

**Final Report to the Department of Arts and Culture
on Mzansi Golden Economy Funding 2015**



30 June 2015



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Metamorphosis (Verity Maud)



San Clan 2015 (Nathan V Honey)



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The Mantis Project (Robert Weinek)



Flamin' Amazing Show (Justin Stuart and Hanne La Cour)



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Contents

	Page No.
1. Introduction	4
2. Project Update <i>Metamorphosis</i>	5
3. Project Update <i>San Clan 2015</i>	9
4. Project Update <i>The Mantis Project</i>	11
5. Project Update <i>Flamin' Amazing Show</i>	13
6. Opportunity and impact	16
7. Outcomes aligning to Mzansi Golden Economy	20
8. Reflections	22
9. Responses	26
10. Challenges and solutions	28
11. Analysis and learning	28
12. Visibility	29
13. Conclusion	33
14. Photography credits	33



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1. Introduction

Africa Burns Creative Projects (commonly known as AfrikaBurn) received the first tranche of funding from the Department of Arts and Culture on 09 March 2015 for four key public art projects. This report covers the period 15 April – 29 June. During this period, the four projects were in their final preparation and execution phases for AfrikaBurn 2015 (27 April-3 May) in Tankwa, Northern Cape, and subsequent performances in Cape Town and Sutherland. AfrikaBurn is founded on 11 principles that each of the public art projects speak to:

- Communal effort
- Participation
- Civic responsibility
- Immediacy
- Decommodification
- Gifting
- Leaving no trace
- Radical inclusion
- Radical self-reliance
- Radical self-expression
- Each one teach one

The projects were prepared in different locations nationwide – *Metamorphosis* in Johannesburg (Kew), Gauteng; *San Clan 2015* in Sutherland, Northern Cape; *The Mantis Project* in Elandsvlei and Brakfontein, Northern Cape; and *Flamin' Amazing Show* in the South Peninsula and Cape Flats (Masiphumelele, Ocean View and Hanover Park) of Cape Town, Western Cape.

In combination, the four projects delivered the goals of the Department of Arts and Culture's Mzansi Golden Economy initiative, namely:

- Job creation on a large scale including creative sector jobs, support jobs and suppliers of materials and services.
- Innovation, where new unknown work is created especially for the event.
- Participation and beneficiation of vulnerable groups/targeted groups, specifically youth, women and persons with disabilities;
- Transfer of skills that can be used in other creative industries businesses/enterprises;
- Spin-offs of creating further work opportunities for participants and opportunities in communities beyond the project;
- Works that easy to plan, execute and set up
- Involve aspects of community participation & involvement
- Municipal and/or Provincial and/or Private Sector support (in-kind and/or financially).



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2. Project Update: *Metamorphosis* /Johannesburg

After an intense period of packing and preparing, *Metamorphosis* began transferring to site on 18 April, arriving 10 days ahead of the event opening. An on site team of 40, included the four adult trainee beneficiaries: Nompumelelo Magqazana, Tebogo Mohlomi, Mmabadimo Mothapo and Tsholo Kgwanype, project leader Verity Maud and an army of 35 volunteers, some of whom joined the project on site. One such volunteer, Donald Capper documented his personal perspective of the process:

The concept 'metamorphosis' held little meaning [for me]; it was in thought an extended time to run from the humdrum of everyday life into a space none of the standards the world measures us by mattered, and an opportunity to make something beautiful for those whom attended the Burn to enjoy. I have never considered myself a team player and have always adopted a singular effort to most things. It was then just a build and an escape, self-serving from the day-to-day reality. The calls to embrace its meaningfulness leading up to departure carried little weight, it felt too serious and it was put away in the far reaches of my mind as whimsical. After all, it's just a fun thing to do. Metamorphosis, just a word, a title for a structure of wood and steel for people to find on the map dotted with many other pieces.

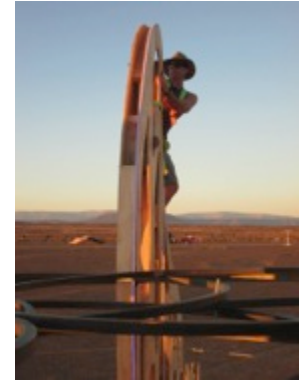
In a short time this ignorant attitude changed. With open arms of love and acceptance these strangers turned to friends. With a common purpose, drawing closer with every single screw drilled and every meal shared. So subtle was the galvanizing I wasn't aware what was developing. I was impressed with how every single person showed up over and over again, without being asked. There was never a question, nor permission asked. The initiative was astounding. The crew owned every ounce of the effort with drive and determination, nothing was too much. As I lay in my bed after a hard day's work with blistered hands I realized, here is power. With every sunrise and every sunset came a newer understanding of attitude, how a driven one can make one really feel alive. Something inside me was waking up.





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For visual artist and project beneficiary Tsholo Kgwanyape, originally from the North West Province, the whole process was an opportunity to further his own creative work, which he supports through a range of ad hoc jobs.

I moved to Johannesburg for business, arts expansion, and ended up in Alexandra. I formed a small arts company, a co-operative with five artists. It is hard work growing artists, everything I do is self-taught in production and I need proper administration and marketing, skills in managing things.

I don't have a specific medium; it depends on what concepts arrive in the brain. I spend eight to nine months doing one thing with fine and dedicated passion. I want to see my art works in galleries, public spaces and festivals. I've never seen artwork on such a scale; it is a different experience. It has sparked my mind here, I've expanded myself and I want to do one work myself here. I want to expand social connections as it is a different world to ours.

The butterfly temple was built in the centre of the Binnekring, ostensibly the quietest site for the silent burn on the Saturday night. Standing at eight metres high and 20 metres diameter, as the 'The Gift' unfolded, the temple soon became the heart of the event through an array of activations including Wednesday's dawn and dusk ceremonies and other workshops. It was a place of reflection where many wrote passages of gratitude, love, hope and connection.





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Skills development beneficiary Mmabadimo Mothapo, 50 (pictured below right), had the opportunity to see the sculpture from the air before it burnt, he said:

I flew around [the site] in the aircraft to see this place when up high, before it burns. I was in a six seater, in front, like with the driver. We went two times around the circle it was amazing to see the butterfly temple. I thought I would fly but not from somewhere like this, for the first time in my life.



A member of the Zionist Christian Church, Mmabadimo found the community spirit of AfrikaBurn familiar:

For me this place is like Moria, sharing one love, respect, giving food, prayers, clothes. God is moving around with us, people are respectful and peaceful. I went out to the mountains at sunrise and sunset to pray and ask for sun and thanks for a healthy life and good sleep, [to] live like this for the rest of our lives.

He embraced the 11 principles of AfrikaBurn whole heartedly, volunteering in many different capacities, he said:

I was by the main gate, given a chance to welcome people from all over the world. I'm shaking hands with people from UK, USA, Russia, Sweden, with hundreds of people coming for one thing. Greeting, holding the bell, when people hit the bell, I was the main man to control the bell. I was a ranger; I was in the Sanctuary helping people.

Metamorphosis, burnt silently on schedule at 21:00 on Saturday, with all theme camps and rigs turned off and 8000 people not uttering a word as they watched in awe. Mmabadimo admitted it was a challenge for him when it came to the silent burn on the Saturday night.

It was like everyone sitting in a church waiting for a priest to come. I tried to be courageous but coming to burn it, I was crying, the fear of losing it was very difficult, I didn't take part in burning it, not on my hands. I sat with two ladies from the UK, it was highly emotional.



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Culmination and legacy

The legacy of *Metamorphosis* project centres on the use of skills and tools initially with two local projects. The first was a refurbishment of Home of Hope in Berea, for exploited and abused girls in Berea and Hillbrow, over four days during National Child Protection Week at the start of June.

The second is an art project, creating a wall relief in Alexandra using the wood off cuts from the wings and arches of the butterfly temple, the process will be led by Tsholo Kgwanype. The tools procured during the construction of *Metamorphosis* will be made available to the beneficiaries to use on subsequent projects.

