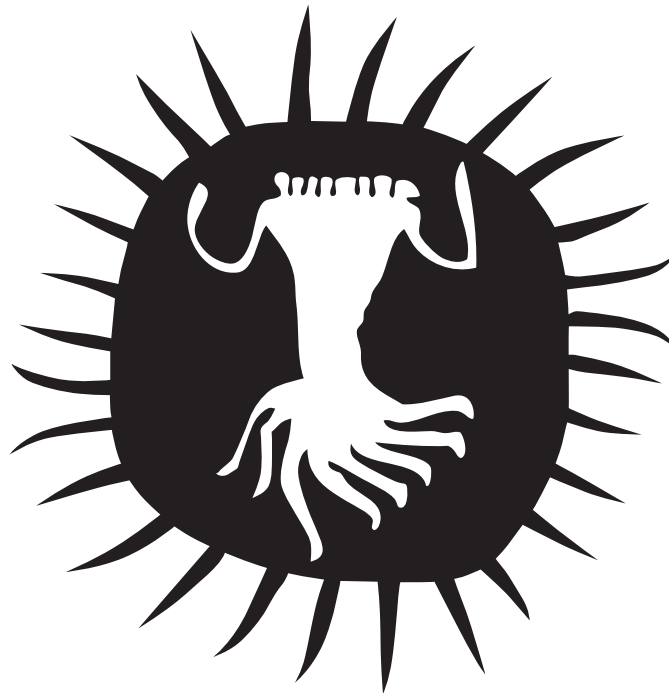


**Final Narrative (Summative) Report to  
Department of Arts and Culture  
on Mzansi Golden Economy Funding 2016**



**30 June 2016**

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**arts & culture**

Department:  
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**AFRIKABURN**

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*Lost Couple Find God*



*Clan X*





*Project O*



*Temple of |Xam*



## ***Intercultural Story eXchange***

### **Introduction**

Afrika Burns Creative Projects (commonly known as AfrikaBurn) received the first tranche of funding of R720,000.00 in mid March for five key public art projects executed at the tenth annual event “AfrikaBurn X” at the end of April. The public art projects chosen for Department of Arts and Culture support included the two anchor sculptures – *Clan X* and *Temple of !Xam*, a third large burning sculpture *Project O*, an interactive mask and puppetry ensemble performance work *Lost Couple Find God* and a interdisciplinary *Intercultural Story eXchange*.

The projects were instigated in different locations nationwide – *Lost Couple Find God* in Johannesburg, Gauteng; *Clan X* designed in Cape Town and prepared in the peri urban south peninsula of Cape Town; *Temple of !Xam*, Lidgetton, near Howick, rural Kwa Zulu Natal, *Project O* in Sutherland, Northern Cape; *Intercultural Story eXchange* in Elandsvlei, Northern Cape with participation on site by Khoikhoi and San elders from Kalahari, Northern Cape, Beaufort West and George, Western Cape. This report covers the period 2 May – 30 June, during this period, two sculptures had their burn sites cleaned and returned to previous condition; one sculpture remained as a feature on the Tankwa landscape; one exchange project scattered across the Northern and Western Cape - with plans forthcoming for next year and the other performance ensemble packed up their larger than life gods, brimming with ideas to take their production forward.

This report updates data captured in the interim report, now that the regional art leads have submitted all information and feedback. It is important to note that AfrikaBurn has

subsequently adopted the definition of youth as being 14-35, which is the age range cited in the National Youth Policy 2020<sup>1</sup> and as such, some data has been adjusted.

## Reflections

Different team members were interviewed after the preparation and execution of the works. In an attempt to draw from the Most Significant Change model of evaluation and the attempt uncover both the different and similar experiences team members had as part of the creative process, individuals were asked to illustrate their learning and change through the recounting specific and significant moments.

### **Project 1: *Lost Couple Find God***

For project instigator and co-director Kyla Davis, a Johannesburg based theatre activist, the Department of Arts and Culture funding enabled her the opportunity to widen the net of the collective. She explained:

*We are always interested in broadening our mask family. We have been creating 'Lost Couple' characters since the original pair, Uma and Sebastian, appeared at AfrikaBurn in 2013... Most of our performance troupe had been to the Burn before and had made a Granny mask in 2014 so were not new to the process or to the Burn experience. This with the notable exception of Khutjo Green, Namatshego Khutsoane, Nkosinathi Gaar, Bernice Myburg and what would have been Billy Langa, [who had to] pull out at the very last minute due to a corporate performance that had been moved. Funds meant that we could afford to dream bigger!*

The experimental and participatory nature of AfrikaBurn provided an ideal space for the new work, encouraging the ensemble to keep pushing their creative boundaries. Kyla continued:

*As in previous years, our performance at Afrika Burn was a wonderful testing ground for our new mask family. The audience is always so inviting and open-minded and willing to participate. A performance there immediately encourages you to push further, dig deeper, go all-out. We were instantly inspired to improve our performance. While we were pleased with how the masks turned out, we now feel that we can go much further towards masking our bodies and creating more distinct physical features of these masks. For example, the Uber-god can have a much more substantial body, at the moment he is all head and hands. The costumes and silhouettes of the characters can be pushed further.*

*We would also like to work more on their story. Who are they? Why are they here? Why have they come here? This will allow us to develop our choreography (which we started but did not have a chance to polish) into more structured/static performance moments. Lastly, we would like to further develop the percussive element of the performance.*

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<sup>1</sup> Presidency, The. (2015) *National Youth Policy 2020* retrieved from: <http://www.thepresidency.gov.za/MediaLib/Downloads/Downloads/NYP%20Policy%202020%20Report.pdf>





For Namatshego Khutsoane, it was her first experience at AfrikaBurn; it was also the first time she'd performed as part of the Lost Couple ensemble. Born in Rustenburg in the North West and now in Johannesburg, Tshego is studying towards an MBA whilst freelancing as an actor, applied drama and theatre practitioner and consultant, she explained:

*I have a real interest in people, their stories and life journeys, as a theatre practitioner and academic my interests and skills are in Social, Educational and Development aspects of the arts.*

*I was very excited about the prospect of working on a collaborative project with Kyla and the mask-donning ilk. My god emerged from a series of facilitated processes, inspiring the development and construction of conceptual ideas. A carefully considered process was constructed around our thinking about the individual roles of gods belonging to a pantheon of gods.*

*There was much discussion about who, how and what we wanted our gods to be. Much discussion around "the way(s)" in which they were lost, what their mission was and what did they did.*

She observed a difference between AfrikaBurn and other festivals and platforms that she had worked on, noting:

*I most appreciate the almost total absence of money exchange. It is also very refreshing for the artistic expression to be so upheld. I wish I had been exposed to more performative exchange. There is such an abundance of experiential opportunities on offer, I somehow wish I would have had the luxury of time to experience it all throughout the week.*

In terms of the whole experience, she continued:

*I feel as though, between the information given by AfrikaBurn and our collaborators during the mask making process, I was thoroughly prepared. Despite our over-preparedness, Mother Nature on one of the days took our entire 3-man tent structure down, one we thought had been thoroughly reinforced. I was most surprised by my readiness to roll with whatever flow came my way. Also, feeling ready to sleep in any*

*car for the remainder of our time there. I learnt that I am a lot more easy-going than I give myself credit for.*

Tshego's most significant change as part of this process is summed up by surprise moments at the event

*I often lost our collective on planned nights out and returned to my tent to sleep. Around the time that nature would call for me to go to the toilet, I would take a walk and go as far as whatever drove me.*

*On one night I walked, trying to follow the music and I ended at the silent temple (I think that is what it was called), where I just sat and thought. I walked in the very early hours of the morning watching paired up revellers make their way to chosen camps and warding off parties concerned for my well-being. I cannot say for sure what it was about that night, but I had a few really great conversations. Many really great laughs.*

*One other night I sat in the confessions structure. Not there to confess any particular think. But to declare an intention or hope and to be in conversation with the other writings on the wall. This was early on in our stay. The thing, my hope, for a revelation manifested on the night before our leave from Tankwa Town. That revelation in someone who I hadn't seen for some years. Someone I never thought I would see again. But so there, and so alive in the transient space that was. What a gift!*

