 7/8 chapters depending on the methodology adopted, and institution's/discipline's specifications.

Typically, chapter 1 provides a background and context to the research, the problem statement, aims, objectives and general overview of the research. Chapter 2 examines the literature review,

state of knowledge of the research topic and the research gaps. While some authors include the theoretical framework in chapter 2, others make it chapter 3. Chapter 4 is for methodology. Chapters 5 and 6 contain the data presentation, and analysis/discussion. Irrespective of the style of the author, the final chapter is usually the summary of the thesis,

recommendations for further research, and conclusion. A bibliography/list of references and appendices (additional information) are included at the end of the thesis.

Students must read their work thoroughly and share thesis drafts and ideas with friends or colleagues for proofreading, advice, and feedback. It is also advisable to read widely as well as consult other theses written within the specific discipline for guidance. This ensures that the final thesis draft is improved and is in conformity with required standards. Plagiarism is not permitted under any circumstance. Therefore, students must ensure that sources are adequately referenced.

To conclude, writing a thesis is undoubtedly daunting. There will be moments of blankness in ideas and directions but in such, the trick is to depressurize, stay focused and determined. While there are no rules to ensure success, tenacity to the task at hand is a sure strategy to success.

<https://www.anfasa.org.za>

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1 Rhoda studied at UKZN. Her PhD thesis can be accessed here: https://ukzn-dspace.ukzn.ac.za/bitstream/handle/10413/19154/Abiolu_Rhoda_Titilopemi_Inioluwa_2019.pdf?sequence=1&isAllowed=y (The Role of Christian Music Use in Identity Construction, 2019).

Creating Value through Intellectual Capital and Ethics

Jonathan Sabbatha

In the wake of our President's announcements, the current environment will have most of us scrambling to establish continued short-term strategies for long-term sustainable impact. Nobody has the proverbial crystal ball to provide clarity for navigating the murky waters. As leaders, business owners, and entrepreneurs we find our ships being pulled from port to starboard. These are unsettling times and require us to find unconventional wisdom in unconventional circumstances.

We need to lead from the front collaboratively and provide direction to our organizations and institutions, but the burden of decisive leadership can be extremely heavy when working through changing information, shifting contexts and realities, and unprecedented global uncertainty. Considering all this to be true, I believe, leaders and entrepreneurs, both in public and private sectors, need to create some form of stability and decisive direction. Oh yes, they surely do!

Irrespective of what the internal or external forces are, it's worth considering how to create:

- ❑ Genuine value for clients, customers, and stakeholders – which include employees.
- ❑ Co-operative engagement between government, the private sector, and the church, of course, in such a way that honours the laws of the land, by collaborating in policy and governance issues.
- ❑ Create teams of people (experts)/ leaders that embody adaptability, awareness, curiosity, empathy, ethics, team work, and collaboration.

Massive transformation within the global environment challenges us to

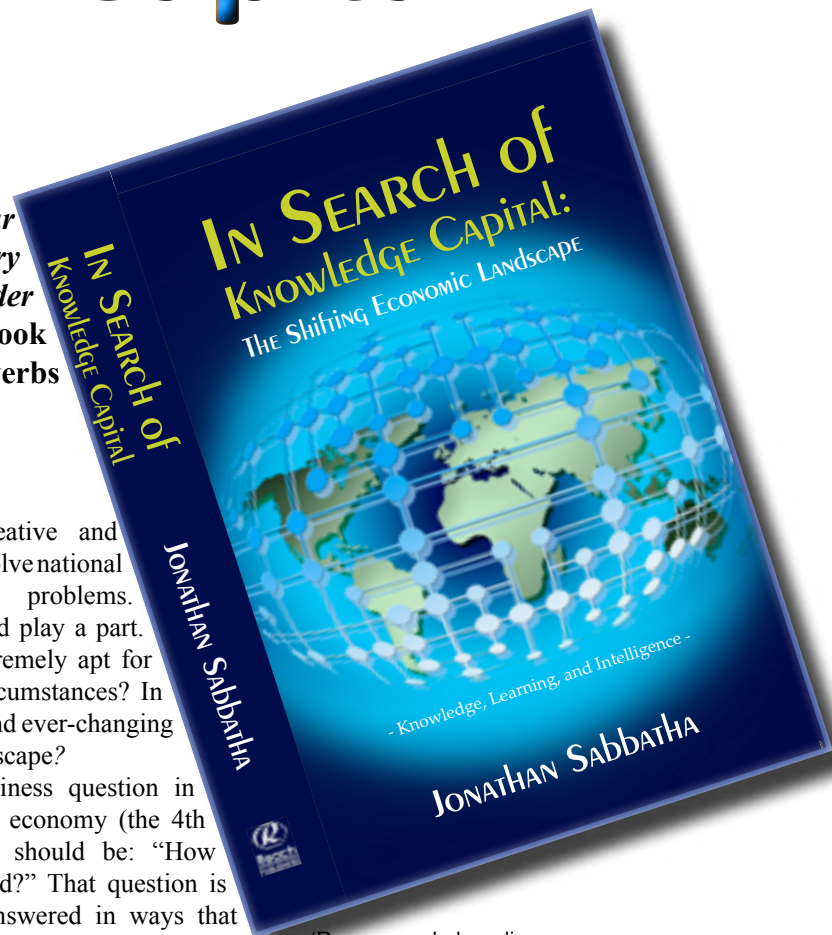
“Apply your heart to every work under the sun” - Book of Proverbs

