

30 September 2017

Dr. Saleem Badat
Program Director: International Higher Education & Strategic Projects
The Andrew W Mellon Foundation
140 East 62nd Street
New York, NY 10065

Dear Dr. Badat:

Please find attached the Annual Report for the University of Michigan/University of the Witwatersrand project entitled 'Joining Theory and Empiricism in the Remaking of the African Humanities: A Transnational Collaboration' (grant number **11300664**).

This is the project's fourth year of life. The past year has been challenging, as a workshop concerning the conjoined politics of student protest in South Africa and the United States had to be cancelled at the last minute. This was a disappointment for many of us, as we'd spent a great deal of time organizing what we'd hoped would be an important program. Fortunately, however, parts of the cancelled conference could be salvaged. And more generally the collaboration between WiSER and U-M has been extremely productive. There is an impressive list of forthcoming publications arising out of our shared work; and there are plans in place for an exciting program of activity in 2017 to 2018.

We are tremendously grateful to the Foundation for its support for this program. Please do let me know if you would like to discuss any part of the report in greater detail.

Sincerely,



Dr. Derek R. Peterson, FBA
Professor, Departments of History & Afro-American and African Studies
University of Michigan
email: drpeters@umich.edu

cc.

Doreen Tinajero, Mellon Foundation
Kelly Askew, UM African Studies Center
Keith Breckenridge, WiSER
Shana Wright, UM Finance Office

GRANT REPORT COVER SHEET
The Andrew W. Mellon Foundation

Grant Information		
Grant Reference Number:	Grant Amount: \$	Report Submission Date:
Organization Information		
Organization Legal Name <i>(as it appears on your IRS determination letter):</i>		
Mailing Address and Full Contact Details of Principal Investigator: <i>(Note: For liberal arts colleges, the principal investigator is the institution's president or chief academic officer.)</i>		
Please provide any changes since last report to contact information for organizational leadership or relevant grant management staff:		
Report Information		
Period Covered by Report:	to	
Type of Grant <i>(check all that apply):</i>	<input type="checkbox"/> Spendable <input type="checkbox"/> Endowment <input type="checkbox"/> Matching	
If Spendable:		
Remaining spendable balance, including interest:		
Interest and investment income earned during reporting period:		
Total interest and investment income earned to date:		
If no earnings, does the report include the required explanation?	<input type="checkbox"/> Yes Page #:	
Does the financial report indicate any significant variances between the approved budget and actual expenditures?	<input type="checkbox"/> Yes <input type="checkbox"/> No	
If variances, does the report include the required explanation?	<input type="checkbox"/> Yes Page #:	
Is this a final report on the spendable funds?	<input type="checkbox"/> Yes <input type="checkbox"/> No	
If applicable, have remaining funds been returned to the Foundation?	<input type="checkbox"/> Yes Refund Issue Date: _____	
	<input type="checkbox"/> By Check <input type="checkbox"/> By Wire	
If Endowment:		
Value of endowment at end of period covered by report:		
Net investment gain/loss during period covered by report:		
Is this a final report on the endowment funds?	<input type="checkbox"/> Yes <input type="checkbox"/> No	
If Matching:		
Date by which match is to be completed:		
Total amount of matching funds to be raised:		
Total matching funds raised and in hand to date:		
Total matching funds released or paid by Foundation to date:		
Review Requirements <i>(check as done):</i>		
Narrative report signed by principal investigator:	<input type="checkbox"/>	
Financial report indicating review by authorized individual:	<input type="checkbox"/>	
Grant Modifications <i>(require written approval from the Foundation):</i>		
Has a budget reallocation been requested?	<input type="checkbox"/> Yes Request Date:	
Foundation approval received?	<input type="checkbox"/> Yes Approval Date:	
Has a no-cost extension been requested?	<input type="checkbox"/> Yes Request Date:	
Foundation approval received?	<input type="checkbox"/> Yes Approval Date:	
Has an extension of the matching period been requested?	<input type="checkbox"/> Yes Request Date:	
Foundation approval received?	<input type="checkbox"/> Yes Approval Date:	
Has any unlisted form of grant modification been requested?	<input type="checkbox"/> Yes Request Date: Type:	
Foundation approval received?	<input type="checkbox"/> Yes Approval Date:	

Joining Theory and Empiricism in the Remaking of the African Humanities: A Transcontinental Collaboration

Report for Year Four

Summary of the Project and Purpose of the Grant

This project has the goal of exposing scholars to the particular research philosophies—one theoretical, the other empirical—that are dominant in the universities of Southern Africa and North America. In the process we intend to strengthen and deepen collaboration in the study of the humanities at the universities of Michigan and the Witwatersrand. The grant fosters innovative research in the humanities and closely related fields to build a broader, intrinsically transcontinental community of scholars. We have in mind three specific goals for the research: that it should, first, engage ambitious theoretical questions; second, explore the boundary between the humanities and the social sciences; and third, engage closely with the African continent in a manner that addresses an international scholarly audience.