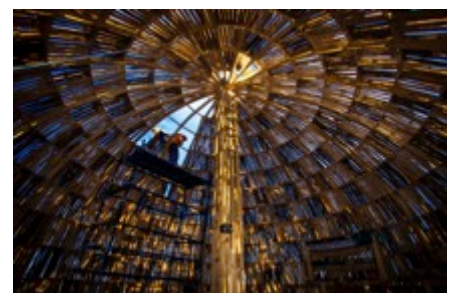
3. Project Update: *San Clan 2015 / Sutherland*

During this period, all final preparation took place on site with the majority of the community beneficiaries working on the construction, rigging and cladding with Nathan V Honey, the three international volunteers and the on site team each day. The crew received support from AfrikaBurn's Department of Public Works including tents and catering and other logistical support. Beneficiary Jacobus 'Kobus' Klein, 19, said:

In the beginning, I was very afraid of heights, even to climb up a ladder. When they needed me up on the scaffold, they took me up and tied me up there and I was hauling stuff up for them to use. On the other hand Bennie had no fear of heights at all. If you must go up you must go up!

Abraham 'Kosie' Oncke said:

When I went down to Tankwa I couldn't believe that people from Sutherland were doing this, big responsibility!





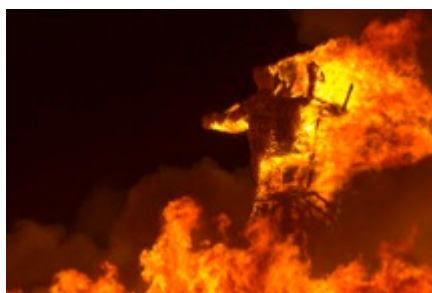
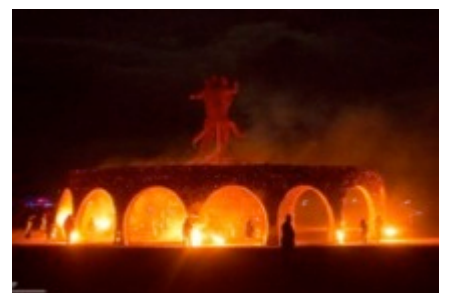
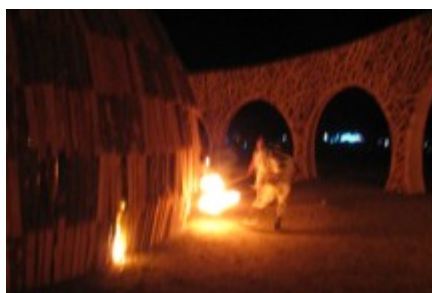
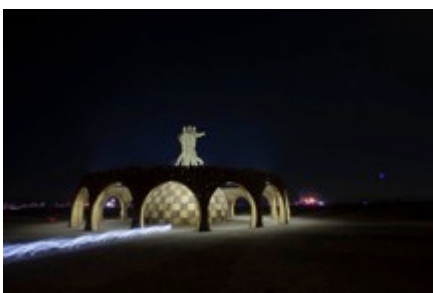
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The team received positive responses to the sculpture standing 24 metres high and 12 metres wide and enjoyed the interaction at the event, Adriana Visagie commented:

Generally I enjoyed the festival, I found people very friendly.





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Koosie said he appreciated:

The generosity from the people at the event, when we were wearing the Clan tshirts, we were received with open hearts and we felt like we were doing important work. I met a lot of people from overseas and communication was very good, learning about other people. When it burnt, I felt part of me burnt as well. Afterwards, Nathan gave me a hug and everything was good and we could move ahead

Kobus said:

I met lots of people, nice people, I'll probably never see again. I felt nervous when burning it [the Clan sculpture], when it was lit, I stood back and witnessed the response of the crowd and I felt good.

Barend 'Bennie' Geduld

My favourite was the art cars, the trouble people go to, the hospitality of the people, how they responded [to the Clan], it was very nice. It was sad to set it alight, and then I thought no, I have to be happy that I could take part in something like this.

Culmination and legacy

The *San Clan 2015* team requested that AfrikaBurn host a slideshow in Sutherland to showcase the full process and culmination of the project to the community that did not attend the AfrikaBurn event. The event in Sutherland brings together *The Mantis Project* and New Moon Collective's *Prayer to the New Moon* performance as a showcase event for the community that over the years has borne witness the growth of AfrikaBurn, some 130 kms away, yet clearly visible at altitude, from the outskirts of the town.

Tools procured for project implementation will be gifted as a legacy to the community through the *San Clan 2015* team, along with some start up materials. Nathan Honey is currently working with Koosie and Afrika Oncke on setting up a sustainable system that will assist the group to generate an income and create their own projects.

4. Project Update: *The Mantis Project* / Tankwa

The Mantis Project continued at the workshop in Brakfontein. With logistical challenges around delivery of materials, the building of the puppet continued until the Thursday of the event, with Robert Weinek going between the event site and the workshop to oversee the finishing touches. Elandsvlei NGK School principal Nicolette van der Merwe and Grade R supervisor Anieta Andreas coordinated the children and adults from Elandsvlei and Brakfontein. Working directly with Elandsvlei NGK School facilitated the hiring of local services and empowered local decision-making as the project progressed.



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About the project generally, Nicolette said:

I'm excited that they must finish The Mantis Project because I think a lot of them have talents, being actually creative and they can do something arty or whatever but they don't know it, so maybe this project can make them think about something else they can do than just their normal work that they do everyday. That they can realize there is more in themselves.

About the process, Anieta Andreas said:

Look, it's a very big project, and it's brought us together as a community, as it's something we're doing together...and, we didn't think we could do it. But once we saw the sketches and heard the stories about it, once we started, then we realised it's actually very interesting and we were all very excited - once we started, we couldn't stop. We wanted to put all the pieces together so we could see the whole thing! We wanted to see the 'big picture' and see what was going on. For me, it was very interesting and we really enjoyed it.

Stefan Klaaste, 25, a farm worker at Brakfontein commented:

For us, it's a challenge - it's the first time that we've done something like this. Our people on the farm and here in this area, we've spoken about it.

Uprize, a facilitator and mentor said:

The Mantis [Project] has created connections in this area, and it's the 'talk of the town'

The crewmembers were all transferred to site on Friday afternoon, where the large mantis puppet was assembled.



The crew walked the Mantis on a 1km performance through the Binnekking to Subterrufuge and the New Moon Collective's Prayer to the New Moon.





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As the Mantis walked the KaosPilots handed out the 'Magic Mantis Zine', which, as part of their project, they designed and annotated the story of the Mantis and Moon using images from the Elandsvlei school children's drawings (please see APPENDIX H).

Culmination and legacy

The Mantis Project second performance in Sutherland sees 60 residents of Elandsvlei and Brakfontein take the 130km trip from Tankwa to Sutherland for performance with the New Moon Collective's Prayer to the New Moon. Staging the event in the school holidays enables participation by the young people AfrikaBurn supports to attend high school in Calvinia. This provides intergenerational the team an opportunity to collaborate with international professional puppetry performers and trainers as well as participate in a regional Northern Cape exchange and showcase with *San Clan 2015* crew.

Tools purchased for the making of the Mantis, will be kept at Brakfontein for use by the community for their own and future projects with the AfrikaBurn Outreach team. In addition schools supplies for the children designers have been replenished.

