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# Translocal fashion subjectivities and the 'Afro' fashion look: Drum magazine project at a South African comprehensive university

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## Abstract

Using the second phase of a two-year-long project called the Drum Magazine Project as a case study, this paper responds to how we can address cultural pride and preservation of uniqueness in a globalised world. Drawing inspiration from the landmark South African magazine, the project embarked on a process of teaching South African fashion history through archives from this magazine. Building on the first phase's focus on the 1950s and 1960s, the second phase included students working with theories of translocality (Hughes 2022) and the 'Afro' fashion look (Ford 2015) to study 1970s fashion in Johannesburg as an expression of translocal subjectivities. Methodologically, the cohort of students that participated in the Drum Magazine Project analysed 1970s fashion worn on *Drum* magazine's archives, wrote an essay on their findings, and photographed a contemporary fashion look informed by their research and analysis of the magazine archives. Students were interviewed about the project to determine their experience exploring their version of translocal fashion subjectivities and the 'Afro' fashion look. Through an analysis of the themes explored by students, such as the sartorial codes embedded in the covers, the paper's core argument is that for design education to inculcate notions of cultural pride and preservation of uniqueness in a globalised world requires carving out space for forgotten or less talked about histories. During its golden era, *Drum* magazine offered a methodology of positioning the uniqueness of South African subjectivities where notions of cosmopolitanism and translocality took centre stage. As demonstrated in the student project, this methodology provides lessons for contemporary society and future fashion designers, such as the students who participated in the Drum Magazine Project.

***Keywords:*** 'Afro' fashion look, analogue photography, Drum Magazine Project, translocality

## Introduction

The 2023 student assignment called the Drum Magazine Project was implemented in the Department of Fashion Design at a Johannesburg-based comprehensive institution.[1] The purpose of the project was to use the 1970s front covers of the local publication, *Drum* magazine, to study South African

[1] It is worth noting that while this paper focuses on the Johannesburg-based institution, the project was embarked upon as a cross-institutional collaboration with a Department of Fashion and Textiles in a Durban-based University of Technology. This study was also presented at the African Critical Inquiry Program 2025 on 2-4 April 2025 under the theme *We Need New Names: On Cultures of Care and Difficult Knowledge in Southern African University Museums*. The workshop was organised by Stellenbosch-based and Alice-based universities.

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fashion of the same decade. The project was the second and last iteration of an earlier student project (implemented in 2022) that used a different cohort to study *Drum* archives from the 1950s and 1960s to have a localised understanding of fashion, style, and dress history.

Due to the nature of the *Drum* archives of the 1950s and early 1960s, the 2022 iteration of the research and teaching project adopted a biographical element to study dress history (Mchunu & Gounder 2024). The student output saw the use of biographical essays and imaging as modes to convey "narratives of alternative histories and fashion imaginaries" (Mchunu & Gounder 2024, pp. 93- 95). In an article, we wrote (Mchunu & Gounder 2024, p. 100) that:

> If the decolonial imperatives and shifts are to be seriously addressed, our incorporation of archives and alternative histories, as chronicled in *Drum* magazine, addressed these imperatives in the now. Our task was to join the decolonial fashion discourse, and we believed in the role of education in this conversation. Nevertheless, the journey in decoloniality and fashion is ongoing. As we conclude this first phase of the *Drum* magazine project, we enter a new one with a set of new questions expressed in a Fanonian way.

Entering the new phase of researching and teaching this project meant asking what was happening politically, socially, and culturally in South Africa during the mid-to-late 1960s and 1970s. How could this information be incorporated to teach localised fashion theory and history? Essentially, the research question that drives this paper is: What is the intellectual, theoretical, and practical value of archives in teaching context-specific fashion theory and history? At its core, the argument made in this paper is that for design education to inculcate notions of cultural pride and preservation of uniqueness in a globalised world necessitates creating space for monumental historical moments to exist. Histories that continue breathing in the cabinets of archival centres and repositories. As I demonstrate in this paper, in the late 1960s and 1970s *Drum* magazine offered a technique that positioned the uniqueness of South African subjectivities.

This study is situated within the terrain of decolonial pedagogies. Grosfoguel's (2013) decolonial notion of "redefinitions of old concepts and creat[ing] new pluriversal concepts" is helpful. Another important text is Haraway's (1988, p. 590) critique of a partial perspective, which is toppled by "situated knowledges". Haraway (1988, p. 590) writes that "situated knowledges are about communities, not about isolated individuals. The only way to find a larger vision is to be somewhere in particular". Grosfoguel and Haraway inform my thinking in the sense that I promote a methodology of teaching fashion history that is sensitive to its context and conditions. A type of fashion history that considers the ways in which fashion interacted with the socio-political and cultural aspects of South Africa during the periods covered in this project.