The main outcome of the grant is a series of thematic conferences, generally two per annum, in Johannesburg and Ann Arbor. These conferences have, in turn, generated a further set of thematic collaborations around problems that are more closely aligned to the research interests of individual scholars. We are encouraging these thematic ‘working groups’ to organize small-scale workshops with the goal of fostering and enlarging substantially shared research projects that will lead directly to publication. Alongside this new work, we have provisioned already-existing collaborations—in African performance and media, in science and technology studies, in medical history, and in heritage studies—that bring Michigan and Wits scholars together. These collaborations are now producing significant published research, and as we describe below, there are now several publications that will bring the papers discussed at Mellon-funded workshops to a larger public.

Progress made toward the expected outcomes, and other significant accomplishments

November 2016: ‘Political Subjectivities and Popular Protest’ in Ann Arbor

This workshop—the sixth installment in the series—was led by an interdisciplinary group, including (from UM) Matthew Countryman (History), Amanda Alexander (African-American Studies), Victoria Langland (History), Tara Weinberg (History grad student), and Derek Peterson (History), and (from Wits) Srila Roy (Sociology), Alf Nilsen (Society Work and Development Institute), Shireen Hassim (Politics), Moshibudi Motimele (Politics grad student), and Keith Breckenridge (History).

Our shared objective was to place student-led movements in South Africa into conversation with forms of activism at other times and places, and particularly with the Black Lives Matter movement in the United States. A defining feature of student activism – both in the recent past and in our turbulent present – has been the presence of transnational flows of idioms, affects, practices, ideas, and aspirations between and across sites of popular protest. For example, black popular movements in the U.S. – from the civil rights and black power movements to BlackLivesMatter—have both drawn on and contributed to transnational traditions of resistance to racism and colonialism. And protests centered on the decolonization and decommodification of institutions of higher learning in South Africa fall within the orbit of a long trajectory of

student activism on the African continent and elsewhere. But these transnational flows do not render eruptions of protest everywhere all the same. Rather, the idioms, affects, ideas, and aspirations that constitute the stuff of these flows are shaped and molded in very specific ways as they come to be embedded in particular sites of resistance and mobilization. It is precisely this dialectic – the dialectic between transnational flows and vernacular knowledges across different sites of protest, both past and present – and the challenges that they pose for scholarly practice in the humanities and the social sciences that we wanted to interrogate at this workshop.

The organizers assembled a rich program, aiming to place a large cohort of scholars and activists involved in the American political theater into dialogue with students and activists from Wits and other South African universities. At the last minute, however, the program had to be radically curtailed, as South African universities entered a state of crisis. Most of the members of the Wits delegation felt that their attendance at the workshop would be problematic in light of the bitter conflicts playing out on South African campuses. In the absence of South African colleagues we worked quickly to reorganize the program and take advantage of the presence in Ann Arbor of several scholars whose travel itineraries could not be changed. On the first day of the workshop there was a lively and vigorous discussion occasioned by the panel ‘Scholar Activists and Contemporary Social Movements’ featuring Keeanga Taylor (Princeton), Barbara Ransby (UIUC), Kidada Williams (Wayne State) and Julian Brown (Wits). That occasion was attended by a large and very engaged audience. It usefully highlighted the ways in which prominent scholars involved in Black Lives Matter—and in South African student activism—have sought to make their work relevant to the contemporary moment. There was a similarly large audience for a lecture given by the law scholar Nandini Sundar, of the University of Delhi, which concerned her efforts to secure rights for the victims of mass violence in India. That lecture was hosted—at the last minute—by the Center for South Asian Studies here at U-M, and there was a vigorous and interesting discussion that followed. On the third day of the workshop there was a screening of the film ‘Fighting for a Living’, about South African activists’ engagements of the law, made by the South African lawyer Stuart Wilson. The workshop concluded with a well-attended and provocative lecture from Achille Mbembe (Wits), who spoke on ‘Knowledge Futures and the Humanities Today’.