5. Project Update: *Flamin' Amazing Show/ Cape Town*

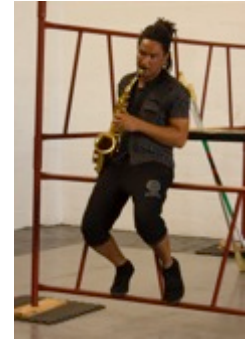
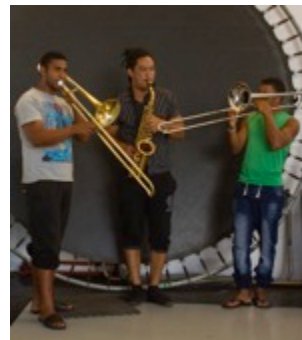
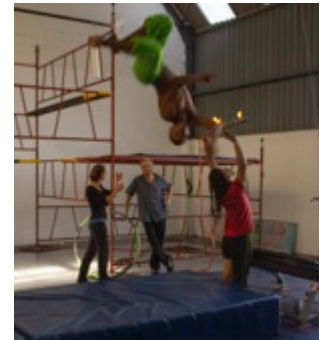
Making and rehearsing the *Flamin' Amazing Show* continued in Masiphumelele and ActionArte's Epping venue concurrently until 24 April, when the scaffold stage was transferred to site. Much of the final week involved costume-making, painting, finishing the puppets and combined rehearsals with the Bloka and the ActionArte trainees. Two children's workshops were held in Masiphumelele for Work For Love's art club. Junior constructor Pamela Dlavana said:



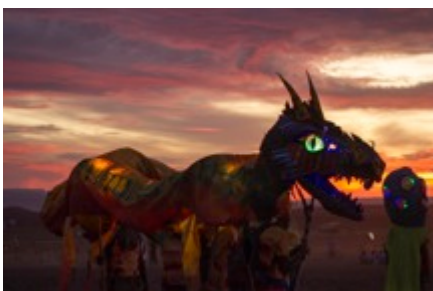
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I learnt a lot of stuff in terms of art, how people put together things to build the dragon – papier-mâché I had done before. I learnt tie-dye, in microwave, boiling it... many techniques. I really enjoyed, learning from the senior crew.



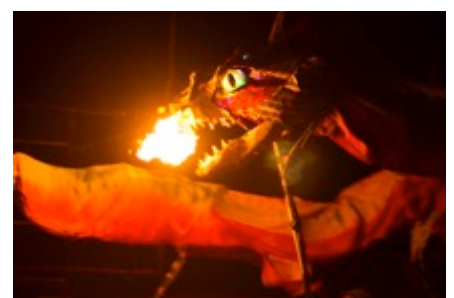
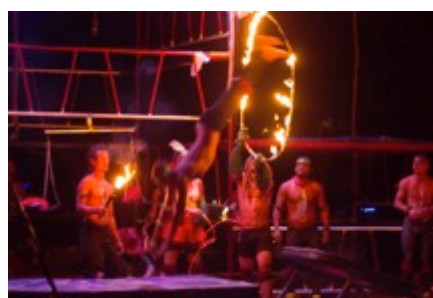
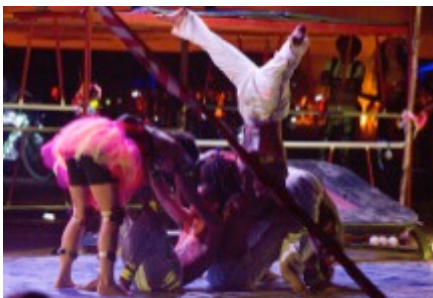
Five of the crew went ahead to build the stage with the majority of the team arriving on the opening day of the event. As well as the scheduled static performances on Wednesday and Friday, the crew performed a roaming show and parade on Tuesday and Thursday.





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Of the performances, Fikelwa Nogqala commented:

It was my first time performing with the dragon and I have learnt that as well. I was part of it - the day I was performing, I had to be around the camp, so I knew the performance times. Performing for people, feels nice. There is a difference but I'm not sure what it is, much more appreciation from the audience.

Culmination and legacy

Two Cape Town performances took place in communities local to the beneficiaries – the first was a street parade in Hanover Park on 6 June (pictured), where 200 young people and performers gathered.



The second was a showcase on 13 June for approximately 160 people in the at Scarborough Community Hall on the South Peninsula, featuring puppetry and a circus performance by the trainees, it also acted as a fundraiser to cover additional costs incurred by the project. Tools and costume bought for the project will be available for the crews to use in future visual art projects.



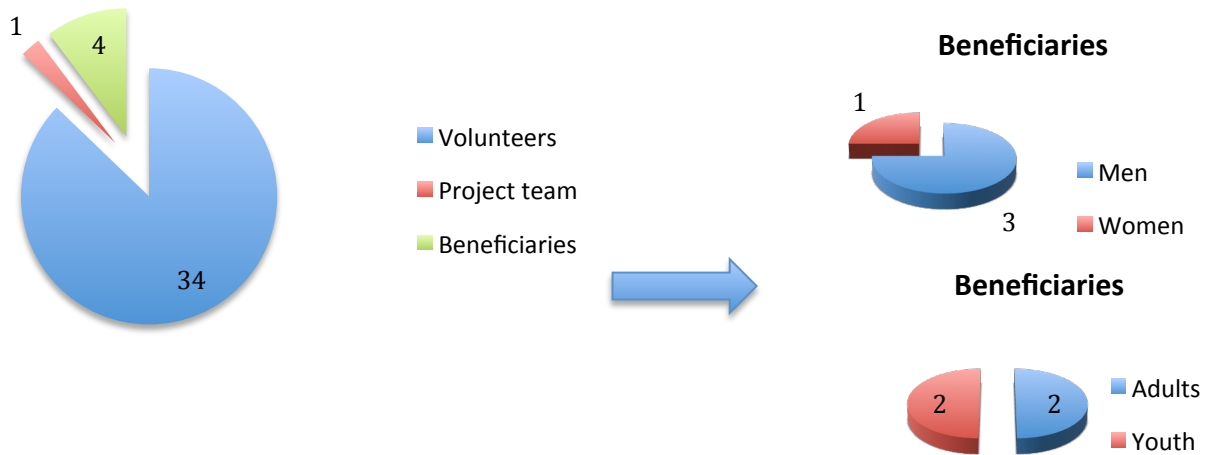
6. Opportunity and impact

Each project involved beneficiaries who were either: paid received a stipend during work experience or directly benefitting from food and transport during their participation; volunteers and a project team – involving designers, facilitators and coordinators. Each project was unique in its make up of personnel. The data pertaining to the beneficiaries has been broken down to provide a full picture of engagement and participation of women and youth.

The *Flamin’ Amazing Show* worked with two disabled adults (one male one female) counted as beneficiaries in the charts below. In addition both *The Mantis Project* and *Flamin’ Amazing Show* involved participation from children.

Breakdown of project beneficiaries per project

Metamorphosis



San Clan 2015

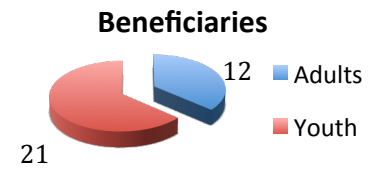
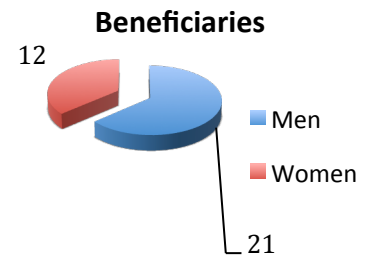
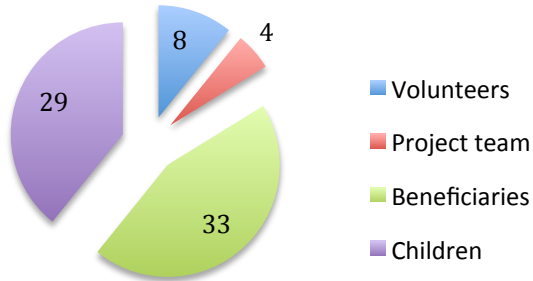