The process for the project that sought to address the research question showed that the theories of translocality (Hughes 2022) and the 'Afro' fashion look (Ford 2015) formed part of 1970s fashion in Johannesburg. Translocality and the 'Afro' fashion look[2] theories were deployed as expressions of subjectivities on the Reef. The cohort of students that participated in this study showed these instances through their essays and accompanying photographs. In later parts of the paper, I provide an in-depth discussion of the concepts of translocality and the 'Afro' fashion look.

[2] Please note that for this paper, Ford's (2015) theory will be written out as 'Afro' (with a capital letter A and within single quotation marks) while the adverb for the hairstyle or look will be in the small letter 'a', without the use of quotation marks.

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## Brief history and context of *Drum* magazine

Jim Bailey and Robert Crisp founded *Drum* magazine in March 1951 (Switzer & Switzer 1979, p. 102; Fleming & Falola 2005, p. 133; Guldimann 2019, p. 260). At the time, it was edited by Robin Stratford under the name *African Drum*. The publication targeted urban black readers residing in Johannesburg. A few months after its publication, Crisp left the enterprise, leaving Bailey as the sole proprietor of the magazine (Switzer & Switzer 1979, p. 102). During the initial months of publication, the magazine saw deteriorating sales figures, such that Bailey "begun subsidising the magazine, claimed to be losing

£2000 a month" (Clowes 2002, p. 22). It was shortsighted of Bailey and Crisp to employ only white journalists for a publication that targeted the black market (Clowes 2002, p. 23; Guldimann 2019, p. 261). As a result, Bailey took further control of the magazine and requested Anthony Sampson to join the team and focus on circulation (Clowes 2002, p. 24). At the same time, Henry Nxumalo was employed as a *Drum* magazine journalist, and Jürgen Schadeberg, a German emigrant, was also recruited (Clowes 2002, p. 24).

The magazine was transformed after Sampson's and Nxumalo's research about a potential *Drum* reader and their attempt to find the sort of material the individual might be interested in (Clowes 2002, p. 25). The outcome of their research resulted in a drastic change in the look, approach, and name of the publication, from *African Drum* to *Drum*. It was also during these years that writers such as Butch Molotse and Can Themba would become journalists for the publication. The year 1957 is said to have been the end of the early *Drum* years due to many internal changes (Switzer & Switzer 1979, p. 102). These included the resignation of Sylvester Stein as editor (being replaced by Humphrey Tyler), Can Themba and Butch Molotse being fired by the new editor, the replacement of Schadeberg by Ian Berry, and Priscilla Zibi replacing Dolly Rathebe as the new face of the "heartbreak column" (Clowes 2002, pp. 29-33).

In this second phase, *Drum* magazine would continue with a host of editors that included Tom Hopkinson, Cecil Eprile, and George Oliver. In March 1965, Bailey announced its cessation of publication as an independent to become a supplement of *Golden City Post*, its sister newspaper (Clowes 2002, p. 47). It returned as an independent publication in April 1968 with D.J. Garner as editor assisted by G.R. Naidoo, an editor in the *Drum* Durban offices (Clowes 2002, pp. 47, 52).

However, in the late 1960s to 1970s, *Drum "*entered a world in which numerous individuals, organisations, and newspapers remained banned, and where reporters and editors were justifiably wary of attracting state attention" (Clowes 2002, p. 53; Clowes 2008, p. 181). This period also saw "the emergence of new ideas about black resistance and black nationalism, epitomised in the notion of 'black' rather than African consciousness" (Clowes 2002, p. 53). Clowes (2002, p. 54) states further that amid "the increasing pressure from the state, combined with the editorial upheaval, alongside an escalating resistance movement, Bailey insisted that *Drum* keep a low profile. The magazine's first duty was to survive and not risk a total confrontation with the government" (Clowes 2002, p. 54).

The political background of 1970s South Africa provides a reference to look at 1970s *Drum* magazine covers. Although *Drum* did feature some men, such as Steve Biko and Robert Sobukwe, on covers, it predominantly featured women. *Drum* magazine has been criticised for featuring women mainly for the heterosexual male gaze (Driver 1996, p. 234). Clowes (2002, p. 78) compares the way women and men were featured in the magazine and states

In contrast, although a substantial number of pictures of women were head and shoulder shots, the majority of images of women tended to display the entire body, illustrating a womanhood clothed in the dresses, skirts and blouses recommended by missionaries and available in urban shops […] Pictures

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of male readers became fewer, and instead of descriptions emphasising their faces and their clothes […] – descriptions increasingly emphasised what they did to earn a living. For women, on the other hand, the reverse was true. As more pictures of women found their way into the magazine, biographical details […] slowly disappeared.

