

I AM – I CAN!

Guidelines and stories about achieving your
goals in culture making

Makana-Raseborg Municipal Partnership
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INTRODUCTION

This booklet, I am – I can, was written to motivate people everywhere to follow their dreams and achieve the best possible outcome of their enterprises in culture-making. And by doing so, to also take a bigger responsibility for their lives, and their own future – and not to wait for “somebody” to do it for them. We all have the ability within ourselves – it is just to believe in it, to find it, and to start doing something about it. This is the reason for the name, even the slogan: “I am – I can”. By joining with others to realize your dreams and your plans, you’ll soon realize that “We Can”!

This booklet is a part of a project, and a partnership, between the City of Raseborg in Finland and the Makana Municipality in South Africa: the Makana-Raseborg Municipal Partnership. It has been a part of the so called North-South-program administered by the semi-official Finnish national organization Kuntaliitto – Kommunförbundet, the Association of Finnish Local and Regional Authorities, and financed by the Finnish Foreign Ministry.

Within this partnership different forms of cooperation have been developed in a number of fields of the most diverse nature; water, waste, energy, education – and culture. Within the cultural cooperation between these two countries we want to look for new paths for

promoting participatory cultural activities and actions – and what we can do together. In doing so, the central aim is – as stated above – to inspire anyone and everyone to take actions in shaping their own lives and future. And to try seizing the possibilities culture gives.

With this booklet we hope we can offer some guidelines for finding one’s abilities, developing ideas based on them, starting the path to develop them, and turning them into concrete actions – and what to keep in mind while doing so. The texts are written by different people in both countries, giving the reader general tips and information about how to make his or her ideas and dreams come true. We hope with this booklet to help especially young people in their



search for "the next, real, step". That said, this booklet is meant to be of use for anybody who has an urge to go forward. Nobody has to know everything oneself at the outset – and nobody does! There is help to get and advice to take into consideration.

First of all, it is important to believe in yourself and in your ideas and ability to succeed. In Part I you can learn more about this.

In Part II you will learn about the civic society and the third sector, which are essential for every citizen in culture-making.

In Part III we show you practical examples of how common people, artists, groups, associations and communities have developed and realized some – their – ideas and made them work in both Finland and South Africa. Most of the persons and entrepreneurs behind the endeavors described in this part started out small and then developed their activities over time, sometimes after or through even considerable difficulties. The examples are chosen to represent a broad spectrum of society and the cultural field, and we hope they can inspire others to make their own ideas that are there somewhere, waiting, to come alive!

The final part of the booklet will give you practical information about how to plan a project, make a budget, a time plan, a marketing plan and many other things. By learning about these things, you can avoid making unnecessary mistakes.

This part of the project also has a website where you will find all the information and pictures from this booklet and also additional material. The plan is to broaden the website material in order to keep the project alive and develop it further. Both this booklet and the web material are free to use as you see best; you can, for example, download any of the chapters to your

own device and print it yourself or use the material for educational purposes, for discussions in your group, or for your own use.

The web site is found here:

<http://www.thingswecan.com/>

Please, send your feedback, comments or questions to borje.mattsson@pp.inet.fi

Börje Mattsson

Project Coordinator

Makana-Raseborg Municipal Partnership



PART I

I CAN!

The first part tells about how you can find yourself, and your abilities; you have a lot of good things in you, and it is only a question of giving them room and chances to develop. This part is about how culture gives you paths and resources to express yourself and show your abilities. It is also good to remember the power of inner strength and self-esteem which you build by doing things yourself and which both grow when you succeed.

EVERYONE CAN!

In order to have that insight, one should have patience and feel safe with the situation. One should also allow enough time for the task ahead and search for qualified guidance on how to work through the task. This prevents us from taking on tasks that are not realistic for us to accomplish. Our bodies need physical training but our souls need mental training, which can be achieved through visual art, literature, drama, dance or music. It is never too late to train your self-esteem!

Visualizing and sharing our own stories through image, sound, movement or music, can be an important key to self-esteem and self-awareness. Much is based primarily on observations and experiences.

Art work in its entirety is often a process aimed towards understanding and change. The process may lead us to insights and learning, leading to new thinking and, at best, a new approach to existence. Visual arts work can at best serve as an exercise in changing throughout life.

Many are those moments during work in art workshops, when for example teachers and students themselves have found skills, abilities and talents in the students that have not been recog-

nized while working in the classroom at school. The self-esteem and confidence of the students has been strengthened and they can take advantage of that in other school subjects. Students who before were identified as "tough" and "rowdy" can often be those who contribute the most and demonstrate the kind of thinking that is required of all creative and innovative processes, which also has been a good experience. Presumably these students and their teachers will have a better understanding of how creative processes and alternative methods can support both learning and ways of expressing what you have learned.

It is of great importance to communicate, to respect individual differences and to affirm both knowledge and deficiencies within ourselves. Admitting failure is as important as encouraging self-affirmation.

When making contemporary art, ways of expressions have no limits. A work of art speaks for itself, and has always been our reference to our actions and behaviour. Arts and culture give us knowledge, they give us alternative ways to reflect and help us understand. Furthermore, we also learn and live through culture.

The human being has always been affected by

history and cultural structures in society, perhaps more than we can ever imagine. While admiring art and experiencing culture we can notice that, by looking at how we are today we can see how it has been and how it is. This gives us the reason for continuing creating and expressing through arts and culture, we should continue living and reflecting about life as always.

THE POWER OF INHERENTLY RESOURCES (EMPOWERMENT)

At the end of the day we are the ones shaping the future, and for making the best of it we need to find our inherent resources and our own path. We need to continue creating, expressing and enjoying life by culture-making. This is something we have always done, but we could still do it in a more constructive way. Especially in this age of information, where there are no limits,



we have an obligation to shape the future the way we want, and hopefully we will do that as well and peacefully as we should.

The process of making is truly important. Culture-making can open up new perspectives and ways of living for the individual, we can find our inherent resources and motivation we did not know we had. Inherent resources are what we need in order to see ourselves beyond impossibilities and for living fully. We need the inherent power for self-realization and for getting somewhere, living is about being engaged and achieving intimate dreams. Culture-making gives human beings the possibility for self-realization and ways to develop socially and emotionally. Important to remember is that the result itself is not what is most important, it is the process of making and all that comes with it that matters the most. Culture-making not only affects us as individuals, it also affects communities and society in many ways. Culture-making is a way of communicating with others, it can open up a link between people; meanwhile it is also, at an individual level, extremely therapeutic and gives the feeling of empowerment as in taking control over our lives.

FLOW IS WHAT WE NEED

For being motivated to create and to make culture, for finding the inherent resources we have, flow is what we need. Flow is an intense feeling, a mental state of operation. When we feel flow while making culture we are fully focused, we feel fully involved and we feel much enjoyment. Important to remember is that flow is something we human beings only feel based on our own interest and competences, which gives us the reason to listen to our own will and passion. Flow can actually appear in regard to any activity and that is why it is important to

give people the opportunity to try different activities over time. This great feeling affects our well-being, we become more productive, ambitious and more purposeful.

To achieve flow, there are some factors that can encourage us. The competences needed for carrying out the activity and the challenge should be in line with each other; we need to know that we can make it though we feel challenged by doing it. Important is also that the focus is not centred on the surroundings while involved in the activity. The focus should go inwards to ourselves, we should really meet with our feelings and enjoy it. A lot of flow gives us a better quality of life, and flow is what we get from culture-making.

FLOW

Flow is the mental state of a person while carrying out an activity. The person is totally involved, energized, focused and derives much enjoyment from the activity. The feeling of flow has positive consequences, flow makes our lives more successful and happy.

EMPOWERMENT

Empowerment increases the capabilities of individuals and groups to make more purposeful choices in life. Purposeful choices become desired outcomes, since empowered people strongly feel that they have the freedom of choice and action. The feeling of empowerment enables people to influence the course of their life.



PART II

THE CIVIC SOCIETY AND THE THIRD SECTOR

In this part you will find information about the civic society and the third sector.

WHAT IT IS – AND THE IMPORTANCE OF IT

Today we divide a society into three sectors: the public sector, the commercial sector, and the third sector. And with the third sector we mean the whole strata, the network formed by the NGO:s, the non-governmental organisations, or more broadly all the social activities of the citizens, "the civic society".

Generally one can say that there is a "third sector" in every society, but the role and strength of it can differ widely. In some societies it can be almost non-existent, at least in regard to open public activities as most of its potential activities are forbidden by the state – the public sector. And in some it can have a very central role, regarding many social (including welfare-) and political activities in the running of common affairs.

But one thing is sure – any state, any society that does not have an active and openly functioning third sector is not a healthy society – or even a democratic state. The third sector and its vitality and continuity is a precondition for any society wanting to stay sound and healthy.

A BASE FOR ALL DEMOCRACY AND CIVIC RIGHTS

So: the civic society and the third sector are the base for all democratic development, and for securing the rights of the citizens in a society, and the development of these rights.

That also means that any new bigger step in the development of the society has come from below, from the activity of the people. Throughout time civic activities form the base for all important changes. Any state that forgets that – or any elite that believes they are the "developers" the "progressors" of the society and can develop and govern the state without the civic society, the people, will lose its stability very fast. This is something we have seen – and unfortunately will see again and again – when a state elitism – political or economic or any other – develops – and will rapidly continue to develop into a dictatorship of the few. A dictatorship that will crumble one day, but often not until devastating violence and destruction has occurred.

The decisive role of the civic society can for example clearly be seen in the birth of what we

call the Nordic welfare state. All the central, political or social or economic rights that are the bases of this welfare state”have come about because of the activities and strength of the third sector, never as a ”gift” from above! It was the women’s movement, and the workers’ movement and other strong social organisations that were behind all this development.

But even in these states, with a good working democracy, the state-strata cannot and should not fall asleep into the illusion that they can act, alone, without the civic society and the cooperation existing within it.

