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WELCOME TO CAPE TOWN

Message from the Executive Mayor of Cape Town

The City of Cape Town is delighted to host the first We Are Africa travel trade exhibition at the Cape Town Stadium from 5 – 8 May 2014. The hosting of this event is in line with the City's broader plans to position Cape Town as the events capital of the continent.

The event promises to change the face of travel trade shows on the continent, bringing unprecedented business benefits to exhibitors, buyers, and the tourism industry at large.

We welcome the many buyers, industry experts and visitors from across Africa and the world to Cape Town as we celebrate being the World Design Capital 2014, and encourage you to explore the City and experience our new design-inspired tourism products; from heritage walks in District Six to tours of 'The Fringe', an innovation district on the eastern side of the City.

Events like We Are Africa and our many accolades, including topping the New York Times list of 52 Places to visit in 2014, boost the City's value proposition to the world, including our efforts to increase the number of tourists visiting the City annually.

I wish everyone attending We Are Africa a pleasant stay in Cape Town. I hope that our hospitality, beautiful natural environment and diverse cultures will encourage you to visit our city again, either for business or leisure.



PATRICIA DE LILLE
EXECUTIVE MAYOR OF CAPE TOWN

WELCOME TO THE TRIBE

The inaugural We Are Africa has arrived to set the standard for a new generation of African visionaries, that share our same mission to break down the traditional conventions of African travel.

Despite being the world's second largest continent and overflowing with incredible assets including pristine beaches, historical and natural wonders, unbeatable wildlife, a diverse cultural heritage, exciting wines and award-winning luxury hotels, Africa has yet to fully emerge on the international arrivals scene as a serious contender. Arica has a population of over 1 billion people yet unbelievably; it represents less than 5% of tourism arrivals and has the second lowest tourism growth of all the tourism regions.

You are part of a unique movement looking to make a change by reshaping and reimagining the African travel industry. Africa is on the rise and is at the forefront of culture, design and travel, no longer should it be seen as war-torn, primitive and archaic. This continent is set to erupt and you are among the first to ride the wave.

South Africa is the ideal platform to launch a show that aspires to do things differently and with Cape Town being named World Design Capital 2014 and New York Times' No.1 of '52 places to be seen in 2014' what better backdrop could we have? We Are Africa has curated the travel brands that are re-shaping travel to Africa, A-list buyers from across the world and international media who will gather in Cape Town Stadium and venues across the city for a meeting of minds and the sharing of new ideas on how to rebrand and electrify travel Africa.

You have earned your stripes and we look forward to a week of celebrating the magic, wonder and future of travel to Africa with you.



SERGE DIVE
CEO & CO FOUNDER



SARAH BALL
COO & CO FOUNDER

AGENDA

MONDAY 5 MAY

- 09:00 - 14:00 Buyer and Press registration and badge collection at allocated hotel
- 09:00 - 12:00 Exhibitor registration and badge collection at Cape Town Stadium
- 09:00 - 12:00 Exhibitor access to stands (no stand modifications are allowed)
- 14:30 - 18:30 We Are Africa Welcome Drinks and Conference at The Bay Hotel in Camps Bay
- 18:30 - 23:00 We Are Africa Official Opening Party at Umi, Camps Bay

TUESDAY 6 MAY

- 08:45 Exhibition doors open at Cape Town Stadium
- 09:00 - 18:30 Official opening hours
- 09:15 Morning appointments begin
- 10:50 - 11:25 Networking break
- 12:35 - 14:00 Lunch at Grand Café & Beach, Granger Bay
- 14:30 Afternoon appointments begin
- 16:05 - 16:40 Networking break
- 17:50 Last appointment of the day concludes
- 17:50 - 18:30 Free networking
- 20:00 - 02:00 We Are Africa Official Awards Party brought to you by South African Tourism at Gold, De Waterkant

WEDNESDAY 7 MAY

- 08:45 Exhibition doors open at Cape Town Stadium
- 09:00 - 18:30 Official opening hours
- 09:15 Morning appointments begin
- 10:50 - 11:25 Networking break
- 12:35 - 14:00 Lunch at Baía Restaurant, V&A Waterfront
- 14:30 Afternoon appointments begin
- 16:05 - 16:40 Networking break
- 17:50 Last appointment of the day concludes
- 17:50 - 18:30 Free networking
- 18:30 Onwards Free evening

THURSDAY 8 MAY

- 08:45 Exhibition doors open at Cape Town Stadium
- 09:00 - 18:30 Official opening hours
- 09:15 Morning appointments begin
- 10:50 - 11:25 Networking break
- 12:35 - 14:00 Lunch at Baía Restaurant, V&A Waterfront
- 14:30 Afternoon appointments begin
- 16:05 - 16:40 Networking break
- 17:50 Last appointment of the day concludes
- 17:50 - 18:30 Free networking
- 20:00 Onwards We Are Africa Official Closing Party hosted by Grand Café & Beach, Granger Bay

FRIDAY 9 MAY

- All Day Departures

*Above agenda is strictly for pre-registered We Are Africa delegates wearing their registration badge and We Are Africa bracelet.

TRANSFERS

MONDAY 5 MAY

- 14:00 Transfers from hotels* to The Bay Hotel in Camps Bay for the We Are Africa Welcome Drinks and Conference, followed by the Official Opening Party at Umi
- 22:00 - 23:00 Return transfer shuttles from Umi to hotels*

TUESDAY 6 MAY

- 08:30 Transfers from hotels* to Cape Town Stadium
- 12:35 - 14:00 Return shuttles between Cape Town Stadium and Grand Café & Beach
- 18:30 Onwards Transfers from Cape Town Stadium to hotels*
- 19:45 Transfers from hotels* to Gold for the Official We Are Africa Awards Party
- 22:30 - 02:00 Return transfer shuttles to hotels*

WEDNESDAY 7 MAY

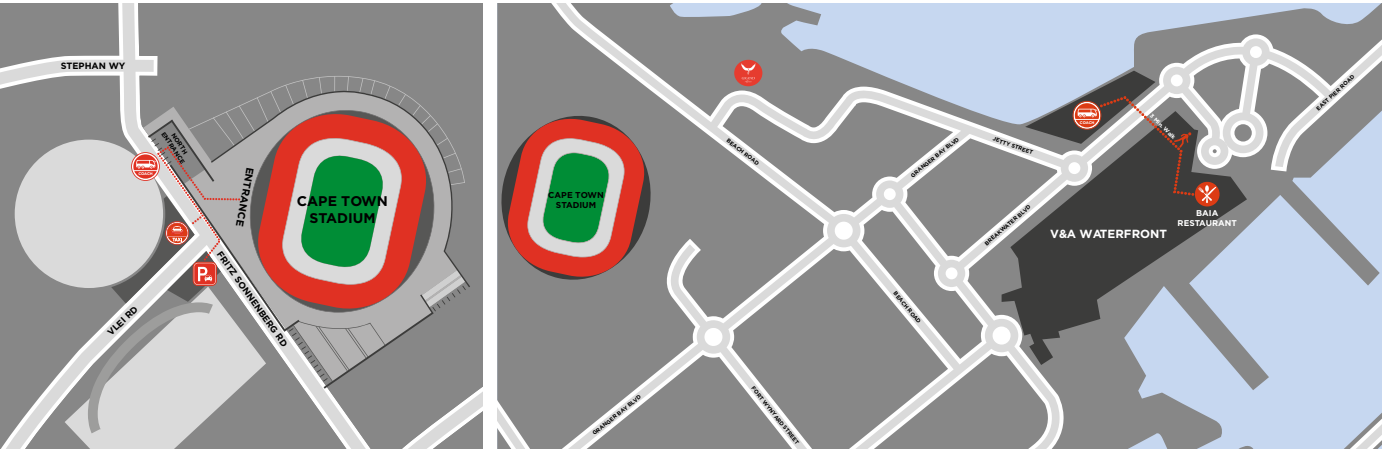
- 08:30 Transfers from hotels* to Cape Town Stadium
- 12:35 - 14:00 Return shuttles between Cape Town Stadium and Baía Restaurant at the V&A Waterfront
- 18:30 Onwards Transfers from Cape Town Stadium to hotels*

THURSDAY 8 MAY

- 08:30 Transfers from hotels* to Cape Town Stadium
- 12:35 - 14:00 Return shuttles between Cape Town Stadium and Baía Restaurant at the V&A Waterfront
- 18:30 Onwards Transfers from Cape Town Stadium to hotels*
- 20:00 Transfers from hotels* to Grand Café & Beach for the Official We Are Africa Closing Party
- 22:30 - 01:00 Return transfer shuttles to hotels*

* Pick up points are available in front of the following hotels: Cape Grace, Belmond Mount Nelson Hotel, One&Only Cape Town, Taj Cape Town, The Table Bay and Protea Hotel Breakwater Lodge. Pickup for The Portwood Hotel and The Commodore Hotel will be outside The Commodore Hotel.

LUNCHES



TRANSFER SHUTTLES

Transfers for all lunches will transport all delegates to and from the lunch venues. Pick up will be outside the North gate entrance at the the bus pick up drop of point - Please refer to the map above