be highly creative and innovative to solve national and global problems. Africans should play a part. Is this not extremely apt for the current circumstances? In this dynamic and ever-changing economic landscape?

The key business question in the knowledge economy (the 4th industrial era) should be: “How is value created?” That question is traditionally answered in ways that are shaped by two major assumptions about business. The first is that value is economic and therefore is best understood by using financial measures. The second assumption is that business models are essentially value chains. Both of these perspectives are rooted in previous economic eras. Accounting methods, which form the basis of most business analysis today, actually emerged in the Renaissance in response to widespread use of money as a medium of exchange for goods and services (Allee, 2011).

Value chain thinking is rooted in the industrial age production line model, expanded to explain the overall creation of value in a business. The value chain as a core business model gained popularity in the 1980s, as business process modelling methods spread through the total quality movement, which emphasized business processes (Rummler and Brache, 1991)

continued on page 3:



(Recommended reading:
In Search of Knowledge capital: The Shifting Economic Landscape, by Jonathan Sabbatha).

“Value chain thinking is rooted in the industrial age production line model, expanded to explain the overall creation of value in a business”

How is value created?

continued from page 2:

The value chain model is less useful for non-profits, because non-profit agencies and organizations such as NPOs and health care have different sources of funding than for profit.

Business enterprises operate as value networks. Organizations and business webs or networks behave as complex adaptive systems. Yet, many business modeling techniques fail to incorporate systems thinking or address the role of knowledge (intellect) and intangibles in creating value. Intangibles such as knowledge play three important roles in business: **as assets, as currencies, and as deliverables**. Knowledge capital is the currency of wealth creation. **Creating it, utilizing it, and managing it is now crucial for sustaining businesses and organizations**. Reframing enterprises as value networks can reveal both tangible and intangible value-creating activities. Viewing enterprise as a value network brings greater understanding of the “real” business model than traditional value chain thinking.

Venna Allee describes value networks as webs of relationships that generate tangible and intangible value through complex dynamic exchanges between two or more individuals, groups, or organizations. A simple technique to model and analyze value networks is demonstrated by examples. These examples illustrate that successful value networks operate on systems principles and an ethic of high integrity and trust.

Africa is growing and to fuel this growth it needs skilled labour that caters to the needs of the growth sectors of the economy. The importance of employable skills development in a broader sense is increasingly understood by African governments. In this new economic era, there is a need for a nation to provide the following intellectual and knowledge-based services to help in these murky waters:

- ❑ Access to affordable quality education post-high school
- ❑ Education, knowledge, and skills for global employability
- ❑ Entrepreneurship workshops and the development of core competencies

❑ Intellectual capital development and Knowledge management practices

The framework might change, the context might change, the cash flow might change, but the intent is still the same – to make a difference in education, corporates, and entrepreneurship sectors. Nelson Mandela, former President of South Africa said, “education is the most powerful weapon which you can use to change the world.”

The right mandate is to help our country implement strategies that will give citizens clear directions in this fast-changing economic environment. There is a need to eradicate Africans’ welfare mentality. Surely, short-term crisis-based decisions can be made, but not the ones that compromise long-term intent. Like many businesses, staff can be moved to remote working and virtual teams as crisis-based strategy, but not compromise your long-term intent. Accelerated tactical plans to enable enhanced access to virtual learning, e-Learning, can be done based on COVID-19 Lockdown, the intent however, should be to create genuine value for clients, customers, and stakeholders within the crisis, and this is what forms part of a long-term strategic offering.