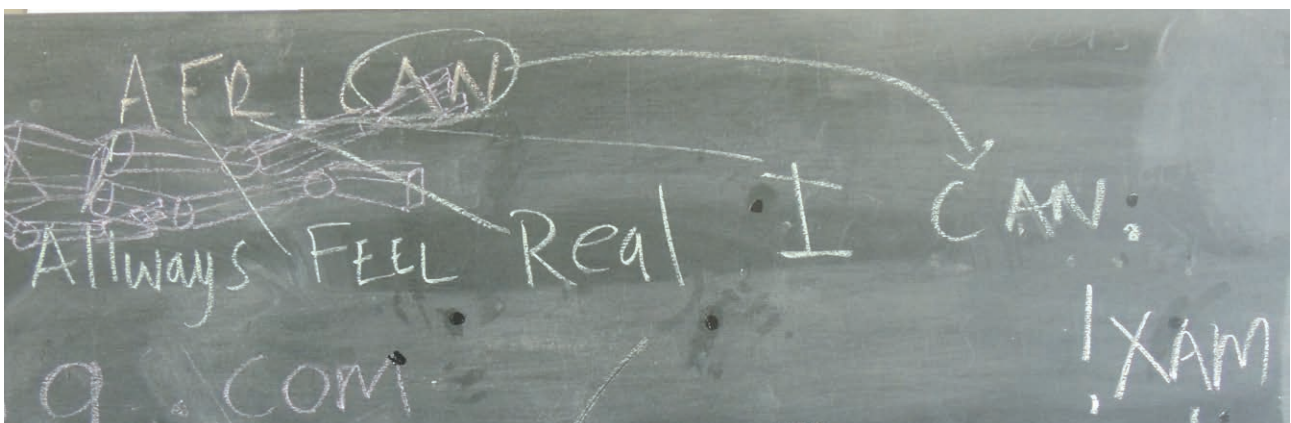
A SAFEGUARD AGAINST CORRUPTION AND MISS-USE OF POWER

As a strong civic society is a precondition for the development of any healthy democratic society, it is also the only guarantee for securing that the use of power and a common economy stay in the interest of the citizens. And so it works against corruption and misuse of power for personal benefits. That is of course the main reason why any elite or group seeking power, or a potential dictator at an early stage, tries to weaken a sound and civilized civic society, especially those parts of it that are connected to information, to free discussion, to expressions of honest culture, and individual freedom. Because, with reason, they are afraid of it. And quite often, they instead quite cleverly will try

to initiate and support the development of populist movements and expressions, of often a mass-character, based on the lowest human notions, like extreme nationalism, racism, ethnic hatred etc. – and if needed, by creating some artificial conflict with some other race, or ethnic group, or nation, to develop those notions. We have many tragic examples of this, today as well.

Or the other way around: where there does not exist a healthy and active civic society or real citizen-led NGO:s, that empty space can very fast be filled with dictatorial forces and power-groups that take the field, almost totally. This could clearly be seen for example in the east-European societies, after the fall of socialism. As there was an almost complete lack of a real third sector, corruption, financial oligarchies, control of media and free discussion and even dictatorship could in many places develop. And this has also been seen in many of the so-called developing countries, after the fall of colonialism. If that colonialism was not dissolved by the people, but independence almost ”given” by the former masters they could then continue as new neo-colonial masters, as there was no real, national civic movement or force that could bring in a real democracy instead..

It is, however, at the same time important for the third sector, the NGO:s of the civic society to remember, that their role is not to be against the public sector, the state – or the commercial



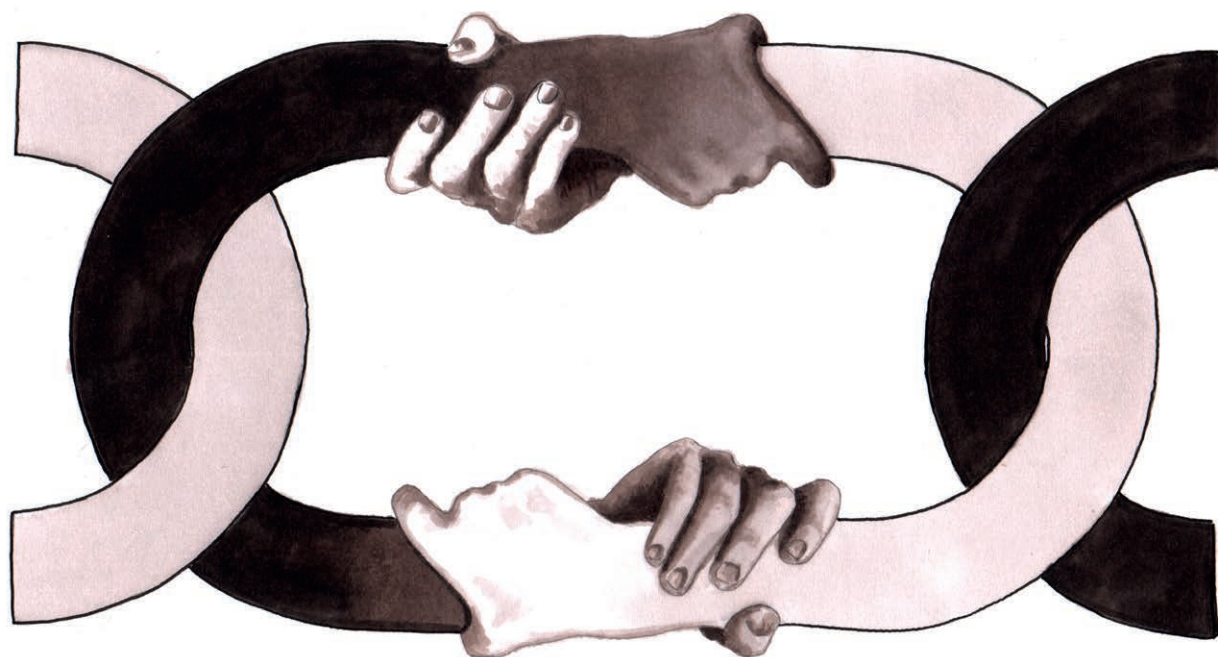
sector for that matter. “The state” is, or should be, a combination of all these sectors in cooperation, a “good state” is “we”, all together. And all should remember their role, and responsibility. All three sectors are needed, in balance. If any of them take over, the situation turns into an unhealthy one. As we have seen above, if “the public sector” or the “commercial sector” take over, we get political dictatorships, (where the first and biggest loser is culture and information) or “wild-west capitalism”, mafia power. But the same goes for the third sector, it should of course never “per se” feel that the state, the government, is its enemy. Then it itself falls into the trap of populism, it hampers any state, or government to try to do a sound work – and even develops anarchism. That can be as bad for the possibilities of democracy.

A FRAME FOR FREE EXPRESSION AND CULTURAL LIFE

A strong third sector is also a guarantee to secure a free expression in society, and a cultural expression that can realize itself without

censorship; it is in a way the same thing, it “comes with the territory”, and an active third sector is almost automatically an active free information and culture-sector. At the same time the third sector, and its numerous NGO:s and other similar collectives, the network and the members, give a powerful and rich channel for all these expressions. This sector can organise and provide the physical needs that an active cultural life and informative activities have; localities, stages, galleries and workshops, IT contacts, often financial support, and personnel networks. The social media, “SoMe” has opened up an almost limitless sky for a part of the information and discussion, and also cultural work and intercommunications. But again, it is the real civic society that can give a base, also for that media or channel to have a real meaning, or impact.

The so called Arab spring is a good – or rather tragic – example of this. It was much through the SoMe the activists in the democratic uprisings could find each other, and mobilise each other to the squares and the mass-actions. But as there was almost no real, new, democratic



third sector to take over and organise the peoples uprising – the fruits of them very mostly very fast lost.,

For anyone who wants so start and develop one's own new idea or dream, or realize a plan, of cultural expression, the third sector can give the needed base, form and channel for it. It is where one should go for that needed support and a supportive frame.

A RICH RESOURCE AND AN EMPLOYER

The third sector can also mean practically unlimited rich resources – too often not used to its full potential. It is a resource that can be seen from an economic point of view, both nationally and locally, but also from a mental and human point of view. This concerns all channels and premises, but also people, the human resources – finding people to cooperate with, and people that have skills that are needed in your idea or your plan. Because often these resources within the third sector can come for free, or with very little financial input.

And it is also a question of your own resources, of finding them and using them. When you succeed in this, it will strengthen your self-esteem so much more, and the pride and belief in yourself and your abilities. And this will set free new resources inside yourself.

Finally, the third sector also opens up a completely new economic resource – a commercial sector of your own – quite different from the old traditional capitalist one. We talk of new “social companies”, of small enterprises. These are based on the realizing of an idea or a product, often of a cultural kind, that can have an economic value, give an income to its founder – and after a time even employ new people, give jobs to the unemployed. These small enterprises are in many ways one of the most important solu-

tions to employment and unemployment in the world today.

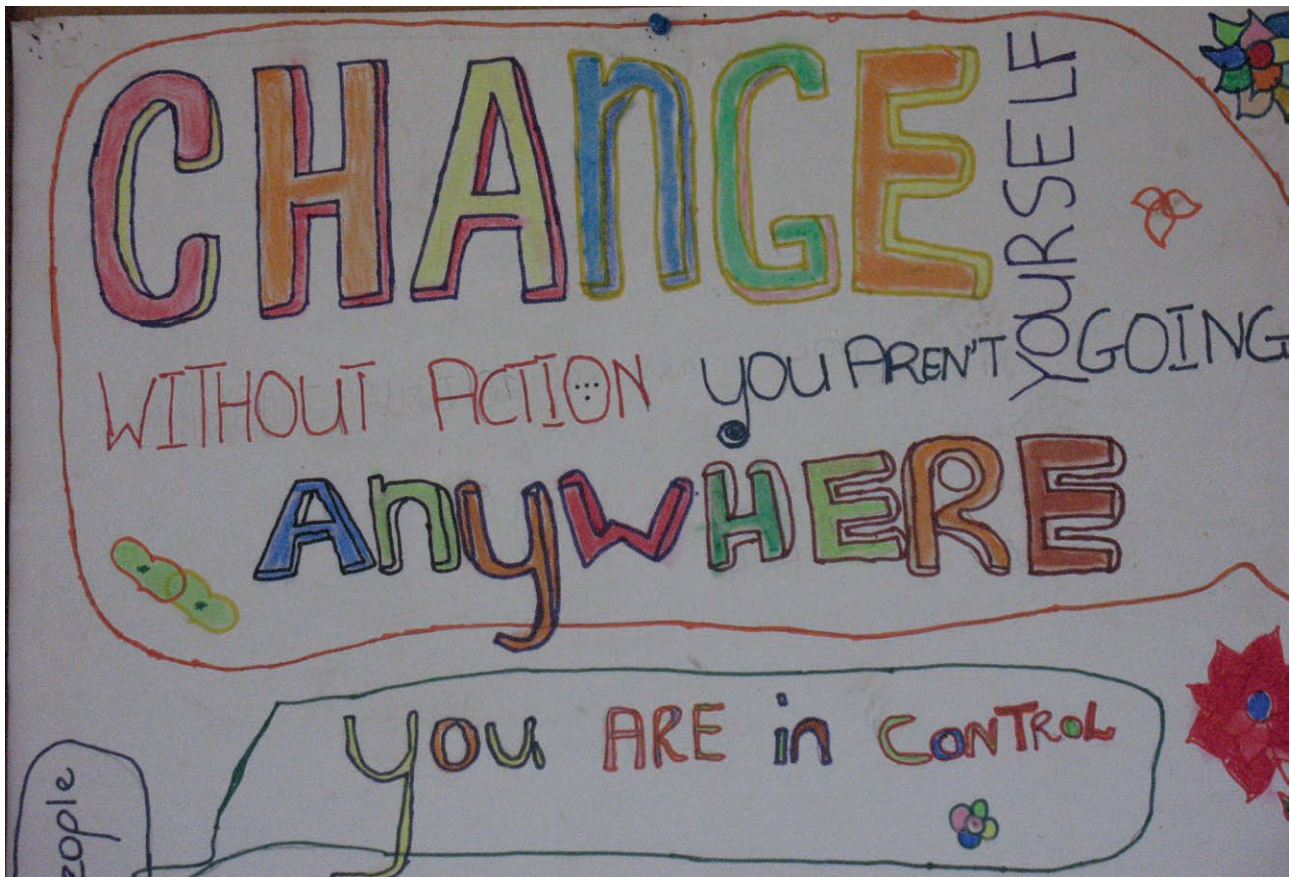
The big firms and the multinational companies will never solve the problems of unemployment, rampant all over the world. It is of course a “solution” to move the business to “low wages countries” – but that is just a “solution” for some people, it concerns only some countries. And at the same time with increasing automatization the benefits of “low-wage” employment will cease to function.