With heightening censorship laws, the mid-1960s saw the arrest of *Drum*'s key journalists and some of them leaving the country, with *Drum's* money directed towards legal defence (Clowes 2002, pp. 45-47). The editors of the magazine during this turbulent era in South Africa included Keith Orchinson, RJN Kenyon (October 1970), Philip Selwyn Smith (towards the end of 1972), Obed Musi (1976), and finally, Stanley Motjuwadi (editor from mid-1977 to March 1984) (Clowes 2002, p. 34). The March 1984 issue was the last to be published with *Drum* as an independent publication, as it was bought by the *Nasionale Pers* (also known as *Naspers*) (Clowes 2002, p. 61).

## Conceptualising translocal fashion subjectivities and the 'Afro' fashion look

With the politicised South African climate contextualised, this project was interested in asking students how this was shown visually through fashioned and dressed bodies during this period. The concepts of translocality and the 'Afro' look seemed necessary to use as the guiding frames. With its roots in transnational studies, Brickell and Datto (2011, p. 4) explain that translocality can broadly be understood as the study of local-local journeys, i.e., rural-urban, inter-urban, and inter-regional (also Oakes & Schein 2006). While transnationalism focuses on "social networks" and "economic exchanges", translocality distinguishes itself by adopting an "agency-oriented approach" (Brickell & Datta 2011, p. 3; Hughes 2022, p. 133). Translocality engages with issues of identity and identification. Oakes and Schein (2006, p. xiii) explain that translocality is about "being identified with more than one location". I align my thinking similarly to Oakes and Schein's (2006, p. xii) proposition that, beyond looking at issues of mobility and locality, translocality can also function as a "vehicle for thinking about subjectivity" across place and time. In this project, it was important to think about subjectivities in a particular place and how localities influenced the fashioning of bodies.

Applying it in a fashion context, Hughes (2022, p. 134) states that the term "translocal" entails multidirectional networks facilitated by "the circulation of people, resources, practices and ideas, including material and symbolic objects, dispensing with notions of rigidity". What is suggested here is fashion "that draws from local […] textile practices that are combined with a sensibility toward a global fashion language that might be understood on local as well as international fashion registers" (Hughes 2022, p. 131). The concern of translocal fashion forms, as it was for the project, is to "create identities that challenge tropes and hegemonies relating to African dress, in turn subverting colonial legacies" (Hughes 2022, p. 132). I found the term translocality to share relations with the 'Afro' fashion look, whose definition is presented below.

Ford (2015) considers the 1970s *Drum* and writes about the rise of the 'Afro' fashion look during this period. Although its use was applied in the African diaspora, in the South African context, the 'Afro' fashion look

With all of its contested meanings, was adopted by young urban dwellers in cities like Johannesburg […]; these young people used the term not as a racial marker but to describe and define a modern, cosmopolitan way of life (Ford 2015, p. 28).

Ford (2015, p. 28) continues that "those who lived the 'Afro lifestyle' wore afro hairstyles and Afro-look garments and listened to soul music. In South Africa, this in-crowd of black teens and young adults was variously labelled hip and socially conscious and its members termed 'elites', 'jet-setters', and

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'mods'" in the 1960s and 1970s. Ford (2015, p. 30) states that "because non-whites' access to travel, quality education, and equal employment opportunities in lucrative careers was restricted under apartheid, afro-look clothing and the lifestyle it connoted provided a chic way for both everyday people and socialites to transgress racial hierarchies, gendered social norms, and spatial boundaries". "In South Africa, the 'Afro' fashion look also represented a hybrid of traditional African adornment and Western silhouettes. The 'Afro' fashion look is a bold assertion and celebration of an African-derived construction of African modernity, which necessitates a paradigm shift in our understanding of African fashion and Africa's relationship to the Western world in the age of the global Black Freedom movement" (Ford 2015, p. 30).