Know who you are, know what you want to achieve, and establish how to do that within the relentless changing waters. Yes, the storm is upon us, we did not anticipate the magnitude nor the force of the waves, but you are the captain – you know your ship (organization intent, strategy, and purpose) and your crew (Learners, employees, knowledge workers, customers, stakeholders) – now lead them through this storm charting your true worth! Rise above the storm! Thank you!

References

- Allee, V, *Value Networks and the True Nature of Collaboration*, Value Net Works and Verna Allee Associates, 2011.
- Amidon, DM, Blueprint for 21st century innovation management, *Journal of Knowledge Management*, Vol. 2, No. 1, pp. 23–31, 1998.

In Search of Knowledge Capital is for students, managers and executives, as well as knowledge practitioners who seek insights into the concepts of learning, intellectual capital development, and knowledge management. This book explains concepts, theories, and knowledge management techniques that provide the foundation for learning, creativity, and knowledge development. The purpose of the book is to provide a thorough and informative perspective on the learning and creative practices of knowledge capital development. It has the depth and frameworks to provide a foundation for ideas and knowledge creation.



Mr Sabbatha’s commitment is to building value through learning, knowledge capital development, and financial intelligence. His research and knowledge interest is in knowledge capital development, value creation, investments, issues of faith and issues of life. Jonathan is knowledge-driven. He has a principle-oriented personality profile. He acquires, perceives, values, uses knowledge, and makes decisions based on his belief system. His belief systems are constantly being tuned and fed with more information and knowledge in order to satisfy the need to make a thorough judgment.



“Reframing enterprises as value networks can reveal both tangible and intangible value-creating activities”

Measuring Measurement: Journal Acceptance Ratios

Keyan G Tomaselli

Academia can be very myopic, as universities have basically become degree factories. The university housing the author of the first quote below does not trust the actual peer review and extensive editorial work done in considering a submission. Rather, it wants to assess quality on the basis of a negative index. The higher the rejection rate the better the journal, seems to be the assumption. So, in playing the metric game, many journals deliberately and routinely reject a high proportion of submissions accepted by referees to create the (mis)impression of a high impact journal.

I am working on my mid-tenure application and my director has asked about acceptance rates for *Critical Arts* in which I have an article. (American academic)

I am grateful for what you have done to improve my work. I also work on the editorial board for a handful of journals and have learned from the collaborative teamwork and consensus making. You have done a terrific job. (Taiwanese academic)

Thus we must consider the implications of measuring measurement as a metric for Journal acceptance ratios¹.

The second quote from a Taiwanese author was submitted after s/he had complained about a very extensive peer review and editorial process that required multiple revisions, one that exhausted both him and my *Critical Arts* editorial team.

¹ For a fuller analysis see: Keyan G. Tomaselli (2019) *Humanities, Citations and Currency: Hierarchies of Value and Enabled Recolonisation*, *Critical Arts*, 33:3, 16-29, DOI: [10.1080/02560046.2019.1690534](https://doi.org/10.1080/02560046.2019.1690534)

To the first author we responded: it is not possible to generate acceptance ratios across the journal due to the different assessment mechanisms applied between single submissions, themed guest edited issues, and special editions arising out of research seminars linked to ongoing projects. Each of these use different assessment criteria.

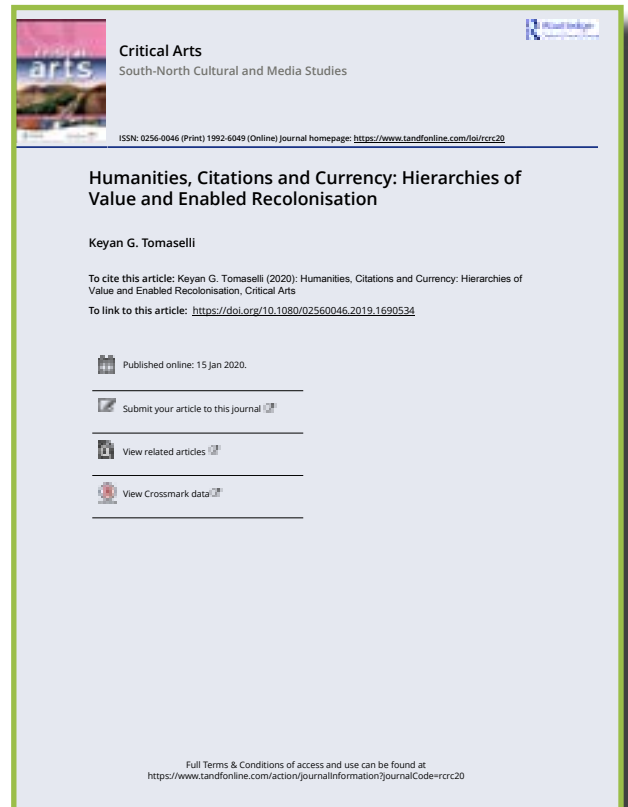
i) A guest edited issue might attract 200 proposals from the circulation of a call for papers, of which only 10 are accepted, and maybe two of these are rejected when the full articles are evaluated.