However, the jury is out as to whether she'd return, she concluded:

*Just the thought of the drive puts me off the idea. If I didn't have to drive it...very likely. I would also like to see the space transform from nothing into something and back into nothing again. If I could I would make sure that I arrive at the very start of the week and leave on the last day.*

## **Clan X**

As the construction lead of *Clan X*, Mike Rule is a seasoned 'Burner'. Having been part of the event every year and having built a previous San Clan burning sculpture, he explained:

*In my everyday life I work in the building trade, my specialty being outdoor timber work, I have been to AfrikaBurn ten times, built the San Clan in 2012, built five other fire sculptures these were the 'Kid's Burn' projects, created a Theme camp - Camp Sunset Oasis nine times and had a mutant vehicle - iLook, and CyberQuad - twice. I believe that it is fundamental as humans to be part of something bigger than oneself and AfrikaBurn is that for me. It's something that we do as a family and it's become a habit. We love the camaraderie of building the camp with our friends. We feel like a part of the community.*

Building *Clan X* this year was a very different process to his previous endeavours, he continued:

*Clan X was someone else's concept, so we were really making someone else's vision real. This meant less artistic freedom for us. The technicality of the build was also potentially a big challenge, but this was overcome by putting the right people in place to do the work.*



*The biggest challenge for me on this project was the timing, we only had two weeks of pre production time. I overcame this challenge by doing 15 hour days and this was a very stressful time for me. After my efforts with the preproduction, the real work on site was done by the team.*

Individual responsibility, personal contribution and teamwork were key ingredients to the success of creating the *Clan X* sculpture in the harsh conditions of the Tankwa desert. Mike elaborated:

*We learnt that by getting up early and working steadily at our task we could accomplish a lot. The team also learnt about having a say in the process, as we had morning meetings where everyone had a chance to speak the mind. I identified what I call a "culture of non-responsibility" and tried to teach team members that taking responsibility for our actions is not the same as being blamed. Very importantly, we learned never to refer to any situation as a problem but always a challenge.*

For Mike, the most significant change he experienced as part of this process was found in the recognizing other viewpoints, he said:

*One really amazing thing that happened for me was this: One of our volunteers had a rant at the morning meeting about us having respect for the site and how it was almost if we were "building a church" for the people that were coming to the event. His complaint was that some of the team were not taking it seriously enough and [were] only in it for the party.*

*At the time I had an inner voice that was critical of his reaction and even had a conversation with him about it later. We were able to clear the air and move on.*

*But later, during the event I went down to the Clan site to fill the generator with petrol and some people were having a wedding under the Clan. At this point I realised that in a lot of ways he was right and I later appreciated him for speaking his mind. Witnessing those people exchanging vows under the Clan was a really special moment for me.*

From the low-income community of Ocean View, father of three, Ricardo Moses is a longtime participant at AfrikaBurn. With Mike, as part of Camp Sunset Oasis and on the 2012 Clan build, he also works as a carpenter on domestic projects. He said:

*It was nice working on the build, this was my second build and the structure was different to the other one. It was a bit difficult the art work of it, the curves and it was higher than the other one, when I was up there, I was quite scared before the cladding went up. It was wiggly, the wind was strong and they were very hot days!*

Ricardo returns to AfrikaBurn as it is an opportunity to meet people, he explained:

*The love of the people, unity, respect is why I go back each year. Communicating with people from different countries. [I] met people from Russia, the next day they were like: "Ricardo I still remember you!". Coming back from that place [I'm a] different person, full of love. People at home say: "What did they give that guy?"!*

For Mava Xhishe of Masiphumelele, it was his first time at AfrikaBurn and the first time constructing in such a challenging setting.

*Wow, like it was nice being there, [I had] never been to Tankwa before, it was a big open space. The weather was very hot, I can't stand the heat. We go to work around 07h00 and back before 15h00 as it got hotter after. We used mostly tools that we use in our normal work. The only thing I've never used was the nail gun. But we were working on a high level – I managed to work at 10 metre height.*

*It gave me a lot of experience and skills. The people - I've never been together with people of different cultures that we can actually be together. It made me feel better compared to what is happening [now] in this country. We experienced a whole new thing.*

The burning of *Clan X* brought up mixed emotions for Mava:

*When we were about to burn the Clan down, it was painful at some points. I was there in the centre, when we burnt it down. I stood next to my boss and he asked: "How do you feel?" And I said: "It gives me a bit of pain, [it's] hard to let go of it."*

Ricardo reflected:

*Building was the best moment; it is quite an experience to build. But to burn it down is another story. I wasn't happy, a bit sad, it was a big fire, it was a relief after all the days we were there, building the thing and putting it together.*

Mike summarized the sentiment of the team, saying:

*It was a beautiful moment, but some were sad to see their handiwork go up in flame. We learnt about the impermanent nature of the universe.*



Mike, Mava and Ricardo agreed that the most significant change of the process generally was the opportunity to shine. Mike noted:

*It was an awesome experience to have a team of people who come from a tough background, basically living in poverty and let them have the experience of being "rock stars" even if only for a week. I think that those guys got to feel as though they really mattered and that they had a real contribution to make being involved with a really special project that was so important to so many people.*

Mava concurred:

*At one point, I was feeling like a celebrity I am being famous today because I built that. Ours came first they wouldn't go [home] without seeing it. People were giving love to all of us.*

## **Project O**

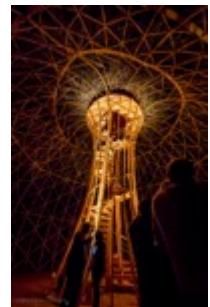
Lebohang Litsili was chosen for interview as he was a returning beneficiary from the previous cycle of Mzansi Golden Economy funding, having worked on the *Flamin' Amazing Show*. A stilt performer and carnival artist, Lebo has worked on large-scale carnival works in Gauteng, where he lives with his family, and in Cape Town. Lebo joined the build on site in Tankwa Town, he explained:

*Nathan [V. Honey, project lead] had done planning and building of some part of the structures in Sutherland. I came in a time when planning a preparation came together so I was there from the beginning of the build on site. The organization was very technical, artistically motivated, well built as far as design and the art piece.*

Lebo alluded to the fact that he gained a lot of insight working closely with Nathan on the project and how the learning and skill transfer grew his confidence with technical challenges.

*I respect Nathan so much, as what I know he has done [before] and being part of that project. He doesn't work with references, he has the vision in his head. He knows what he is doing from the start, not fiddling with laptop or papers. I found it so easy working with Nathan facilitating the process.*

*In terms of woodwork, I got to have more experience, participating and becoming part of a team. It was a totally different experience, the scale of the artwork and the putting it together, building the spiral staircase, I have never worked on an artwork [before] and from what I do - mobile things, larger than life things working with heights and mobility - there it was, a static piece of art, three times [the size of] what I'm used to doing if not more. It was a learning process, good process very experiential. Wonderful conversation and work experience, every day, because each day was different.*



Although it wasn't always plain sailing, as Lebo admitted:

*[It was] a point in time when I was in a space when I pulled myself to a limit [that] I'd not been exposed to or prepared for. Under very hard conditions and how the climate behaves, the situation was intense - artistry and hard labour. Working with the tree branches - I had tattoos from the thorny branches! [You] get deep to yourself and find those things to take out and burn them get rid of fears and challenges... root that out.*



For Lebo, his most significant change this year was his confidence in his own abilities, through a combination of cultural interaction and practice of art disciplines that are new to him. He elaborated:

*The whole experience was quite phenomenal. You only get to realize when you participate in such an event, product, art piece, to how important skill is and what more you can do. Doing larger than life art that is the biggest I've been part of, has*

*built [my] confidence as an artist, seeing myself pulling myself to the limit to the needed energy and skill.*

*I feel skillfully confident and I'm taking that away with me - that I can and am able to do. I am able to produce, I'm able to be skillful and learn to develop my skills, step into knowing "this I can do".*