The absence of South African colleagues undoubtedly undermined the core purpose of ‘Political Subjectivities and Popular Protest’, which was to bring South African and American scholar-activists into conversation. But even so we were able—with the help of allied institutions at Michigan and with the cooperation of the participants—to salvage a meaningful and productive series of activities. That the workshop happened to coincide with the election of Donald Trump lent urgency and force to all of our discussions.

June 2017: ‘Performance and Political Action’ in Johannesburg

This seventh workshop in the series was held in the Maropeng (Magaliesburg), South Africa, over the course of a week in June. The occasion was organized by Naomi Andre, Judy Irvine, and Kelly Askew, from UM; Innocentia Mhlambi and Donato Somma from Wits; and Liz Gunner from the University of Johannesburg.

The workshop was conceived as interdisciplinary, bringing together scholars working on the arts of performance, large and small, as they relate to Africa and its diasporas. Performance and

performativity, as we know, go far beyond the theatrical and spectacular to interactions on many other scales. A dismissive shrug, a new political slogan, the presence or absence of applause can index vast registers and repertoires of political engagement. Verbal performances, from storytelling and speech-making to comedy and satire, can produce and sustain ideologies, manage and challenge social positions, and accomplish all manner of social acts. And the performance of religious rites and rhetoric extends communicative interactions to otherworldly domains as well as engaging social life in the here and now. These modes of performance appear in diverse genres and wide-ranging media, from live venues and face-to-face interactions to radio, film, television, and social media. Performance is a semiotically rich field.

Included in our workshop were music, gesture, dance, theater, and spectacle as well as discourse, text (oral or written), and acts of speaking. Rather than focusing on a specific geographical location or time period, the workshop sought to explore how the arts of performance, broadly defined, mediate among identity, culture, society, and politics. An act, work, or protest from the past can express new meanings in the changing present. Integral to these themes is the intersectionality between race, ethnicity, and gender as well as other expressions of sexuality, nationhood, economic access, religious affiliation, and more.

The workshop activities began in Johannesburg with a visit to the area around the Market Theatre, an important site in the anti-apartheid struggle. The area includes several museums and galleries, as well as the Market Theatre itself. At the theatre, we were treated to a guided tour of the building, with discussion of its history and a couple of special short performances by theatre staff; we then saw a play, *The Inconvenience of Wings*, which spurred much relevant discussion among the workshop participants afterwards.

The actual conference program at Maropeng included the following panels: Hybridity – South African Opera (papers by Naomi Andre and Innocentia Mhlambi); Embodied History (Yolanda Covington-Ward and Kwasi Ampene); Performing in Speaking (Judy Irvine, Nikolas Sweet, and Jendele Hungbo); Performing Migrant Experiences (Frieda Ekotto, Thomas Pooley, and Liz Gunner); Gender Performances and Performativity (Gaurav Desai and David Kerr); Performing Africa in Diaspora (Supriya Nair and Kristina Wirtz); Performance and Activism (Anita Gonzales, Mpume Zondi, and Ashley Lucas). In the afternoon of June 26 Marthe Djilo Kamga performed *Angalia Ni Mimi*, her multimedia memoir on the migrant experience – the topic and inspiration of Frieda Ekotto’s paper the next day. On the final evening we held an informal wrap-up session to pull themes together and discuss possibilities for the future.

The workshop was counted a great success. Its interdisciplinary composition, along with a relatively relaxed schedule that permitted intensive discussion – and a superb venue, the Maropeng Hotel – contributed to the very positive atmosphere and effect. Everyone found the format congenial and the discussions engaging, and many participants planned new collaborations, or continued existing ones. As some of the participants commented afterwards (others wrote in the same vein): “This was a fantastic experience for me,” “Really loved this workshop,” “It was a superb workshop... The interdisciplinary approach was productive and the participants were a good mix,” “Please do it again and I am in,” “I really cannot overstate how grateful I am to have been able to participate in this workshop. I learned a great deal and was

reenergized in my own work. ...I greatly value the relationships I was able to forge with scholars from Michigan and several African universities.”

Of the 16 respondents to the survey we took after the workshop’s end, 9 evaluated the quality of the intellectual relationships fostered at the conference as being of the highest quality. Two thirds of the attendees expected the workshop to have a profound effect on their scholarly work in the short term. All of them regarded the workshop arrangement as congenial and productive. And almost everyone—with only one exception—was keen to contribute a paper to an edited volume arising out of the workshop. It is therefore good news that one of the workshop’s organizers—the U-M based musicologist Naomi Andre—is now working with colleagues to assemble a plan for an edited book, which will we hope be published on U-M Press’s new ‘African Perspectives’ book series.