ii) With regard to single submissions, the rejection rate is about 50%,

iii) while for numbers arising out of projects, rejection could be as low as 5-10% as such numbers arise from very close and longer-term working relationships between the workshoped project, the journal's guest editors, the journal editor and authors, over a period of or two or more years.

iv) Beyond these are the many uninvited submissions from self-appointed guest editors unknown wanting *Critical Arts* to publish full pre-determined numbers, all of which are declined.

v) Then there are the endless well-written two-page proposals offered in detailed technical report form sent us by individual authors hoping for our attention, few of which fit with the journal. And, finally, there are the article brokers who place submissions on behalf



“Beyond these are the many uninvited submissions from self-appointed guest editors unknown wanting Critical Arts to publish full pre-determined numbers”

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Never Mind The Quality, Feel The Width

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of contracting writers. Consider this invitation:

We are a group of professors, doctors, scientists interested in publishing our articles in well-reputed Journals indexed in Scopus and in Web of Science. Our major interest is publishing of our 10-20 articles regularly, issue by issue ... We would like to discuss possible ways of partnership to be published in your Journal, such as individual articles, manuscript blocks for guest editors, both in regular issues and special issues. We are ready to pay publication fee (APC Fee) for articles. Every paper is ready-to-be-published, translated into academic English, edited and has the IMRAD structure. (IMRAD refers to Introduction, Methods, Results, and Discussion.)

<http://www.groupofscientists.org/journals/>

Critical Arts rarely applies the IMRAD approach. Similarly, a research institute sent me this request in January 2021:

As we are aware of, there are many Iranian students and professors who are willing to publish their research materials in your journal; hence, we can introduce these applicants to your journal who are all willing to pay a fee for the publication of their research paper. Therefore, we can introduce such candidates to your journal and gain your acceptance for publications within 15 to 30 days. The fee attained can be negotiated. Furthermore, this collaboration can be in the form of an agreement contract.

We all have come together to cooperate in the most intimate way.

Thank you for your time and consideration. I look forward

to speaking with you regarding this opportunity

The quaintness and politeness of these collegiate appeals is indicative of the larger problem.

The push to publish everywhere is distorting the academic publication market. Groups like these are inserting finished product into a publication lottery in which the journal and its editors simply provide platforms as does a cinema which screens, rather than, makes films.

The cinema is a venue, and as the two above proposals suggest, journals are on occasion seen to be just a paid-for site. And, the primary market is the academic bureaucracy that has to administer performance management forms based on discrete indices that measure only the technical performance of the institution, rather than the social impact of the study. Readers, like students, colleagues and professionals become irrelevant in this bureaucratic emphasis.

Indexes like Clarivate Analytics, ProQuest and Scopus, the pre-eminent global scientific indexes, are the legitimization or branding systems that confer academic value on journals – hence the offers to pay. But the indexes do not measure acceptance:rejection ratios. Even impact factors (IF) are unhelpful in assessing the value of a journal. What IFs measure is citations within the year or two of publication, which is a nonstarter for the Humanities – which tend to consist of low citation disciplines and which exemplify longer half-lives. The indexes are constantly reformatting IFs in trying to make them more nuanced.

So it is puzzling that academic auditors continue to ask for metric information from authors in their employ. All that such bean counters are measuring is the measure itself.