### **Temple of |Xam**

Founder and owner of the Goodwin Foundry in rural Kwa-Zulu Natal, Kim Goodwin is a prolific sculptor who works and is versed in a variety of mediums including natural materials. He led a diverse team from his local area, creating jobs in the vicinity of the build preparation site and taking a group of volunteers to the Tankwa desert to create the final piece. He reflected:

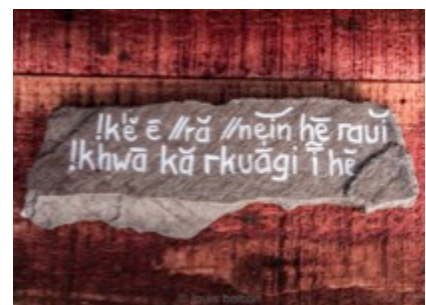
*The Temple build was bigger than anything I have attempted and very much an architectural piece. Having a significant grant went a long way to enabling a smooth and relatively effortless experience, working with and leading, a happy team. I'm really happy with our planning this time.*

*[There is] always masses of learning, which is largely why I do this, and specifically around technical issues of construction. Working in the Tankwa, within a particular timeline always provides interesting challenges.*

Speaking about the opportunity to engage with the Elders from the Intercultural Story eXchange, Kim noted:

*I purposefully had very little expectation regards the San Elders, simply because I have not dealt with anything like this before. It was wonderful meeting the group and I think that they were pretty overwhelmed by the festival in general. Maybe between now and AfrikaBurn 2017, something may happen. One of our main intentions regards the Temple of |Xam, was to honor a particular group of people, and bring attention to a passage of our history. I feel that we achieved that and I am happy that the Temple of |Xam can stand as a monument for a brief time in that special landscape.*

The project is the subject of a documentary named "Building Temple |Xam" by Louis Bolton which is currently in postproduction.





## ***Intercultural Story eXchange***

This project was a collaboration between members of the Elandsvlei community – the nearest village to Tankwa Town event site – who resurrected the Mantis puppet after performances late last year at Donkey Day and Streetopia, and a group of Khoi and San from the Kalahari, the Great Karoo and coastal regions of the Southern Cape. The Khoi and San group, including elders, youth and children came together with the assistance of Lana Cavernelis, Clinton Whitehead and Neal Hartman. Clinton Whitehead shared the experiences of the team:

*We did not know what to expect and came with no expectations. We immediately felt at home once we arrived at the gates. The Elders thought it was a strange and beautiful place filled with absurdity and wonder, a dreamlike environment manifested. They absolutely loved the experience, it represents a key component of our beliefs – not to be rigid in living life, to embrace the absurdity that lightens the grind of life. As first time Burners, the festival was a very beautiful experience. There is a lot to be learned and skills to be gained. AfrikaBurn resonates with a big part of our culture- 'die energie van die lewe beweeg mos vrylik as alles so los en sag gekook is'.*

*The Elders [were] interacting with a couple of [art] pieces that baffled their minds and the fact that the stuff is being burned even boggled their minds more, until they realized the purpose and potential of the burning. But then again they were in a dream world manifested.*

In preparation for the burning of the centerpiece *Clan X*, the Elders conducted a ceremony of unity and peace. Clinton explained the purpose, process and significance, he said:

*The intent of the San tribe ritual was to evoke and promote an energy of unity and peace by means of a sacred smudging and powder ritual that was transmitted by the liberation (burning) of the San tribe. The symbolism of the piece speaks for itself. We agreed beforehand that the time we find ourselves in is a time where the energy of peace and unity prevail in this world and the whole energy that was sensed at AfrikaBurn already radiated/facilitated the environment for evoking those energies.*

For Clinton, personally, the most significant change was the collaborative participation in the Mantis puppetry.

*We all shared deep connections with the Burners we encountered and at campsite, the most memorable for now would be when we put the Mantis together and walked it for the first time with the community of Elandsvlei. The unity, support, sense of accomplishment that prevailed over the Elandsvlei and Uprize Plaza crew was a huge connecting point. If you truly believe in the ethics of your convictions, then great things can be achieved. AfrikaBurn is proof of that and with love at its core; it should be the example for the rest of country.*

And for the Elders and the group generally, the significance of participating in AfrikaBurn was the opportunity to represent their culture and have others engage with and view their culture, Clinton elaborates:

*Just being at AfrikaBurn was significant. The whole world had its representatives from all cultures and sub-cultures and for us to also be part of that spectrum was an*

*important aspect of our experience and changed our perspective on how people still view us. [On our departure] we felt like we were leaving our family behind a place where you can truly be yourself and be free to express yourself as you seem fit. We have the opportunity to spread the values shared in Tankwa Town.*

Clinton explained that they already have plans for next year:

*We would like to share and express our culture and beliefs with Burners in the form of various activities and workshops, knowing what to expect at AfrikaBurn gives us that edge to better choose and plan our delegation for maximum effect-ability next year. Kim Goodwin also mentioned that he would like the group to help coordinate the burn of his temple next year, which is also a highlight.*

Jokingly, he added:

*We also received some complaints from the Kalahari saying those old timers can't stop talking about their experience they had. So expect more Bushman next year...*

AfrikaBurn stalwart Uprize (Willifred Danhouse) and his son Jon-Levi, hosted the group and assisted the Elandsvlei crew in the preparation and remaking of the Mantis ahead of the event. He identified the Mantis as an opportunity for the Khoi and San group to work together with the local Elandsvlei community, he said:

*The Mantis Project was a big part for them to connect. There was also an evening that we all shared a meal. With the inspiration from the camp crew, we managed to re-patch /re-fix parts of the Praying Mantis that were damaged during the rain storm in the Tankwa [the weekend] prior the Burn event. The brothers from the country done great work to complete the Praying Mantis and then also the [Elandsvlei] community who came on the Saturday afternoon who completed the finishing touches.*

Despite their best efforts repairing the large puppet, the performance still proved challenging, as Uprize elaborates:

*The parading and walking of the Mantis was true effort, it sustained a number of injuries while being shown around the Playa, regardless of the structural damage caused by the storm.*

*Prior to parading of the Mantis I had already consulted with Robert [Weinek director], about the possibility of burning the Mantis. The camp crew Elandsvlei and Khoi community all agreed [to burn]. Collectively they walked the Praying Mantis to the Temple [Of |Xam], by the time it just made it to the Temple, I came to the conclusion to burn the Mantis.*

For Uprize the most significant change was around the commitment to the principle of radical inclusion and his agency to help this happen, he explained:

*The appreciation of the Khoi community to be present and participate at their first burn and for the warm welcome by the rangers, directors and other hundreds of burners that visited with the with Khoi families and asking for blessings. From the youngest to the oldest of the Khoi community had a really life changing experience, the kids were wearing mask, face painting and dressed up. The excitement is high and to participate next year, the feeling stronger.*

Drawing down from these reflections and stories, as in the previous project cycle there were key positive changes that were voiced across all five projects that spoke to:

- **Confidence** – sense of self worth, own abilities and skill.
- **Teamwork** - working towards a common goal together.
- **Trust** –across traditional divides and learning from one another.
- **New skills** - learning hard skills that can be used and transferred.
- **Communication** - across traditional divides and languages.
- **Growth** – being stretched to try new things, large projects.
- **Respect** –a different way of working - fostering respect across hierarchies.
- **Resilience** –being challenged, tested, pushing own boundaries, being stronger

Each of the projects achieved both tangible and intangible results contributing to social cohesion and nation building. Mike Rule summed up the feeling of togetherness on the *Clan X* build:

*The team of people that pulled together on this project was absolutely incredible. I felt really blessed to have such a strong group around me. Every time that people at the event acknowledged me for creating the Clan, I immediately spoke about the whole team that was in it together, how brilliant they were and how it was really all their hard work that made it happen.*

## Responses

Immediacy is a guiding principle of AfrikaBurn, and as such many of the responses to public art at the event is recorded in photographs and videos. Capturing responses can subsequently be challenging and in some instances detrimental to the principle of immediacy. The responses were gathered through direct feedback to the artist/s, their general observations at the time and having looked at footage; and direct responses via social media – specifically FaceBook and Instagram to photographs and videos including reactions from people who were not at AfrikaBurn this year.