TUESDAY 6 MAY

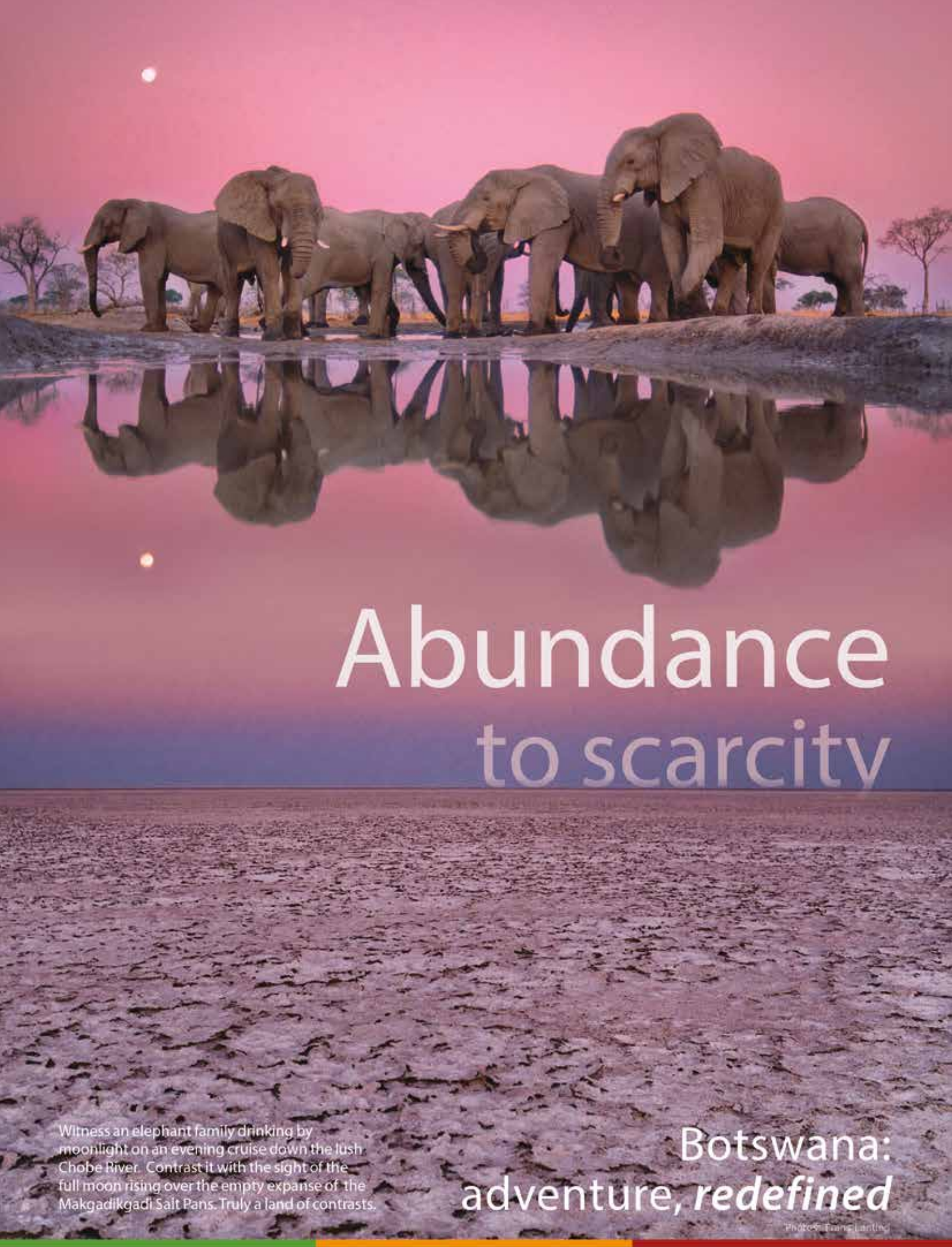
12:35 - 14:00 Grand Cafe & Beach

WEDNESDAY 7 MAY

12:35 - 14:00 Baía Restaurant

THURSDAY 8 MAY

12:35 - 14:00 Baía Restaurant



CONTINENTAL SHIFT

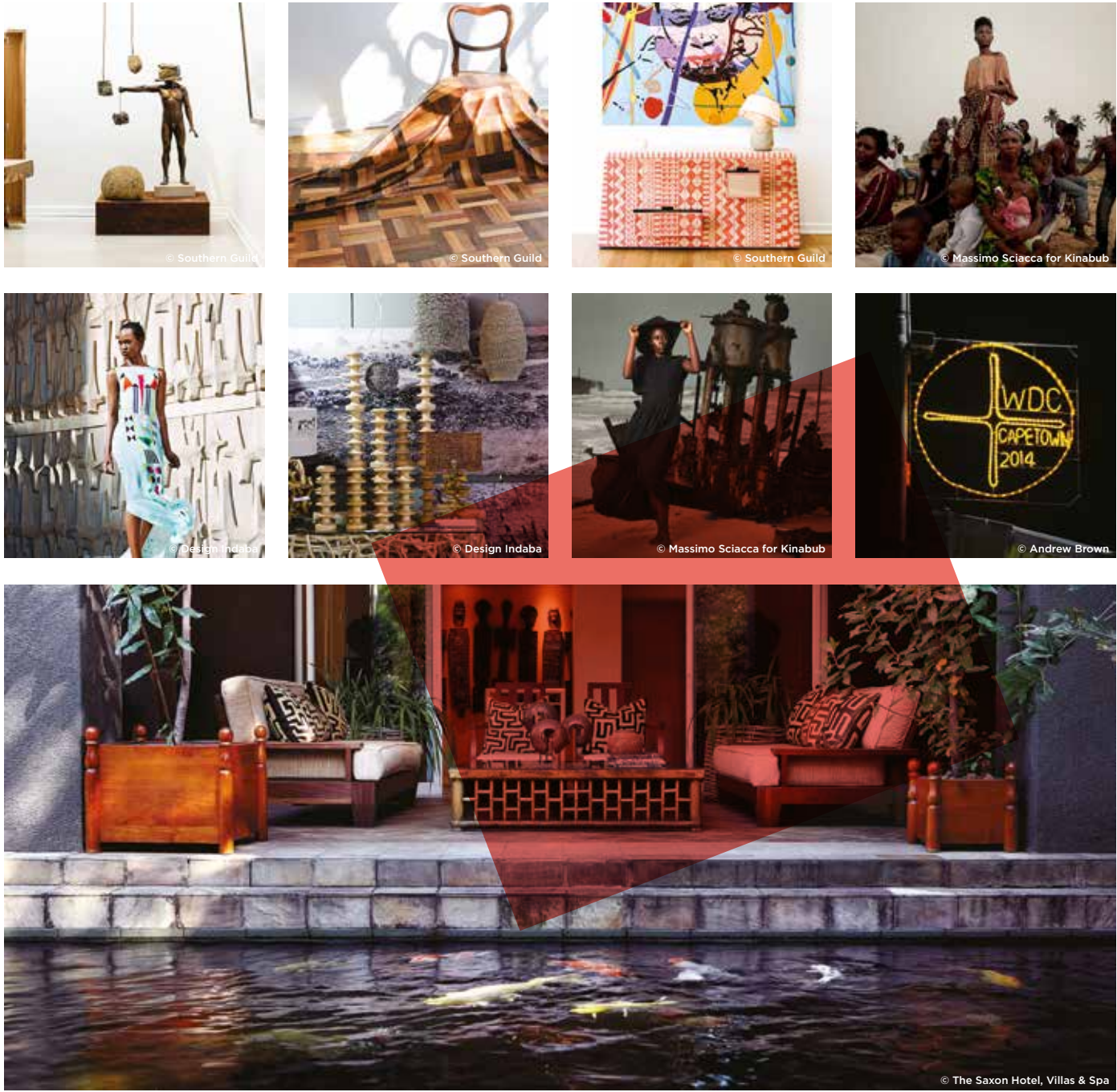
*How Africa's Rising Creative Generation
is Shaking up the Travel Landscape*

WORDS BY ALICE MELIN

Following decades of stereotyping and shadowing in the collective imaginary, African travel is undergoing a transformation in which determined, bold travel brands from across the continent are uniting to bring a vibrant, contemporary vision of Africa to the forefront. Bright spots of culture and creativity have been sprouting in the region confounding external expectations of poverty and exoticising clichés. We Are Africa's carefully curated tribe of innovative African travel specialists and suppliers are encouraging people to think beyond primitivism, folklore and old tropes when they consider contemporary African culture, and instead celebrate the great works of outstanding creatives such as artist Dylan Lewis, designer Ituen Basi, architect David Adjaye and travel author Saro-Wiwa. From Cairo to Cape Town and Dakar to Port Louis, our tribe of travel visionaries are harnessing

Africa's cultural renaissance to inspire and alter the travel experiences they offer to the world. We Are Africa has been closely following the 'r'evolution, watching each and every innovation break through into the mainstream and dreaming of its potential for travel.

African contemporary art, for instance, is distinguishing itself with a new wave of emerging cutting-edge and vibrant talent that seeks to break with convention and reimagine the continent. In London, a flurry of exhibitions in 2013 featuring artists from the continent – including two major series at Tate Modern and Somerset House – signified a renewed interest in the region with a twist. Far from the habitual fascination with primitive artefacts and the exotic, this new generation of artists are forming a unique visual creative language to address



themes of cultural identity and history as well as mainstream perceptions – the challenge is for the latter to change as fast as the continent is evolving. With the emergence of an auction house in Nigeria, the all-new contemporary art museum in Benin, a fashion week in Accra and a classically staged musical in Lagos, Africa has all that is required to become the latest travel destination for contemporary culture and entertainment. Art and travel are now coming together to define a new tourism market for Africa, for example with the opening of the Sculpture Garden in Stellenbosch featuring Dylan Lewis' work (see article p52). In fact, art fanatics from around the world are now booking original itineraries to the region to visit South Africa's foremost artist exhibition and sample the continent's urban experiences, of which there are many on offer. In

response to this new market, South Africa has seen a flourish of contemporary African art (MOCAA) and design (MOAD) museums, which are all being thrown into focus with Cape Town's nomination as World Design Capital.

With the help of a growing communications network, internet reach and digital literacy, modern depictions of the region across culture and entertainment are starting to populate the global media. African fashion, in particular, has managed to captivate the attention of the most exclusive publications in Europe and the United States – including Vogue Italia and The New York Times – as African fashion designers are taking the runway by storm. Journalists from all over the world are flying to Africa to see the work of hot new designers like Josephyn



Akiyamen, Ituen Basi, and Catherine Adda. African American icons from Michelle Obama to Beyoncé are also sporting the best of local couture. Consequently, travel specialists now have an opportunity to channel this media craze to attract a new audience with a taste for shopping mini-breaks and luxury city getaways. As the tourism landscape keeps changing suppliers are tailoring their offerings to fit this prospective high-end urban clientele, with a renewed focus on interior design. It would be no surprise to see top hoteliers take in their stride this 'traditional fabrics with contemporary style' trend that has shaken Africa's catwalk.

Cultural success stories in the spheres of art and fashion are changing perceptions and redefining the African image globally and locally across multiple disciplines. Setting herself apart from a long tradition of Western accounts of Africa derived from explorers and colonialists is the writer Noo Saro-Wiwa with her book, *Looking for Transwonderland* – a contemporary travel tale of her journey through her homeland of Nigeria. This unique 'Africa by an African' travel writing piece is symptomatic of an emerging middle class on the path to reclaiming the treasures of their land and its narrative through storytelling.

Furthermore, in taking on travel writing, Saro-Wiwa is using a literary genre formerly reserved for Westerners and showcasing the desire for Africans to travel in their continent, highlighting the possibility for a new travelling demographic and with it, a different demand and a new market.

The stock price of Africa's cultural capital is on the rise – as we have seen in art, fashion and literature – and with it the appeal of Africa as a destination. South Africa provides a good example of this phenomenon if you consider that it was a mere 20 years ago that Nelson Mandela was freed from jail and the nation saw both the dawn of democracy and the end of the Apartheid. Today, this nation has become one of the continent's bright spots, with luxury safaris and exquisite wineries attracting international attention and Cape Town making the list for top travel destination across multiple media publications, from *The Telegraph Travel* to *Lonely Planet*. South Africa's shift from centre of political unrest to idyllic holiday getaway occurred at lightning pace and in a similar manner this evolution is taking place across the continent. Countries previously overlooked, such as Rwanda, Madagascar and Ethiopia, have this year crept up in popularity to find



themselves in Rough Guides' 'Top 10 Countries to visit in 2014' – resulting in Africa taking over 30 per cent of the shortlist.

Advocates of the region's unexpected marvels, such as the innovative and forward-thinking architecture arising in response to booming urbanisation, can be found in eminent figures such as OBE-decorated architect David Adjaye. With his *African Metropolitan Architecture* book, the Tanzanian-born Briton embodies a continent-wide desire to look inwards whilst acknowledging the value of Africa's idiosyncratic cultural productions. In fact, when considering the hospitality panorama across the continent, it is evident that Africa's hotels, lodges and camps are already at the forefront of design, innovation and excellence. The plethora of design-led hotels present at We Are Africa, from sleek boutique properties to contemporary aesthetics in the wilderness, is testament to this rise in African creativity. There is scope for pioneers in the hospitality industry to intelligently channel this new wave of designers to create bespoke solutions to environmental concerns with a contemporary twist. A noteworthy example is Babylonstoren's Puff Adder: a meandering timber tunnel created for the display

of flowering clivias. This carefully designed, innovative structure shades the delicate indigenous plants whilst allowing them to breathe and be admired. Conceived in collaboration with architects and botanists, the elongated steel frame silhouette is the product of a bold and forward-thinking generation of suppliers who wish to embrace a new contemporary African century.

It is now undeniable that Africa is undergoing a renaissance and in response, We Are Africa has launched the movement that will spearhead a new dawn for African travel. Africans across the region are producing a wealth of art, fashion, literature, cuisine and design to rival the best on the global stage. They are proving their desire to outdo expectations, challenge old tropes and shape a new Africa in their image: a contemporary, vibrant Africa. We Are Africa 2014 will provide a forum to highlight these breakthroughs, creating a movement that will harness Africa's potential for travel, utilising people's existing passion across the continent to bring Africa into the spotlight.

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WHY WILDLIFE IS A LUXURY THE AFRICAN TOURISM INDUSTRY CAN'T AFFORD TO LOSE

by Graham Boynton

Last year South Africa lost 1,004 rhino to poachers and across the continent more than 35, 000 elephant were slaughtered for their ivory. Lion, leopard and cheetah populations continue to fall. That's just the signature species, the animals that attract press headlines. Below the surface every year tens of thousands of animals are hunted and killed illegally for the bushmeat trade. This usually involves wire snares that condemn the animals to a horrible, painful death.

There is a terrible inhumanity about all illegal poaching. We have seen horrific recent photographs of rhino stumbling around with their faces hacked off, because the poachers are using tranquilising darts and cutting the horns off while the animals are sedated. And we have all heard about the elephants that were poisoned at water holes with cyanide in Zimbabwe's Hwange National Park last year, another particularly cowardly and cruel act by poachers.

As the great South African conservationist Ian Player said to me

recently: "I'm afraid we humans are losing our way." So, what has any of this got to do with the luxury and experiential travel industry? The answer is everything. The simple truth about the wildlife tourism industry is that without the wildlife there would be no industry. That hard working conservationists are trying to preserve dwindling parcels of wilderness and protect species of animals hurtling towards extinction, are well known facts. However, less understood is this immutable bond between conservation and tourism.

It is reasonably obvious that the very fact tourists, their guides, supply vehicles and the rest are present and active in and around the wildlife areas acts is something of a deterrent to poachers. Unfortunately, the increased poaching incidents in, say, Kruger National Park suggests that in recent years poachers have become bolder, less risk averse.