Humanities, Citations and Currency: Hierarchies of Value and Enabled Recolonisation

Keyan G. Tomaselli

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ABSTRACT

A comparative analysis examines the relevance of journal measurement indices for the humanities and the sciences. The analysis explains how different measurements work, what they measure and their impact on the integrity of research, paradigm change and citation levels. The increasing use by university auditors of impact factors as performance management and research output indicators is critically examined with regard to implications for the humanities. The effect of this neoliberal approach on African-based academic developments is examined, as are the intellectually re-colonising effects of such systems

KEYWORDS

Impact factors; citation; Department of Higher Education and Training incentive; publishing; South Africa; metrics Ninety

“The push to publish everywhere is distorting the academic publication market. Groups like these are inserting finished product into a publication lottery in which the journal and its editors simply provide platforms as does a cinema which screens, rather than, makes films”

Reflections on the Power of Authors Conference 2021



Duduzile Zwane

“You speak an infinite deal of nothing.”

This Shakespearean quote came to mind as I was mentally preparing myself for the Power of Authors conference. The event was to be held virtually on 29 and 30 April 2021. It was conceptualised and hosted by the Academic and Non-Fiction Authors’ Association of South Africa (ANFASA) with the support of its funding partners, the Royal Norwegian Embassy and the Norwegian Non-Fiction Writers and Translators Association (NFF) and the participation of the International Authors Forum. I was invited to deliver the closing address at this prestigious happening. My initial reservations stemmed from the lacklustre yet mandatory conferences that have come with my day job. As a speaker I was wary of falling into the verbosity trap. As a delegate, I was apprehensive that a conference spearheaded by professional wordsmiths would exasperate with meandering exchanges.

In my experience, conferences tend to follow two pathways: they are promoted aggressively, and feature prominent captains of industry who deliver self-aggrandizing monologues, which contain little substance. These are followed by protracted sessions where the discussants attempt to outshine each other with a litany of banal catchphrases and clichés. The delegates who endure this excruciating banter, walk away without a morsel of knowledge from these “much-ado-about-nothing” gatherings.

Alternatively, conferences feature eloquent and engaging speakers who dispense valuable kernels of wisdom. However, these are not extended beyond the confines of the events. Resources are funnelled into a grandiose event which fails to be meaningful within a

real-world context. I was also concerned that the physical distance between us all would exacerbate the challenges I have highlighted. I’m pleased to report that the Power of Authors Conference deviated from the monotonous patterns of old. Below, I recount the key insights that I garnered from this meticulously organised and executed event:

The conference’s speakers came from various parts of the globe. Through the robust yet revealing discussions, it was evident that the world is teeming with talented authors. However, they lack the support structures which would enable them to maximise their earning potential. It was very clear that authors produce quality content which shapes social cognition and (very often) the trajectory of people’s entire lives. Even so, it is practically impossible to earn a living as an author. With a few exceptions, those who choose this daunting career path are forced to supplement their income through other occupations. This reality is sobering and thwarts creativity because the prospect of toiling without adequate compensation is unappealing. As authors we pour all of ourselves into our writing. However, niggling thoughts of unpaid rent and empty fridges interrupt the creative process by wrenching us back to reality. This mental tug of war makes producing our best work more arduous than necessary. Also, most professions have extra financial incentives for their employees. By and large, these are non-existent for authors.

The lack of credence given to writing as an art form was a recurrent conference theme. I venture to say that society at large is hypocritical in its treatment of authors. It voraciously consumes their written offerings, yet stereotypes them as eccentric oddities who hover on the fringes of their communities. It is not uncommon to see

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Conference Report

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an author sitting on a market floor, selling their books for a pittance. Conversely, it is rare to see an established singer suffering a similar fate. While the music industry has its challenges, they have been highly publicised worldwide. In fact, the fervour around them is ongoing and unlikely to abate because of social media. This has engendered gradual yet positive changes for musicians. For example, when the core fan base of a specific singer becomes aware of the business aspect of this industry, they become more conscientious about how they consume music. This usually leads to long-term financial gain for the singer. The fans also develop a sense of pride in owning their idol's collection of work. In contrast, the realities of being an author are mostly hidden from the reading public.

This state of affairs demonstrates that the latter craft is regarded as valuable, while the former is not. It also propagates the misguided belief that quality writing is a simple skill that everybody possesses. This could not be further from the truth. While everybody can be taught the basic structure of written content, the process of weaving words together in an engrossing and stimulating manner is far more intricate. It can't be taught. One has to be born with raw talent, ingenuity and infinite patience during phases of tedium, and the emotional stamina to endure the constant revisions which precede the finished product. Generally, authors edify the minds of their readers through their art. In this way, society's staunch invalidation and failure to compensate them for it is indefensible.