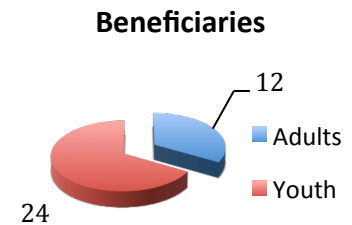
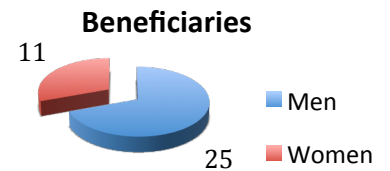
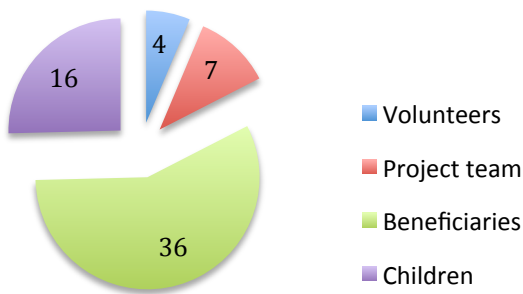
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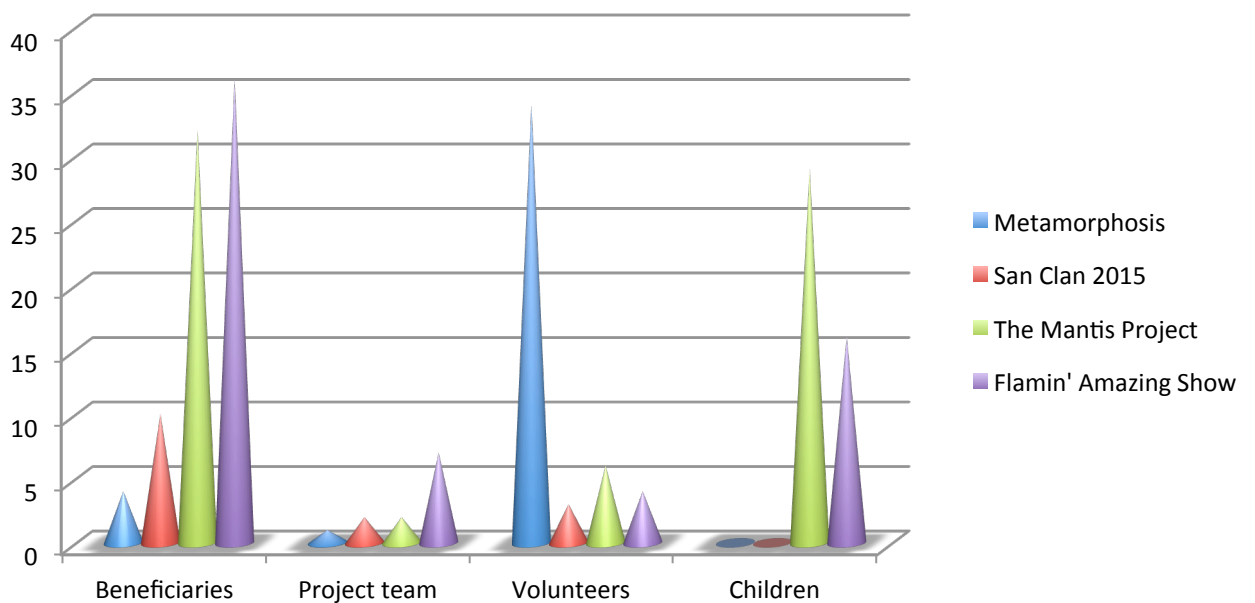
The Mantis Project



Flamin' Amazing Show



A comparison of personnel per project

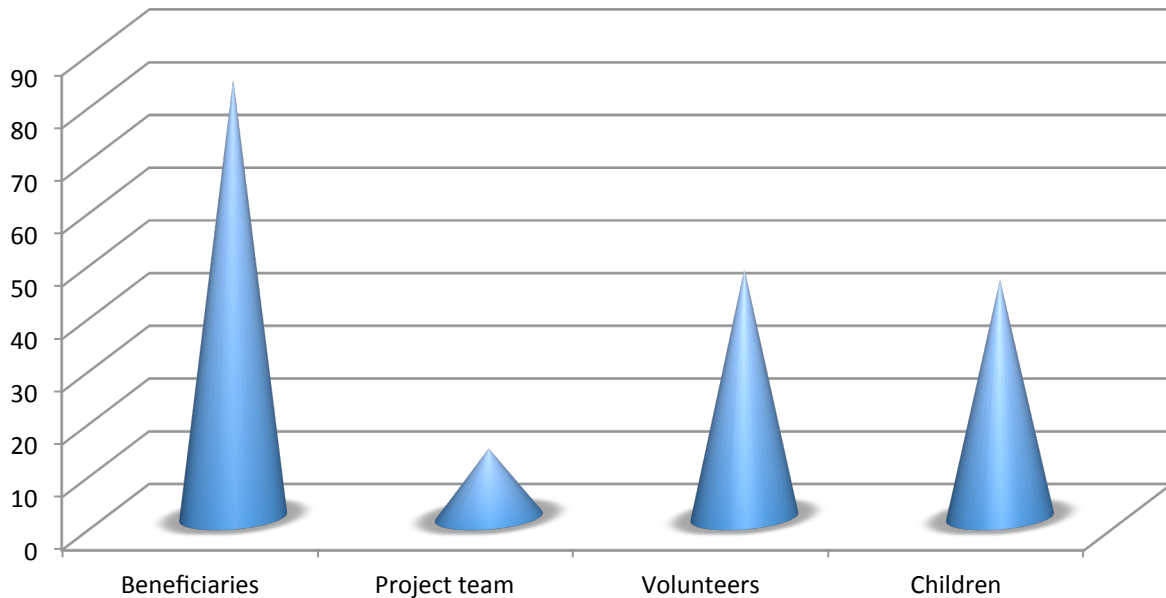




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A summary of personnel across all projects



Fast facts

50% of the project leaders/ training facilitators were **women**

A total of **25 women** received public arts training/ work opportunities

49 young people received public arts training/work opportunities

A total of **97 job opportunities** were created.

45 children from underprivileged communities benefitted from visual arts workshops

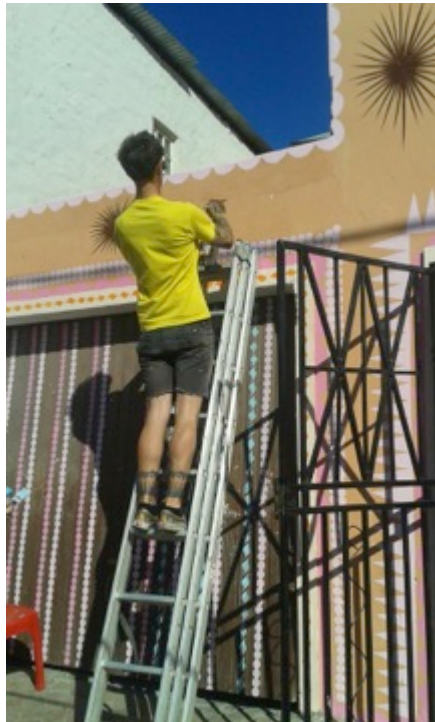
Unexpected outcomes

- Tebogo Mohlomi received a furniture making apprenticeship as a direct result of working on *Metamorphosis*.
- International mural artist Shrine (Satori) mobilized a small team of volunteers to paint a mural on the home of *Flamin' Amazing Show* project coordinator Yandiswa Mazwana in Masiphumelele.



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Yandiswa hosts after school arts activities for children and youth at her house, which is also the base for the Ilitha Lomso craft from waste project. Unfortunately plans to create murals for and beautify Masiphumelele High School were not concluded due to red tape. But Shrine (picture in yellow t shirt) did do additional outreach work in Delft.



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7. Outcomes aligning to Mzansi Golden Economy

Overall, the four projects succeeded in achieving the objectives of the Mzansi Golden Economy mandate. The projects colour coded as - *Metamorphosis*; *San Clan 2015*; *The Mantis Project*; and *Flamin' Amazing Show* – highlight each project's contribution to the positive results, across the eight targets.

1) Job creation

- Apprenticeships with a stipend based on Expanded Public Works Programme rates plus lunch allowance provided paid work opportunities for 10 local people in Sutherland of different ages and skill level.
- 32 residents of Elandsvlei and Brakfontein, in Tankwa Karoo received a stipend for a puppet making apprenticeship.
- Paid employment opportunities for 19 visual artists and crafters; one musician; three circus trainers and one make up artist/costume designer.