However, the tourism industry has to make a much more sustained and coherent contribution to long-term sustainability

than merely providing a physical presence. As a Zimbabwean, let me first recognise the country's pioneering CAMPFIRE (Communal Areas Management Programme for Indigenous Resources) programme which started in the mid 1970s and which remains the philosophical springboard for most community-based conservation projects today. The CAMPFIRE position was simply that wildlife must have a financial value to local communities, a value higher than alternative land uses such as cattle farming.

Good examples of community conservation can be found in pockets all over the sub Saharan wilderness - with Botswana and Namibia probably the continent's leaders as they bulk up the percentage of land under formal conservation protection from around 17 per cent to above 40 per cent through partnerships with communities and the private sector. Elsewhere, Sarara, Sasaab and Tassia in northern Kenya, the Olare Orok Conservancy on the borders of Kenya's Masai Mara, the Comaco operation in Zambia;; Grumeti Reserves in Tanzania as well as the whole gorilla trekking industry in Rwanda.

In all these areas the communities have been persuaded that the jobs and revenue from wildlife tourism is the way forward and, to varying degrees, the continued footfall of foreign tourists is proving the model works. Ideally these are high revenue, low volume models, so that the impact of tourism on the habitat is minimal. Where the opposite occurs - low revenue, high volume - even if there is some notional community aspect to tourism, problems occur. Here Kenya's

Masai Mara provides the most vivid example. In the early 1980s there were around half a dozen lodges in the Mara with fewer than 300 beds in total. Today there are more than 25 permanent lodges and a total of 3,000 beds. So, clearly, the luxury and experiential travel industry has a significant role to play and there are many in the industry who believe that tourism's contribution to conservation should be greater. Colin Bell, one of the founders of Wilderness Safaris and a leading South African conservationist, is one of many who are now using the term "Natural Capital" in this context.

"A country's 'Natural Capital Tourism Fund' is the fund that helps to bridge the difference between what tourists pay for their African travels and what the real cost of their travels should be. The money collected in this fund would thus pay for initiatives that ensure the long-term sustainability of the country's parks and reserves while at the same time uplifting the lives of the communities living alongside these reserves and parks." Given that African safari tourism is already regarded as expensive in countries such as the UK and the USA, it may take some convincing of tour operators, safari specialists, lodge owners and the like to raise their fees even higher.

Can the market support it? That is the question that the luxury and experiential Africa travel specialists need to answer. However, given the parlous state of the continent's wilderness areas and the continued decline of the wild animal population, it is a debate that needs to take place immediately.





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A Kingdom Rises From The Ashes

WORDS BY ALICE MELIN

Conservation is usually seen as saving the big five, protecting natural habitats from urbanisation and pollution but seldom are flowers the focus. Michael Lutzeyer's Grootbos Private Nature Reserve is largely involved in conservation, one of the notable aspects being the protection of the Cape Floral Kingdom and protection of the indigenous flora.

We asked Michael about his mission and the importance of preserving South Africa's indigenous flora?

There are 6 kingdoms in the world, the Tundra, the Amazon, the Equator, Australia, Patagonia and New Zealand then the 6th kingdom is the Cape Floral Kingdom. It is the smallest of all botanical kingdoms and only 0.03 of the earth's mass, but in its diversity it is the most diverse flora kingdom of them all. If we take the British Isles for example, the Cape Flora Kingdom is a third of the size of the British isle. The British Isles

lets say has approximately 1550 species of plants of which 25 are endemic, grown no where else in the world. The Cape had around 10,000 species of plants of which 6 and half thousand are endemic. So if the British Isles has 25 endemic plants, the Cape, which is a third of the size, has 6,500 endemic plants. Table Top Mountain on its own has more spices of plants than the British Isles. Due to its diversity, this is the hottest of hot spots regarding plants in the world and that it is why it has to be protected.

The Cape Floral Kingdom was recently declared South Africa's sixth Unesco World Heritage Site. In their most recent report they highlight the increasing threat of invasive species to the continued existence of fynbos. What are the main threats to the continued existence of the fynbos?

The fynbos is the generic name for all of the plants in this area, as such the Cape

Floral Kingdom is also the fynbos, there is no difference. Within this, there are two kinds of fynbos, the mountainous one and that of lowlands. Development is a threat, people want to live by the coast, therefore they dig up the indigenous flora to start putting down lawns and building homes. The second threat is farming; the soil of the region lends itself to viniculture and is also good to cultivate apples and pears. The third big threat we have are alien species, plants that have been brought into the country that thrive within our fynbos and many of these come from Australia. One of the reasons for this is that when people were oblivious to the threats, alien species were brought in and now we can't remove them.

In South Africa, along the coastline there are dunes and people used to be afraid that these would move, we now know that they are regulated by the winds. However, alien species were brought in

which grew in sand, the birds then took the seeds from these plants and dropped them in the fynbos and the new plants flourished as they had no natural enemies and grew quicker smothering the fynbos.

You have been recognised for your work in conserving plant life, can you tell us a about why this is important and how it all started?

The fynbos is the ecosystem and without it we wouldn't have the ants, the mice or the birds. They all play an important part in the regeneration of the fynbos, carrying the seeds across the land and into the ground. When we decided to launch the Grootbos conservation project in 1997, we needed to do a complete survey of our property. We found the best and most varied areas on our property and only then could we manage the reserve. We took our land and divided it up into quadrants and determined the different aspects of the areas and split the land into 49 sites, we put a stake into the ground in all of them and put them on GIS (global information satellite) to know where they are, those stakes will stay there for the next 100 years so we can evaluate the kind of species coming up after a fire.

We planted these stakes in 1997 and we found 323 species, one new specie we never knew existed and 11 species on the red data list meaning endangered plants. This land could have been ideal to create golf courses, vineyards and exploit as a holiday property, but we didn't want to loose that one specie and the 11 on the red data list. Now in 2014, we have discovered 768 species, 6 new for science and 120 red data species that weren't in our first findings. We now know, we would have lost so much more if we had used that land for development.

The protected fynbos land was ravaged by fire in 2006, this is one of the key threats it seems. However fire is also meant to be essential to its growth, could you explain for us this complex relationship to fire?

The 4th biggest threat to the fynbos is uncontrolled fires. In areas of rearing cattle for example, people burn fynbos to rid themselves of it, but the plants have not reached sexual maturity so their seeds are burnt before they are fully grown. Also areas that are often visited by people can be a threat, BBQ's and cigarettes are often the cause for wild fires. The fynbos have flammable oils

within them so the fires are easily ignited. Fynbos has to burn, it needs fire every 12 to 20 years to release the seeds that are buried deep within the soil. However, if it burns before these have reached sexual maturity they will not flower again and instead species will be destroyed.

The fire of 2006 started about 20 miles away from the house; it burnt approximately 150,000 acres of land. It was a colossal fire, the land looked like a moonscape. People came and were shocked. I was not worried, I knew that an explosion was about to happen and within three days of the fire the first plants started to appear. We found these beautiful gladiolus by the thousands and couldn't find them in any records. We dug a little deeper and discovered that they were called Gladiolus Overbergensis and the last known sighting of these flowers was in 1950. That's how delicate the nature is and how important fires are. This little seed was underground for the last 20 - 40 years waiting for a fire to happen. The heat of the fire and the ash coming through the ground reignited these seeds for them to grow. We found 63 news species, a lot of these fynbos only grow during one year after a fire.

In what way do you harness ecotourism and how successful has it been in the past?

In principle, to harness ecotourism one has to describe what one understands about ecotourism, one should call it a combination of social responsibility and conservation. I believe it is the responsibility of any lodge or hotel to look after nature and look after people. If we don't do this we won't have anything worth attracting tourists in 20 years time. We work with our neighbours to develop what we call a conservancy like-mindedness of all of us together to protect the fynbos and today we have 14,000 hectares under conservation. Tour operators are now saying how fantastic this area and true wilderness is. Nature's appeal, in this case, attracts tourists, which creates jobs and security for the local community. In the end it really does benefit us all.

Is Fynbos slowly fading away or do you believe it has a future?

I think that people are becoming more and more aware of the fragility and importance of fynbos, which they are.

Conservation efforts are made, private landowners are getting involved, the government are putting ideas into place to stop development and vineyards. I think the issue is gaining momentum and I am very positive about the future of the fynbos.

Find out more about Grootbos at www.grootbos.com



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WE ARE AFRICA CONFERENCE 2014

Shaping the Future of African Travel

Africa has the potential to outpace other regions in attracting tourists, investment, and international attention according to a recent report from the World Bank. The newly prosperous economic climate washing through the continent is driving infrastructural development - a key factor for tourism growth, it is also boosting urbanisation, a phenomenon which is rapidly changing the face of the African metropolis. However, to harness the potential of this African renaissance it is vital for perceptions abroad to keep step with this rising vibrant and contemporary Africa.

There are many pressing issues to consider in this rapidly changing landscape, whether it be the need to utilise Africa's cultural capital to attract a new audience, to value nature as the new luxury and launch initiatives to preserve the continent's fragile eco-systems, or sketch a blueprint for infrastructure development and economic growth. The African Century is upon us and there has never been a better time for the high-end travel industry to collectively 'Re-shape' the future of African travel.

Our conference looks to address these topics with a line-up of only the most visionary specialists from across the African continent at The Bay Hotel in Camps Bay, at 14:30 on Monday 5 May. Our speakers' subjects are:

THE SOCIO-ECONOMIC FUTURE OF AFRICA
THE OPPORTUNITY TO REBRAND THE CONTINENT
THE WONDER OF AFRICA

The conference will also feature Conserving The African Wilderness, an overview of the ideas shared at The Conservation Lab with Colin Bell, Dereck Joubert, Blessing Munyenyiwa and Jackson Looseyia.

2014 SPEAKERS



GRAHAM BOYNTON - CONFERENCE CURATOR
Journalist | Conservationist

Graham Boynton has worked as a newspaper and magazine journalist in Britain, the U.S.A., and Africa more than 30 years. In that time he has covered a range of subjects from politics and the arts to travel and sport and written for newspapers (Daily Telegraph, Sunday Telegraph, Financial Times, Washington Post) and international magazines (Vanity Fair, Esquire, The Spectator, The New Statesman). He is the author of the critically acclaimed book on the final days of white rule in Africa, Last Days in Cloud Cuckooland, which was one of the Washington Post's Best Books of 1998.

Boynton spent a decade working in New York, primarily with Condé Nast publications as one of the launch editors of Condé Nast Traveler under Sir Harold Evans and as a contracted writer for Vanity Fair magazine. He grew up in southern Africa, was educated at Peterhouse and Christian Brother College in what was Rhodesia, and Natal University in South Africa, and entered journalism as a political reporter at the height of the Rhodesian war and the heyday of apartheid. In 1976 Boynton was declared an "undesirable alien" by the South African Government for his writings and anti-apartheid activities and was deported to the UK.

After a decade in New York he returned to the UK at the invitation of the Daily Telegraph editor Charles Moore to take up the post of Group Travel Editor, where he remained for 12 years. During this period he launched the highly acclaimed Ultratravel luxury travel magazine.

In 2011 at the British Travel Press Awards Boynton was honoured for his contribution to travel journalism. He left the Telegraph Media Group in December 2011 and is now the director of Graham Boynton Associates.



ALEX GRANGER - MASTER OF CEREMONIES
Professional Speaker | MC

Alex Granger, an exceptional business motivational speaker and MC, has worked in multiple senior management and executive positions for South African blue chip companies such as The Bidvest Group, Imperial Group, and G4S Secure Solutions. With over 18 years marketing, sales, travel and tourism experience, Alex is a proven sales leader with a successful track record across many organisations. He also holds leadership qualifications from Gordon's Institute of Business Science, University of Pretoria.

A professional speaker for now 12 years, he has spoken at numerous corporate and government events including Standard Bank, Harvey World Travel, Business Travel Expo Nigeria, City of Johannesburg, Marketing Indaba, and Sure Travel. He is now an established figure in his field and the man behind Selling under Fire, a dynamic sales seminar that he delivers with eloquence, charm and a depth of business acumen. He is CEO of Granger Media Group, and Managing Director of Stretch Your Mind training. Alex can be best described as an inspirational, energetic individual passionate about business in Africa.