### ***Lost Couple Find God***

The Lost Couple ensemble performed in different settings during the festival, roaming through the crowd at disco gatherings, performing in the perimeter of burns. Kyla Davis found engaging reactions and responses from both children and adults to the masked characters, she said:

*From what we saw - through our masks - and have subsequently seen from photos and video footage, participants seem to love and be moved by our performance. The [Xam temple/Silent Disco performance was the most special, with people yelling 'The Aliens! The Aliens are here!']*

*The T-Rex burn was also fantastic and we feel we really added to the ambience of that build-up to the burn. Children in particular really loved seeing the masks with groups of children running up to the Uber-god for hugs. One child shouted 'I assume my fate!' when kneeling in front of the Uber-god.*

*There were many, many shouts of praise and thank yous from people that we passed or interacted with on each of our outings. People seemed to recognize and appreciate that this was a performance, rather than just Burners in elaborate costumes.*



Also through her mask, Tshego Khutsoane noted:

*People seemed to be quite surprised and taken by the god of Swag. This god was characterised by their elaborate flamboyance and exaggerated physicality – with their larger-than-life penis. I, on occasion heard some comments about my mask being the favourite of a handful of people. Another few mentioned how the whole collective “made the festival” for them. All the masks were considerably captivating.*

From Instagram.com

- funnykerk: *These people blew my mind at this year's burn #performingart #art #afrikaburn #afrikaburn2016 #mask react-text: 46 /react-text #costume*
- funnykerk:@maudesandclam *You guys were absolutely mindblowing, loved it!*
- gbaby\_gabrielle: *Does anyone know who was behind this?? One of my favourite creative pieces!! #afrikaburn #afrikaburn2016 #art #creative #crow #costume #festival*
- idkdamien: *wow*
- gbaby\_gabrielle: *Oh my gosh... well done guys!! What an incredible piece. I love it!! @maudesandclam @zygoatboy*

From FaceBook

- Francesco Nassimbeni: *i'm scared of that.*

### **Clan X**

As *Clan X* was the centerpiece burning sculpture, constructor Ricardo Moses found that in Tankwa Town participants were inquisitive and in awe of the work, he explained:

*[People asked] “Did you build really the Clan?” “How many days were you here?” “How did you survive out there, in this hot sun and the wind?”*

A few FaceBook status posts and reactions included:

- Manuela Savage: *Beautiful clan and it's spectacular burn at Afrikaburn 2016!*
- Garfield Taylor: *graceful spectacular..*
- Sarah McCarthy: *So beautiful*





- Afrikaburn Pancake People Community: *The San Clan. Love the more organic feel of this.*
- Deckscape CC: *Something different for the weekend - the main "San Clan" structure at the 2016 AfrikaBurn event, built by the ever talented Mike Rule and his crew. We are privileged [sic] that Mike is a friend and works for/with us sometimes as a Lead Carpenter on our more challenging structures.....*
- Shade Ariel: *i helped build that . the best part was burning it such a seemingly pointless ritual till u experience it*



## **Project O**

From FaceBook

- Liz Linsell: *Beautiful sunrise burn!*
- Liz Linsell: *Beautiful stairway to heaven by Nathan Victor Honey*
- Erica B Smith: *This is astounding*
- Sandra Rado: *melting, love it.*



## **Temple of |Xam**

Kim Goodwin didn't note anything specific, but he said:

*Just lots of positive feedback, which is always lekker.*

Clinton Whitehead (from *Intercultural Story eXchange* project) said:

*Kim Goodwin's temple for //kabbo took the cake, all of us are mystified by its presence. A powerful expression of spirit, expansion, contraction, connectivity, unity, complexity and it's just a beautiful structure - a temple in the true sense of it. The Elders express it as a dream image from the old people, healers image.*

From FaceBook:

- Jai'prakash: *Throwback to #AfrikaburnX, this is a view from the |XAM Temple, built as a tribute and in honour of the now extinct people who once lived in the area. AfrikaBurn International <http://ift.tt/1qcBCw3>*
- Tonya Nicole: *Sooooo envious!!!*
- Sandy Adams: *That is an amazing structure!*
- Marie-Anne Staheli: *It's absolutely awesome*

## Intercultural Story eXchange

The camp had many visitors over the week, with participants engaging and interacting with the Elders and younger members of the delegation in their camp. Clinton Whitehead explained what piqued the Burners' interest:

*Our foreign guests were all interested in why they never hear of the Khoi-San or see us while visiting the country, knowing that we are the original inhabitants of the country. The biggest interest was of course in the spiritual and healing disciplines practiced by us, because a lot of the Burners visiting were practicing healers or had a interest in being healed. We also had a fair share of okes looking for some lucky charms to promote some aspect of their lives, but over all it was a good cross cultural learning experience for the burners and ourselves.*

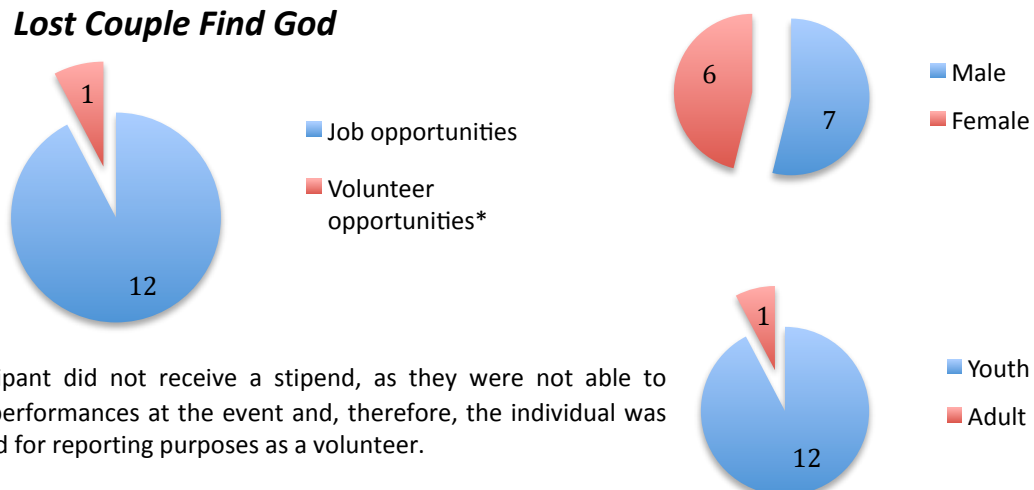
*The Elders made various connections with various burners. Oupa Abraham Kruiper and Uprize had a special connection and the same for Oom Dawid and Wayne in our campsite but over all the campsite connected good. There were a couple of connections with visitors some very random but others were deep and meaningful.*

## Opportunity and impact

Each project involved beneficiaries who received job opportunities and were paid stipends. Most projects involved dedicated volunteers, who received some form of financial support for participation including transport and welfare on site. In addition there were ad hoc volunteers on site lending a hand ahead of the event and during the event. Each public art project was unique in its composition, which reflected the difference in scale, art form or cultural offering, the variety of expertise and opportunity for skills transfer. All projects had high caliber team members, which is essential not only for the successful execution of works on a large scale but also vital for quality skills transfer to entry level constructors, emerging artists and community members.

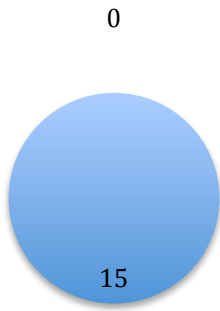
The data pertaining to the beneficiaries has been analyzed to provide a full picture of engagement and participation of women and youth as they are specifically listed as target beneficiary groups for Mzansi Golden Economy.

### Lost Couple Find God



\* 1 participant did not receive a stipend, as they were not able to conclude performances at the event and, therefore, the individual was categorized for reporting purposes as a volunteer.