2) Innovation

- The process brought together large-scale public art, life skills and goal setting providing an opportunity for personal growth on many levels.
- Large-scale public artwork provided different opportunities of engagement for participants as a temple sculpture including: ceremonies, workshops, a site of reflection and a silent burn, during the event.
- An intercultural performance art piece had a broad base of input and design from artists of different backgrounds including refugees, lone parents and marginalized youth and adults who are all aspiring or emerging artists.
- The performance fused a variety of arts disciplines as well as life skills and peer education in its creation.

3) Participation and beneficitation of vulnerable groups (youth, women & disabilities)

- The beneficiary team of four included one female and one youth who participated in the training and life skills process of *Metamorphosis* and attended AfrikaBurn.
- Two women and three young people participated in the San Clan 2015 build in Sutherland– comprising 50% of the locally sourced team.
- Women participated in the process at all levels as trainers, coordinators and as beneficiaries of skills development.
- Children, young people and women have given input into the design and process of *The Mantis Project*.
- Circus skills training (including provision of a training stipend) benefitted young people.
- Paid employment was created for lone mothers, female sole breadwinners and disabled adults in visual art.
- Bloka band musicians, who received a stipend for participation were all marginalised youth.



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4) Transfer of skills

- The small trainee team was made up of an emerging visual artist and people who've not created art before, therefore, tool use, construction and working to a design specification were transferred for different level of skill.
- Tsholo Kgwanyape is leading the group in designing a wall relief installation in Alexandra using the off cuts from *Metamorphosis*.
- Skills in basic and intermediate hand and power tools use and rigging were transferred to 10 local people through the project lead and international volunteers.
- Skills in puppet making, manipulation and performance were transferred to the local communities of Elandsvlei and Brakfontein
- Young children were beneficiaries of drawing and storytelling interventions.
- Skills transfer in circus performance, visual art, set building and rigging for a diverse range of young people, unemployed and underemployed adults, was achieved through training and peer education.
- Community based art workshops were received by children.

5) Spin offs for further work opportunities

- Tebogo Mohlomi began an apprenticeship in furniture making as a result of his participation in and dedication to the project *Metamorphosis*.
- Four beneficiaries received opportunities to refurbish Home of Hope in Berea during National Child Protection Week, tools will be available for them to use for other work and projects.
- Tools from the San Clan are being made available as a resource for the crew access further work opportunities e.g. maintenance and repair work, as well as their own projects.
- Training in skills such as welding, life skills and social support to youth who are struggling to access services have increased and diversified work readiness. Again tools have been made available to the team to use.

6) Easy to plan, execute and set up

- The project recruited participants through existing structures, specifically Elandsvlei NGK Primêre Skool
- Adult participants used familiar tools, so completion of the project by the group and quality of output was attainable.
- Project was executed locally to the AfrikaBun site.

7) Community participation and involvement

- Teachers and school learners visited the site and receive presentation from Nathan V Honey.
- The site in Sutherland was purposefully selected so that it was central and accessible for the villagers to see the construction process taking place.
- 0,5% of the community was a direct beneficiaries of the project.



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- Through rental of workshops, accommodation, purchase of food, services, materials and supplies the community of Sutherland have benefitted financially from the project.
- AfrikaBurn is hosting a presentation evening for the community on the San Clan 2015 project, at the request of the crew, as part of the culmination of project
- Elandsvlei NGK Primêre Skool staff assisted with coordination of the project and beneficiaries
- Transport for the Elandsvlei residents to Brakfontein was provided locally.
- Visual art construction sited at community based organization Work For Love, created access for children and youth to participate in visual art making.
- Bloka band is a home grown band from Ocean View.
- Local community participated in a fundraiser to support the project.

8) Municipal/Provincial /Private sector support

- The workshop space was donated in kind by Sets Non Stop for the duration of the build.
- Professional artists donated their time, leading and training.
- 35 volunteers donated their time for constructing and mentoring beneficiaries
- Local business is hosting the presentation evening for *San Clan 2015* in Sutherland.
- A professional artist provided a discounted rate for time designing, training and leading the project
- 3 skilled international volunteers donated their time for training and construction.
- Artists offered a discounted rate for their professional time on the project
- Professional performance artists donated their services for the Sutherland event.
- Volunteers assisted in the building and training
- Professional artists worked at a discounted rate and volunteered their time to ensure completion of the project.
- AfrikaBurn office, event infrastructure and staff team supported the delivery of the four projects.

8. Reflections

Using a 'most significant change' approach, participants were asked to identify what was most significant about the whole process as individuals and then select one story or one change to represent the group. For many, articulating this was challenging, some of them had never been asked to express this type of a response before, they were shy or because there were a number of changes that were equally important to them, that they found it hard to decide.



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Metamorphosis

Mmabadimo Mothapo joined the *Metamorphosis* project initially because he liked working with wood and he wanted an opportunity for more experience with tools and to make new friendships. The process went above and beyond his own expectations, about his most significant change, he said:

The whole thing has changed my life; I've seen some things I've never seen before, giving back to the community, the people, the art, morning prayers, music and fun. It is going to change for the better at home, everyday I have written a diary. I will sit down with my diary and my family- wife, two sons and daughter and I will talk them through each day. I'd like to try my own thing, experience my art.

Verity Maud's own most significant change echoed and encapsulated the many experiences of the beneficiaries and volunteers of *Metamorphosis* and was chosen as the group voice. She said:

Learning the value and power of community. I really think that it's one of the most powerful things that AfrikaBurn has to offer. We are so stripped of the tribal lifestyle that humans have enjoyed for millennia, the way it's meant to be actually. It was phenomenal how smoothly things went when a group of people with a mixed skill set came together and gave of the best of themselves. Each person feeling their own value and having a deep sense of belonging. My creative projects have been pretty solo up until this point. I had no choice but to rely on a big team to pull this one together random others that have appreciated the space we created. I am inspired to empower more people in the future and create more art with a purpose.

San Clan 2015

A group feedback session, in Sutherland, provided the *San Clan 2015* team an opportunity to come together share their significant changes and hopes for the future.

'Koosie' Oncke, who was the spokesperson generally for the beneficiaries said:

It was educational and I feel it brought a sense of unity in Sutherland. I feel I have learnt to communicate better with people and appreciate the helpfulness of others. [At AfrikaBurn] I met a lot of people including people from overseas and communication was very good. I was learning about other people, creating friendships, it was bringing the nation together - forgetting the bad things of the past. If something like this happens again I would definitely participate, if you treat people with respect, things get done better and respect goes both ways.

The mutual respect between the project leader and the team was echoed amongst the group, as was the importance of trust that had developed between young and old through being part of an intergenerational team.



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Observatory, Cape Town

The youngest member 'Kobus' Klein said:

I feel I have learnt a lot it was my first time working amongst adults and I gained a lot of confidence. Now with the skills I've got I can transfer those skills to other people. I would definitely take part in a project like this if given the opportunity, again, working with older people as I usually only mix with people my own age.

Adriana Visagie concurred:

I feel it has made me a better person; I can relate better to people older and younger than myself and would like to take the skills I've learnt further into other projects. I didn't know what a screw look like before and now I can use a Pozi and a jigsaw.

Afrika Oncke said:

The skills that I have learnt are very valuable. I found that communication between Nathan...like between the workers and employers was good, which was important for productivity. People understood that if something had to be done today, it was done today and with no complaints. I think I improved human relations with people, before I didn't have confidence in the youth and now I can trust the youth and the other people in the project now go out and get young people to learn the skills that they've now got.

The group agreed that the most significant change amongst all of them was **the skills that they had learned and the confidence they had to use those skills for new projects and to teach those skills to others.**

The Mantis Project

With the opportunity offer a different perspective, the most significant change process for *The Mantis Project* focused on the experience of the community through the eyes of the Kaospilot volunteers, who helped to teach the group to make the large mantis puppet, whilst they learnt about the community of Elandsvlei.