New, smaller enterprises create jobs, they need human beings to realize the small production that mostly is handicraft, in different forms. It can never be automatized.

And the better the innovation you have, the better the idea you have, the more work and benefits you can offer others.

SUPPORTING HEALTHY IDEALISM

The third sector and the culture activities within it, is also always a sort of activity that is taking a stand for the rights of people to take responsibility for their own actions. These activities are most often done for the sake of the cultural standpoint or the activity in itself, or even with some very clear ideological aims – as a clear contrast and alternative to the activities done just for commercial reasons, and for making a material profit. It will counteract the commercialisation of human life and instead support activities that are based on cooperation, on functioning within a community, on supporting “us”, together. Or just for the right of culture to live, just for the sake of culture. This is one of the most important aims of and reasons for cultural work within the third sector today – in our ever-more commercialized world.



THE LINE IN THE WATER

It is extremely important that the third sector and cultural activities manage to get support from the official society – and that will of course always be something to strive for. And to work in contact, and cooperation with it – when it is possible. It is also in itself important to get the state to support free cultural expression.

But at the same time it is as important to keep one's independence and be careful not to be

"sucked" into the official or private sponsorship, or to be influenced by it. Or even to streamline one's own cultural production in a form or a way one hopes will be liked by powers – political and commercial. It is important to have the consciousness and awareness to see the "line in the water" and manage to still stay in the third sector, even if (financial) contacts exist to the official or private sector.

PART III

STORIES OF DEVELOPMENT

In this part of the booklet we give you ten examples of cultural enterprises and of what it took these people to come through with their dreams and ideas. The examples are written by creative people in South Africa and Finland. The persons, or the different fields of activity were chosen in order to give you stories from different fields of the society and culture. But as you will notice, there are also similar features to be found in the ways these people have fulfilled their dreams and goals.



HURJA PIRUETTI - A DANCING COMPANY

by Katja Kõngäs, founder of Hurja Piruetti. Photos by Chris Senn

Once upon a time there was a girl – barely 18 years old – who had a dream.

”I want to create an art community for children, boys and girls, where they can freely express themselves through dance, where they can come as they want and build their social awareness and tolerance towards other people. Where they can, irrespectively of language, feel that they are understood and they understand others”

This was the founding thought of Hurja Piruetti, a dance school created by Katja, a young dance teacher who wanted to make a move and a difference.

The early days of Hurja Piruetti were not easy for Katja. She did not have the money, the support nor the facilities to make her dream come

true. Sometimes she stayed up at night thinking where she could find the money to pay the next month’s rent for the school. Still her determination and artistic pride kept her going. There were also other people, who saw her passion, who had the skills and the will to help her and give her strength in areas she did not master herself. Sometimes she doubted herself – it would have been easier to get another job. For more than thirteen years she worked both with dance and in a private company. Working only in an office from eight to four, she would have had more time to be with her family instead of spending her spare time knocking on dozens of doors asking for money to run the school.

The dance school grew and moved from the gym hall of an elementary school to its own pla-





ce, own studio and studios. It got very little financial support from the city and the state. The key to success is the network, the right people, who believe in you. Even if you think you are the most creative person on the planet, you still have to have the courage to rely on other people to complement your vision.

After ten years of existence, more and more dance teachers joined in. After fifteen years Hurja Piruetti had evolved from teaching mostly contemporary dance to offering several different dance styles including street dance. Dance teachers were coming from all over southern Finland.

While the institution has grown, so have the challenges of administrating it. Students and locations have increased and this has led to higher demand in communication and maintenance of contact details.

Even though having solid locations for the dance school has been a big improvement it has also brought along standing charges which has been solved by bigger financial support from the city, higher participation fee and individual

financiers.

Another problem in the growing institution has been the vulnerability and the workload when just one person has been responsible for managing everything. This problem has been solved by utilizing various government supported programs when recruiting trainees.

A cooperation with a local internet company provide a great solution to better communication. With help from the company, Hurja Piruetti was able to purchase computers and broad-



band. Other networks are utilized, for example the translation work and costume design.

Now, nearly 20 years later, this young girl is a woman, a mother of two and an inspiration of over 700. The financial situation and the facilities have improved. Hurja Piruetti has gained global respect and awareness, but the values of tolerance, understanding and unity are still the founding principles of the dance institute. No-one is turned away from Hurja Piruetti's door

– you do not need to be a certain type of character. You can come as you are – and you can bring your friend. What started as a group of 15 young dancers, is now an institute of over 700 students, an institute which is winning international competitions, participating in global projects and furthermore building up a community for children to express themselves. This is a story of determination, inspiration and pride.



FACES - THE MULTICULTURAL FESTIVAL

By Börje Mattsson, Faces Festival Director. Photos by Faces.

At the change from the 1980's to the 1990's so much happened; in Europe, globally and even in South Africa. This was the end of the division of the world between the East and the West – and its concrete symbol, the Berlin wall, was taken down. This influenced everything. It was also the years when Nelson Mandela walked out of prison – and it was clear that the end of apartheid was near, the whole southern Africa would be free; after 400 years of occupation and suppression.

I myself and so many with me thought that a New Brave World was here, a dream was coming true. Finally people could meet people, all over old borders, and maybe finally build a new, better, equal world.

But our dream did not live for long. Here in Europe it was brutally crushed with the Balkan

war. Instead of a contradiction between East and West, a division of politics and systems, rose a new contradiction between ethnicities, even races, and even within countries – and much more brutally and bloody than the cold war ever was!

After the fighting and after the mass killing had finally more or less stopped, I had the possibility to visit Sarajevo in Bosnia. I was shocked and I was angry to see how normal family houses everywhere were destroyed, had some big holes in their walls and had exploded. There was clearly no military reason for it, the only aim was to kill the families in there – because they were ethnically “wrong”.

After it became clear – especially after we could see that a new form of ethnic racism was spreading also to the rest of Europe, and





took clear political forms – that what now was needed, also in our country, Finland, was to develop multicultural, multi-ethnic activities, where we would show that Finland is a multicultural country. And it is something that does not endanger our culture – but instead it is enriching it and our lives.

In 1990–91 our region, the West-Uusimaa, the southwest corner of Finland, received our first refugee-groups, from Kurdistan. It became important to give them space for their own culture – and for meeting the Finnish one. And some of the first smaller cultural parties were organised.

These needs and developments prepared the ground for the need and idea of making quite a new form of multicultural festival in Finland. Here all the different ethnicities in Finland would be given opportunity to take the stage and possibility to present their culture, on an equal base, with "respect". This included all cultures, like the older ones, as the Finns, the Swedish-speaking, the Sami people, the Russians, the Romani people, the Jews, the Tatars etc, but also the new ones, the immigrants and refugees, the Vietnamese, the Chileans, the Somalis, the Kurds and others.

We were two persons, Holger Wickström and myself, who started developing the plan for such a festival. We had no organisation, no money, and no people to arrange such a thing. We app-

lied for some support from the Ministry of Education in Finland, but it was denied. But when we got some promises of some possible support from one foundation, we decided the time had come to do it. We started the realization of the plans. The festival was given the name Faces – of which many at first said it was an idiotic and impossible name for a festival, but we stuck to it – and later it has become a name and a "brand" all know. With the name we wanted to say that at the festival we show the Faces of the contemporary Finland, and that face is a many colour one. Also, with the festival we are giving faces to all the ethnic minorities, that often up till then were looked upon as a group, "them", based on common stereotypes.

The first Faces-festival was organised in 1998, in the area of an old castle-ruin, called Raseborg. For this, we formed a new organisation by the name of Etnokult, and for this we got a third person, a brave woman to join us – as in Finland you need three persons to establish and register an organisation, an official NGO. And you need an organisation for any economic activities, to sign agreements etc. We still had very small funds, only the support we got from the foundation, and we had only us three persons to make the festival come true.

The first question was from where to get people to build the festival – we three were not enough! I had organised several rock-festivals

before, and I began to phone around to the best workers and roaders from them, and asked them to come and help me. Holger again was active in the youth-movement, and knew some good workers from there – and then we, through a voluntary-work organisation, invited young people – mostly from all over Europe – to join an international working camp to make the festival.

By these means we got together about 30–40 persons to make the festival. And we built and did all preparation-work ourselves – that was the only possibility economically. At the same time, we felt it important that the festival was totally realised by active, voluntary people, that wanted to do it, for "ideological" reasons, wanting to support the idea of multiculturalism – and not for and by money, or for and by commercial means – and aims.

So we did everything. We built the stages from wood, put together primitive toilets and kiosks for selling tickets, from plywood and

wood, made all decorations and canvases from old textiles we collected and painted, mostly with old paints we collected or got as gifts. We put up big tents we borrowed for workshops and exhibitions, and nailed and painted all the needed signs. And we cleared the woods for camping and other activities. And we got everything done and ready in time – and as we felt, also very beautiful – for the festival.