MICHAEL POWER - *THE SOCIO-ECONOMIC FUTURE OF AFRICA*
 Economist | Strategist at Investec Asset Management

An economist by trade, Michael always displayed a strategic mind, which he utilised in his international professional pursuits. Since joining Investec Asset Management as a strategist in December 2002, he has been analysing and researching how the shift in the centre of economic gravity from West to East is impacting on the world of investment and in particular how it is opening up new investment opportunities for Investec's global client base. The Politics, Philosophy and Economics Oxford graduate and University of Cape Town Economics PHD began his professional career in South Africa working in the Middle East department of Chase Manhattan Bank before moving to Anglo American's corporate finance department. Michael was then employed in the London corporate finance department of NM Rothschild & Sons where his work had a strong natural resource emphasis.

Having completed a 4x4 overland safari through Africa, Michael then moved for four years working in HSBC-Equator Bank. He returned to the UK to join Baring Asset Management as a director in their emerging markets department, where he was head of Africa and the Middle East and the natural resources sector, whilst also managing the Pan African Simba Fund portfolio.



MARIE JAMIESON - *THE OPPORTUNITY TO REBRAND THE CONTINENT*
 Advertising Expert | TWBA\Executive Director Africa

Marie has worked in marketing and advertising for now 30 years and has been with TBWA\ since 1993.

Over that period, she has successfully led over 100 Disruption workshops across the world, managing projects anywhere from Argentine to Honk Kong, Russia to Botswana. She is also one of the key players behind the launch and sustained excellence of the arts and business charitable organisation Room 13 in South Africa.

Prior to joining TBWA\, Marie spent 10 years on the client side in classic Fast Moving Consumer Goods marketing where she worked on a wide cross section of categories from hotel & leisure to financial services. Born in Ireland, Marie considers herself a citizen of the world with a true passion for Africa.



ROB CASKIE - *THE WONDER OF AFRICA*
 Advertising Expert | TBWA Executive Director Africa

Rob has been in storytelling since working with the late David Rattray on the Anglo Zulu battlefields, where he first honed his skills. He quickly established himself as a word-class orator due to his passion for and firm belief in the educational powers of remarkable stories, in particular those of Isandlwana and Rorke's Drift. An agriculture graduate at first, Rob soon found his place in the guiding profession as a photographic safari guide and wildlife filmmaker in Botswana's Okavango Delta. The expertise of this Natal Midlands talented professional(promising young man) instantly earned him a place as official photographer on Kingsley Holgate's Afrika Odyssey expedition in 1993 along the waterways of Africa from Cape to Cairo. With travel, people and photography firmly under his belt, Rob embarked on a four-year round-the-world expedition, which took him through the UK, Europe, Israel, Nepal, Thailand, Malaysia, Australia and New Zealand. The last sixteen months of this trip were spent travelling and working in the United States, Mexico, Canada and Alaska. This global voyage cemented Rob's interest in people, cultures and history, he now devotes his oratory talent to motivate, inspire and guide.



THE CONSERVATION LAB PANEL



COLIN BELL
 is one of Africa's most outspoken conservationists. One of the founders of Wilderness Safaris and Great Plains, he has recently co-authored Africa's Finest, a study of the most sustainable and responsible African safari destinations.



DERECK JOUBERT
 is an internationally acclaimed African documentary filmmaker, conservationist and one of the founders of Great Plains. He is National Geographic's explorer-in-residence in Botswana.



JACKSON OLE LOOSEIYA
 is Kenya's best-known safari guides thanks to his appearances as a presenter on the British television wildlife programme Big Cat Diary. He has an intimate knowledge of his Maasai homeland and is a noted conservationist



BLESSING MUNYENYIWA
 is a former director of Wilderness Safaris and has been active in Zimbabwean wildlife tourism for more than a decade. He has worked closely with Zimbabwe's Minister of Tourism and now runs Love For Africa, his own travel agency in Victoria Falls.



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CHIAWA CAMP AND OLD MONDORO



THANDA PRIVATE GAME RESERVE



THE ISLANDS OF SIANKABA



KWANDWE PRIVATE GAME RESERVE



TANDA TULA

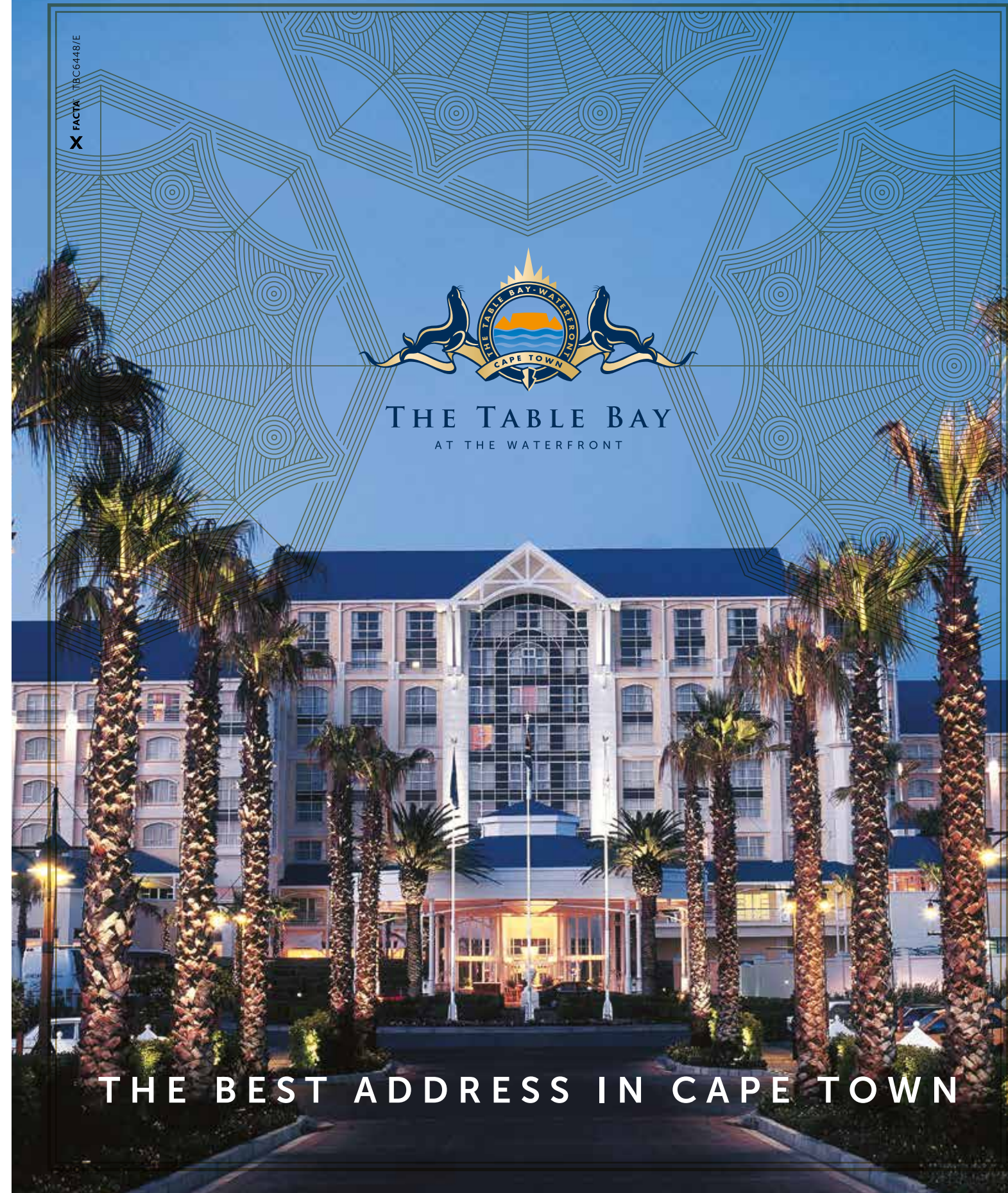


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DESIGN FOR CHANGE

Cape Town's Building Blocks get a Makeover for WDC2014

WORDS BY ALICE MELIN

South Africa's city of Cape Town became the World Design Capital (WDC) 2014 at midnight on New Year's Eve with a magnificent festival of fireworks which was broadcasted internationally. The city has been listed in the New York Times as one of the world's top ten 'Hip Cities That Think About How They Work' and Lonely Planet 2014's 'Best in Travel top 10 cities'. The WDC2014 nomination is a biannual honour awarded by the International Council for Societies of Industrial Design, to cities across the globe to show their commitment to using design as a social, cultural and economic development tool. We have caught up with Erica Elk, a board member on WDC2014's independent implementing agency Cape Town Design to find out about how 'The Mother City' went on to lead the conversation on urban development in Africa.

Erica Elk, board member of Cape Town Design, talks design, culture and development in the continent.

Can you tell us what has been your involvement with this great project and what can we expect for 2014?

I am on the Board of Cape Town Design – the independent implementing agency for WDC2014 and I was part of the initial Bid process in its initial stages. Since appointment to the Board in October 2012 we have been providing supervision and support to the team appointed to implement the projects. It has been an intense year of working through over 1000 submissions of project proposals and ideas: 450 of these were selected by a panel of curators and a final programme was announced last month.

Cape Town is World Design Capital for 2014, could you please retrace for us some of the steps that led the city to become a global contemporary design hub?

This has been a long process, which has spread over the years. Design Indaba – which started 20 years ago, has definitely been one of the important design events on the calendar and it has played a critical role in elevating the perception and value of design in Cape Town. Indaba also provides a platform for local design talent and small businesses to show off their products and services and garner trade and reputations. However, this development on the design and urbanism front rests entirely on the transition from apartheid to democracy, which started 20 years ago on the 27 April 1994.



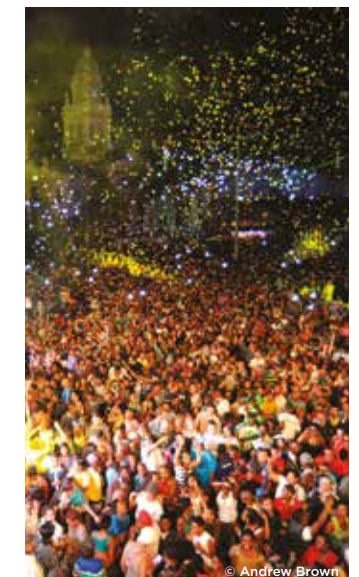
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Next year's celebration of Cape Town as World Design Capital marks the 20th anniversary of the first democratic elections in South Africa. Could you explain to us the relevance of this simultaneity?

Politics and design are more intrinsically tied than expected. Having democratic institutions, elected by and representative of the people is probably the most significant milestone in our progress of transforming the City. However, there are still many things that can and need to be done. Our Bid for 2014 had the theme 'Live Design! Transform Life' and centres around how design process and design thinking both could and should be helping us create a more equitable society. In the last 10-15 years a myriad of institutions have developed in the City that support the design and creative industries such as The Cape Craft & Design institute, The CT Fashion Council, WC Furniture Initiative, Film Commission and CT Design Network.

One of the themes listed for WDC2014 is 'BRIDGING THE DIVIDE: Design that reconnects our city and reconciles our communities.' How do you believe design has been instrumental for Cape Town with these issues specifically?

Over the last few years we have been moving from seeing design as aesthetic and about beautiful objects, to embracing the notion that design also

results in more user-oriented services and systems. Design was instrumental in cementing apartheid planning. Our challenge now is to establish how we can better use design processes to live in cities less spatially divided by race and class.

What is your perception of the importance given to design in urban development?

My sense of Cape Town and South Africa is that there is a shift towards integrated urban design with a focus on public spaces and the way people access economic opportunities; of course one of our particular challenges is to do with housing and increased urbanization. In the context of WDC2014 and Cape Town, we are encouraging a view of design that supports the development of services and systems that transform lives by turning derelict buildings into community focused coffee shops; fostering agricultural initiatives on rooftops and fostering innovative use of traditional cultural and natural resources in creative projects across the city.

What place does craft have in this new dawn of contemporary design? Are we seeing a reclaiming of a local tradition merged with contemporary aesthetics and ambitions?