Hilmar Guojonsson commented:

Its difficult to simply pick one, this project was a breeding station for changes and unordinary setting. A significant change for me was at a point were we could actually let go of a structural thinking towards the mantis. Somehow the way that the adults completely got the idea about how to create the shapes out of the cane. I stepped out of the barn and turned around and looked back into the barn. Music was playing and children were dancing, directing voices in Afrikaans worked together to create the shape of the one and only Kaggen. Earlier that day Siela had told me in an interview that the Mantis project made them feel seen. I saw this community and I realised that for me they were the most important thing in the world at that very moment and I had the privilege of seeing them.



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After the performance, school principal Nicolette van der Merwe said:

I do not know how to thank you for your kindness to the Karoo and the community. The Mantis Project was a wonderful project that brought people together and made them believe in themselves. The AfrikaBurn experience to most of them was priceless!

The Kaospilots chose Ludvig Sorhus' story to represent the group as a whole:

After several days of hard work with the mantis it was finally ready. The big white pieces that would form it came on trucks from the farm to the Burn Site just before the sun was about to set. With cover behind Subterrifuge the beast came to life. The whole community from Elandsvlei, and everyone else who had helped with the construction was gathered at a place filled with music, art and people. The kids were running around amazed of all the magic that surrounded them while the final touches were being made. By the help of sticks, the mantis was raised far above our heads. As it started walking I saw it looked heavy for the man carrying the main body part singlehandedly. I asked him if he needed help, he turned his head and with a face smiling with pride he said: "I got this".

Flamin' Amazing Show

The *Flamin' Amazing Show* comprised three groups: two that work closely together on various projects in the South Peninsula and the third based in Hanover Park.

Marius Waries (Ocean View), a seasoned 'burner' spoke about the growth he had experienced this year having been part of a returning team:

It was super this year, The Gift was something else. We started with a few guys, now we are building in the desert, the crew and the Hanover Park crew and putting a show together. I'm part of this family I'm bringing something to the table ...people were expecting and waiting.

Whereas newcomer Lwandisa Mtotoyi's (Masiphumelele) most significant change was the experience of the event:

I was enjoying myself everything was so free and the sculptures - I didn't know they were going to be burnt. The feeling [of the burning] was indescribable. The fact they are beautiful and hand made and they have to be burnt it isn't a nice feeling although people around me were excited and cheering me up, it is sad. Our dragon pumping up the fire, it was a miracle for me, I don't know how they did that.

The young trainees from Hanover Park found the whole process had an immediate positive impact on their daily lives. 19 year old Brandon Kouter said:

[The project] keeps me away from gangsters, it's much better if I am away from violence. I have made new friends, we closer and have more respect for each other. AfrikaBurn will make me a better person and change the way I look at life because it is very different to my own life."



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Observatory, Cape Town

Megan Daniels, age 20, said:

I am really proud of myself and the effort I have made, I have gained confidence in the group and our communication has improved. I am no longer scared to take part and try new things. People in my community are happy that I'm doing something with myself that will benefit me. I am a better person and I want to learn a lot more.

But it was Pamela's (Masiphumelele) story of her first experience at AfrikaBurn and finding freedom that summed up the most significant change for the group. She said:

At the burn, it was my first time, I was amazed with how people just go there and create what they have created. We were going to a village, but I did not understand we were going to create a village. The fact that so many people were there was a highlight, along with the freeness, the spirituality of the place. I went there having other issues in my head and then I was free. I made new friends and I enjoyed the performances. I was really relaxed there and I was just free.

In summary there were key positive changes that were voiced across all four projects:

- **Confidence** – sense of self worth and abilities in the arts.
- **Teamwork** - working towards a goal together.
- **Trust** – especially the opportunity to prove and build trust in 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.

Each of the projects achieved both tangible and intangible results contributing to social cohesion and nation building. A diverse group of participants working together for the shared goal of actualizing a large-scale project in challenging conditions. *San Clan 2015* project lead Nathan V Honey said:

The skills sharing and development was definitely tangible, yes, hands on using tools building cladding were physical skills. But people became aware of being able to do something much bigger than they thought they could initially, realizing that small things build up to a big thing, that realization was also transferred.

9. 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.



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Because **Metamorphosis** spoke so profoundly to cycles of change and development, there was an outpouring of feedback, both brief and at length.

Werner (email):

I want to take this moment to thank you all so much for the awesome gift of metamorphosis, I did leave a message on one of the wings, It was a good bye to someone that I did not want to let go of, a person who I loved dearly, I also realised that I can let go of old thoughts and start letting in new ones, I felt an intense emotion envelop me every time I entered the temple, I also read as many of the other messages as possible, some sad, some happy and some inspirational but I realised that at that point I am not alone, that there are many others just like me who also went through something similar. I want to give each of you a big hug, I also want to offer all my help the next time you guys decide to build something. Thank you from the bottom of my heart,

Deryn (Facebook)

a very deep bow of recognition to the metamorphosis team for gifting your full hearts and impeccable art. what a sight to behold!.... daily in her full glory but especially when her wings crumpled upon each other in flames. breathtaking to say the least. the intent was felt across the whole playa and rippled across the whole night. now that is power. thank you

Katia (Facebook)

Thank you from the deepest recesses of my heart. The Sunset Love Ceremony was truly life changing. It is my hope to transform into a beautiful butterfly of love as I tap into my art and talent for healing. Thank you and God bless.

San Clan 2015

Stacey (email)

Nathan, I must say that I was completely blown away with this year's clan. It created an incredible sense of unity, no matter the path taken, that all roads traveled, lead to the same place... I was completely moved and felt a tremendous connection. Thank you so much for your hard work and beautiful design.

The Mantis Project

KaosPilot coordinator Hildur Maral Hamiosdottir captured a memory of two people watching the Mantis performance:

Handing out the 'zines we had made... meeting two women who clapped and screamed as they saw the Mantis, in hope to share the story of its creation with them - only to have them look me straight in the eye with tears in their eyes as they said in a trembling voice: "We KNOW what these amazing people have done." It brought a tear out in me as well.



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Observatory, Cape Town

Wilna (Facebook)

Absolute beautifull!!! Love it!

Fern (Facebook)

One of my favourite moments at AB watching the Mantis.. 😊

Flamin' Amazing Show

Augusta (email):

The show you did was incredible!

10. Challenges and solutions

There were no specific challenges that presented across the board in the preparation and execution of the four projects. The majority of the challenges were logistical, for example the procurement and supply of materials to remote areas such as Elandsvlei and the transporting of the projects to the site. Project leads Nathan V Honey and Justin Stuart agreed that they would have preferred more development time around the engagement of the beneficiary groups and their input. Nathan said:

I tried to get [unemployment] lists from the Municipality which delayed things considerably, what I should have done is given it three to four days, then I could have had 30 people of which to have chosen 10 on a specific criteria. Although the selection would have been different, it might not have produced a different result.

Justin specifically wanted more creative input from the beneficiaries to feed into the design, saying:

We could have done more pre-planning going into the process, build the show around the theme with ideas from the individuals of the group, not just me!

The shared challenge that faces the four projects going forward is the sustainability of the legacy, ensuring that the tools are used and maintained for the ongoing benefit of the participants and that materials continue to be sourced. It is imperative that the ownership of and responsibility for the legacy is transferred in a practical and manageable way. At present the project teams are compiling asset registers and engaging about the hand over. The proposed solution is that project leads act in a caretaker capacity to begin with until they are confident with the set up in each instance.

11. Analysis and learning

One critical aspect to managing the four projects was marrying the goals of Mzansi Golden Economy, with the blank canvas of the AfrikaBurn event. The selection of four experienced project leads, that recognized the value of the process rather than just the product, was vital to ensure that the overarching aims of job creation, skills transfer, social cohesion and greater representation of marginalized artists at the



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Observatory, Cape Town

event were met through a process of creating a large scale public artwork in a challenging environment.

Internally, AfrikaBurn has recognized how it can improve the management and delivery of the projects, for example budgeting being standardized across projects, so that key line items are not neglected; greater dialogue between projects can be maximized to benefit artists' creative growth and that a preparation process for the event needs greater input and support.