Setbacks or challenges

It is a disappointment that the November 2016 workshop—which the organizers had labored long hours to assemble—was not, in the end, to come to fruition. We were able to reclaim the airfares for almost all of the participants; those whose tickets could not be changed were folded into the attenuated program detailed above. We were pleased to be able to salvage some small part of the program, and the discussions occasioned by it were productive and important. But there is no doubt that the workshop’s cancellation was indeed a setback.

Plans and goals for the upcoming reporting period

November 2017: ‘Decolonizing Sites of Culture in Africa and Beyond’, in Ann Arbor

This workshop—the eighth in the series—is being organized by a committee consisting of (from U-M) Ray Silverman (Art History), Geoff Emberling (Archaeology) and Laura de Becker (U-M Museum of Art) and (from South Africa) Cynthia Kros (Pretoria) and Sarah Duff (Wits).

Decolonization – a complex and contested term meaning many things, but essentially stressing the imperative of confronting and addressing the harmful impact of colonization in Africa and elsewhere – is not new. Recent protests calling for institutional decolonization, such as those organized on the campuses of several universities in South Africa, have posed radical questions about the sites of knowledge production, the ownership of knowledge, and why some kinds of knowledge have been granted greater status than others. These questions, though often first articulated within the context of the academy, are also deeply embedded in other institutions of public culture – museums, galleries and heritage sites (including archaeological sites). These institutions owe their origins to debates and ideas developed in Western Europe in the late 19th century about science and the human condition and the collections that came out of these institutions were often structured and classified according to European ideas about ‘tribes’ and ‘traditions.’

But does that mean that they are solely European? European scientists working in colonized lands (including missionary-scientists and civil servant-scientists) were dependent on local sources of knowledge and on the local interlocutors who assisted them. Ethnographic studies and collections produced in the late 19th and early 20th centuries might therefore be viewed as joint products of European and African knowledge-making. How far does a concept like this take us

in thinking about how to work with museum and gallery collections, and with heritage sites whose ownership and significance may be hotly contested?

Nevertheless, ‘tribal’ classifications drawn up by ethnographers and solidified under colonial administrations continue to flourish in contemporary museums and galleries with ethnographic collections, and sometimes in the discipline of archaeology. Do they have any value or do they prevent us from understanding African histories? Do they perpetuate division and even conflict in the present? Are they inimical to the idea of a unified nation or somehow functional for the needs of a modern African nation?

There have been many projects with varying degrees of success in museums and galleries and heritage sites (as well on non-institutional sites) that have aimed to undermine particular narratives associated with colonialism, yet challenges for decolonisation remain acute. How do we discern, unravel and dismantle damaging categories inherited from the past? How do we hear a greater range of perspectives, and voices that have been dulled or muted?

This workshop, bringing together scholars, theorists, practitioners, artists and cultural producers, aims to take stock of some of the strategies that have been attempted so far. What has worked? What has not? Where are we in the discussion and in the practical implementation of suggested strategies? The workshop is organized around four panels, each consisting of one keynote lecture, whose text will be circulated in advance, to which peers and colleagues will be invited to respond. The program will feature, among others, Annie Coombes (History of Art, Birkbeck College), Mbongiseni Buthelezi (Public Affairs Research Institute, South Africa), Morag Kersel (Anthropology, DePaul University) and Wayne Modest (Tropenmuseum, Museum Volkenkunde and Africa Museum, the Netherlands).

June 2018: ‘Intellectual and Cultural Life under Conditions of Austerity’, in Johannesburg

This workshop is being organized by an interdisciplinary committee involving Keith Breckenridge and Sarah Nuttall (WiSER) and Derek Peterson (of UM).