These concepts were used as the guiding frames to conduct the second iteration of the Drum Magazine Project. As an exercise of practically understanding these concepts before they could be applied to their allocated covers, magazine covers from the period were analysed in class. These covers included, amongst others, the August 1970 Nigerian edition *Drum* cover of Marie Wat[3] wearing what appeared to be a *boubou*. There was also the Felicia Mabuza 22 May 1972 cover[4] in a yellow outfit coupled with brown accessories, as well as Nomsa Nene's (January 1974)[5] in a yellow swimming outfit worn with a brown cap, geometric bead necklace, and a second necklace with a peace symbol pendant.

Those who existed in the urban metropolis, like Johannesburg, as shown in the pages of *Drum* magazine, created such translocal and the 'Afro' look identities. Wat, Mabuza, and Nene, were examples of urbanites who fashioned their bodies that symbolically connoted multidirectional movements of ideas drawn from various locations. I argue that studying *Drum* magazine covers, as part of teaching and learning endeavours, widens the scope for design students (fashion in this instance) to have an in-depth understanding of complex concepts like translocality and the 'Afro' look. Applying them, as I have in this study, shows the multi-directional flow where theory feeds into practice, and practice into theory.

## Research methodology

The study adopted a case study research design that was qualitative in its approach. The population that participated in the project included 20 out of 21 second-year fashion design students. While all students initially agreed to participate, one student decided to opt out of the study due to unforeseen circumstances. These students worked in their self-determined groups. The data collected included essays, magazine covers, design statements, and interviews. Thematic analysis was employed as a data analysis method. This study followed ethical processes in which it served at a Departmental Higher Degrees Committee for ethical clearance. Before participating in the study, students were provided with details and requirements. Consent forms needed to be signed before they could participate in the project.[6]

[3] Due to copyrights, the cover cannot be used in this article. However, it can be viewed on this link: https://cutt.ly/srhUlJTW

[4] Due to copyrights, the cover cannot be used in this article. However, it can be viewed on this link: https://x.com/Feliciamabuza/status/1781363281271066644. Note: This publication was when *Drum* magazine was distributed biweekly, later reverting to a monthly circulation.

[5] Due to copyrights, the cover cannot be used in this article. However, it can be viewed on this link: https://baha.co.za/archival-search-results/item/?media_uuid=126

[6] Copyright of the *Drum* covers used in this project were sought from *Africa Media Online*, the platform that holds rights of use of *Drum* content between 1951 to 1984.

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The assignment's assessment was two-fold. It assessed students' competence in analysing and writing an essay about an allocated *Drum* magazine cover using fashion concepts of translocality and the 'Afro' fashion look. The covers were randomly selected from the editions of the magazine. Following this criterion, students were asked to style, visually communicate, and photograph a contemporary look informed by the *Drum* magazine cover they had written about.

Students were provided with reading sources for their essays and a folder that had different font styles, page texturing options, a logo for their *Drum* magazine covers, and a tutorial video demonstrating the use of *Photoshop* for editing the images that would emerge as part of this project. Students were also encouraged to immerse themselves in the era they were researching by being introduced to analogue photography, a form of photography used during the magazine's golden years. Students attended a workshop on analogue photography facilitated by a colleague from the Faculty's Experimental Media Archaeology Studio, with an option to use the method in their fashion photography (Figures 1 and 2).

**Figure 1: Analogue photography workshop (Khaya Mchunu 2023, personal photograph, 21 September)**

**Figure 2: Analogue photography workshop (Khaya Mchunu 2023, personal photograph, 21 September)**

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At the end of the process, students were invited to participate in an interview. A semi-structured interview method was employed as it allowed for designing a line of inquiry that was framed and guided by the topic of the study but open enough to probe further with questions (Silverman & Patterson 2021; Karatsareas 2022). The topics covered in the interview included determining students' experience of this cycle of the Drum Magazine Project, their prior knowledge of the magazine before participating in the study, and their opinions of their allocated covers. In addition to this, the interview also elicited students' impressions of the themes of translocality and the 'Afro' fashion look.

As suggested by Silverman and Patterson (2021, p. 25), data in the Drum Magazine Project was recorded, organised, and analysed according to its type. The data included the interview transcripts that emerged from the semi-structured interviews. In addition to this, the student-written essays, as well as their accompanying covers, were used to analyse the findings. For example, the essays were analysed by looking at the 1970s allocated covers to determine how students developed themes written about in the essays and interpreted visually in their covers. A relationship was formed for each data set to determine students' use of *Drum* magazine archives to communicate translocal subjectivities and the 'Afro' fashion look.