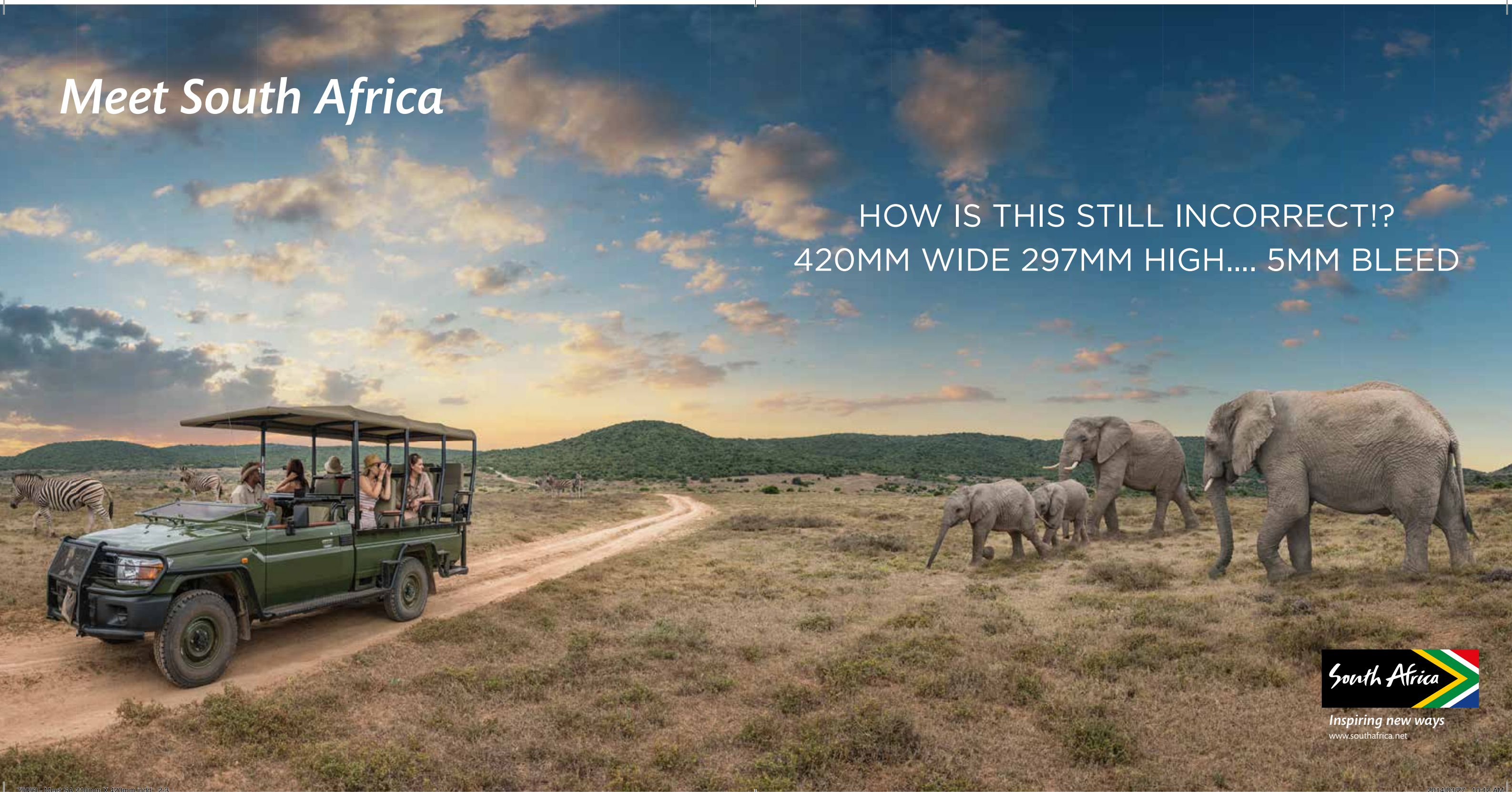
There has been a growing awareness, over the last 10 years, of the value of craft, handmade, artisanal and bespoke products. We have seen a cyclical move from the mass production/consumption spurred on by the availability of excess capacity in the East, back towards a desire for more individual, unique products that have a clearer provenance. Our focus has always been on building local skill, capacity and talent – and it is through this that a local contemporary aesthetic emerges that is much more sustainable than a reactive response to external trends.

The new stadium in Cape Town was built specifically for the World Cup, how is its design and construction significant in the history of the city?

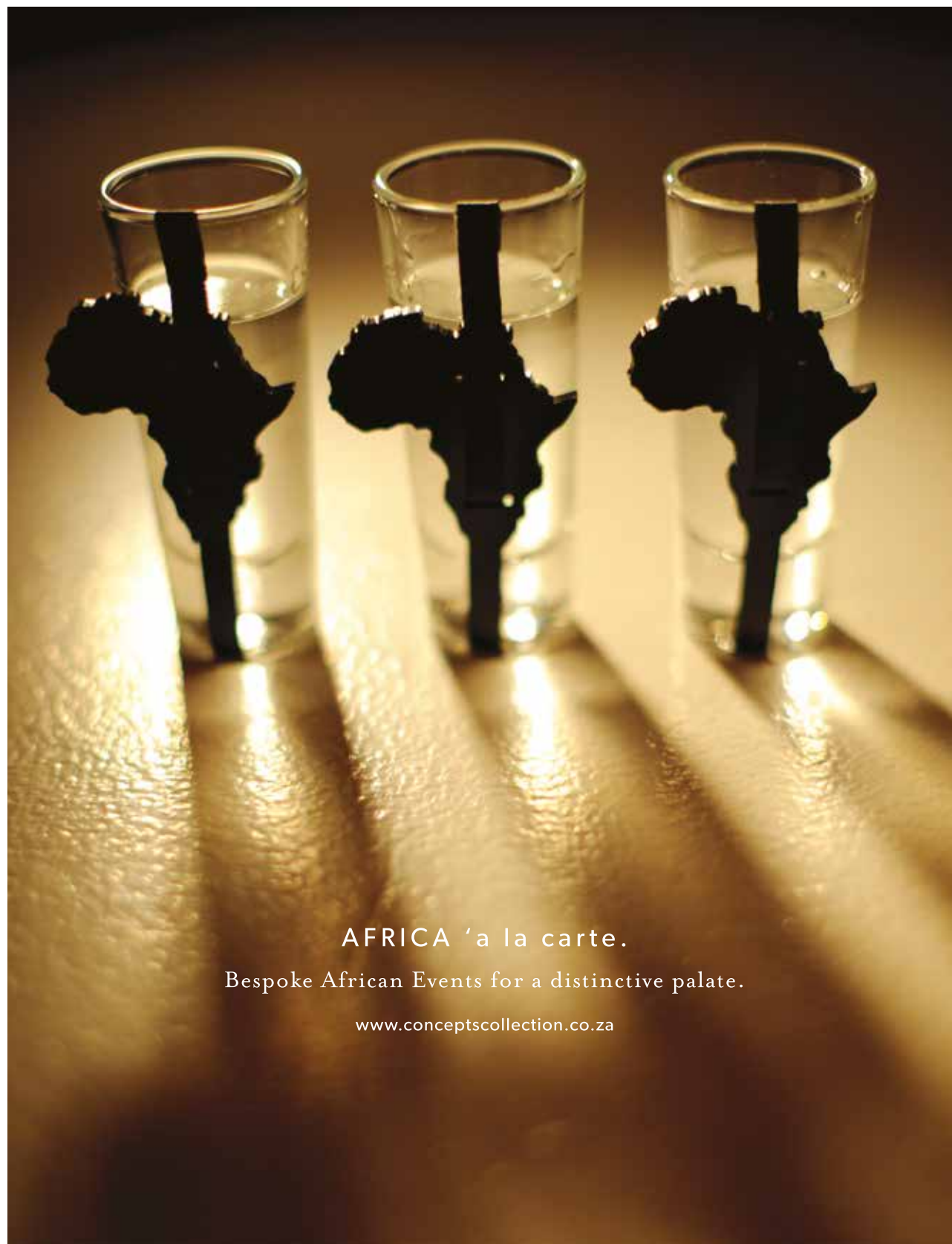
The placement of the stadium has proven to be a well-calculated move, it enables and creates opportunities for people to move through the city and use a public asset in a way that breaks down the persistent spatial separation. I attended the memorial for Madiba at the stadium and it was the most racially integrated event I think I have ever been to in CT in the 15 years I've lived here.

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CATEGORIES

Our inaugural Awards launched six categories to unveil the most imaginative and unexpected projects conceived by our African travel specialists. To compliment our festival of excellence in African travel, we will reveal the leaders of African innovation with a lavish celebration on Tuesday 6 May at the official We Are Africa Innovation Awards ceremony.

Our 2014 categories have been designed to champion the most visionary, inventive and forward-thinking projects breaking with convention in African Travel. The categories are:

CONTEMPORARY DESIGN

Creative, contemporary and innovative designs launched in the last year, from sleek forward thinking urban hotels to inspiring structures in the wilderness.

ORIGINAL ITINERARY

Surprising, amazing itineraries that challenge the traditional expectations of travel in Africa, whether outback in the bush or in the concrete jungle.

COMMUNITY ENGAGEMENT

Ingenious projects created in a spirit of solidarity, social awareness and hope of building a better, more prosperous and united Africa.

CONSERVATION PROJECT

Newly launched initiatives that seek to protect the natural resources in their countries and regions through bold and imaginative new approaches.

CAMPAIGN STRATEGY

Ground-breaking marketers that find unique ways to engage with the African travel community by using compelling and cutting-edge communications for an itinerary or resort, from suppliers, buyers or DMCs.

REBRANDING AFRICAN TRAVEL

Itineraries, resorts or campaigns that create a platform for travellers to connect, engage and promote a diverse, refined and modern Africa.

CONTEMPORARY DESIGN



BABYLONSTOREN

An engineering feat underpinned by functionality (and with green credentials), Babylonstoren’s Puff Adder is a meandering timber tunnel created for the display of flowering clivias. Designed by French architect Patrice Taravella and engineered by the farm’s Terry de Waal, the sinuous walkway is constructed from slender balau slats precision-set on a custom made steel frame. It reminds one of the elongated silhouettes of its reptilian namesake Bitis arietans (complete with a bulge called “The Mouse”, suggesting lunch in the belly).

Positioned alongside a stream that springs from the nearby Simonsberg mountains and snaking its way through a wild olive grove and eucalyptus trees, the walkway’s innovative structure shades the delicate indigenous clivias from direct sunshine, allowing only 40 percent light inside. Yet its open ribs promote the circulation of fresh air – absolutely essential to keep the fussy clivias disease free. They flower profusely in October, when thousands of visitors snake through the Puff Adder, admiring the Babylonstoren clivia collection, one of the finest in the world, started by the botanist Mick Dower and augmented by the expert Dr Hans Roos.



THE BUSHTOP CAMP COLLECTION

Bushtops is going mobile. Bushtops Camps have already created a gold standard for ‘wild luxury’ in Kenya and Tanzania, blending superb game viewing with the highest standards of care and attention for guests. The original Mara Bushtops continues to expand and the Serengeti Bushtops has matched the exceptional standards and success of its Kenyan sister. Both camps create a permanent oasis in the bush – havens of peace, refinement and exquisite facilities. Now husband and wife team Andy and Claudia Stuart, the powers behind Bushtops, are adding a third option: wild luxury is going mobile – through the introduction of Roving Bushtops.

Roving Bushtops is no ordinary mobile Camp: it combines the glamour of its siblings and the excitement of game drive camping, to create the most thrilling of safari experiences. Roving Bushtops’ home base lies in the Central Serengeti, just 20 minutes’ game drive from the Serenora Airstrip. The design is created to ensure the lowest environmental footprint while allowing for a seamless blending into the environment using natural colours.



SAXON HOTEL VILLAS & SPAS

Located in 10 acres of landscaped garden, this secluded boutique hotel found at the end of a quiet tree-lined road is an exquisite sanctuary in which to find inspiration.

Designed with an elegant fusion of the contemporary and traditional, Saxon Hotel is a heaven of tranquillity with its modern interiors, fish-filled koi pond, and African spears on display in public spaces. Each room is adorned with acclaimed artworks by local artists, and imposing writing desks to conjure up the image of Nelson Mandela who wrote his autobiography ‘Long Walk to Freedom’ within those very walls. More than a symbolic cultural touch, this elegant atmosphere is supported by the hotel’s celebration of contemporary South African art, the Saxon Art Affair. The impressive art collection showcases an eclectic mix of established and emerging artists and includes art and artefacts from Africa, Europe and the East, offering a wide and wonderful selection of pieces from the continent



TRIBE HOTEL

Set apart from the crowded city centre in the lush suburbs of Nairobi, Tribe Hotel echoes nothing but the ultimate in luxury and tranquility. It’s sleek architecture and crisp lines are sure to set forth a brand new experience in hotel accommodation. Drawing inspiration from its African heritage, the interior of the hotel boasts exquisite art, crafts and furnishings handpicked from the farthest corners of the continent. Each of the 137 rooms is carefully designed to whisk you away from the average mundane hotel room into a world of chic and hip design with an emphasis on detail and luxury.