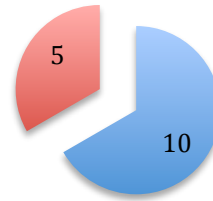
**Clan X**



■ Job opportunities  
■ Volunteer opportunities



■ Male  
■ Female

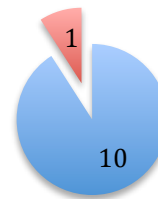


■ Youth  
■ Adult

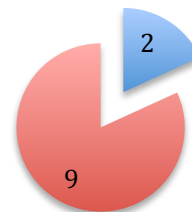
**Project O**



■ Job opportunities  
■ Volunteer opportunities\*\*



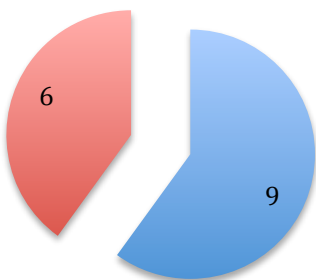
■ Male  
■ Female



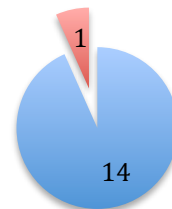
■ Youth  
■ Adult

\*\* There were ad hoc volunteer opportunities on site that were not counted as part of these statistics.

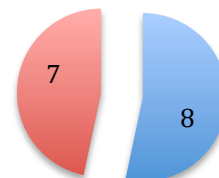
**Temple of Xam**



■ Job opportunities  
■ Volunteer opportunities

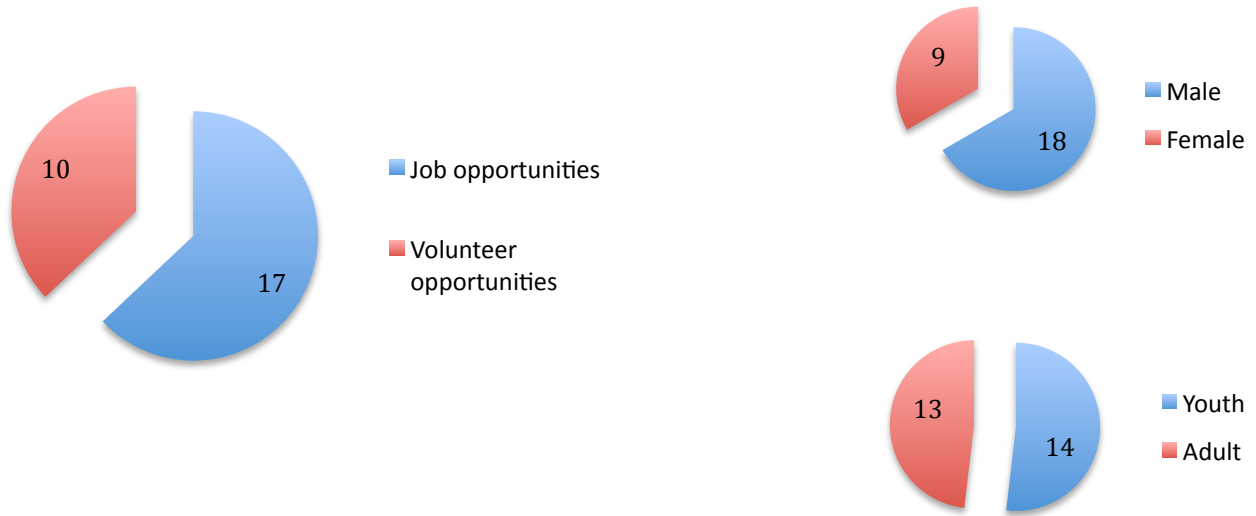


■ Male  
■ Female

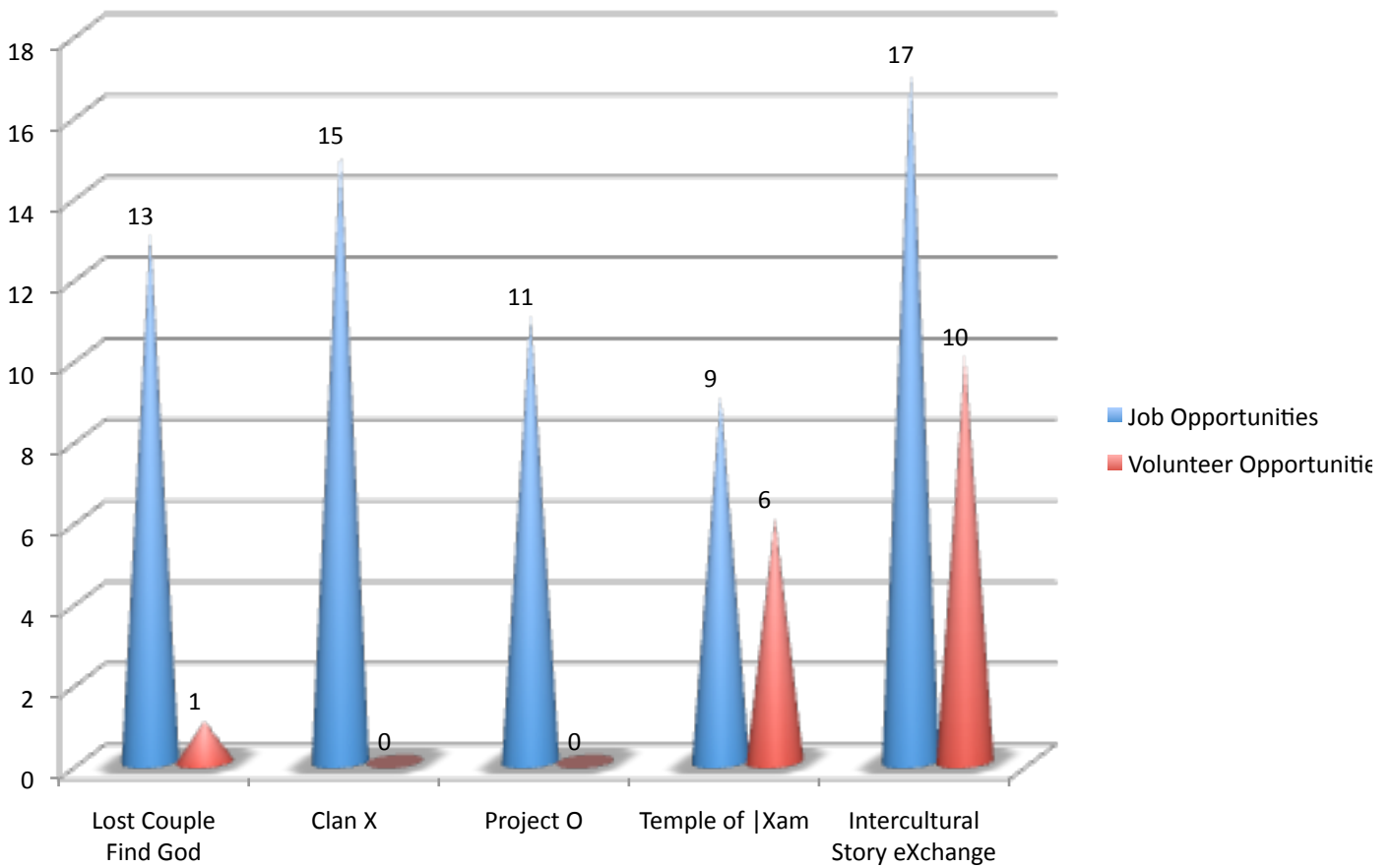


■ Youth  
■ Adult

### ***Intercultural Story eXchange***

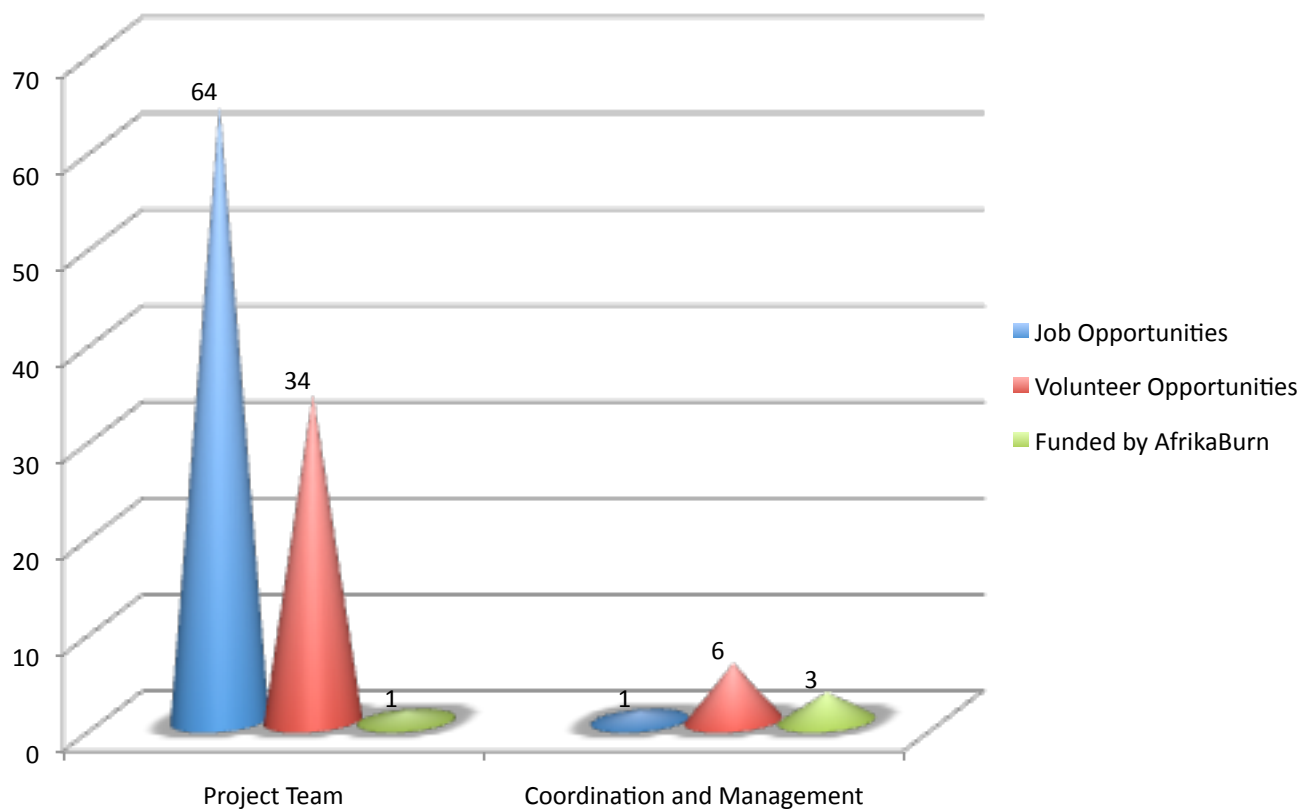


### **A comparison of personnel per project**





## Combined job and volunteer opportunities



### Fast facts

- 65 individuals received job opportunities in implementing and coordinating creative projects.
- 49 participants identify with being previously disadvantaged individuals.
- 45 young people received public arts training/ job opportunities.
- 18 women received public arts training/job opportunities were actualized through Mzansi Golden Economy funding
- 4 job opportunities were funded by AfrikaBurn to actualize projects.

### Unexpected outcomes

- 1) *Temple of /Xam* was invited by Site Specific to be part of the Global Nomadic Art Project's Stories of Rain in September, a nationwide project involving artists from Korea, Germany, Hungary, Sweden, Iran and India.
- 2) *Clan X* constructor, Marcello Pacello who was unemployed ahead of the Clan build has been given a job opportunity set building with Brendan Smithers, based on his work at AfrikaBurn.

## Outcomes aligning to Mzansi Golden Economy

Across the spectrum of public art projects supported with Department of Arts and Culture funding and with its own framework of systems and structures, AfrikaBurn made significant strides in achieving Mzansi Golden Economy targets. Each project is colour coded to highlight the contribution to the positive results achieved across all eight of the targets -

*Lost Couple Find God*

*Clan X*

*Project O*

*Temple of |Xam*

*Intercultural Story eXchange*

**AfrikaBurn**

- **Job creation on a large scale including creative sector jobs, support jobs and suppliers of materials and services.**

12 direct artistic opportunities – including directing, performing, visual art making, one paid indirect creative opportunity and support roles (volunteer) for two of the twelve.

14 direct semi-skilled and skilled job opportunities in carpentry and art construction, including team of five from Masiphumelele and Ocean View. 1 skilled professional job opportunity for the project lead.

11 job opportunities - six for emerging rural artists, four of which returned from the previous year, two opportunities for artists working on site, two support opportunities and the project lead.

Nine job opportunities in rural Kwa Zulu Natal – including wattle harvesting, fabrication and pre build construction.

15 local Elandsvlei residents received stipends for preparing the Mantis puppet, one artist in a facilitator role and a support facilitator were paid.

- **Innovation, where new unknown work is created especially for the event.**

Creation and premiere of a new work exploring larger than life mix of fantastical creatures and inspiration from African mask shapes – both disconcerting and fascinating.