## Students' interpretation of translocal and the 'Afro' fashion look

In this section, I share some examples from the project and offer a reading and analysis of these covers and the themes that I argue are embedded in them. Through their essays, covers, and design statements, students explored a melting pot of themes related to translocality and the 'Afro' fashion look (Figures 3 and 4). Examples include a pair of students who worked with a July 1970 cover and explored *Soul Train*[7] and the disco era[8] as themes. The pair highlighted the jumpsuit, cat's-eye makeup, and afro hairstyle as the sartorial and style codes of this aspect of the era. When viewed through the pages of *Drum*, the students argued that the afro hairstyle on the 1970 cover showed the development of this style as it could be historically linked to Dolly Rathebe's in 1950s *Drum* content.

Another pair of students worked with a November 1971 *Drum* cover featuring a model wearing what visually looks like a snakeskin leather mini dress with a plunging neckline and long sleeves.[9] The model is accessorised with triangular gold earrings, with most of her visible fingers in silver rings. Students found the use of the font style *Durango Western,* as well as the fashion worn by the model, to resemble elements of 1970s 'blaxploitation' films, with the main female actor of the genre being Pam Grier. According to the students, these elements include the plunging neckline, button-down shirt, and the knotting of the shirt in the upper-waist position. Through the translocal frame, these students argued that the blaxploitation film genre was known for its messaging of American and

[7] *Soul Train* (1970-2006) was an American musical variety show known for its circulation of black popular music, created and presented by Donald Cortez Cornelius, affectionately known as Don Cornelius. Described as "not only television" but also as a "transformative cultural moment" (Thompson, Knight & Cannon 2013, p. 14). The *Soul Train* effect is explained as changing the black mindset through music but also through its advertisements, "which were run by Johnson Products, the maker of *Ultra Sheen* and *Afro Sheen* hair products […] *Soul Train* ads that turned [a] mind-set urging Afros" to be seen as beautiful (Thompson *et al.* 2013, pp. 15-16). Decades later, these hair brands continue to be used in South Africa.

[8] Due to copyrights, the cover cannot be used in this article. It can be viewed on this link: https://cutt.ly/PrhUxdmq

[9] Due to copyrights, the cover cannot be used in this article. However, it can be viewed on this link: https://www.instagram.com/p/CGDL03TFkfu/?img_index=7

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diasporic black liberation movements, which they aligned with the South African Black Consciousness Movement.