Historians have long recognized that colonial government in Africa was, as Sara Berry put it, ‘hegemony on a shoestring’. Metropolitan governments seeking to cut costs elevated African authorities to administer their colonies, and under ‘indirect rule’ the administration of justice, the enforcement of law, and the building of infrastructure was largely financed and enacted by Africans. Post-colonial African governments similarly operated under durable constraints. The boom in commodity prices in the 1950s and 60s promoted economic growth in many places; but by the 1970s price inflation resulted in massive deficits in government budgets and shortfalls in marketplaces. Even as infrastructures collapsed the political ambitions of Africa’s nationalist politicians soared. In the era of developmentalism authorities claimed for the state the task of building the nation. There were extraordinarily ambitious projects—the building of massive dams in Mozambique and Ghana, the world’s biggest church in the Ivory Coast. In more recent times the role of the state has diminished, and private enterprise—often supported by the state—has taken on the task of development. And yet, as scholars have shown, even the best-financed projects rely to a very large extent on knowledge, expertise, and labor provisioned by Africans, whose contributions are often deliberately devalued and obscured.

In times of enduring constraint, how have African cultural and intellectual institutions worked? How—through what acts of remediation—have university people, playwrights, artists, publishers, journalists and others involved in the curatorship of culture made up the shortfall between infrastructural deficit and political ideology? In this eighth session of the ongoing collaboration between the Wits Institute for Social and Economic Research and the African Studies Center of the University of Michigan we will convene a group of scholars who will explore the infrastructure of intellectual and cultural life in post-colonial Africa. We want to bring to light the often-unacknowledged labor and expertise of African intellectuals, administrators and artists, whose commitments and sense of vocation made academic and other curatorial institutions work. We want to understand how universities have been reorganised and redistributed in response to constraint and opportunity. And we would like to focus on institutions like archives, radio stations, research centers, museums, theaters, galleries, newspapers, and laboratories that have worked—outside the university—to define social life, husband resources, and preserve and market cultures.

One thread of this workshop will concern African universities, where the tensions between constraint and ambition are most clearly felt. We're interested in the strategies that different of Africa's universities have used in dealing with limited state support and enormous population pressure. How have different academic institutions navigated austerity? How have academic institutions themselves been reconfigured and redistributed over time? We particularly welcome and encourage papers that explore the history of research institutions and centers. The Rhodes Livingstone Institute, the East African Institute for Social Research and other units of their kind were founded to generate applied knowledge that was useful for colonial governments. How, after independence, did these research centers operate? What space was there for dissent? What relationship have these research institutes had to centers of knowledge in the global North? How, in recent times, have research centers been transformed and remade to answer to the demands of consultancy and NGO work? What questions are possible to pursue in times of austerity, and what research programs have been closed off?

Another thread we'd like to follow is the history of art and architecture. In Europe and America galleries, critics and collectors play a key role in generating interest, funding work, cultivating tastes and styles, and setting prices. In almost every place in Africa the infrastructure of curatorship is either absent or undeveloped. In the absence of these things, how has African art taken shape? How and where have African artists cultivated markets? We're interested here in the conditions of artistic production, in the ingenuity of creative people working in difficult times and places. We're interested also in the work of discernment, in the creation of fashion, in the selective process by which some artists (but not others) have 'made it'. Where—in the absence of ready-made gate-keepers—have canons been defined?

We're interested in media of all kinds, in the newspapers, radio programs, and academic journals that have often acted as incubators for new forms of cultural production. The 'transistor revolution' of the 1960s put millions of low-priced radios into the hands of African listeners. Radio furnished African governments with a novel means of hailing and addressing their people, all at once. But the infrastructure was always fragile. Technologies that worked in the global north had to be altered and transformed to work in sub-Saharan Africa. And national broadcasters were almost always underfunded and undersupplied with spares. How, in conditions

of shortage, did radio broadcasters make the technology work? How have other media technologies—including the Internet—been made operational? What audiences have been hailed, and where have media infrastructures fallen short?

We're interested also in music and other performative genres. Through what work—through the intervention of what institutions and economies—have (some) musical genres found an audience while others have vanished? What does it take to become a musical celebrity in a place where recording revenues are scarce and audiences are not wealthy? We'd be interested to learn about the backstage of musicianship, the labor history of performance, the men and women who put on the show. How have profits been generated from musical occasions? What organizational work does it take to produce musical celebrity?

In these and in other registers we will encourage Michigan, Wits and other students and researchers to take us into the backstage of cultural and intellectual life: into the mechanics and financing of publishing, performance, convocation and art. By focusing on process over content—on the labor entailed in the production of art and ideas, on the financing of public occasions, on the work of curatorship—we hope to populate the intellectual and cultural history of Africa, decenter celebrity of all kinds, and bring hidden travails into sharper view.

A list of publications arising out of the collaboration and produced since the last report follows.