Project was instigated, conceptualized, designed, prepared and executed through a collaboration involving broad input involving seven senior, highly experienced team members. It was a dramatic adaption of the original Clan Artwork.

First large scale burning artwork scheduled for execution at first light.

First temple scale undertaking by team and a work designed to generate dialogue about the original people from the region.

Project brought Khoi and San elders to AfrikaBurn for the first time, the project was a collaboration involving different arts disciplines and traditional cultural offering including ceremony.

- **Participation and beneficiation of vulnerable groups/targeted groups, specifically youth, women and persons with disabilities;**

Ensemble comprised 11 youth – which included six young women.

The human formwork was developed by a female and construction on site involved ten youth.

Two young people and one female worked as part of the crew.

People who identify themselves as coming from marginalized communities (languages for example are not recognized nationally) including women and children participated in the process. The Elandsvlei crew rebuilding the Mantis comprised six women and nine youth.

- **Transfer of skills that can be used in other creative industries businesses/enterprises;**

Five members were new to mask making. An exploratory process, the making used unfamiliar materials and methods up-skilling all twelve beneficiaries.

Carpenters had the opportunity to learn techniques of complex large-scale art construction including working at height and learning new tools.

The Sutherland crew, collectively known as SKOP (Sutherland Kuns en Ontwikkelings Projek), continued skills development and two emerging artists (and previous beneficiaries of AfrikaBurn's DAC development funding) were mentored in public art by lead artists Nathan V Honey.

Use of alien vegetation and weaving techniques transfer to other industries.

Multifaceted - hard skills of large puppet making, improving on tool techniques; sharing of traditional wisdom, culture and stories.

- **Spin-offs of creating further work opportunities for participants and opportunities in communities beyond the project;**

Anticipated and expected that this project will widen the pool of experienced large mask performers for the two collaborating theatre companies and open up new touring and performing opportunities, having tested the performance at AfrikaBurn.

This was the third large public art project undertaken by the Sutherland team under the auspices of SKOP. The long-term vision is to actualize a workshop within Sutherland.

Global Nomadic Art Project South Africa 2016, instigated by Site Specific Land Art Collective plans to use the sculpture as part of its project tour.

- **Easy to plan, execute and set up (low hanging fruit)**

On site, execution involved a camp set up for Khoi and San elders and connecting them as storytellers to the Mantis project and participants.

AfrikaBurn offers artists an existing framework e.g. artist liaison, financial management, ticketing, a highly active social network and media glare. It also offers the physical infrastructure of a festival. As a primed art environment where innovation and interaction are foundational. With an engaged and networked participant audience and the annual event functions as a marketplace for collaboration potentials of travelling pieces. As such the essence of the Burn creates “low hanging fruit”.

- **Community participation and involvement**

Semiskilled carpenters were sourced from the communities local to the construction preparation site, Masiphumelele and Ocean View.