I also learned that there is inequitable access to publication. This is particularly pronounced in developing countries such as South Africa, owing to financial limitations. Very often, putting food on the table trumps purchasing books. Reading becomes an elitist activity that can only be enjoyed by a privileged minority. It also emerged that internationally authored books are promoted more zealously than locally produced ones. While it is expensive to import books from abroad, is a more viable option for publishers who are hesitant to take risks with unknown local authors. This is unfortunate because it means that the



majority of deserving authors who need mainstream exposure, may never get it. Potential financial rewards aside, these authors will never get the chance to bask in the realisation that their unique writing voice is reverberating worldwide. Even if their writing is worthy of critical acclaim, it may never be availed to the masses.

The Power of Authors conference also indicated that there may be a lack of practical expertise amongst unpublished authors. This group appears to have no guidance about the elementary steps to follow when assembling a manuscript. Seemingly minor oversights such as substandard copy editing, spelling errors and poor cover design can lower the

“I also learned that there is inequitable access to publication”

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Conference Report

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value of the most gifted author's book. Fortunately, ANFASA does offer regular seminars dealing with the mechanics of publishing that aid both emergent and experienced authors.

Also, before the Power of Authors Conference my definition of authors was pitifully narrow. I utilised the term solely to refer to people who inked words onto paper. However, after listening to the reverential manner in which the discussants described authors from ostensibly obscure sectors of society, my definition has been expanded. I now know that an author is any individual who uses whichever tools are at their disposal to capture and disseminate knowledge. The San first peoples who convey narratives through signs and symbols are categorised as authors. The Kenyan translator who converts Swahili manuscripts into English for the consumption of a broad readership, also falls under the author umbrella. So too does the elderly lady who narrates stories to children. The sole difference between her and a J.K. Rowling is the lack of resources with which to document and present her work in an aesthetically pleasing manner.

The opportunities that the online sphere presents to authors were also discussed. Chief amongst these was the seemingly easy distribution of their work. In the past this would have been a titanic endeavour. Nowadays however, any motivated individual can circumvent the pitfalls which come with publishing through outmoded channels. As with all good things, the digital world has its fair share of disadvantages. For example, the calibre of written output is eroded as the web has no quality control measures. Overall, I would argue that the webbed digital space is the Wild West equivalent of traditional libraries.

The lack of social activism for the plight of authors also resonated with me. As I have said, authors occupy an indistinct position in society. They are often unacknowledged artists whose work is consumed largely for free. Despite this well-known fact, there is never a public uproar about it or any of the other injustices which confront authors. The Power of Authors conference revealed that advocating for author rights, tends to

be a lifelong crusade that is championed *solely* by other authors. Entities such as ANFASA are proactive in redressing this uncomfortable status quo. Evidently, these efforts need to be intensified sooner rather than later.

Generally, the sense of camaraderie was palpable throughout the conference. I found this striking as most professional settings are competitive and rather disdainful of newcomers. So the genuine enthusiasm that experienced authors had for novices such as myself, was validating. Furthermore, the atmosphere was amenable to the candid discussion of sensitive issues. To this end, Rehana Rossouw initiated a riveting conversation about the average South African's experience of trauma. Such stark emotional transparency seldom occurs at conferences. Rarer still, was the sincere empathy and lack of judgement this elicited. These unpretentious exchanges demonstrated how humane and accepting the writing community is.

On a lighter note, since the authors were from all over the world, I was introduced to eclectic accents. I listened attentively to every word that Pierre Lesburgueres spoke, as they had subtle yet alluring French undertones. Luke Alcott and Maggie Gee were from the United Kingdom, so they sounded effortlessly urbane. I was tempted to agree with just about everything they said, purely because of their enthralling delivery. Also, I had never interacted with anyone from Cameroon before the conference. Due to this lack of exposure, Dr. Divine Fuh's command of English was particularly captivating. His polished cadence matched that of the quintessentially African authors who live in my imagination.

With that being said, I believe that the Power of Authors conference succeeded in the following ways:

Firstly, it created a virtual sanctuary where the challenges that authors face could be illuminated. It is always refreshing to see actual members of a specific community *speaking out* instead of being *spoken for* by outsiders. The latter group are usually not as attuned to the needs of the former and merely



“Seemingly minor oversights such as substandard copy editing, spelling errors and poor cover design can lower the value of the most gifted author’s book”

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speculate about them. Essentially, ANFASA recognised that authors have a voice and empowered them to use it.