The festival started on a Friday evening, and quite a number of people arrived – it was looking good. But on Saturday, the main day of the festival, when we were opening up, selling tickets and the program was starting – the sky also opened up! An absolute downfall began and continued all day, all night – and the whole Sunday, until exactly at the last song by the last band the sun broke through, shining full from a blue sky!

But almost no new audience had arrived during this downfall, and the amount of people present was catastrophically small. One thing



was clear, the festival was going to be an economic catastrophe. And there was a clear danger that the first Faces-festival would also be the last one. But during Sunday afternoon, when one looked around, one could feel some sort of a wonder being born; there was so many different types of people present, dancing there, all together, all stratas of the society, all ages, all races and ethnic groups. And everybody soaking wet, with the water streaming down faces, but everyone was smiling. It was clear that something had happened here, you had a feeling and a togetherness that had never been experienced before. And one that we could not let die – we just had to find the means to survive economically, and continue.

During the coming weeks, I ran around to all banks in order to get a loan to pay our unpaid bills – and to my full surprise, one bank was ready to give one! We got two more nice persons to secure the loan – we had to give our personal security, as our organisation had no assets to use as security. But with that loan we then could save the situation. And the continuation of the Faces-festival.

So was the annual multicultural festival Faces a reality. From starting from nothing, and almost fatal problems it has now been organised already 17 times...!

The first year we had about 1000 guests. When the festival was at its biggest we had over 10.000. At the first festival we had two stages, when at most we had 10. And when at the first festival we had almost only music-programme, one art-exhibition, and one workshop we soon moved to have all possible forms of cultural expressions; theatre, dance, stand up, circus, fire-shows, graffiti, poems, and different happenings and installations. As well as many workshops, a bazaar with food and handicraft



from all the continents, and within the festival, a full festival for the children, called “Small Faces”. We wanted to break down the barriers not only between cultures, but also between the different forms of culture; getting cultures crossing. And by the time, we moved also out of just the “ethnic”-dimension, to reach all other minorities that often where sidestepped and discriminated; the in different ways disabled, the mentally retarded, the sexual minorities, and others. They were also given stages to perform, and present their cultures.

It was no longer enough for us to just show the multiculturalism, we also wanted to actively promote it. So we developed a lot of projects, like supporting painters in Africa, building a peace-centre in the destroyed Kozaraz-town in Bosnia, where all the ethnicities would meet, or repairing a youth centre in Banovic, with the same aim, or inviting youth bands from South Africa, to meet the youth in Finland and to tell them about the history of apartheid, and the township-life. At the Internet we are known also “in the west” by our “Virtual Gallery”.

Our concept with Faces – even if it was developed for Finland, and the situation here

– soon showed to be in demand also in other places, where the contradictions were much harder. So we started to organise, based on wishes brought to us, a Faces-festival in the Russian Carelian town Petrosavorsk. The festival was called “Carelian Faces”, where old Finnish, Carelian and Russian cultures meet. And we came back to the Balkan, from where the idea about Faces was born, and have about four times organised “Bosnia Faces”, a festival and forum where the Serbs, the Bosnians, the Croats will meet, with Finnish bands, and perform together. And we have, on the bridge combining the two parts of the divided Mitrovica-town in Kosovo, organised a one-day festival, named “The Bridge”, where the Serbs from the northern side and the Albanians from the southern side met, and began to dance together.

Today we are now discussing the possibilities of a Faces in Irak, or the Ukraine...

In all our activities we have had to work with very small budgets. The Faces festival has never enjoyed any large economic support from the public side. Around 70–80 % of the budget is made up of income we have raised ourselves. Many much more commercial festivals do get much more public support than we. We have also never had any big commercial sponsors, as it is not really in the line of an ideological festival as ours. We could never think of having e.g. Coca-Cola or McDonald as sponsors, not that they have shown any interest in us.

This means that even if our festival programmes were huge, with hundreds of artists and performers, everything has had to be done on a shoestring budget; we are completely dependent on voluntary work. Usually only one or two persons get a salary; our festival coordinator and press secretary, for 1–2 months. All the rest work for free, sometimes up to 400 persons.





The festival being based on voluntary work is a totally essential part of Faces, and its whole idea.

We have had better times and worse times – as we are totally dependent on ticket sales and that again strongly depends on the weather, because such a big part of the festival is outdoors.

The heavy economic burden and the problems of organising a festival out in the country – with no electricity, water or toilets – and the big expenses to get it all there, led to the decision that Faces 2014 was going to be the last one. So the name and slogan for 2014 was “The Last Waltz”, and we organised it more simply and more intimately than the recent festivals.

But it was such a success and with such a strong warm feeling (almost all performers

came a for free), and the public demand for continuing was so strong, that in the end I had to get on stage and tell everyone “We take it back – this will not be the last Faces!” With the strongest possible happy response from the audience!

So Faces continues; “On demand”. And that is a good thing – because also a new “demand” has arisen for the festival – but with a new task and a new message! In Europe we have seen something of the Old Cold War coming back, and leaders in both East and West seem ready to bring up the tension and confrontation again, forgetting their history.

Faces is needed now to convey an all-important message through culture – wanting and demanding Peace!

A TRUE STORY ABOUT ME BECOMING A RECYCLE ARTIST

By Petri Horttana

My father used to draw with me as a child and my grandfather taught me how to craft things with a knife and a piece of wood. As a result of this I felt that drawing and crafting was the thing I was burning for. In kindergarten and during the early school years my teachers saw my skills and during my teens they started guiding me towards something that for me was the only choice in life. I could not even imagine myself doing anything else. Later I did work in factories, as a salesperson and in a harbor, but back to the real story.

As I was aiming high I had to take the High School Diploma even though reading and sitting still was not “my thing”. I was getting frustrated as my 20th birthday was approaching and I had not studied a second of art. After the

graduation I had to do the obligatory military service. This meant that 2 years of studying was “wasted” and I had to work in one of the factories I mentioned earlier. In the spring of 1996 I had my first opportunity to what I really wanted and I applied to Västra Nylands Folkhögskola in Karis where my friends had studied art. My grandfather, probably my best friend in life, did not see things the way I saw them. For him as a worker in an ax factory making “real” things was the only right thing to do so he was a bit disappointed. I will come back to my grandfather in a while...

I really liked the studies as I for the first time could really do the things my heart was craving for! I used all my time at school painting and crafting. During this time I had my first real



solo exhibition. The studies lasted for one year and at the end it was time to apply to a higher level. The only problem was that my creative drive was on overdrive. This led to the fact that I created lots of art but had a hard time focusing on the future. My application to a school that only accepted 12 students each year out of over 300 applicants failed by 1 point, I was number 13. This was a real wake up call for me and I applied for a second year at VNF. That year I was really focused and my art got even better. The next year I applied for the higher level studies I was accepted easily and my real studies had begun!

At this point I found a new love in Design and started seeing the world from a new perspective. The studies lasted for four years and at the end of my first I had to find a place for my obligatory work training. I remembered that the factory I had been working at had a Design department and called the head of design, Mr. Olavi Lindén. He asked me to visit the factory and have a chat. Some days later I arrived at the factory and met with Olavi. We talked about mopeds, wood crafting, fishing... You name it. I was wondering when my job application interview was going to start. After an hour of talking he asked me if I could start on Monday. I was over the moon, but remembered that I had one month left of that term. But after that I worked at Fiskars Design Department every free second I got from school.

Back to my grandfather. He had retired from the Fiskars ax factory where he spent most of his working years. Now he got a real (positive) shock when his grandson was designing the tools he had been producing. This was the first time he realized where my studies were heading though I had tried to explain to him many times. Only one year after this he passed away from cancer and I was broken. My best friend



was gone but I was happy that he got to see where my life was heading.

I graduated in 2003 and had to apply for work. At that point the “dot-com bubble” had bursted and there was really no work to find. Not even the design department where I had shown my

USING CONTEMPORARY ARTS

The meaning of contemporary art is wide. At individual level understanding develops and new insights arise. Contemporary art opens up different ways for expressing emotions and for communicating. By interpreting messages of contemporary art people get more knowledge of how to express themselves.

claws in designing the weed puller (still in production) could hire me. I ended up working at a large department store selling mobile phones and again I got a new view of the planet I live on. I was going to use this knowledge later on in my recycle design... In the year of 2004 I got my first job in Design and started to make real money. I bought a car and started to look for a house to buy. I had more than I could spend, but still I was not feeling happy.

Then in 2007 my life changed. As a child I had an inflammation in my spine and the doctors told my parents that I probably could not run and climb as the rest of the kids. Luckily they did not tell me and I ended up running, skateboarding, playing football and even handball at first division level... Well, anyway, in the year of 2007 after some three years of design work by computers my back collapsed and my working career ended, at least for a while. I had to rehabilitate for three long, hard years. Lots of hard work, sweat and tears were included in this part of my life. The good thing was that I finally had time to paint again.

One morning in 2010 I got a phone call from the principal at VNF (Västra Nylands Folkhög-

skola) where I studied earlier. They were starting a new program in design and needed a teacher. As my back was getting better I gave it a thought for about three minutes and took the job. This was an enormous task as I was not a teacher and now I was going to give these young, burning souls the same I got some years earlier! Looking back it went pretty well... The second year as a teacher was much easier and gave me time to work on my own projects. I had time to look back at everything I had done, I started to look at the planet's future.

As an artist you tend to collect stuff that others see as garbage. I had "tons" of that stuff lying everywhere. I also saw cans, jars, pallets and lots of other stuff being wasted. I saw electronics being used for a year and then dumped for the next version. From all this madness I got a kick start to protest in my own way. I started making products out of trash and spread the knowledge on internet. At this point I also realized that money was only making me sad so I decided that all my designs was going to be free for all to use. Looking back at my life so far I think that even the sad and rough moments had a meaning and living like this makes me happy.



ONOMA - THE COOPERATIVE OF ARTISANS, DESIGNERS AND ARTISTS IN FISKARS

By Camilla Moberg



BACKGROUND

When the Fiskars Company moved its factory to nearby Billnäs, another part of Raseborg, industrial activity declined in the ironworks village. Jobs were lost and people moved out of the community. Old industrial facilities remained unused and houses stood empty. Designers, artists and artisans began to move into the community with a unique interaction of available workspace and housing.