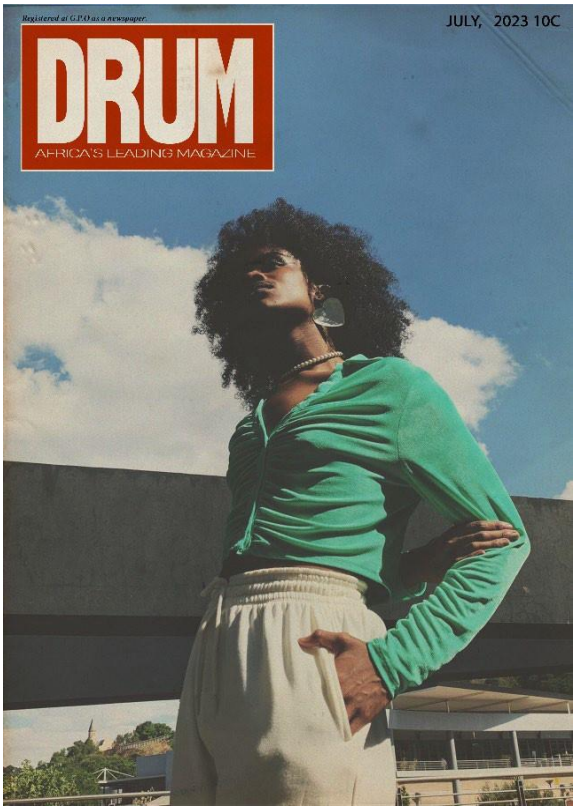


**Figure 3: Student cover (Students H & I 2023, personal photograph, 2 November)**

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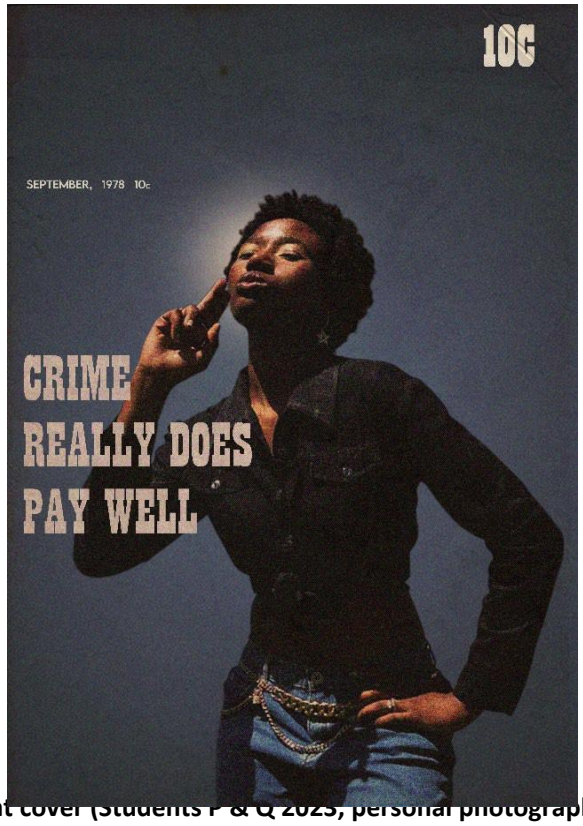


**Figure 4: Student cover (Students P & Q 2025, personal photograph, 2 November)**

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The merging of sporting culture and fashion was one of the themes that emerged multiple times. Two examples showed students identifying motorsport and soccer as codes that they linked to the concepts of the 'Afro' style and translocal identity formation within the fashion milieu (Figures 5-7). The intention of my analysis and discussion of this theme is to show how *Drum* magazine facilitated the "circulation of people, resources, practices and ideas" – a translocal concept (Hughes 2022, p. 134). The first example is a cover by students who worked with a July 1969 cover that featured a model wearing a black and white checkerboard t-shirt, orange shorts, and black boots[10] shot seated on a motorcycle, wearing a biker cap and sunglasses (Figure 5). The students interrogated the theme of women in motorsports, interpreting the original *Drum* cover to deploy the motorcycling culture as a representation of community, with the black leather jacket as a sartorial symbol of this sport. The pair argued that, beyond seeing the model as a *Drum* cover girl, the image could be used to challenge the idea that women should be divorced from motorcycling sport. In contemporary times, they linked this image to organisations such as *Biker Girls GH* and *Basadi in Motorsport*, initiatives that propound the participation of women in motorsport. It would be shortsighted (and dangerous) of me to ignore the 1957 feature of Amaranee Naidoo, who made headlines for her involvement in motorcycling sport. Acknowledging Naidoo avoids ahistoricising the 1969 *Drum* cover and that of the students. Contrarily, they are a representation of the entanglement of history with the present.

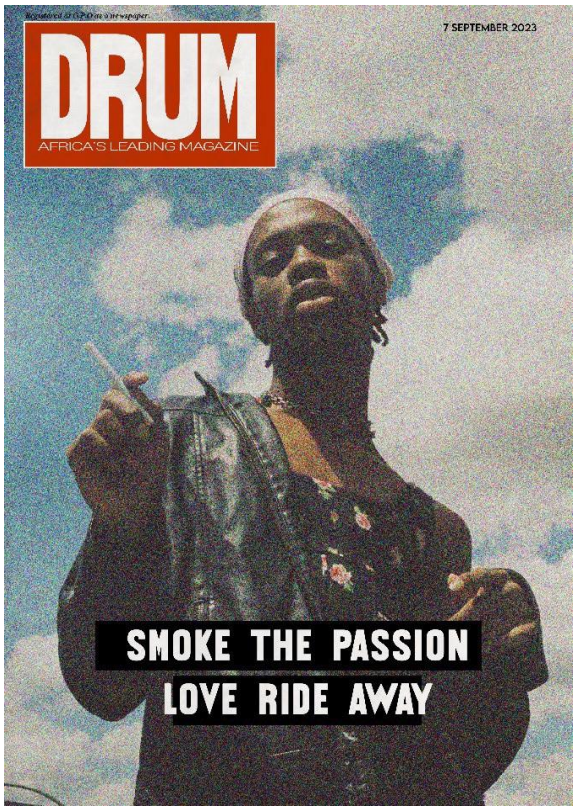


**Figure 5: Student cover (Students L & M 2023, personal photograph, 2 November)**

[10] Due to copyrights, the cover cannot be used in this article. However, it can be viewed on this link: https://cutt.ly/mrhUxXgk

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In a June 1968 cover that featured a model in an orange two-piece lace ensemble accessorised with ball-drop earrings, the students referenced the lace worn in the cover.[11] In their version, the model wore a white to off-white crocheted top whose openwork detail was associated with that of lace (Figures 6 and 7). *Drum* magazine had the practice of publishing multiple versions from the same shoot for their South African, East African, and West African issues; for this reason, I also provide two versions from this pair's project. The pair expressed in the interviews that with their image "we wanted to not take the image too literally […] inspired by the surroundings in the image to make it our own" (Student O 2023, personal communication 19 October). Thought went into informing the pair's choice of photographic site, as articulated in their design statement as well (Students' Design Statement 2023).