Dr. Derek R. Peterson, FBA
Principal Investigator
Professor of History and African Studies, University of Michigan
September 30th, 2017

Recent and forthcoming publications

Keith Breckenridge, special issue on African financialisation, under review at *Economy and Society*. This collection emerges from a 2016 workshop at the London School of Economics, funded in part by the U-M/Wits collaboration.

- Keith Breckenridge (WISER) – ‘African Financialized Capitalism’
- Mekonnen Ayano (WISER / Harvard) – ‘Land registration and state capitalism in Ethiopia’
- Grieve Chelwa (WISER / Harvard) – ‘Does Economics Have an “Africa Problem”?’
- Some Data and Preliminary Thoughts’
- Jatin Dua (Michigan) – ‘Hijacked: Piracy and Accumulation in the Western Indian Ocean’
- Jane I. Guyer (Hopkins) – ‘Visions and Logics towards an African Future within Capitalism: Extractive industries? Industrial development? Other?’
- Jason Hickel (LSE) – ‘The (Anti) Politics of Central Banking: Monetary Policy, Class Conflict, and the Limits of Sovereignty in South Africa’
- Deborah James (LSE) – ‘Life and Debt: a View from the South’
- Jonathan Klaaren (WISER) – ‘The Regulatory as a Variety of Capitalism in Contemporary Africa’
- Vishnu Padayachee and Robbie van Niekerk (Wits) – ‘Shadows of liberation : ANC economic policy in the transition to democracy (1990 -1996)’
- Howard Stein (Michigan) – ‘Economic Theory and Capitalist Development in the Global South: Capacity Building’ and the Instrumental Promotion of Shared Ideologies, Theories and Concepts’

Keith Breckenridge and Gabrielle Hecht. ‘Confronting African Histories of Technology: A Conversation with Keith Breckenridge and Gabrielle Hecht’. *Radical History Review* 127 (2017), 87-102.

Daniel Herwitz, *Aesthetics, Art and Politics in a Global World* (London: Bloomsbury, 2017).

Pamila Gupta (Wits) and Gabrielle Hecht (U-M), ‘Toxicity, Detritus and Waste’. Special issue forthcoming in *Somatosphere* (2017). This collection emerges from the 2016 workshop on the same subject in Johannesburg.

- Gupta & Hecht -- ‘Introduction’
- Danny Hoffman (U. Washington) – Toxicity
- Jennifer Wenzel (Columbia) – Waste
- Sharad Chari (Wits) – Detritus
- Claudia Gastrow (Johannesburg) - Urban
- Anne Berg (UM)- Dump
- Joshua Grace (U. South Carolina)- Poop
- Mucha Musemwa (Wits) - Lake
- Robyn d’Avignon (NYU) - Minerals
- Gabrielle Hecht (UM/Stanford) – Residue
- Lynn Thomas (U. Washington) -- Beauty

Jatin Dua (UM) -- Port
 Pamila Gupta (Wits) -- Island
 Mehita Iqani (Wits) -- Art
 Jennifer Johnson (Purdue) -- Fish
 Charne Lavery (Wits) – Drift
 Nick Caverly (UM) -- Dust
 Joshua Reno (SUNY Binghamton) – Body
 Meg Samuelson (U. Adelaide) – Beach

Pamila Gupta, *Portuguese Decolonization in the Indian Ocean World: History and Ethnography* (London: Bloomsbury, 2018).

Isabel Hofmeyr and Derek R. Peterson, ‘Authorship and Print Sociability in African and African-American Newspapers’, special collection under review at *The Historical Journal*. This collection emerges from the 2016 Mellon workshop in Johannesburg.

Isabel Hofmeyr (Wits) and Derek R. Peterson (U-M), ‘The politics of the page: Cutting and pasting in African and African-American newspapers’

J.T. Irvine (U-M), ‘Sound Politics: Early Colonial Projects for Print Literacy in African Vernacular Languages’

Madhumita Lahiri (U-M), ‘Revise and Resubmit: C. Kamba Simango between Fact and Fiction’

Natasha Erlank (Johannesburg), ‘*Umteteli wa Bantu* and the Constitution of Social Publics in the 1920s’

Corinne Sandwith (Pretoria), ‘“Well-Seasoned Talks”: R.R.R. Dhlomo and the Satirical Imagination in South African Letters’

Bhekizizwe Peterson (Wits), ‘Imagining and Appreciating “the long eye of history”’: Race, Form and Representation in Drum Magazine’s Serialization of *Wild Conquest*’

Aston Gonzalez (Salisbury), ‘William Dorsey and the Construction of an African American History Archive’

Mary Kelley (U-M), ‘The “Difference of Colour”’: Reading and Writing Abolitionism’

Marissa Moorman (Indiana) and Pamila Gupta (Wits), ‘The Global South’, special issue of *The Radical History Review* 131 (October 2018). Emerges in part from the 2014 Mellon conference in Johannesburg.