In 1994 the first joint exhibition was held of work by artists, designers and artisans at Fiskars village, numbering some twenty at the time. It was given the simple title "the First exhibition". Its core idea was to combine design and the visual arts, and to consider them alongside each other. The exhibition was received in highly positive terms by the public and the press.

A COOPERATIVE IS BORN

The number of designers, artists and artisans at Fiskars grew fast, as did the exhibition work. It became necessary to find a permanent form for the movement. In 1996, the cooperative of artisans, designers and artists in Fiskars was founded as an umbrella organisation for the purpose of organising exhibitions, events and training and to sell products made and designed by its members. In addition to participating in the joint organisation, the members engage independently in their own occupations. The cooperative had 30 founding members. To be accepted as a member of the Cooperative you have to live or work in the village and be a professional in craft, design or visual arts.

THE AIM OF THE COOPERATIVE

The Cooperative creates circumstances that make it possible to live outside town: the first Executive Director defined one of the fundamentals of the Cooperative 1996. The aim has from the beginning been to promote the members business – in the field of craft, design and arts. The main activity is to organise exhibitions and to sell and market products made and designed by its members. The Cooperative offers a common marketing and retail channel.

EXHIBITIONS

Beginning in 1994, summer exhibitions have been arranged annually at the copper smithy with the schedule later expanded to events throughout the year. The organisers of the summer exhibitions have maintained a high standard, which may be one of the main reasons why they have been noted as events of national importance. The content and the focus in the exhibition vary every year.

Invitations to exhibit in different parts of the world reflect growing interest in Fiskars Design village and the activities of the community. Exhibitions have been sent to Sweden, Japan and Mexico, among other countries. There has been interest not only in skilled creative designers, artists and artisans but also in the Fiskars phenomenon as a whole.

The aims of the exhibitions are a) to show the members diverse expertise b) present high level and professional know-how in the field of design, craft and arts c) create a wider network in Finland and abroad aiming to develop and to further raise the level of the exhibitions and other activities d) to present current subjects and new points of view.

ONOMA SHOP

The cooperative had its own sales outlet at its first exhibition in 1994. As activities came under way the outlet evolved to become ONOMA SHOP. ON OMA means IS OWN. The shop is



Exhibition, Copper Smithy, Fiskars



Onoma shop

the designers & artists own shop. Onoma is today used as a name for the whole Cooperative.

Today Onoma maintains a shop in the Clock-tower building in the heart of the village. For sale there is a wide collection of its members' serial objects and pieces of art. Developing the shop demands continuous and intensive attention. The shop charges 35 % of the selling price. The aim is to display a diverse collection.

ARTIST IN RESIDENCE

Since 2006 there has been an Artist in Residence in Fiskars. The aim of the residence is to promote the exchange of information within the field of Design, craft and art, on an international level. It offers both the guesting artist as well as the members an opportunity to network, to participate in creative cooperation projects and in advanced research work. Fiskars Village Artists in Residence is open to professionals from all creative businesses, nationalities and ages. This includes working craftspeople, designers, visual artists, architects, industrial designers,

performing artists, composers, musicians, curators, producers, journalists, writers and researchers. Over 100 artists from all continents apply annually to use the guest studios in Fiskars.

TOGETHERNESS & COLLECTIVITY

In the beginning the whole activity was based on co-operation and all members participated actively in the work: the exhibitions were organised with talkoo work*, the shop was kept open during the weekends by members. The meetings and occasions were attended by all the members. This phenomenon would not have been possible without commitment, team spirit and a lot of talkoo work. And the same attitude is demanded even today, even though the organisation has developed significantly.

The member benefits most of the Cooperative by being active in common issues. The members have several opportunities to affect the Onoma affairs by bringing suggestions, brainstorming

improvements, presenting wishes, giving feedback and so on. At this moment the member has no actual obligations, but active members are conditions of existence for the Cooperative.

SITUATION TODAY AND FUTURE

The cooperative had some 30 founding members. The number has now grown to 116, representing over 20 different professions as artisans, interior architects, industrial designers, visual artists, cabinetmakers, ceramists, goldsmiths, glassblowers, graphic designers, textile artists.

The growth of the Cooperative demands changes in the organisation as well. The active members have not increased in proportion and people get tired of talkoo work and of the fact that always the same members are active.

Over the years the exhibition period was lengthened, the exhibitions arranged in summer was increased to two and off season exhibitions were arranged. This demanded a lot of effort as well as money. Onoma was depending on the Fiskars company sponsorship even though the exhibitions were also funded by the Finnish state as well as private funds.

2013 the critical economic situation forced “the board” to put a lot of thought on the future of the Onoma Cooperative and on the organisation. The board decided to separate the shop, exhibition and Artist Residency to independent activities. As a result Onoma hired a person to be in charge of the exhibitions, and another person to develop the shop.

International activities and a desire to exhibit outside Fiskars village is today considered important. The challenge concerning that the shop has been unprofitability – the first task for the new shop keeper was to examine what kind of activities create a more sustainable future for the Onoma shop.

In the near future a remarkable challenge will be to emphasize on the LOCALLY MADE message to the visitors of the village and other clients. The collectivity of the members, strengthening the talkoo spirit and collaboration with both Fiskars Company and the Raseborg municipality, are considered as important tasks in the variable ironworks and developing Finland.

** Talkoo work means people getting together to get a task done, without getting paid.*



Exhibition, Granary

THE YOUTH COUNCIL

By Anita Westerholm

"And in my own life, in my own small way, I've tried to give back to this country that has given me so much. That's why I left a job at a law firm for a career in public service, working to empower young people to volunteer in their communities. Because I believe that each of us – no matter what our age or background or walk of life – each of us has something to contribute to the life of this nation."

Michelle Obama

We can all contribute to society. For young people it is not always so easy to be heard, and that is why the community and municipality have an obligation to build structures and create possibilities for the young. One way to achieve that is to arrange a youth council or forum, where young people together can voice their opinions and also be a part of making the society better.

Here is a short introduction to the youth council in Raseborg, how it came about and how it works today. Not forgetting a perspective on the future, because it can always work even better and get more young people to participate.

BACKGROUND

When Raseborg was founded in 2009 one could read in the statutes for the city that a youth council would be founded. The idea was that young people's voices would be heard and that the young people would be involved and have an ability to affect their surroundings and "everyday life". This was the starting point and from here the work started.

In autumn 2009 Raseborg's first youth council was elected. The election was arranged in such a way that the officials at youth clubs went to the schools in Raseborg and informed the pupils about the "youth council idea" and then

interested pupils in age 13–17 were allowed to stand for a seat in the youth council. Everybody who stood for election was elected and the youth council consisted of about 20 persons.

THE YOUTH COUNCIL DEVELOPS

The forms of the youth council have developed during the years. It has been important to develop the youth council together with young people in Raseborg. The youth secretary, who works at the city Youth office (Ungdomsbyrå) is the person responsible for guiding and coaching the youth council.

The way Raseborg's youth council is elected has changed through the years. Currently the youth council is elected by the Youth parliament. Every year in November/December the youth council hosts the Youth parliament. Both the youth council and the Youth parliament are politically and religious non-aligned organisations.

Every person between 12–17 years, resident in Raseborg is invited to the Youth parliament. Politicians and officials are also invited to the Youth parliament. The idea with the Youth parliament is that the young people in the city have the opportunity to discuss with and ask different questions of each other and the poli-

ticians and officials. The Youth parliament ends with the election of the next youth council. The youth council has a one-year mandate.

SOME EXAMPLES OF WHAT THE YOUTH COUNCIL HAS ACHIEVED

Most of the time it costs money to host an event. Every year the youth council in Raseborg is given some money for its activity. The municipality supports us and the amount varies depending on the economic situation. Some money goes to the members of the youth council, as payment for participating in the meetings. This expenditure, however, is very small as a whole. It is not intended that Members are not intended to gain financially through their participation in the youth council; they are compensated for travel costs and phone bills.

Some money is used for bus expenses, while young people will be transported from one part of the municipality to another to participate in an event organized by the youth council.

One of Raseborg's youth council's most popular events is the Battle of the Bands. Every year the youth council hosts a band competition for young talented people. Six to ten bands participate and then a jury appoints a winner; second and third prizes are also awarded.

Besides this, the youth council organizes meetings for a council of student bodies. The youth council thinks it is important that pupils from different schools in Raseborg meet each other and discuss what is good and what is bad in schools. They can exchange ideas and tell the others what works in their school and how they successfully implemented their ideas.

Other things the youth council does, is visit schools and share what the youth council does and asking for ideas about what the youth council should do. It is essential that the members of the youth council know what young people in Raseborg want. The contact between youth councils and the youth in the town is very important. It is no idea to work for something that



nobody wants. In addition to this, the youth council make statements when the youth consider a question as significant. The statements can be published both in the local newspaper and on the local radio and also be sent to the administration and politicians.

RASEBORG'S YOUTH COUNCIL TODAY (2014)

In the end of 2013 the youth council for 2014 was elected at Raseborg's Youth parliament. Fifteen young persons aged 12–17(18) residing in Raseborg are now working for their and other young people's opinions and rights. A big difference between 2009 and 2014 is that a lot of people now know what Raseborg's youth council is. During the years the youth council has been seen and heard in the local newspaper and on the local radio, which has been very good for the youth council's visibility. Now Raseborg's inhabitants know much more about the youth council. Both the local radio/newspaper and the youth council have contacted each other. It's important for a youth council to be seen and heard in media and social media. It is through them that the youth council can convey their opinions and make them visible.

The following text can be read on Raseborg's homepage; "The Youth council in Raseborg works for young people's well-being and interests. The Youth council acts as a link between the decision-makers and Raseborg's youth. We organise different types of events for young people and have the chance to influence the issues that affect us".

This sounds really good and yes, Raseborg's youth council's situation is alright but perhaps not this good. One can doubt if the youth council really acts like a link between the decision-makers and Raseborg's youth, at least one can

challenge how this works. It is not yet possible for the youth council to choose a representative of its own to the different boards in the city, like the board of education or the board of culture. But the youth council is working at it and we are sure this will happen soon. This is already reality in many other cities in Finland.

Challenges for the youth council and the supervisors are reaching out to all young people in the municipality, regardless of language and age and keeping everybody in the youth council active and inspired. It is very important that everybody feels comfortable and therefore is it essential that everybody is allowed to speak his/her native language or at least one language he/she masters. In Raseborg meetings and events must be bilingual, held in Swedish and Finnish.