Cool granite, earthly shades and Indian slate make up the interior with authentic Kenyan materials used throughout the public areas. Taking inspiration from the surrounding environment this is a hotel that champions design while staying true to its roots.

ORIGINAL ITINERARY



ESCAPE + EXPLORE AFRICA

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MICHAEL POLIZA PRIVATE TRAVEL

Michael Poliza, one of the world’s top nature and wildlife photographers, founded Michael Poliza PRIVATE TRAVEL in 2011. His bestselling book EYES OVER AFRICA shows that Poliza knows Africa by heart and bird’s eye perspective, thus being able to offer destinations untouched by civilization and not to be found in any guide.

The Michael Poliza Private Travel itinerary is amazing because it offers clients the best of all worlds. Every tour is designed like a personal film script – dedicated to provide a dramaturgy of outstanding nature experiences, adventure, wonder, and relaxation. It challenges traditional expectations of African travel because clients will be taken to spots where they can still experience local tribes and wild game in an authentic way.

The itinerary will surprise clients as they experience parts of Kenya even connoisseurs don’t know - areas untouched by civilization and off the beaten track. The Michael Poliza private Travel tour is not only designed to take clients breath away but also designed with the environment in mind and everything we do serves the conservation of nature.



RED SAVANNAH

The Red Savannah itinerary starts off in Botswana, in The Makgadikgadi Salt Pans, at San Camp for 3 nights. Here clients experience encounters with the meercats, bushman interactions, quad biking across the salt pans, not to mention expert guiding and studying the incredible night sky. This is followed by a stay at the Zarafa Camp Dhow Suite for 2 nights, experiencing game drives and boat trips. Then it’s flying off to Victoria Falls, to stay at The Elephant Camp for 1 night, including a trip to view the Falls by micro-light and riding an African elephant.

After Botswana, it’s off to Singita Pamushana for 3 nights of game drives, bush walks, visits to the rock art sites, fishing and viewing the most fabulous community projects, including the children’s feeding programme. The final destination is Mozambique, flying to the Quirimbas Archipelago, to stay at Azura Quilalea for 3 nights of fishing, dhow sailing, kayaking and diving in the clear turquoise waters. The grand finale is a night at Ibo Island, with a historical tour of the island, seeing the silver jewellery project; kayaking through the mangrove swamps and watching the sun go down on a traditional dhow.



WILDERNESS SAFARIS

Mountain biking in a Transfrontier Park – Children in the Wilderness (CITW’s) Nedbank Tour de Tuli.

The Nedbank Tour de Tuli, now in its 10th year, is a renowned, premier mountain bike tour through some of Africa’s most pristine wilderness areas in South Africa, Botswana and Zimbabwe, taking cyclists through the Greater Mapungubwe Transfrontier Park. It takes place in the first week of August, for a maximum of 350 cyclists. It is organised and operated by non-profit organisation CITW, and is its main fundraiser. Over the last 10 years, the tour has hosted 2,369 cyclists and raised R11.6 million. It is renowned for its extremely high standards of service, tented accommodation in beautiful wilderness locations, and obviously the unique experience of riding through some of Africa’s most pristine wildlife and geologically rich areas. The Nedbank Tour de Tuli provides cyclists with the unforgettable opportunity to follow ancient elephant and other wildlife trails in the remote, wilderness protected areas of South Africa, Botswana and Zimbabwe. Cyclists not only have the opportunity to see a parade of wildlife, but the route also includes magnificent scenery and rare cultural interactions with the local communities living on the boundaries of these protected areas.

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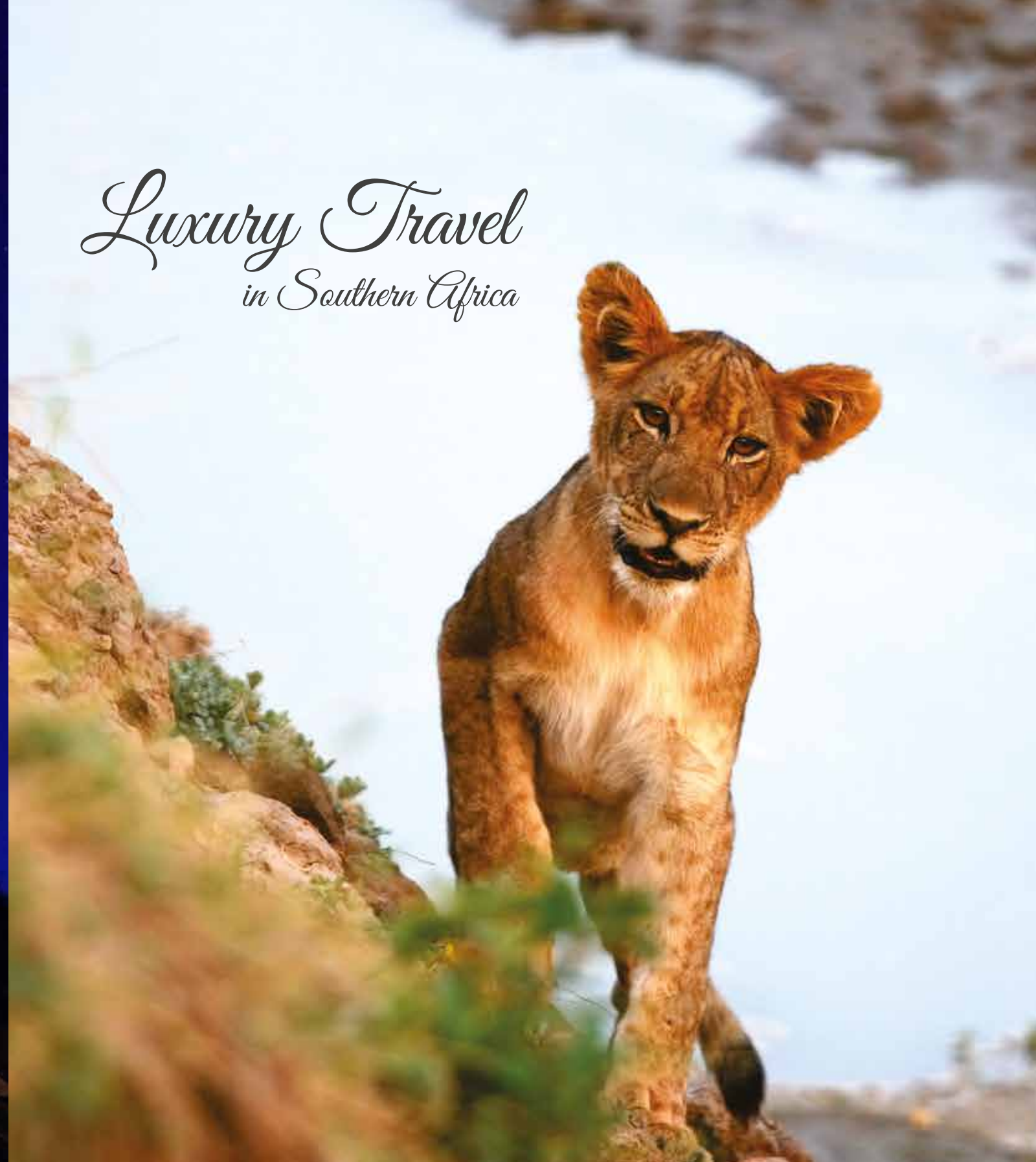
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COMMUNITY ENGAGEMENT



CAMP YA KANZI

Defying expectations has been the story of Campi ya Kanzi from the start. Rather than building a safari lodge in an existing national park, Luca Belpietro and his wife Antonella wanted to build a camp in a way to truly involve the local community and make a difference. After a long search, they ended up on Kuku Group Ranch, an expansive Maasai reserve situated between Tsavo, Chyulu, and Amboseli National Parks. Within two years, with the help of the Maasai community, Campi ya Kanzi was born. From the beginning, the camp adopted a radical mission – to serve as a framework to preserve and conserve land, wildlife and culture while being a functional example that sustainable tourism can provide monetary rewards for locals. A few years later, Luca and Antonella started the Maasai Wilderness Conservation Trust to directly implement these ideas and their mission on the ground.

Campi ya Kanzi is owned by the Maasai community, was built by the Maasai community and is run with and for the Maasai community. We employ over 300 Maasai and have a combined total impact of \$2 000 000 annually.



GREAT PLAINS CONSERVATION

Great Plains Conservation have multiple community outreach programmes that aim to benefit and educate the local community so they can reap greater rewards and welfare opportunities from their natural resources. We fundamentally believe it is a universal responsibility of all businesses to improve community welfare and capacity as well as reduce poverty and increase education quality to achieve conservation goals. We recycle any financial dividends BACK into conservation.

In Botswana, we operate and support: an Annual Children’s Conservation Camp, an environmental education programme called “Communities Caring For Big Cats”, numerous medical community outreach workshops, a Women’s craft cooperative and a Sister school program between local communities and elementary schools in the Bronx (New York). In Kenya, we operate and support: an Environmental Awareness Club in local schools, host field trips, tree-planting events, co-sponsored building of new health clinic and two new water boreholes. We also launched an adult English literacy program and developed the first Maasai Olympics to replace lion hunting with sports.



GROOTBOS PRIVATE NATURE RESERVE

The social context surrounding Grootbos is exceedingly complex, with racial and cultural issues abounding in our post-apartheid democracy. We identified sport as one of the most effective tools to bring people together and encourage social integration between the segregated communities surrounding Gansbaai. The commitment of our Grootbos Foundation initially manifested in 2008 with the construction of a multipurpose sports facility, including a full-size artificial soccer pitch situated at the cusp of traditional black, white and mixed race areas of Gansbaai; and the establishment of the Football Foundation of South Africa (FFSA). The FFSA believes in unlocking the potential of individuals through sports, education and skills development and has achieved incredible results in the Overberg area in recent years, using hockey, football, netball and athletics programmes to address various social issues, running programmes for girls and boys in the Overstrand area six days a week. Based on the success of these programmes, we recently launched a new Coaching Skills Training initiative in Cape Town, in partnership with ecoTravel Africa and the City of Cape Town. The site at Hout Bay, presents a wonderful challenge, similar to Gansbaai, uniting three divided communities - who live within walking distance but rarely engage with each other - through integrated sport and development initiatives that encourage social inclusion, understanding and acceptance.



IMVELO SAFARI LODGES

Imvelo are part of Zimbabwe’s CAMPFIRE initiative, the Communal Area Management Program For Indigenous Resources. This important natural resource management project involves communities in tourism as a way to directly link proactive conservation of wildlife with positive benefits derived from improved tourism. The Imvelo Safari Lodges’ annual Dentists Safari, which started 3 years ago, is one of the forward-thinking initiatives by Imvelo to direct benefits to the disadvantaged ‘front line’ communities living around Hwange National Park and along the Zambezi River. The program centres around a team of volunteer dentists from Europe based out of, and supported logistically, by Imvelo. In 2012 the dental safari conducted 7 clinics, treated 1516 patients and performed 5500 procedures. People travelled from miles away to receive vital, and in cases, life-saving dental care. Having just completed our third tour and treated our 3915th patient, and well over 10,000 free dental procedures later, the dental care provided to these communities has evolved to regular annual dental care for an entire community that now includes both a surgical component and oral hygiene education for hundreds of school children. Most exciting of all is how the Imvelo team are already making plans for the 2014 ‘smile safari’ to ensure the continuation of this wonderful initiative.

CONSERVATION PROJECT



&BEYOND

In 2012 alone, South Africa lost a devastating 668 rhino to illegal poaching, a 49% increase from the previous year. &Beyond believes translocations are fundamental to securing the ongoing survival of endangered species and this project aimed to increase Africa’s dwindling rhino population. The Okavango Delta has proven to be a successful rhino relocation habitat and Botswana has a strong security and monitoring framework in place, with the country’s military helping to protect the endangered species. Following the success of this project, &Beyond has partnered with Great Plains Conservation to translocate a further hundred rhino, each of which will be tagged and microchipped. A dedicated anti-poaching team will work with Botswana government agencies to monitor the animals using the latest technology.