What influenced our choice of location for the photoshoot is the fact that the background of the original cover was very dark and unlively, so in a reimagination, we thought it was better suited to have an outdoor shoot in nature. Furthermore, it highlights a recreational [sic] of a soccer space, one we directly linked to the cover story 'Eusebio versus Pele, *Clash of the soccer giants'* of the original magazine [cover].

It is essential that I provide context for the headline. Eusébio da Silva Ferreira (known by the mononym Eusébio) was born in Mozambique and had a football career playing for the Benfica Football Club as well as the Portuguese national team. At the 1966 International Federation of Association Football (FIFA) Football World Cup, Eusébio was the top goal scorer (with nine goals) and helped Portugal reach third place. He would be awarded the 1965 European Footballer of the Year.

Known by his mononym, Péle, Edson Arantes do Nascimento (Santos) was a professional football player from Brazil whose career started in the Santos Football Club (FC) in 1956 (Britannica n.d.). Péle's visibility as a footballer widened when he played in the 1958 FIFA World Cup for the Brazilian national team. This tournament marked the first time Brazil won the World Cup. In the 1960s, Eusébio and Péle established their presence as black footballers, a rarity during those years. This promulgated somewhat of a rivalry between the two players when their teams, Santos and Benfica, faced each other at the 1962 Intercontinental Cup. The inclusion of this headline "Eusebio versus Pele, Clash of the soccer giants*"* in *Drum* magazine then made sense, especially since the magazine was known for including the faces of black personalities from the continent and the diaspora, which is the translocal meaning of identification with more than one location or association (Oakes & Schein 2006, p. xiii).

While there were obvious cases of the consumption of international sports like football, scholarly works indicate that this sport was active in the local scene, i.e., the development of various football associations (Nöthling 1982; Ngidi 2014; Venter 2019; Ayuk 2022). Other factors indicating active football activities include the founding of clubs like Orlando Pirates FC and Moroka Swallows FC in 1937 and 1947, respectively. Decades later, in 1970, Mamelodi Sundowns FC and Kaizer Chiefs FC were established as football clubs. Local articulations of football also found themselves on *Drum* magazine covers (22 August 1973, 22 August 1974, July 1980, December 1980, and July 1983). However, it is the March 1978 cover that I read in conjunction with the students' narrative. The cover features the then-unknown Nakedi Ribane wearing a white and green soccer jersey Number 10 donned with a green headwrap (a clothing item I analyse in the latter part of the paper). Attention must be paid to a

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headline that reads “You can be the envy of every soccer fan: Win Pele’s shirt”,[12] highlighting the football jersey as one of the key sartorial objects of the sport. Noteworthy is Nöthling’s (1982, p.41) comment that the mid- to late-1970s “marked the start of Black domination in South African soccer”. The inclusion of football in various ways in *Drum* indicates a recognition of the sport in the local context. In my analysis, students' reference to football in their *Drum* cover shows them in conversation with contemporary South African fashion practitioners.

In recent years, the merging of fashion and football has been somewhat of a phenomenon. Fashion designer Thebe Magugu’s Unisex Magugu FC Home Jersey is a concept that draws upon football motifs (Figure 8). This knitted jersey is composed of a cotton and viscose blend with a ribbed neck. Stylistically, it plays on the notion of a soccer kit, worn with football boots, black shorts, and red sports socks. It has been modelled by a host of local personalities, including Magugu, Clement Manyathela, Bongeziwe Mabandla, and Nelson Makamo, amongst others. Each model is assigned a position, such as coach, goalkeeper, and left winger.

Another example is the creative agency founded by Kabelo Kungwane, *Kasi Flavour10*. The platform describes itself as merging “fashion, photography, and design, and attempts to celebrate and honour South Africa’s football culture” (Kasi Flavour10 website, n.d.) (Figure 9). In a separate campaign is the black, green, and white jersey with the Number 10 on the front, worn by actor and model Nhlanhla Mokoena (Figure 10). The product plays on the football jersey Number 10, which is traditionally worn by midfield football players. The purpose of the midfield player is to connect the midfield to the attack, a position that creates an opportunity for the striker to potentially score goals. In South African football, this position has previously been held by footballers like Jomo Sono, Staton Fredericks, Siyabonga Nkosi, Siphelele Ntshangase, and Teko Modise (Figures 11 to 13).