The other challenge, to keep the members in the youth council activated, is hard to handle. One cannot decide that another person has to be interested and take his/her responsibility and so one. In this case the supervisors' role is very important. They have to push and support the youth council but simultaneously we have to remember that it is the young people who have to do the job. During the years it has happened that the youth council has decreased from being 20 active members to only six active members. If that happens, one must not give up. Instead one has to focus on those that still are active, presumably they are very dedicated.

IMPORTANT THINGS TO REMEMBER

It is very important to remember that the youth council evolves all the time and every progress is a step in the right direction. Do not let the setbacks put you down. You cannot create a very well-functioning youth council in a trice, it can take years before you have found routines you are satisfied with, and even when you have

found those routines you will notice that there is something else to change, and that is good and fine. Let the youth council develop and stand up for it. You have come far if you

1. decide to establish a youth council
2. believe in what you want
3. have found a group who has a similar vision

Then the work and the fight for what you want can start. Try to let people know your ideas and do not give up! Your voice is important!



FINGO FESTIVAL

by Bulelani Booi. Photos from the festival's website and Facebook-page.

The Fingo Festival is a festival devoted to art as a platform to promote social cohesion and social transformation within Fingo Township and Grahamstown. We aim to do this by hosting workshops, dialogues and fun activities for children and young people during each day of the Fingo Festival.

HOW IT BEGAN

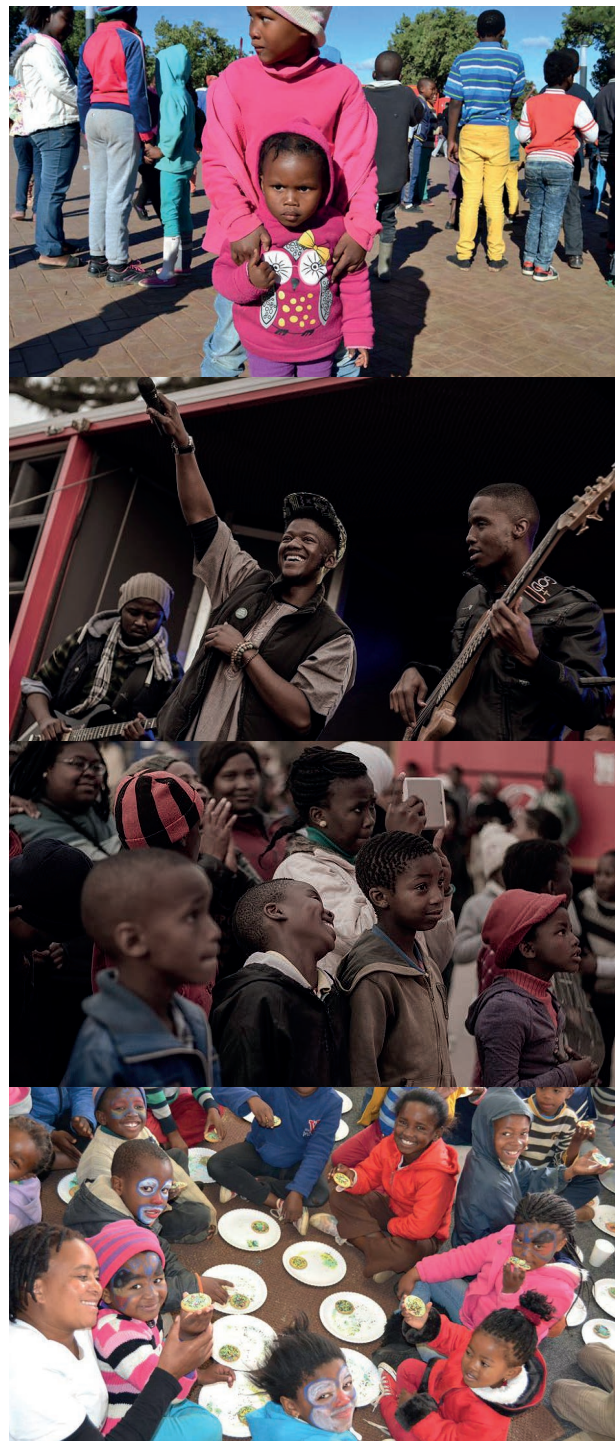
The idea emerged in 2011 from a group of individuals who saw a need to bring a creative spark into the township during the National Arts Festival. Working together, the Khulumani Support Group, Save Our Schools and Community, Double You Arts and the Fingo Revolutionary Movement registered a venue called Fingo Festival with the National Arts Festival, to be hosted in the township. The event marked the beginning of a community awakening in terms of demonstrating our ability to host a fun, creative and safe space that has potential to grow. Not only is this festival a fun zone, but it also broadens into a potential recognition base for individuals with distinguished abilities.

VISION

Our vision is an interconnected community brought together by visual art, drama, music and edutainment unconditional of race, creed or class. We would like to see a transformed community, in which skilled and creative individuals are able to participate in community development, as far as contributing in the growth of our country's economy.

OUR MISSION

Our mission is to bring together individuals from different fields e.g. business, art and the



society at large to form a networking base. This means creating a platform to stimulate interaction, through dialogues, performances and exhibitions which will promote social development and social cohesion.

ACTIVITIES TODAY AND DEVELOPMENTS

We have been hosting an annual festival dating back from 2011 that has drawn local, national and international artists and audience to showcase, exhibit and display their talents and skills in Grahamstown. This includes event organising, sound hire and concept building.

RESULTS – WHAT HAS BEEN ACHIEVED?

We have achieved a vibrant art culture between Grahamstown artists and the locals. Fingo festival has been able to provide a platform for the performing arts at large.

WHAT NOW, THE FUTURE

We would like to create an Art Centre/Hub establishments and new challenging art avenues. blishments and new challenging art avenues.



FIELD BAND FOUNDATION

By Ziyanda Gysman , programme officer and Portia B. Swartbooi, Dance Tutor

THE BACKGROUND OF THE FIELD BAND FOUNDATION (FBF)

The Field Band Foundation is registered as a Section 21 company (not for gain). It was established in 1997 through a realization that through participation in band activities, disadvantaged young people who might otherwise have little opportunity for constructive recreational activity are taught the advantages of competitiveness, teamwork, discipline and timekeeping. In so doing, the advantages of heightened self-esteem and associated self-confidence are inculcated.

While training in musical instrument playing, movement and dance form the core of the Foundation's activities, band members also receive HIV and Aids peer education, general education in social development, and specific life skills training. Interaction between children from differing racial, linguistic and ethnic groups is facilitated through the holding of national Foundation gatherings and competitions.

By networking with other not-for-profit organisations and learning institutions, the FBF strives to create opportunities that will enrich the experience of its members, broadening their horizons through exchange programs and study grants. The main purpose of the FBF is to offer young people an activity which stimulates their creative abilities and develops these abilities into a positive lifestyle and eventually will allow them access to employment.

The FBF programmes are run at all 24 field band projects in the nine provinces of South Africa and the Grahamstown band has been an avid partaker.



PPC GRAHAMSTOWN FIELD BAND

This band was launched with a bang at the National Arts Festival in 2012 and has enjoyed success since then. The strong leadership team and great support from the sponsors have been vital to the success of the field band. Some highlights for the band in the past year have been an invitation to perform at the Makana Freedom Festival, The President's Award Bronze and Silver Awards ceremonies in Grahamstown and six shows featured in the National Arts Festival Programme 2013

NATIONAL CHAMPIONSHIPS

The National Championships, which is an annual event, plays an essential role in motivating each of the FBF communities to do its best. Its

main purpose is to introduce a healthy competitive spirit that, in the long term, will raise the standard of the bands and enable them to perform at a high level. The levels attained will go a long way towards sustaining the project with performance fees. The event sets a goal for the regions and serves as an evaluation process for the progress of the various regions and the national body itself. Ultimately, we might even be able to compete internationally.

The event also provides the FBF with an opportunity to invite its sponsors and other supporters to view the past year's work in the various regions. It also gives the Board a chance to assess the progress achieved and to interact with the members of the FBF.

The rules of the Championships are based on Drum Corps International rules. Each band presents an 8 to 10 minute programme which has been given a title, with suitable music and movement appropriate to the theme. The titles and composers of songs to be used must be supplied to the FBF Head Office no later than the end of July. This is to facilitate the obtaining of SAMRO music rights and to have the Cham-

pionships registered in accordance with copyright law. The area used for the presentation must measure 30 metres by 40 metres. All participants in the performance must be 21 years old or younger.

Both South African and international judges are used in the judging system. Scores are totaled to determine the winner at the end of the Championships. In the spirit of the FBF Values, bands will be gracious in victory and graceful in defeat. Project staff will of course set the necessary example.

When the PPC Grahamstown Field Band took part in the National Championships held at the Bidvest Wanderers Stadium, Johannesburg on 27 & 28 September 2013, 85 youth members of the PPC Grahamstown Field Band were selected to attend the National Championships and were accompanied by 7 members of staff and 12 Chaperones. Accommodation and transport costs for all bands attending this event was kindly donated by the Department of Arts and Culture.

The PPC Grahamstown Field Band won 5 trophies in total, and was the first runner up in





the 1st Division (Bands younger than 3 years). A 1st place trophy was won by the percussion section with 2nd place trophies in the brass, pit percussion and colour guard sections.

PORTIA B. SWAARTBOOI

Portia started dancing in Fikizolo Primary School in Grahamstown where she joined the group Amaphiko Township Dancers and was Ballet Dancing and dancing Traditional Dance. Portia then moved on to Nathaniel Nyaluza High School where she started teaching dance to the younger members of the Amaphiko Township Dancers. This also afforded her the opportunity to work with Ubom Theatre Company as a dancer, after which she then joined

First Physical Theatre Company for a period of one year.

In June 2012, when the Grahamstown Field Band was launched, Portia was recruited as a Dance Tutor for the Field Band Foundation.

In June 2014, she was chosen to travel with the Field Band Foundation National Ensemble on a tour of Belgium and Norway for a period of one month. This was a good opportunity for Portia as she had never travelled abroad. She gained a lot of experience working with different people from different areas in South Africa and then presenting the work in overseas. The highlight of the trip for Portia was the Norwegian Tattoo.

DAKKIE YAM STUDIOS

by Azlan Makalima

HOW IT ALL BEGAN

Dakkie Yam Studios was formed in August 2013 as one of the Music Art and Entertainment legacy projects, with the vision of an independent label with music playing on national radio stations (e.g. Umhlobo Wenene fm) and to produce high performing talented artists that can be seen by major companies. Part of our vision is to do community outreach in terms of health programmes, education and humanitarian cause.