BALE MOUNTAIN LODGE

Bale Mountain Lodge (BML) is the first private concession to be granted inside an Ethiopian National Park. The project is designed to be ethical, conservation driven and of benefit to the local and wider Ethiopian population. To that end BML has written a new concession document, conservation covenants and lease for Ethiopia which, in this exciting but non-conservation aware country, have been accepted as the new standard for all National Park investment. Conservation efforts stress the need to protect the Bale ‘water tower’ which supports 12 – 15M downstream users and which is under threat from grazing and deforestation, as well as the myriad endemic species that populate the Bale Mountains National Park. The lodge has been constructed to be modern, welcoming and comfortable but using traditional craftsmen, materials and techniques. Power comes from a 25Kw micro-hydro power plant, a bio-gas plant produces cooking gas and our drinking water comes from slow sand filtering the stream water.



BOM BOM ISLAND RESORT

We decided to address the recycle and plastic issue with a ground breaking idea of exchanging used plastic bottles against our “Príncipe Biosphere Bottles” in order to remove all plastic bottles from the Island of Príncipe and simultaneously provide safe drinking water, with purification fountains, to the local community. The local population and tourists can deliver at the dedicated “ECO point” a minimum of 50 used plastic bottles, of any size. In return they will receive a free “Príncipe Biosphere Bottle”. Once in possession of the “Príncipe Biosphere Bottle”, they will be able to replenish freely at the dedicated water purification fountains. We expect that in 2 years, most of the plastic bottles will be removed from the grounds of Príncipe. On the first recycle day we managed to collect 24,000 bottles and we expect to collect a total of 100,000 plastic bottles. The best thing is that this concept can be applied anywhere in the world.



CHIAWA CAMP AND OLD MONDORO

We have developed a ground-breaking night game drive safari protocol that could revolutionise night game drives for Africa’s entire safari industry. Grant Cumings has developed the “Chiawa Night Safari Protocol” where at his camps all night safari vehicles have been equipped with two types of spotlight, one red filtered light to find the wildlife and then a second spotlight with a soft white filter to photograph the wildlife without disturbing it. This new technique prevents the temporary blinding of animals that can lead to injury as a result of insensitive or incompetent use of traditional spotlights. A win/win solution for wildlife and guest alike, one that stands to revolutionise night drives in Africa for the good of all.



HORIZON HORSEBACK

In July 2013, the ‘Institute of Rhino Cryogenetics’ (IRC), a South African charity was established by Horizon Horseback partner, Dr. Tanya D. Baber. The IRC addresses rhino poaching from a scientific angle and is the first biological solution ensuring that rhino have a future. The IRC is providing an “INSURANCE POLICY” for rhino now before it is too late, by saving viable cells, sperm and eggs for the future. Sperm, eggs and skin samples will be collected from live rhino and poached carcasses and stored cryogenically. This innovative project ensures that, even if rhino poaching remains unabated and continues to be a constant threat, we will not lose the already limited genetic diversity of our rhino. It is not enough to just ‘save a species’, as it technically could refer to a few individuals. For a species to be healthy and thrive, the genetic diversity also has to be conserved.



SHAMWARI GROUP

Since 1996 Shamwari Game Reserve has been awarded multiple tourism and conservation awards, their most recent project is the creation of a wetland to act as a secondary filter system that sewage water flows through, once it’s undergone a chemical treatment process. This natural treatment system is designed to further enhance the quality of the river water, which is the lifeblood of the reserve. This pilot project, if successful, will be repeated throughout the reserve. Each Shamwari Group property has a “Kids on Safari Programme” to educate younger guests about flora, fauna, conservation and environmental issues. Over the last two years Shamwari Group has taken part in the Wilderness Foundation’s ‘Forever Wild Campaign’, a conservation initiative to help save our endangered African rhinos and has raised, as of February 2014, a staggering R5 million!

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*For more information contact Pat Khubeka
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Nestled between majestic mountains and overlooking the vineyards of Stellenbosch, Delaire Graff Estate is South Africa's most desirable art, hospitality and wine destination. A magnificent Cape Winelands property, it boasts two outstanding restaurants, a state-of-the-art winery, exclusive lodges, a destination spa and two luxury boutiques. Striking Cape Dutch architecture meets African artefacts and styling, with original artworks from Laurence Graff's personal collection on display throughout, representing some of South Africa's finest contemporary artists.

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CAMPAIGN STRATEGY



LION WORLD TRAVEL

Lion World Travel has undergone a complete digital presence transformation by rebranding our website, upgrading our brochure and introducing several exciting new initiatives.

We are the first travel company in North America to introduce the innovative Layar App in our new brochure. This Augmented reality (AR) is cutting-edge technology that allows for a digitally enhanced view of the real world. By downloading and installing the Layar App on a Smartphone or Android device one can then scan Layar-enabled Interactive Print and engage with the added Interactive Print content. In Lion World Travel's case this will give one a taste of what a safari is like on this dynamic interactive experience. The page comes alive and you are instantly transported onto a safari in Africa providing a sneak preview of the wonders that await travellers on our tours. During this experience one can hit the “like” button on Facebook and dial directly into our office to talk to one of our Africa Specialists. Lion World Travel is focused on conservation so we are printing our business cards on paper made from fibre from the dung of elephants. 100% natural, 100% African, 100% unique and 110% recycled...it's the DUNG thing!



LOZANO TRAVEL

“Love Me in Africa” is a campaign we launched to promote Africa to the Honeymoon Market. We partnered with our DMC and key hotels in Southern Africa to put together this promotion in which the Bride had a highly discounted rate during low season in order for “Love Me in Africa” to become an irresistible destination to consider for a honeymoon trip. The Campaign was launched in Spanish for the Mexican consumer.

We designed the logo and the campaign's content. We love Africa, and there is a misconception that this destination is unaffordable and only for a few. Our campaign is about love, and letting our consumers know that it can be affordable and available to surprise your Bride with a dream package to Africa, in which the Bride may say... “Love Me in Africa”, you may afford to take me with this promotion. It is not a literal request, but a love request, because Africa is about love and the origin of life.



OUTSIDE GO

One team. One mission. One powerful film. A Mission to Change is an Outside GO exclusive, visceral, life-changing African adventure in a wild and rugged million-acre conservancy in Kenya's Northern Frontier District. Through an inspiring film and photography workshop, this trip will empower each traveller to become an agent of change by creating and crafting a short film that documents the worsening crisis facing some of Africa's most endangered wildlife. Eight committed guests with a passion for filmmaking will venture into the vast, untamed Samburu Wilderness to document the elephant poaching crisis, with a full support team on hand at all times. Given the scale of this tragedy, collective thinking and collective action are sorely needed, and our work will be to inspire it in a huge way. Our eight participants will work together to craft a documentary—to be distributed via our far-reaching networks—that will reveal the heart-wrenching plight of Kenya's elephants to a worldwide audience, encouraging real and lasting action across the globe. Empowering a new generation to make a difference, to save a species and to be a creative agent of change is the very reason we designed and created this itinerary. Outside GO aims to create an emotionally invested Outside community that will create change over time.



PASSAGE TO AFRICA

Passage To Africa's newsletter, The Periscope has become one of our most successful brand build and marketing tools. Central to the Periscope is our monthly interview with leading conservationists, scientists, philanthropists and other key stakeholders in the African wilderness industries. This interview series asks the hard questions about the future of Africa's wildlife and wilderness. The insightful answers create an awareness in our audience, both trade and customer, of the threats and solutions facing us. Knowledge inspires action and without that the very foundation of our industry will be lost – for very few tourists will visit an Africa devoid of its charismatic mega fauna. These interviews are also an opportunity for us to highlight the experiences, organisations, and people that we work with in blending the unique safaris we curate.

In essence we believe that travel to Africa needs to be informed, insightful, responsible, adventurous, multi-dimensional and fun, and we use the storytelling within The Periscope to share that message. It continues to be a hugely successful campaign in driving both new and repeat business.

REBRANDING AFRICAN TRAVEL



ESCAPE + EXPLORE AFRICA

The backbone of Escape+Explore Africa developed from 10 years of living and working in Africa. As our personal travel experience became more in-depth we realised how so much of what was on offer was far from the ‘real’ modern engaging Africa. Leave the colonial-style Safari behind and experience the REAL luxuries of Africa – its wilderness, people and sense of adventure. You will encounter local people that will be as amazed by what you are doing as you are by them. These mutually engaging encounters offer so much more than staged cultural visits. Once you have encountered wildlife out of the comfort zone of a 4x4 you gain a whole new respect for Africa's unique circle of life. These experiences, many a first of their kind, allow you to encounter Africa from a new perspective, while still enjoying the safety and in some cases the indulgence of a conventional safari.

These unforgettable trips are not intended to consume your whole travel experience but offer a mind blowing 3-5 days genuine once in a life time, off the beaten track adventure.



LONDOLOZI GAME RESERVE

Londolozi is always looking for a fusion between Ancient African Wisdom, Modern Technology and Nature. In the words of Dave Varty: “The age of restoration will be born from the age of information”.

It is against this backdrop that we have been pioneering the Londolozi Blog: uniting a tribe of like-minded people wanting to reconnect the human spirit back to the wilderness. Since 2009, the Londolozi blog has showcased the stories, images and videos of Londolozi Game Reserve, bordering the Kruger National Park in South Africa. Our daily blog posts are about engaging with past, present and future guests, through high quality wildlife imagery, HD videos and stories of the Londolozi family. In addition to this daily content, we offer visitors access to our digital bookstore. These interactive, media rich eBooks, designed exclusively for the iPad, cover a range of topics from “A Guide to Wildlife Photography” to our “Junior Big Five Tracker’ and free-to-download ‘Eco-Guide’. Londolozi is passionate about sharing its knowledge, experiences, images and videos with the globally connected world. Whether you are a safari enthusiast, avid photographer or young naturalist...we have a blog just for you.



ROAR AFRICA

ROAR AFRICA's desire to conquer the perception that Africa is a place of catastrophe, beautiful landscapes, animals, and people fighting wars, dying of poverty and waiting to be saved by some kind of foreigner, has led to the creation of their iconic life changing experiences. By channeling its African heritage, ardent passion, and refined taste, ROAR is transforming the way the world experiences and perceives Africa. Partnerships with brands that define the luxury landscape; instead of the regular travel media is how ROAR is breaking ground, and conquering the perception. Luxure has exclusively collaborated with ROAR and its African luxury travel brand, to create the “UNTAMED” issue published Spring 2014. “UNTAMED” captures the history and heritage of ROAR AFRICA and the craftsmanship of each tailor made experience in Africa, orchestrated for some of the world's most discerning customers. Luxure is regarded as the most upscale luxury international magazine in the English spoken language, boasting first-look relationships with more than 75% of the world's most iconic brands – ROAR AFRICA being the first of its kind in travel. ROAR AFRICA is an innovative force exposing Africa's luxury landscape through new sources and to new audiences like never before.



STARS OF AFRICA

Handelsbanken, one of Sweden's largest banks searched for a business partner that had the brand power to attract a very discerning group of clients to the launch of their new premium card, Visa Infinite. During the later part of 2013, fifteen exclusive events in co-operation between Stars of Africa and Handelsbanken have taken place. Getting the attention of the Premium segment to tell the story of Africa today in a divine setting has led to numerous clients getting the Handelsbank's Visa Infinite Card, using it for purchasing journeys to Africa.

Handelsbanken invited their most valued clients to a premium customer evening. Fine dining, Champagne and South African Wines in an exclusive and exotic environment. Stars of Africa took these guests on a one-hour journey covering: African challenges - successes beyond the most noticeable image of Africa. African Wildlife - more unique now then ever, presenting the crisis of the iconic animals and the enormous need for conservation. Introducing Modern Africa - world-renowned wines, contemporary art galleries without ever losing sight of traditional Africa. The target audience is high net worth individuals, well travelled cosmopolitans seeking a good life with a conscience, searching for new experiences, new knowledge, new insights and sense of new identity.

AN AFRICAN JOURNEY THROUGH ART

Dylan Lewis on Wildness and Wilderness

WORDS BY ALICE MELIN

One of the first ever living artists to have a first sale at Christie's along Damien Hirst, Dylan Lewis' bronze sculptures have been favoured on the international scene and at home. We have caught up with South Africa's foremost artist to get the latest on his passion for nature, his work and the unique attraction inherent to the paradoxical African existence.

There is a clear theme of wildness and wilderness in your work, an emphasis on the disconnect from nature present in our contemporary society. Do you intend for your work to make the audience reflect on these current issues?