The University of Michigan

Sponsored Programs

5000 Wolverine Tower, 3003 S. State St.
Ann Arbor, Michigan 48109-1287

September 7, 2017

Mellon, Andrew W., Foundation
140 East 62nd Street
New York , NY 10065

Reference: 11300664

To Whom It May Concern:

Enclosed is the following financial report for the award listed below:

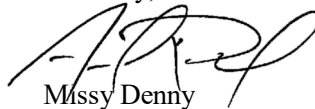
Project Title: 350538-Joining Theory And Empiricism In The Remaking Of The African...
Project Director: Derek R Peterson
Report Status: Interim Report

Report enclosed:

Financial Report for the period of 06/01/16 through 05/31/17

If you have any questions, please contact Dominic Melton at (734) 763-7614 or meltondj@umich.edu.

Sincerely,



Missy Denny
for Accounting Supervisor

dm

Enclosure

UM P/G N016159

BUDGET AND FINANCIAL REPORT

The Andrew W. Mellon Foundation

GRANT INFORMATION	
Organization Name:	University of Michigan
Grant Title:	Joining Theory and Empiricism in the Remaking of the African Humanities:
Grant Start Date:	6/1/2013
Grant End Date:	5/31/2018
Reference Number: ¹	11300664
Request Amount (Budget):	\$1,500,000.00
Grant Amount (Actual):	\$1,500,000.00

BUDGET AND REPORT SUMMARY						
Opening Balance:	\$1,500,000.00	\$1,500,000.00	\$1,200,766.00	\$872,249.59	\$901,159.00	\$714,655.39
Investment Income: ³		\$923.85		\$240.88		\$654.69
Closing Balance:	\$1,200,766.00	\$872,249.59	\$901,159.00	\$714,655.39	\$601,168.00	\$584,713.25
Variance This Period:		(\$329,440.26)		\$141,771.92		\$169,394.17

Categories ² (e.g., Salaries, Benefits, Equipment, Supplies, Travel, Meetings, Honoraria, Software, Services, Publications)	Reporting Period I		Reporting Period II		Reporting Period III	
	6/1/2013	5/31/2014	6/1/2014	5/31/2015	6/1/2015	5/31/2016
	Budgeted Costs	Actuals	Budgeted Costs	Actuals	Budgeted Costs	Actuals
Total Expenses:	\$299,234.00	\$628,674.26	\$299,607.00	\$157,835.08	\$299,991.00	\$130,596.83
UM ADMINISTRATIVE SUPPORT	11,221.00	10,801.67	11,490.00	10,912.49	11,766.00	10,953.60
UM FRINGE BENEFITS @ 39%	4,363.00	3,889.53	4,467.00	3,693.30	4,575.00	3,742.64
TRAVEL	60,000.00	31,207.94	60,000.00	54,890.04	60,000.00	61,719.54
ACCOMODATION & MEALS (S. AFRICA)	28,350.00	46,003.58	28,350.00	35,893.06	28,350.00	16,248.56
ACCOMODATION & MEALS (ANN ARBOR)	40,500.00		40,500.00	35,724.75	40,500.00	24,043.35
LOCAL ARRANGEMENTS	20,000.00	3,997.76	20,000.00	4,997.92	20,000.00	6,246.22
WORKSHOP CATERING	28,800.00	2,773.78	28,800.00	11,723.52	28,800.00	7,642.92
*UNIVERSITY OF THE WITWATERSRAND						
WISER Program Director	80,000.00	400,000.00	80,000.00	-	80,000.00	
WISER Administrative Support	13,000.00	65,000.00	13,000.00	-	13,000.00	
Online collab tools training & technical supp	13,000.00	65,000.00	13,000.00	-	13,000.00	
* See attached year 1 report from WISER						

¹ Provided with award letter.


² Use this column to list project expenses by category and subcategory. When reporting, all categories and subcategories should correspond exactly to those contained in the proposal budget.

³ Represents actual investment income and interest earned only. This value must be entered by the grantee for each reporting period.