Dakkie Yam Studios Entertainment is an organization of fourteen young artists from the age of 20 to 28 years, males and females, inter-

acting with Makana artists in general by providing resources and a platform to uplift the performing art and cultural activities. Providing services that will enhance the development of art and culture within the municipality by any means necessary. We saw a need to eradicate the silence during the absence of National Art Festival, in terms of art.

In doing so, we created a platform of self-expression through spoken word and rhythm; we initiated an event named Food For Thought Grahamstown Hip Hop Session every Sunday afternoon to showcase a hip hop and poetry culture within our community. Amongst the



activities we offer, we also provide a sound engineering service in terms of musical art, we compose, record, mix and master music composition. In addition, we also do image and video photography, graphic design creating posters, banners, stickers etc. To even broaden our activities, we consulted the schools and communities to participate in our movement, we created events for beauty contests such as Mr and Miss Fingo, Mr and Miss Jean-Clash of the schools. Where we developed even a larger audience for art and cultural live performances.

With a minimum wage earned from the part-time jobs of our few members, we afforded to sacrifice a little we had to purchase equipment which meet a certain standard of development. A Sound System which consist of a laptop, two dynamic microphones, two speakers and a wheelbarrow for transport kept us going from venue to venue, hiring Municipality Halls or using the streets as a venue. Using the same sound system and adding USB Condenser microphone, one pair of headphones and a personal bedroom, a graphic design and a recording studio was utilized. With the door takes from the shows and a little we earned from the stu-



dio recorded copies, we managed to register as a company and opened a company bank account with no helping hand from any financing institution.

It is after the absence of the National Arts Festival in Makana where the art and culture remained the pride of the town and it was during this period when art and entertainment emerged as a singular unifying factor. Immediately after the 2013 National Arts Festival, each and every space that is, there is a group of youths that is seen recording music with the hope of performing in one of the big events and stages in future. Clearly a new spirit of hope and desire to rise to stardom has emerged among the youth of Makana. Unfortunately, this desire and zeal to conquer and become one of the national artists is not nurtured, supervised and coordinated accordingly.

Dakkie Yam Studios on the other hand was recommended with an aim to play a part in transforming the lives of the community as there are many youths who want to defy the challenges associated with the world of today where unemployment, drug abuse, HIV/AIDS has reduced the youths to level of desperation and thereby losing hope. Many youths have buried their talents and have indulged in drug abuse, gangsterism and banditry. It is in that context that Dakkie Yam Studios was established to deal exactly with that.

Our next aim is to register as a music publisher with South African Music Rights Organization, to help Makana Music composers to earn all of their composition rights from SAMRO and music users. With the Music publishing company within the municipality, Makana music art can reach a standard of works being playlisted on National and Commercial Radio stations, on movies soundtracks, commercial ads etc. We also aim at providing festivals and



workshops on Musical Rights, Music Business, Radio Compiling Consultancies, Quality Music Composing, Recording, Mixing and Mastering, Digital Distribution. A festival where many art and cultural activities take place in an educative manner for the development of Makana Artists in general.

THE PURPOSE OF THE ORGANISATION

The enthusiasm for music industry is tremendous and is growing day by day in Grahamstown, hence Dakkie Yam Studios will be an answer in searching and honing the skills of young talent and prepare them for a professional levels.

Dakkie Yam Studios wishes to provide necessary basic skills to the talented local youth of Grahamstown and its major focus will be on:

- Supplementing school and community sports development programmes.
- Preparing youth for better performance.

The organisation will be operated by its members who will be using unique organisation tools

and resources to provide advanced administration, facilitating and project management.

Dakkie Yam Studios is a local music and entertainment organisation, with an aim to play a major role in music and entertainment development. Since music was played in Grahamstown, there has been never sufficient and coordinated training and education of music industry. Searching for an answer to the challenges facing the region, the organisation management came up with an idea of the one stop shop organisation where both development of music and community outreach will be focused at. Through consultation, researching and interviewing artists, this document was compiled and reviewed.

Dakkie Yam Studios assisted by its partners promises to be the prime music industry and community development centre in the district by providing first class programmes in developing youth.

MUSIC

Dakkie Yam Studios will offer an opportunity for maximal development of talent in youth through workshops and nurturing of young talent in music industry. We will engage youth in physical and moral education with a view to reduce crime rate, drug abuse and fight against HIV/AIDS.

The aim is to identify talent in young people and giving them a chance in making a career and to establish exchange visit programmes between the organisation and other institutions. We also want to establish Makana as a heart of music industry in the district.

COMMUNITY ENGAGEMENT

We are tackling social developmental issues such as health, education, environmental and poverty. Our vision is to provide a platform for Makana Youth to perform on big events and stages in the country and to produce national and international artists. The mission of the organisation is to enrich the youth's quality of life by offering first class education.

CHALLENGES

The organisation cannot execute its planned functions and thereby attain its goals. This is due to financial constraints. On the other hand we lack partners who can join hands with us in changing lives of our youths, we need partners that can join us in changing scars in the eyes of our youth into stars

POTENTIAL PARTICIPANTS

Out of the 105 000 population in Grahamstown, a total of 20 000 are at school going age. Most parents of these kids cannot afford to send them to music institutions such as provincial and national academies that specialize on music de-

SUSTAINABILITY PLANS

For the organisation to achieve its objectives and be sustainable, it will have to build on its strengths and enlarging its brand, services, administrators and artists. Many projects in our areas come and go, and this is due to lack of planning and support from relevant stakeholders. To ensure the sustainability of this organisation, the following measures will be taken:

- Monthly reports will be drawn and provided to Makana Arts Council sponsors, donors and partners.
- Close relations to Local Arts Council
- Quarterly newsletter will be provided as to ensure direct accountability to the community.
- Produce policies that will act as a guide for the organisation.

As to ensure that, our plans stay on track, we executive committee will:

- Meet quarterly with partners as to review our aims and objectives.
- The committee will regularly discuss, appraise and suggest improvements to individual steps within the plan.
- In each and every AGM agenda, our business plan will be an item.
- The committee will always measure performance against targets

velopment due to finances, distance and most importantly their ages.

Dakkie Yam Studios would like to work on improving on the basic skills of independent artists as we believe this is an area that has largely been neglected and thereby enhancing artist performance in order for them to achieve requi-

red skills as to address gaps in the development programmes.

EXPECTED OUTCOMES

The anticipated outcomes of our activities can be noted on various facets as spelt out below; we hope to achieve the following:

- Reveal hidden talents in young people
- Encourage the spirit of competition and self-challenge in all participation.
- Foster friendship ties and encourage national integration.
- Provide stepping stone for our youth to a professional career.
- Instill sense of responsibility and respect to participants.
- Attract national and international major labels.
- Improve in social development

OUR GOAL

Most importantly, getting youth involved in music and entertainment industry pays dividends to the entire community. However, not every parent can afford the expense, it is for that reason this organisation plans to work closely with other institutions (government and non-governmental) to ensure that every kid with the dream taking on music as a career is provided a fair chance and provided a chance to participate regardless of his/her parent's economic means.

Fostering a love for music and entertainment in the community and helping youth with talent development will ensure that our youth does not engage in negative activities such as drug abuse and crime and thereby bring stability in Grahamstown.



THE RAPHAEL CENTRE: MOVING TOWARDS THE RATIONAL STAGE

By Mary Humphreys. The illustration on page 50 is drawn by a child with AIDS, who is taking part of the activities at the Raphael centre.

The Rational Stage is the second stage of four that NGOs naturally move towards. The first phase is the Pioneering Phase. The third and fourth phases are the Integrated and the Associative Phases, respectively.

Situated in Grahamstown in the Eastern Cape, the Raphael Centre started as an HIV and AIDS community initiative in 1998. At the time, the Anglican Bishop of Grahamstown encouraged the church to develop a project to assist people living with HIV. Two projects were suggested. One was a soup kitchen in one of the townships, the other was the idea of a support group. Al-

though the Bishop himself preferred the idea of the soup kitchen, the Centre was begun by local volunteers in as a support group for about thirty adults would were living with HIV. In 1999, the Centre formed a committee, drew up a constitution and registered as a non-governmental organization. The name "Raphael" was chosen because St Raphael was a saint who healed pe-



Children cleaning up their community. Items collected were used to make art.

ople. The original committee chose to drop the "St" because they did not want the Centre to be linked with any particular faith.

As an NGO, the Raphael Centre could fundraise. Successful fundraising led to the appointment of some of the support group members as staff at the Centre. Two of these original support group members are still staff members at the Centre.

In 2002, the Centre staff realized that it was not enough to support people living with HIV. Something should also be done to prevent the spread of HIV. The Centre began offering voluntary counselling and rapid HIV testing (VCT) on an immediate walk-in basis. The Centre was the first non-medical site to achieve accreditation as a provider of HIV testing and counselling services. At the time this was an invaluable service because it was difficult for people to have an HIV test due to the stigma of having a test. Although tests were offered at the hospital and the government clinics, many nurses did not keep the results confidential and as a result, people were scared to test at these places. The Centre also provided information and support to anyone who tested positive for HIV so that people could be given the best chance to live positively with the virus and to protect those they loved.

From about 2006 the Centre was still offering these two services – HIV testing and a support group. However, access to funding became harder and harder. This was for a number of reasons. It was partly because the funds were directed elsewhere and via different channels, for example, many international donors began directing funds via the government. Partly because these services were no longer addressing an urgent need because the government services improved. Partly because the Centre did not

report well to the funders that supported them.

Between 2008 and 2012 the Centre was without a clear direction and almost closed several times due to a lack of funding. Staff tried to shift direction to offer to support to children born with HIV or children whose parents had died from AIDS. These children, often referred to as Orphans and Vulnerable Children (OVC) were a group in dire need of support and funds did once again become available for this work. Unfortunately, however, because the Centre made these changes in a rush and in a desperate attempt to stay open, interventions were not carefully nor wisely planned. Partnerships with other organisations such as Child Welfare were needed and these relationships were not properly developed. The Centre lurched from financial crisis to financial crisis. At one stage, staff members were all on month-to-month contracts. The rent was not paid. Operations became more and more chaotic and this led to worsening relationships with funders and poor staff morale.

In 2012, the Centre appealed to the Grahamstown public for help. A total of R12 000 was raised, enough to pay two or three of the seven staff salaries.