Looking at the bigger picture, the value of intergenerational projects as a springboard for social cohesion on an intra-community level has been highlighted. The projects created an opportunity, lacking in daily life, for young people showcase their innate talent and build trust with elders, through working together. The four projects established in vastly different circumstances, rural, peri-urban, intercommunity and urban, enabled the extension of intercultural collaborations providing new opportunities for community based artists to work together; and emerging and professional artists to breakdown barriers through collaboration on large scale artworks. Highly visible projects in rural areas helped to foster an understanding of art where there has been a lack of engagement of art generally amongst the project participants. The appreciation and value of art was also shared and valued by the wider community.

Leveraging the networks and support of the 'burner community' the scope of the projects really has the potential for a longer legacy and the opportunity to reach those who do not usually have the opportunity to access public art. This has been and is being achieved through: culminating performances in rural and urban settings; facilitating spin offs for other work opportunities under; planning of future collaborations ultimately connecting emerging artists to sustainable opportunities.

12. Visibility

There is high visibility of the four projects and The Gift event in the media, specifically the internet. This year there were 57 media professionals - photographers, filmmakers, bloggers, journalists, writers, radio broadcasters, illustrators and art historians registered at the event, including 16 internationals. In all interviews, Founder and Creative Portfolio Lead Monique Schiess recognized the financial support of the Department of Arts and Culture for AfrikaBurn.

A sample of some of the blogs include:

- <http://jackibruniquel.com/blog/browse/travel/afrika-burn-2015/>
- <http://www.shannajones.com/2015/05/afrika-burn-2015/>
- <http://pokkeloks.com/2015/05/the-magic-of-afrikaburn/>
- <https://sundaymorningponderings.wordpress.com/2015/05/18/allegory-in-the-binnekring/>
- <http://www.drawntolight.co.za/blog/>



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- <https://capetownbound2015.wordpress.com/2015/05/04/afrikaburn-the-gift/>
- <http://simonocallaghan.com/portfolio-item/afrikaburn-2015/>
- <http://satravelista.com/2015/05/05/afrikaburn-a-journey-into-the-interior/>
- <http://www.flowsa.com/blog/entry/metamorphosis-afrikaburn-2015-a-life-changing-adventure-for-two-flowstars/>

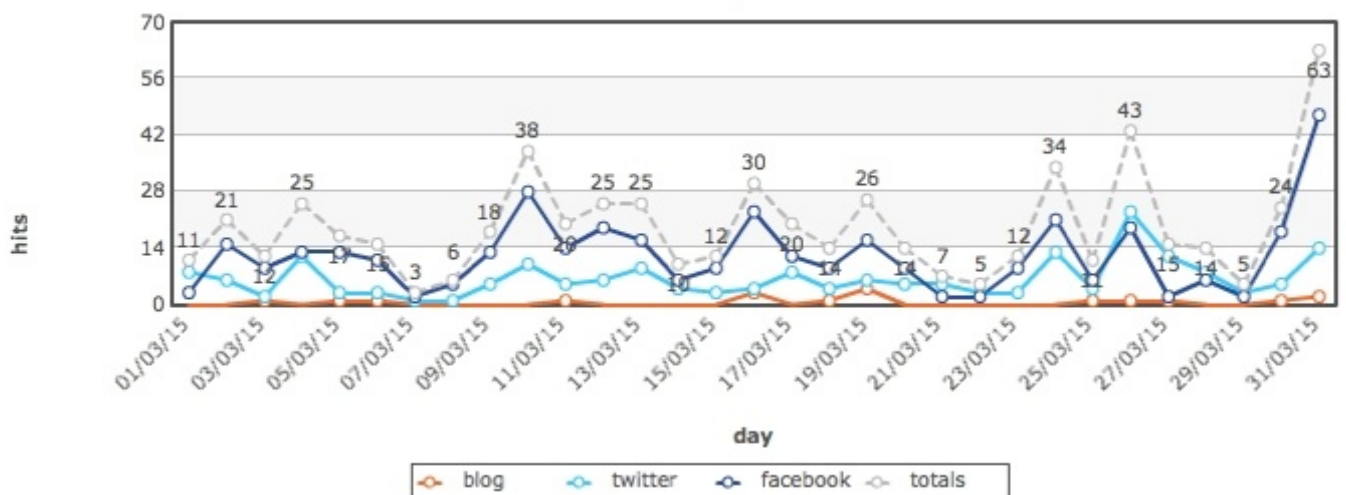
AfrikaBurn's Facebook page alone currently has 49,694 likes, with additional events and groups mobilizing around the portfolios, theme camps and art projects. AfrikaBurn uses Meltwater.com to track global news and social media hits. The global news tracker identifies positive, neutral and negative bias, with statistics retrieved on 22 June for global news, identifies hits from 1 March to 22 June 2015:

Afrikaburn | Global News



Social media hits have been analyzed month on month from 1 March to 22 June across blogs, Facebook, Twitter and YouTube:

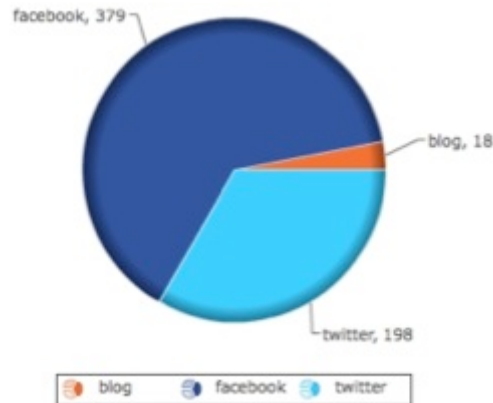
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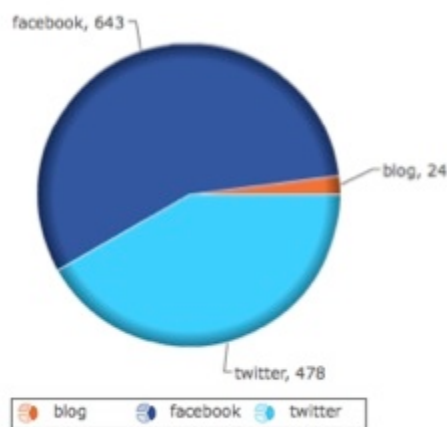
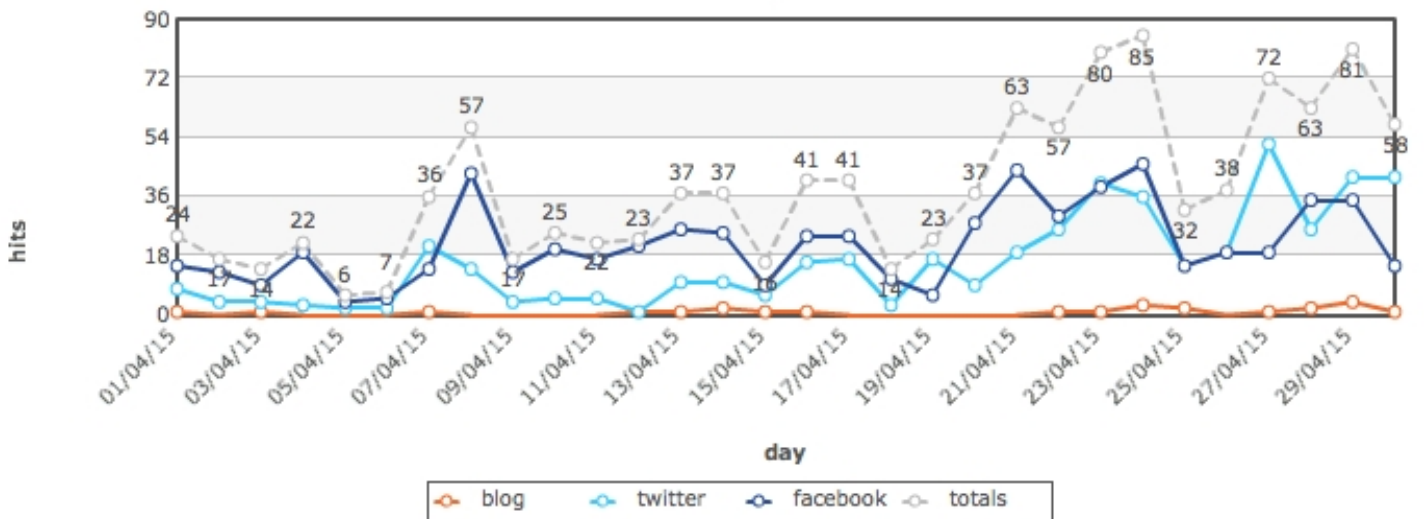