Secondly, the strengths that authors have were clearly identified. We now know that the majority of authors are extremely driven and resilient. They have the capability to transcend financial and psychosocial challenges in their quest to produce quality writing. Their passion for their craft is usually the fuel which powers and sustains their creativity. Overall, authors require little supervision and any additional resources that they are given augment those with which they are naturally endowed.

Thirdly and perhaps most significantly, the conference revealed that if authors wish to carve out a clear place for themselves in society, the onus is on them to do so. If they wish to see positive changes where remuneration, royalties and respect for their art is concerned, then they must be at the forefront of these causes. Nobody else is coming to the rescue, so it is up to authors to conscientize the public about these issues. The conference's success confirmed that authors are capable of uniting and collaborating for the advancement of their art. Consequently the time to effect enduring changes is now, because nothing will come of nothing.



“the time to effect enduring changes is now, because nothing will come of nothing”

Editor's Corner

Niche Work If You Can Get It

Keyan G. Tomaselli

The Magazine continues to attract international attention, as it is becoming clear that few publications are as niched to discuss the kinds of topics that have found exposure in recent numbers. Discussing processes are our forte, as being developed by successive graduate students whose short articles on thesis writing and research have proven most popular. These are being recirculated by deans and departments to new cohorts of graduate students to help them orientate to procedures, processes and publishing practices.

Yet, even with this exposure, we sense reluctance from some emergent scholars on the value of writing short, punchy and readable writing engaging one's peers. Yet, these are the student works that actually get read, recirculated, and even republished elsewhere. As in Dudu Zwane's "A Word to the Wise", republished in *University World News*, on getting published, she is now connected to a global scholarly community.¹ In addition, her article was circulated by a dean to the entire Humanities faculty, and is being used as a manual of sorts for new students who are required to publish as part of their thesis registrations.

Apart from Rhoda Abiola's essay in the volume, a number of other short interventions are in the pipeline. This is the kind of work to which industry employers relate. I remember about 10 years ago losing a top potential MA student to the private sector because he showed them a copy of *SUB-Text*,² a student-produced magazine reporting student research, on which he had worked. Such is the pull of this kind of writing, editing and design. And, as with *The Conversation*,³ universities have