Initiated and prepared in Sutherland in a public space, giving local people an opportunity to see the partial build of the work before it moved to site. The alien harvesting from Tankwa Karoo National Park.

Local people benefitted from wattle harvesting jobs and preparation in Kwa Zulu Natal.

Mantis crewmembers are from the local Elandsvlei community, living some 20 km away from the event site. Many of the participants were the unemployed people within the community.

- **Municipal/Provincial /Private sector support (in-kind and/or financially).**

Resources and experience of Well Worn and Dark Laugh Theatres were used in the research preparation and execution of production.

Co-financed by AfrikaBurn and involved substantial donations in kind of time and expertise from on site volunteers to actualize the project. Engineering, design, coordination, procurement, were all donated and discounted.

Co-financed by AfrikaBurn and involved many volunteers donating their time in kind.

Time, expertise, and pre build venue donated by project lead. Engineering donated in kind during preparation in Kwa Zulu Natal.

AfrikaBurn Outreach provided infrastructure for camping onsite and financial support for preparation of project.

## **Challenges and solutions**

The biggest challenge in this cycle was timing. All project activities were compressed into an extremely tight timeframe. The only feasible way AfrikaBurn could manage the timeframe was to juggle the co-funding of *Clan X* so other projects could begin, which was incredibly stressful as it compromised *Clan X* preparation.

In some cases that key developmental aspects of project preparation were suspended out of necessity to execute the project on time. For example, in Sutherland, AfrikaBurn lost out on the opportunity to engage in a deeper recruitment and development process intended to

extend the previous year's achievements of rural capacity building. In addition AfrikaBurn lost the opportunity to develop a specific performance art piece for the event and all projects were at risk of not being actualized.

## **Analysis and learning**

In order to create beneficiary experiences that have depth, sustainability, achieve growth and ultimately transformation within the South African socio economic context, long after sculptures have burnt to the ground and the temporary city has vanished into dust, the projects require careful planning and preparation and this requires optimizing the timeframe. To achieve this AfrikaBurn needs to increase dialogue and collaboration with Department of Arts and Culture so that, as a flagship project, processes dovetail and create the best possible conditions for art leads and the coordinating team - in terms of time, resources and support -to plan and execute public art in already challenging conditions.

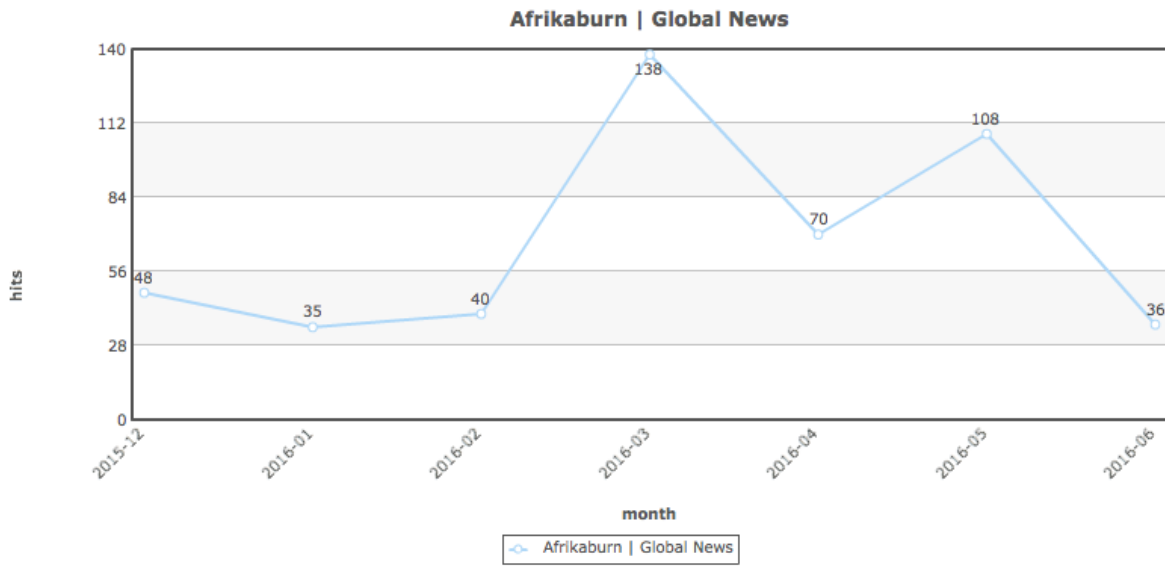
AfrikaBurn also recognizes that the monitoring and evaluation of these projects provides critical qualitative and quantitative data. Given the opportunity to engage with project participants at different intervals during the process, the monitoring and evaluation adds value to grant as it not only documents the work but its findings can be mapped into internal processes and collaborations across departments. This in turn helps to develop best practice, particularly around collaboration, amongst artists engaging in projects at AfrikaBurn and in the wider creative industries landscape in the default world. The quality and depth of such an endeavor is also subject to time and funding constraints.

## **Visibility**

As a internationally renown event, in the nation's most sparsely populated province of the Northern Cape, AfrikaBurn's visibility extends far beyond the seven day event in the temporary city of Tankwa Town. The media-genic nature of the event means that its reach is exceptionally far. It is very much on the international radar as the second largest of the Burning Man international network. This year, foreign passport holders booked one third of the tickets, which demonstrates the growth of international participation and interest from outside of South Africa. One particular development this year was staging of a large burning sculpture from Russia.

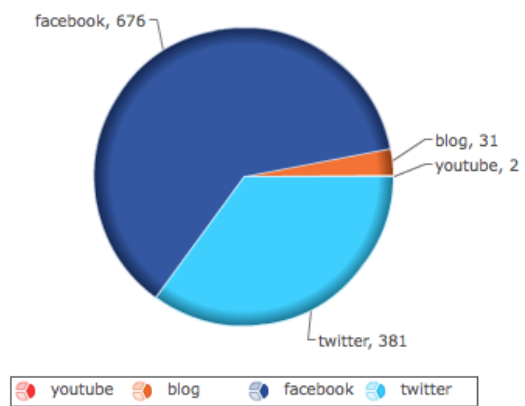
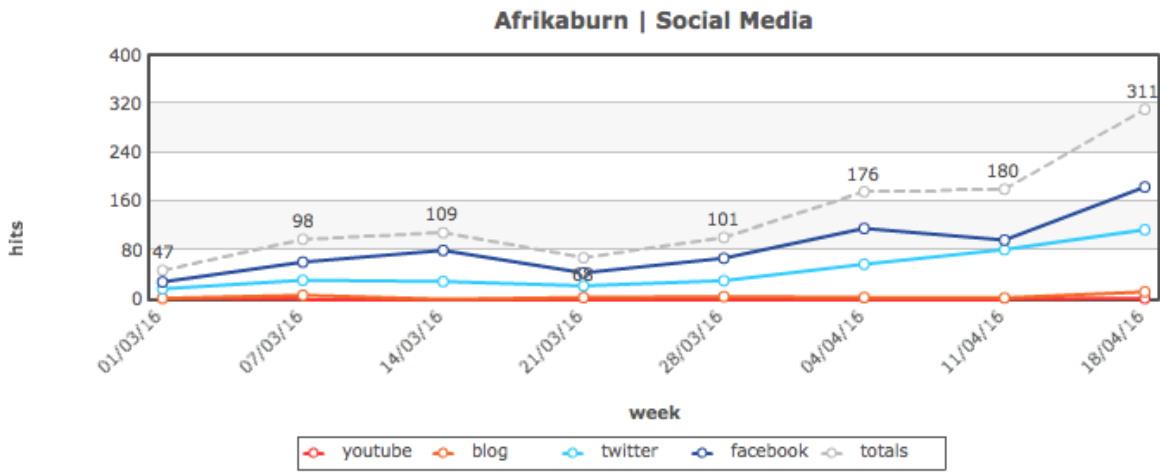
AfrikaBurn's Facebook page alone currently has 49,694 likes at 24 June (an additional 12,444 from previous year) with numerous off shoot pages and groups that service portfolios and unofficial FaceBook groups and pages that are participant driven. AfrikaBurn uses Meltwater.com to track global news and social media hits. Global coverage over the last six months:



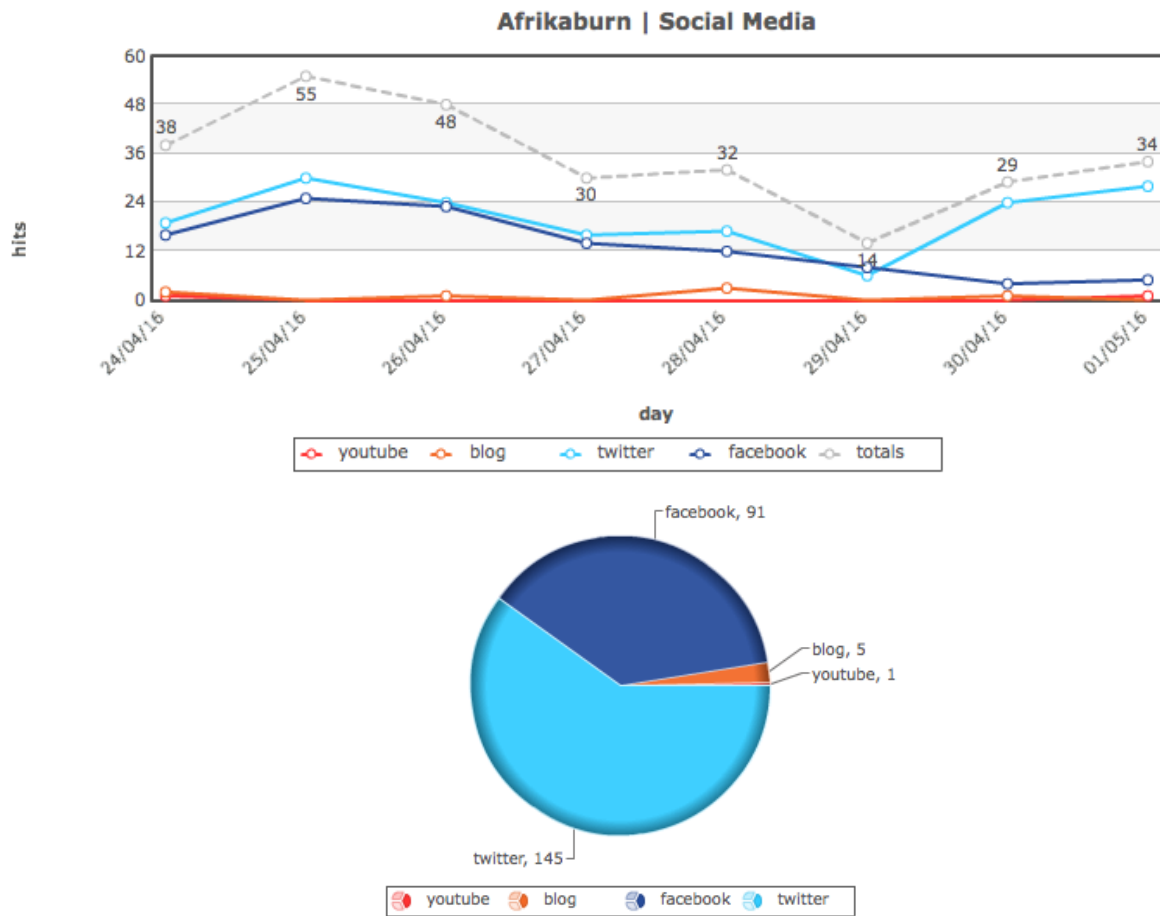


Social media hits have been analyzed month on month from 1 March to 24 June across blogs, Facebook, Twitter and YouTube:

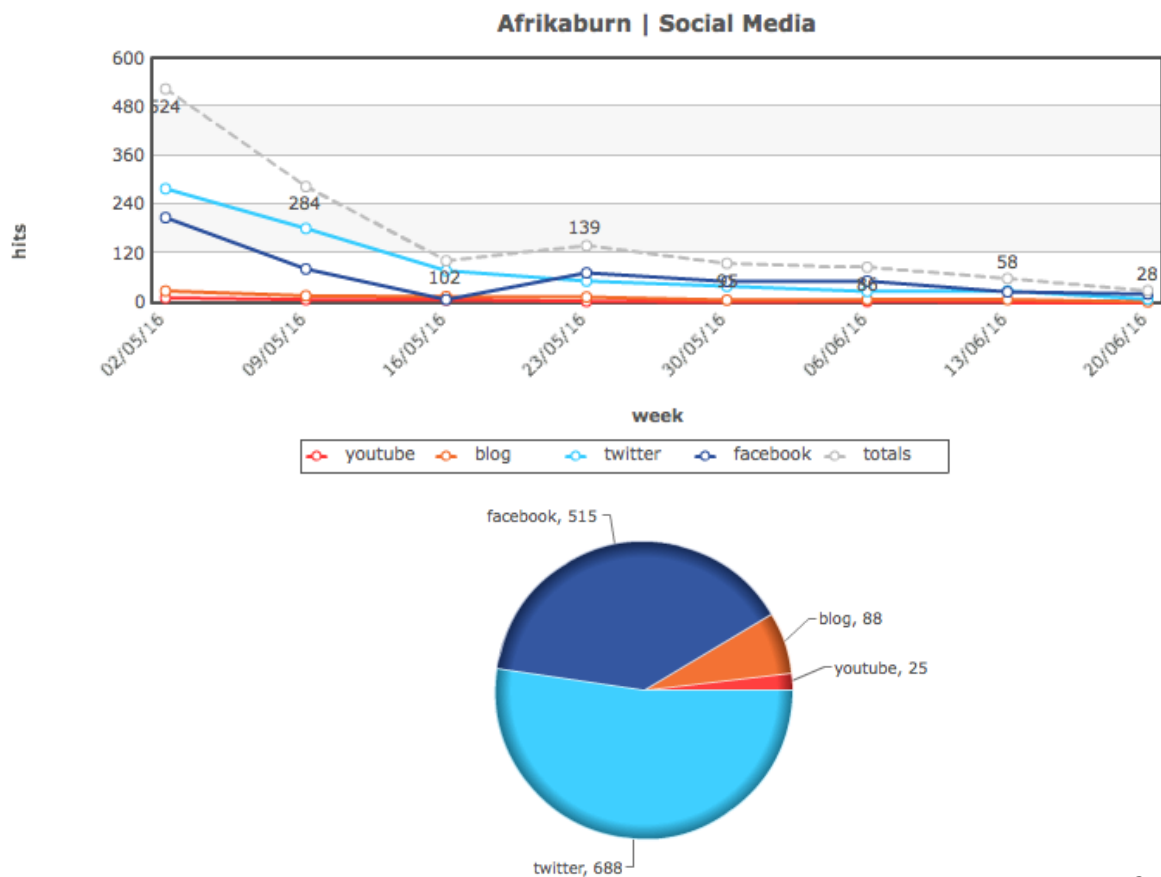
**Pre-event:**



**During the event:**



**Post event:**



## Conclusion

AfrikaBurn aligns itself with the Mzansi Golden Economy objectives as the organization firmly believes that with the support of grant funding, it can open up key large scale projects as: pathways to the creative industries; catalysts that foster social cohesion; and international visible opportunities that are transformative. This year's funding has enabled the organization to work with five unique projects that upheld artistic excellence and creative expression, social cohesion and promoted South African public art in the international arena.

This report was compiled by DAC Project Coordinator Lorraine Tanner, with input from Creative Lead and Liaison Monique Schiess.

Signed:



On 30 June 2016

## Photography credits

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Trisha Lord  
Vincent Perrot

## Appendices

- A) Signed final Financial Report
- B) Auditor's letter
- C) DAC Reporting Template
- D) Online media articles, blogs and videos
- E) Invite to Global Nomadic Art Project's "Stories of Rain"