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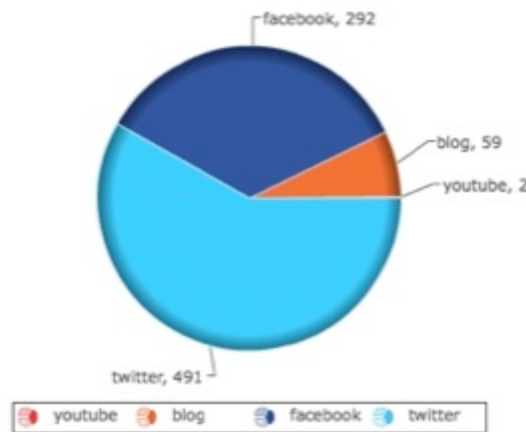
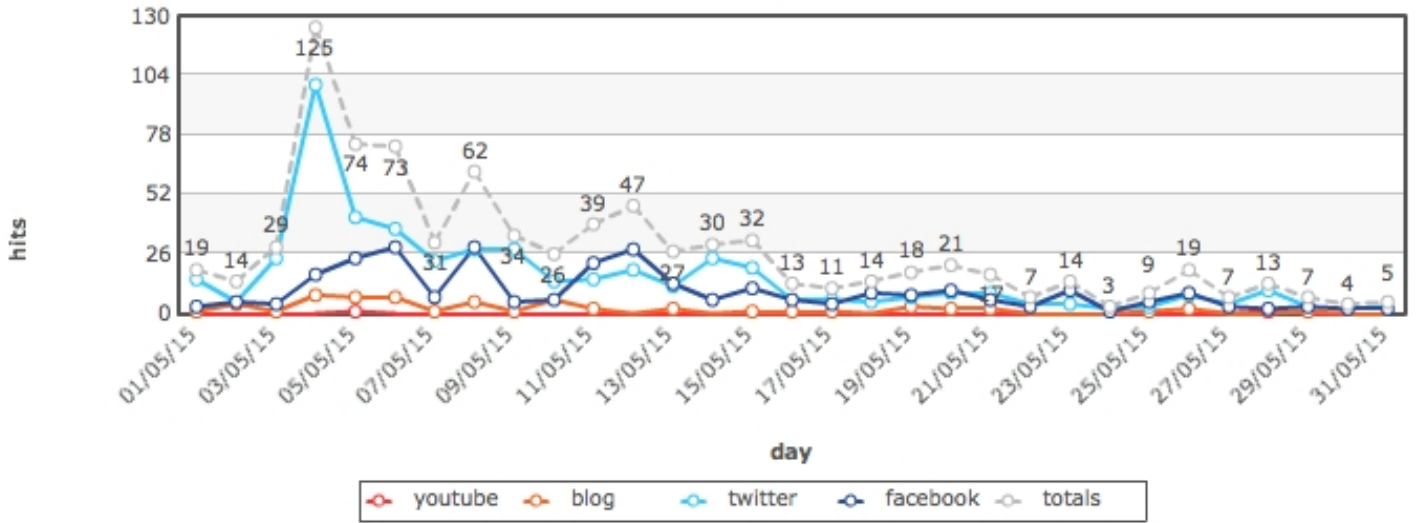




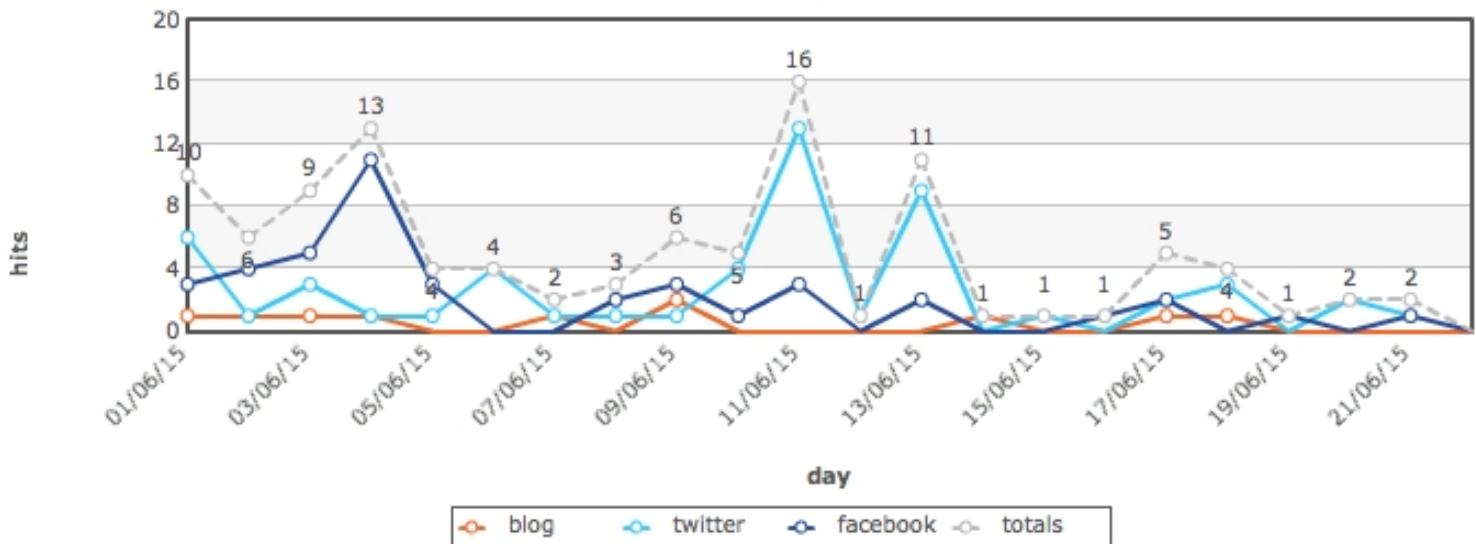
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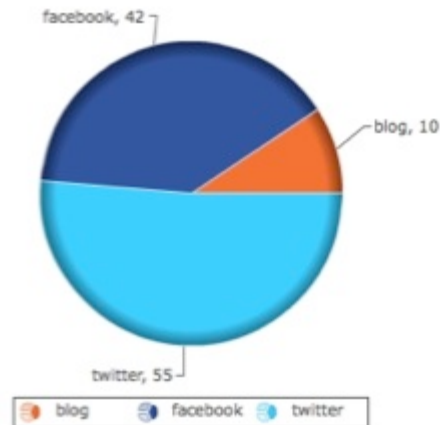
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Monique Schiess is also responsible for reporting to Burning Man and all other official regional events in the network, comprising 49 art committees and groups across five continents. AfrikaBurn is, proudly, the first to receive financial support from its national government, a sentiment that was shared by many participants at the event.

13. Conclusion

The Department of Arts and Culture's Mzansi Golden Economy grant increased the amount of direct arts support for AfrikaBurn projects nearly threefold, which enabled the participation of professional artists to train entrants to the industry. The grant provided tremendous assistance in expanding exposure of the event and its artists, especially in terms of reaching out to under resourced and emerging artists, and marginalized communities, which has been a long-term goal of AfrikaBurn to expand upon.

Staging collaborative works by emerging and professional artists, at an international level event with high media visibility, created dialogue and exchange between marginalized artists and internationally recognized artists across the range of public art disciplines, essential for stimulating the creative economy and providing platforms for authentic public art. AfrikaBurn looks forward to a continued relationship with the Department of Arts and Culture in this endeavour.

14. Photography credits

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