For most of my life, I've sought refuge in nature on a regular basis, this connection with 'wilderness' leaves me feeling grounded and reconnected with my authentic, timeless inner self. I've always been intrigued as to why this is so, am I returning to an ancient familiar place held in genetic memory? If so what would happen to me if I could no longer access this place due to urban expansion and inevitable destruction of natural habitat this brings? Today, our lifestyles are often no longer meaningfully connected to the natural environment, socially we've moved away from a tribal life with rituals and rites of passage closely connected to the rhythms and cycles of nature. Consequently, many urban dwellers may feel profoundly disorientated and disconnected. In this state, it's easy to make choices that inadvertently destroy the things to which we are no longer connected. While quality of life for many has improved immeasurably in the past century, over half of the earth's natural wetlands have disappeared, along with large tracts of major ecosystem such as coral reefs and rain forests. At times I feel my work may just be a requiem to honour this profound loss.

You worked in conservation in your early twenties, with growing concerns in Africa over the quick decline of wildlife as well as a more global anxiety over climate change. What is your perspective on the current state of conservation in Africa?

Conservation in Africa is deeply complex, I think one of the issues for many that live in or have come out of western society in Europe is that the wilderness was destroyed five or seven hundred years ago when we hunted out the last big animals and cut down the forests. Now many of us have come to see the importance of wilderness and the need to protect it. In the African context, the African tribes are often to my knowledge closer to that experience, only a generation or two set them apart and in a lot of those cases many still live in the way they always have. All they want to do is to leave and move to the cities, as this is seen as being able to provide a better life style. From the western standpoint conservation issues are very clear, but in terms of the people on the ground, they have a very different perspective, they are at a different point in that journey.

There are many initiatives that have worked with the local people and many of the locals do see the importance of protecting the environment, animals and culture but in a more general sense the dominant view is that living with nature is very archaic, it is much more trendy to live in the city.

You were born to an artistic family in Cape Town, many have enquired about the importance of that creative background in your career, I would like to know how, also, the location of your upbringing has influenced your work?

I spent a great deal of time drawing and sketching as a child. My father was a sculptor, and both my mother and grandmother painted. I particularly remember my grandmother's studio at her home in the small Western Cape town of Hermanus, where I used to spend summer holidays with my brother and sister. Her house was suffused with the scents of whiskey, turpentine and the sea, and its walls were covered with vibrant Fauvist paintings of human figures. As a family, we often spent school holidays visiting the game reserves of Southern Africa and although we lived in an urban environment in Cape Town, we were on the fringes of the city next to mountains, so I could quickly escape into wilderness. As a child I was passionate about collecting bones, rocks and animal skulls, these natural objects, gathered during my frequent excursions into wild places and kept in my bedroom held deep meaning for me. If you look around my studio today you will see that nothing much has changed.

Your latest showcase 'Untamed' treated the theme of wilderness and what its loss entails for the human psyche. The sculptures in your new exhibition feature highly muscular nude human forms, could you explain for us the motive for both such vulnerable and distorted bodies?

I generally prefer to express emotion in my sculptures through the gestures of the body as opposed to the face so the nude allows me the entire surface of the human form to articulate this, through gestures and muscular tension. Also to me the naked human form represents our original 'wild' state, which ties into the theme of our relationship to wilderness.

If there is torment, I see it as a vital struggle to balance opposite energies. For example there is a natural force within me, which seeks to modify my behaviour in order to gain the acceptance and support of the group, on which I depend for survival. And there is an opposing force that seeks to give uncensored expression to my authentic voice, a voice that is sometimes at odds with the needs of the group. A similar tension of opposites manifests in my eternal world, between the incredible benefits of a modern lifestyle and the destruction such a lifestyle has inadvertently wreaked on the natural world.

London has become a hub for African art, with a new love for contemporary works that escape the exoticised preconceptions of Africa. What do you think this sudden resurgence on the global stage?

In the art sense the first big African arts fair was held in London last October and by all accounts it was a huge success, there has been a huge amount of interest from the art community around this. From a political and economic perspective by looking at various reports and perspectives, there appears to be a prevailing thought that Africa is potentially going through a renaissance in an area of huge growth and that it will rise. The sense seems to be that Africa's time now.

always experimented and will continue to do so. Bronze though has a certain quality to it, a certain gravitas or weight in the eyes of many collectors. It seems to hold more value then materials like plastic or acrylic or plaster or other modern materials. It's a very versatile and very beautiful metal and has a timeless quality that really does work.

The travel industry is abuzz with the news of your Sculpture Garden in Stellenbosch. It has been identified as the dawn of a new kind of tourism in the region, do you think it signifies the emergence of Africa as a cultural destination for the intellectual elite?

Yes I think it does and with a city like Cape Town, there have been a lot of changes significantly in the last 10-15 years. Cape Town used to be very backwater even in the African context, Johannesburg used to be the centre of business and commerce. Cape Town has changed greatly, it is now very much an international city, and it has seen an explosion of galleries, wine farms, art museums, sculptures and culture in general. I think part of what makes the art scene vibrant in Africa is the paradoxical nature of our life here; on the one hand in Africa there is extraordinary danger, fear, drama, despair and sadness and on the other hand incredible beauty, quality of life and excitement. So it seems that this kind of dual quality creates a tension and out of that tension comes a certain energy, vibrancy and an aliveness that perhaps people in more stable parts of the world can relate to or in which they are interested.

Within South Africa there are so many world-class artist in all sorts of different disciplines. My work to a large extent has found itself or I have found myself outside of the mainstream arts community. So within the arts realm you have the more academic, intellectual arts community that is looking at a certain agenda and my work by virtue of the fact that it is representational or figurative and that I am using a traditional media, bronze has tended to fall outside, or not in the centre of what is happening in that particular world but it certainly seems like many of those artists are gaining more of an international platform.

Your bronze sculptures are famous internationally have you ever considered using a different medium?

I am starting to experiment with different materials, as I want to work on a much larger scale and bronze is very primitive in that sense. I am also experimenting with different techniques; I have





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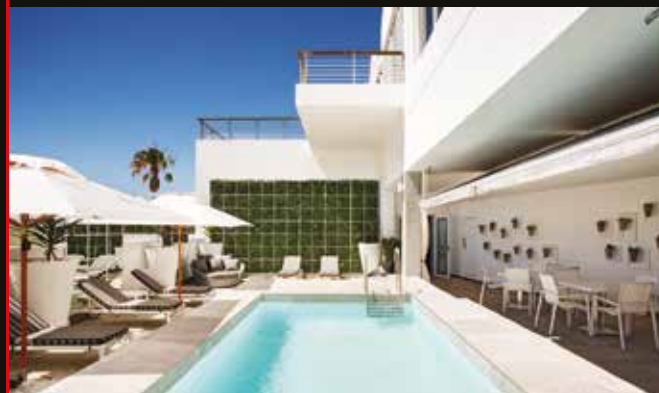
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LEW ROOD'S HIDDEN CAPE TOWN

WORDS BY SONYA SCHOEMAN

Cape Town is renowned for all the wonders on offer, but she's also getting ready to reinvent herself to offer more people, well, more.

There's no disputing the fact that Cape Town wears the crown for South Africa's favourite destination: the city was named top destination for 2014 by both The New York Times and The Guardian, and last year bagged the world's best city in The Telegraph Travel Awards. But here at home and on the continent, she has been at the receiving end of a few criticisms for being Eurocentric and non-inclusive. Her very infrastructure testifies to this – for the most part a pristine, modern First World city nestled at the foot of famous Table Mountain, with under-resourced townships and low-cost housing strewn at her skirts. It seems rude to mention such things when mostly the world is applauding, but those in the travel business know a city's ability to remain a favourite world destination will rely on its ability to face these challenges and transform into an integrated space with none of these tensions.

Cape Town is up to the task. It's the first African city to wear the mantle of World Design Capital – which it does this year – and chose as its slogan: 'Live Design. Transform Life.' The sub-themes acknowledge what needs to happen: African Innovation, Global Conversation; Bridging the Divide; Today for Tomorrow; and Beautiful Spaces, Beautiful Things – it's ready for change. So this is a particularly exciting year to visit. Visitors will be able to take advantage of all the pleasures it's famous for, but can also be part of exciting new initiatives that are part of its transformation into a more contemporary,

socially integrated space. To put us in touch with the best of the established, we asked travel expert Lew Rood to guide us, and we've also given a taste of what's new and shifting in Cape Town WDC2014.

LEW'S CAPE TOWN

Lew Rood provides the ultimate concierge service to local and foreign travel companies, properties and discerning individual travellers and groups. To him, the best place to start a day is at La Petite Tarte, with its charming and hospitable hosts Len and Johan. It serves French, English or South African breakfasts – the latter being toast with fresh butter, delectable jams and cheese, served with SA's now-famous tea from the fragrant Rooibos plant which grows in the Cape's Cederberg Mountains.

The city is full of art galleries and studios, but Mervyn Gers' fine ceramic work stands out, says Lew, in particular the blue and white dinnerware which can be viewed in his city centre gallery. In the suburbs is the Irma Stern gallery. She was one of the country's most famous artists, and the tranquil space with its beautiful garden used to be her home. It's administered by the University of Cape Town and dedicated to her work, although in May there will also be a contemporary show featuring local graphic artists. Art in the Forest is a favourite for its ceramic work. At this Constantia Nek studio, artists such as Anthony

Shapiro work in an environment which offers potters classes and workshops. The Light from Africa Foundation also provides art education here to children who would otherwise have no access to this, and therapeutic clay sessions are facilitated by an art therapist.

Hemelhuijs is one of Cape Town’s most innovative restaurants, and Lew’s recommended lunch favourite. Its modern interpretation of local cuisine includes simple dishes such as traditional ‘frikadelle’ (a flavoursome take on the humble meat ball, this made of lamb and Cape spices). The freshly squeezed fruit juices are delicious, and excellent local wines are also served. For a sea view, it’s worth making the trip to the naval base of Simon’s Town to Bruce Robertson’s newly relocated The Flagship. The engaging chef hosts lunches that are more like house parties, with a creative seafood-inspired menu. Another recommendation is Quentin at Oakhurst,



set close to Art in the Forest in a restored barn on the road leading to Hout Bay. The menu includes signature dishes such as roast duck with Cape gooseberry sauce, and smoked ostrich carpaccio with pomegranate and peach salad.

For theatre, The Fugard Theatre in the historic Sacks Futran building in infamous District Six, is named in honour of the South African playwright and hosts excellent shows from South Africa and abroad – it’s always worth checking, recommends Lew. And for relaxed drinks and live jazz, his favourite is The Crypt, housed in the famous St. George’s Cathedral, where you can see both established and upcoming local musicians.

CAPE TOWN REINVENTED

Cape Town is a foodie city and there are literally hundreds of excellent restaurants to choose from, but the mobile food



revolution has hit here too. Limoncello led with its first truck, but there are more options serving up very tasty, and good value, fare (find out where they are by tweeting @CTFoodTrucks). There’s also great interest in the source of food, with an eye to self-sufficiency and the environment, and two WDC2014 projects are the recreation of the Company Gardens, in the centre of the city, and the more established and very popular is Oranjezicht City Farm, both worth visiting. The gardens are also an attempt to make inner city spaces accessible to the public.

Design and art are Cape Town’s strong suits, and there are many hubs where the city’s innovative designers are gathered: The Woodstock Exchange, The Foundry, Salt Circle Arcade and The Old Biscuit Mill are four great places to shop, with many of those designers and artisans practising WDC2014’s sub-themes already. The inner city is its



very own hub, too. Art is visible all over the city (take a walk along the Seapoint promenade), including the townships. A great initiative, also part of WDC2014, is Sphiwe Ngwenya’s Maboneng project to turn homes into galleries, which has been hugely successful and is expanding.

Culturally, Cape Town’s Open Streets is a great community building movement that has spread across the city, and it organises fabulous Talking Streets walks, for those interested in the city’s ‘real’ life, but here are four more initiatives that can add a taste of that: Coffeebeans Routes have a vibrant range



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Blue Views will shortly be launching South Beach, a 9 apartment, 1 bedroom self-catering fully serviced block of flats, less than 100m to the shops and beaches of Camps Bay.

Blue Views is ideally suited to a guest looking for an alternative to a 5 star hotel, but requiring the comfort, convenience and privacy of a luxury fully serviced apartment or home in Cape Town's most fashionable and desirable area.



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