[12] Due to copyrights, the cover cannot be used in this article. However, it can be viewed on this link: https://cutt.ly/vrhcpRMF.

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**Figure 6: Student cover version 1 (Students N & O 2023, personal photograph, 2 November)**

**Figure 7: Student c tograph, 2 November)**

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**Figure 8: Magugu F.C. team fashion shoot, Thebe Magugu Instagram page (Kubeka 2024, 6 December)**

**Figure 9: Kasi F Flavour10 Instagram page (Photograph by Manzana 2024, 24 September)**

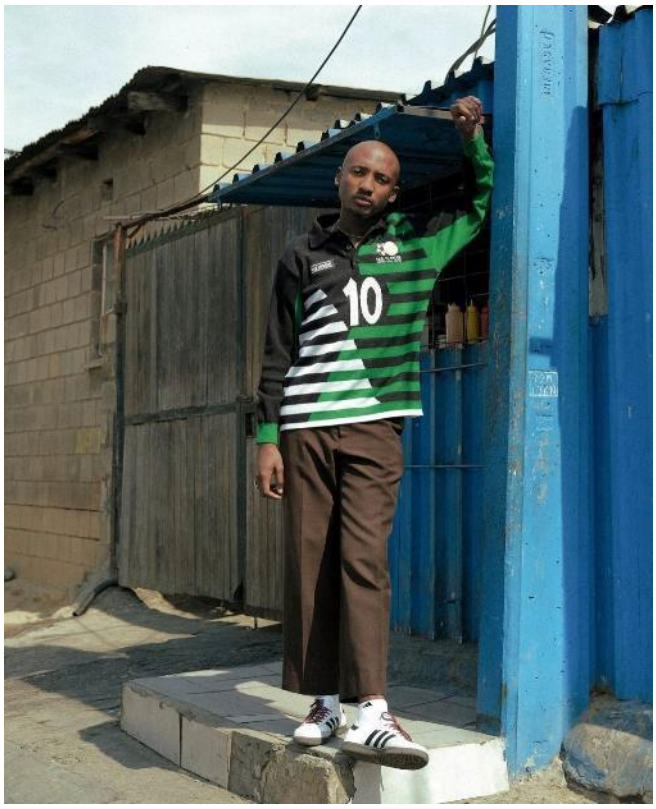


**Figure 10: Nhlanhla Masemola in jersey Number 10. Masemola's official Instagram page @tyke_26 (Photographed by South Archive 2023, 4 September)**

**Figure 11: Footh[illegible]nber 10. Central News (Photographer unknown 2024, 9 September)**

**Figure 12: Football legend Staton Fredericks in a Bafana Bafana jersey Number 10. Premier soccer league official Facebook page (Photographer unknown, n.d.)**

**Figure 13: Siphelele Ntshangase in a Kaiser Chiefs jersey Number 10. Farpost official Facebook page (Photographer unknown, n.d.)**

The model in the students' cover does not wear the jersey Number 10, as in the examples I have provided. However, the point that I am trying to make with this analysis is that using the knitted white to off-white garb, and situating the fashioned body in a soccer field, already makes some associations. Considering the Eusébio and Péle headline, previous *Drum* covers with football as the main or ancillary subject, or contemporary fashion innovators and their overt use of football, these students join a trajectory that marries fashion and football.

## Conclusion

Students explored various themes that ranged from television, film, and sport, and identified sartorial codes embedded in these forms. Through a localised interpretation (that also considered the influence of the global), the students who participated in the study demonstrated the capacity of design

education to inculcate cultural pride and the preservation of uniqueness in a globalised world. One of the students summed up the project in a meaningful way when they said (Student L 2023, personal communication 19 October)

It was fun, it didn't feel way too scholar-like. It felt like you understood, yes you're a scholar, but you made it make sense to us students, instead of just "Ok, here's a brief" use these big words and you just deliver […] It felt like you actually wanted to give us work that reflected us, but that stuck to the brief.

The student's point of 'work that reflected us' highlights the ever-important significance of the decolonial notion of particularities, specificities, and the situatedness of knowledge. This paper argues that during its golden era, *Drum* offered a methodology of positioning the uniqueness of South African subjectivities where notions of cosmopolitanism and translocality took centre stage. By presenting their fashion covers, students demonstrated their entanglement with their country- specific history and a methodology for articulating translocal fashion identities informed by archives. This project demonstrates the intellectual, practical, and theoretical value of archives, promoting the necessity for a nation to protect its history captured in archives.

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