1 See: <https://www.universityworldnews.com/post.php?story=20210322193800461>

2 See: <https://ccms.ukzn.ac.za/publications/sub-text/>

3 See <https://theconversation.com/africa/topics/south-africa-5995>

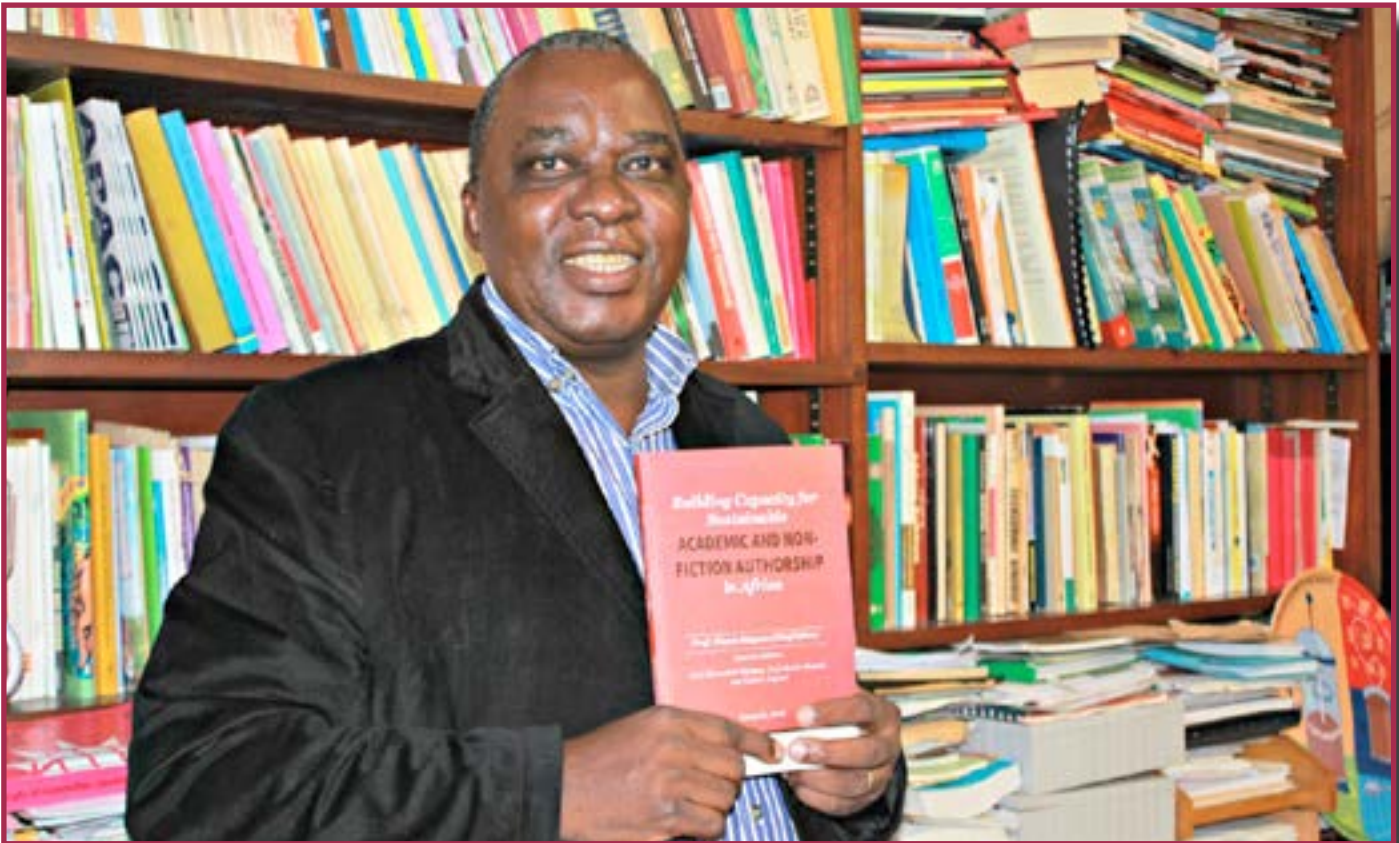


realized that fund raising is linked to public perception, and the accessible communication of academic publications, to readers beyond the academy. This is exactly where the *Magazine* is niching itself, but with an emphasis on writing processes rather than content.

Do join us in the endeavor.

The magazine is getting to the key policy makers, the research and educational authorities and state departments. Do help ANFASA to talk to them. An engaged critical citizenry is the fuel of democracy.

The Chairman's Corner



By Professor Sihawukele Ngubane,
ANFASA Chairman

Multilingualism is the ability of an individual speaker or any speech community to communicate effectively in three or more languages as opposed to monolingualism which is the ability to use only one language.

The desire of multilingualism in

Multilingualism: “A dream yet to come true”

South Africa was influenced by the political compromise to have previously marginalized languages to enjoy parity of esteem. There are mechanisms that were put in place to promote African Indigenous languages to the level of English and Afrikaans. To this end, we are still struggling with the implementation of the language policy to that level. While we acknowledge all the efforts made thus far we are still a way off achieving a multilingual society in South Africa.

Language fluency is only achieved by native speakers of each of the 11 official languages and this poses a challenge of communication beyond mother tongue. A speaker of Xitsonga for instance, may achieve competence in that language alone but when expected to communicate beyond the limits of his/her language resorts to English. English continues to feature as a lingua franca in the fulfilment of many conversations amongst most Africans.

Furthermore, there is a need for Africans to overcome the language situation in which multilinguals can participate freely using any language of choice. Bilingualism is not a solution for multilingualism we need to encourage our children to learn more than two languages for efficient communication. There is a gap between English only and multilingual children in South Africa and this gap needs to be narrowed for us to realise a true multilingual society.

Alternatively, a possible strategy to balance the language issue is to promote an ability to focus on acquiring fluency in the three groups spoken in South Africa. There is mutual intelligibility amongst these languages. For example, a speaker of a Sotho group understands Setswana and Sepedi whilst a Nguni speaker has the ability to communicate in isiNdebele, Siswati and isiXhosa in order for South Africans to achieve multilingualism. For the multilingual dream to come true we need to move from our comfort zones and reach out to other language speakers as part of nation-building.

Rhyme of the Ancient Paradigm

In academia, it's publish or perish

If your post and reputation you cherish.

Who cares if what you publish

Is complete and utter rubbish?

Just flourish all those data with relish!

*Andy Grewar, journals copy editor
and “always a bookworm”*

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