⁴ To be signed by a financial officer upon submission of each interim and final financial report.

BUDGET AND FINANCIAL REPORT
The Andrew W. Mellon Foundation

GRANT INFORMATION	
Organization Name:	University of Michigan
Grant Title:	Joining Theory and Empiricism in the Remaking of the African Humanities:
Grant Start Date:	6/1/2013
Grant End Date:	5/31/2018
Reference Number: ¹	11300664
Request Amount (Budget):	\$1,500,000.00
Grant Amount (Actual):	\$1,500,000.00

Signature⁴: 
 Name: Aaron Campbell
 Title: Accounting Supervisor
 Date: 9/28/2017

BUDGET AND REPORT SUMMARY				
Opening Balance:	\$601,168.00	\$584,713.25	\$300,786.00	\$479,807.43
Investment Income: ³		\$417.61		
Closing Balance:	\$300,786.00	\$479,807.43	\$300,786.00	\$479,807.43
Variance This Period:		\$195,058.57		\$0.00

Total Investment Income:	\$2,237.03
Funds Remaining:	\$479,807.43

Categories ² (e.g., Salaries, Benefits, Equipment, Supplies, Travel, Meetings, Honoraria, Software, Services, Publications)	Reporting Period IV		Reporting Period V	
	6/1/2016	5/31/2017	6/1/2017	5/31/2018
	Budgeted Costs	Actuals	Budgeted Costs	Actuals
Total Expenses:	\$300,382.00	\$105,323.43	\$0.00	\$0.00
UM ADMINISTRATIVE SUPPORT	12,048.00	11,177.97		
UM FRINGE BENEFITS @ 39%	4,684.00	1,932.17		
TRAVEL	60,000.00	43,875.72		
ACCOMODATION & MEALS (S. AF	28,350.00	37,567.23		
ACCOMODATION & MEALS (ANN	40,500.00	2,446.90		
LOCAL ARRANGEMENTS	20,000.00	3,734.58		
WORKSHOP CATERING	28,800.00	4,588.86		
*UNIVERSITY OF THE WITWATERSRAND				
WISER Program Director	80,000.00			
WISER Administrative Support	13,000.00			
Online collab tools training & technical	13,000.00			
* See attached year 1 report from WISER				

Financial Summary		
	6/1/2013	5/31/2018
	Budgeted Costs	Actuals
	\$1,199,214.00	\$1,022,429.60
	\$46,525.00	\$43,845.73
	\$18,089.00	\$13,257.64
	\$240,000.00	\$191,693.24
	\$113,400.00	\$135,712.43
	\$162,000.00	\$62,215.00
	\$80,000.00	\$18,976.48
	\$115,200.00	\$26,729.08
	\$0.00	\$0.00
	\$320,000.00	\$400,000.00
	\$52,000.00	\$65,000.00
	\$52,000.00	\$65,000.00
	\$0.00	\$0.00
	\$0.00	\$0.00
	\$0.00	\$0.00
	\$0.00	\$0.00
	\$0.00	\$0.00

¹ Provided with award letter.

² Use this column to list project expenses by category and subcategory. When reporting, all categories and subcategories should correspond exactly to those contained in the proposal budget.

³ Represents actual investment income and interest earned only. This value must be entered by the grantee for each reporting period.

⁴ To be signed by a financial officer upon submission of each interim and final financial report.

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Website: www.wits.ac.za/wiser

FINANCIAL REPORT TO MICHIGAN

Income & Expenditure Report

Reporting period: 01 June 2016 to 31 May 2017

<u>INCOME</u>	<u>RANDS</u>	<u>Equivalent USD</u>
Balance carried forward from last reporting period	R 3 653 920.20	\$379 430.97
Grant received during reporting period	R 0.00	\$0.00
Interest earned - until end May 2017	R 107 025.04	\$11 113.71
<u>TOTAL INCOME:</u>	<u>R 3 760 945.24</u>	<u>\$390 544.68</u>
<u>EXPENDITURE</u>		
<i>Salaries:</i>		
Academic	R 872 285.64	\$90 580.02
Administrative & Technical Support	R 489 752.84	\$50 856.99
<u>TOTAL EXPENDITURE:</u>	<u>R 1 362 038.48</u>	<u>\$141 437.02</u>
<u>Income Less Expenditure:</u>	<u>R 2 398 906.76</u>	<u>\$249 107.66</u>

Notes:

(Grant converted at R.O.E. 9.63)