Staff members were unmotivated and tired. Working in the field of HIV is emotionally taxing without having all the financial and organisational burdens the staff faced on a daily basis. Mid 2013, the staff of the Centre made a very courageous decision to reflect critically on all the work conducted in order to assess if the Centre really could still play a positive role in the Grahamstown community. Research and hard, honest reflection led to the following realizations:

- The widely applied ABC approach has failed. ABC is the approach which emphasised



Abstinence, Be faithful, Condomise. If you cannot remain Abstinent, please Be faithful. If you cannot Be faithful, please use a Condom.

– Prevention does not equal HIV testing and counselling nor education (at least in the way it is being conducted). Studies indicate that HIV testing and counselling has done little or

nothing to impact on the reduction of the transmission of HIV.

We reflected that for real and sustainable change and development, one needs to change behaviour and we realized that this change or development must come from within:

“... people cannot be developed; they can only develop themselves.”

For a while it is possible for an outsider to build a person’s house, an outsider cannot give the person pride and self-confidence in themselves as human beings. Those things people have to create for themselves by their own actions.

They develop themselves by what they do; they develop themselves by making their own decisions, by increasing their own knowledge and ability and by their full participation – as equals – in the life of the community they live in...

We also realized that HIV and AIDS are not simply medical and physical health issues. We

VALUES

1. Integrity and honesty
2. Respect and caring
3. Discipline and good work ethic
4. Courage
5. Humility
6. Loyalty
7. Lifelong learning

Our programmes changed significantly too to focus on the whole person and to be integrated.

recognized that hope and resilience are two of the most important internal conditions to live a purposeful life. To believe that one's life has purpose is necessary to protect oneself from HIV.

We therefore revisited our vision and our mission and created a new:

VISION

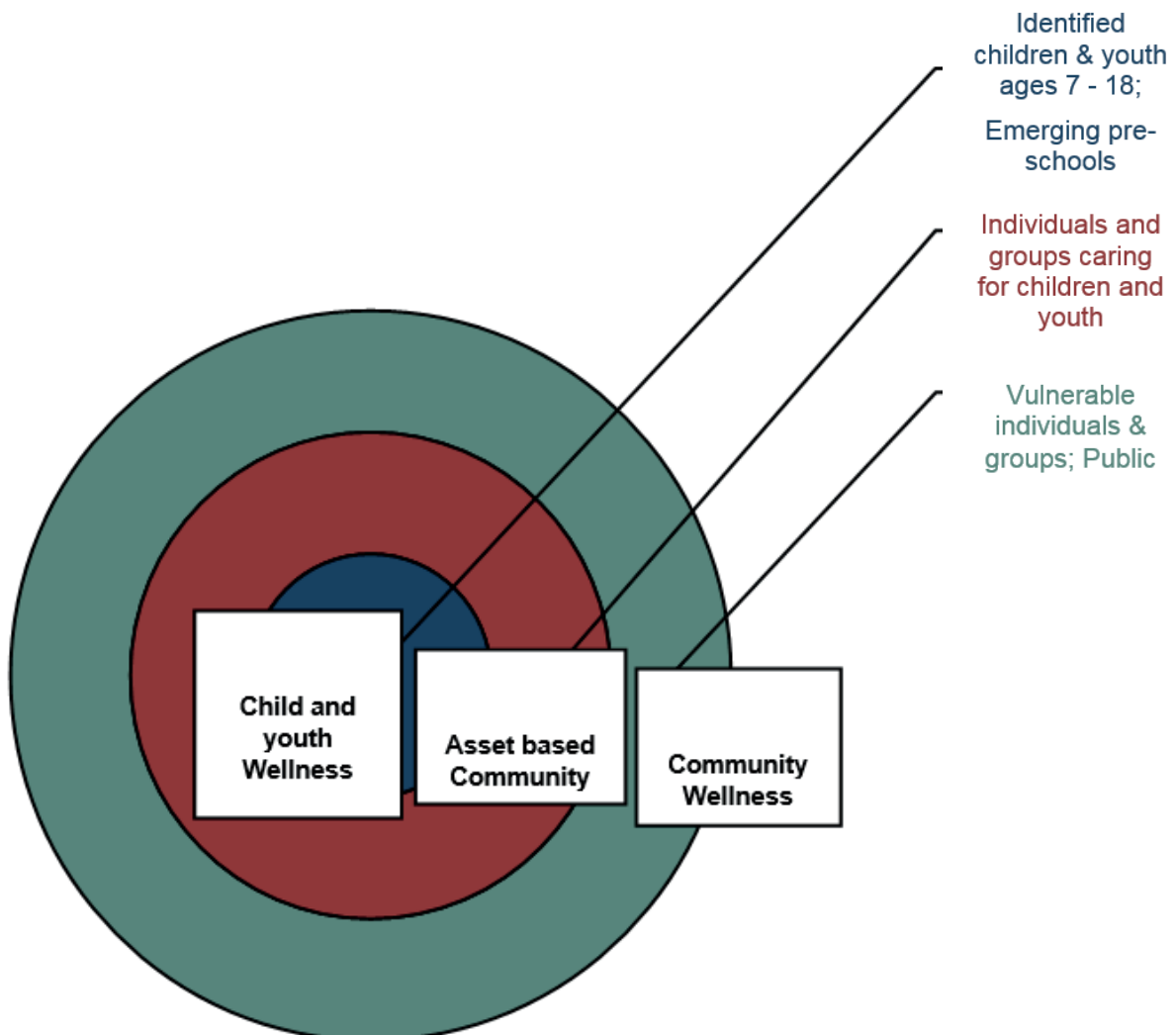
People believing in themselves, working together to create healthy and caring communities.

MISSION

We recognise health as a state of complete physical, mental and social wellbeing. Our mission is to strengthen healthy living for people in Ma-

kana working together with community members and organisations. We believe this will enable citizens to protect themselves and others from HIV infection and inspire positive living and hope.

We also made fundamental shifts in leadership and in organisational management and development. One of these shifts was moving away from long, little understood Code of Conduct and Operating Principles and towards values. As a group we explored the values most important to us. Our values are at the core of all we do.



OUR PROGRAMMES

1. The Child and Youth Wellness programme aims to encourage and assist our children and youth to make positive life choices and develop into purposeful and responsible citizens who contribute towards HIV-prevention.

We believe resilience and hope are two of the most important internal conditions necessary to live a purposeful life and to protect oneself and others from HIV-infection.

2. Instead of focusing on what is lacking, our Asset Based Community-driven Development (ABCD) programme focuses on the strengths and capacities communities already have and builds from there.

ABCD

- * Stimulates citizenship and spontaneity
- * Builds communities from the inside-out
- * Develops a self-conscious framework for understanding how change happens.

This programme runs across our child and youth and adult wellness programmes. It links all our work to a shared development paradigm. The purpose of this programme is to unlock and unblock skills, talents, resources and knowledge within communities so that people can drive their own development processes to build healthy and caring communities.

We believe that sustainable development comes from within.

3. The aim of the Community Wellness programme is to promote and facilitate HIV prevention and wellness for vulnerable and hard to reach populations.

We believe that early intervention, holistic care and social protection through asset based community development (ABCD) are key to an HIV free generation and the creation of healthy, caring communities.

In conclusion, things are going very well.

Staff members work in teams and because we can see the impact of our work, coming to work is rewarding and satisfying despite the challenges we face. Through the changes we have found great value in reflection. Here are some of the things we have learnt:

- Change takes time
- Be open minded
- Be humble
- Be curious
- Never make assumptions
- Listen
- Trust the process
- Create space within programmes for new things to emerge

We look forward to continuing to learn and develop as an organisation so that we can be facilitators of change for caring and healthy communities.



THE CYCLE OF KNOWLEDGE

By Thembani Maat Onceya, journalist, script writer, drama artist and poet

The Cycle of Knowledge is a movement of writers, poets and drama artists which promotes and advocates for the full realization of the rights and wellbeing of all writers and promotion of literacy in South Africa.

It is through the realization of silence views and silence words that we came together. We came from different backgrounds with different opinions and writing styles.

As writers of this small community, we turn to believe that "Those who writes are those who read." We called ourselves the Cycle of Knowledge because we want to share our experiences, memories and ideas through poetry, music and drama. "Shared memories" is what calls us, "Shared intelligence" is what keep us going.

We are a group of 20–25 members, we come from different experiences, and we were united by poetry. To us, poetry is a healing, inspiration and a potential to grow. Through poetry we comment to social issues, to dominant perspectives and to our social practices.

We write about politics, abused women and children, poverty, love, healing, and unity. It is through this sense of thinking that we gather our emotions, sadness, remembrance and happiness, smiles and hatred, every Tuesday, to what we call "Poetic Tuesday". This is a day that we selected for our every week meetings. These Tuesdays are spent between Duna Library in Joza and the Rhodes University English Department. If we are at Duna Library the bus will take students at Rhodes University to the venue and if we are at Rhodes University the bus will go

and take community writers at Duna Library and Fingo Library. The bus is organised by Rhodes University Community Engagement.

STRUCTURE

As a movement we do not have a chairperson kind of structure but we have a working group. We have a team that organize the venue, transport and other performances that are happening around the community. It is this team that drives the mission and aims of this movement.

LANGUAGE

As a Cycle of Knowledge, the Cycle of Intelligence, through the vision of Share Memories. We decided to, as a movement we must open the space for different tongues, different languages and different choice of writing. In that way, we officially accepted any kind of language that we can find in South Africa and outside the country. Learning is what calls us, teaching will find us. These are some of the languages that are spoken and that can be spoken within the movement: Xhosa, English, Zulu, Sotho and Afrikaans, Venda, Setswana, and Sepedi. However, additional languages may be considered according to specific needs. This is more like bringing your own language as we also consider English as a universal language. So our writers do translate their poems or briefly explain about what the poem was about. In that way we all understand while we also learn new words that we were not exposed to. See the boxes on the next pages to read a poem written in Xhosa language.

CHALLENGES

We have developed our website but we are still struggling to get it functioning. It is not yet working. It will work when we discover an organization that can host us. We do not have money for internet license but we are willing to make things happen.

At Duna Library we were asked to pay R20 for the venue. I do not know how we are going to develop our community if the public spaces are being closed to the public. We do not have money to pay for the library because we are working for the community. We are trying to develop ourselves, our community and our Makana. Why should we pay the library? The Cycle of Knowledge has decided to look for another venue in the community where we will not pay for doing poetry reading.

Most of us are performing poets, we like to perform and see how the audience will respond. But we do not have our own PA system (sound system) that we can use to host outside/public poetry. We wanted to have many events this year but we do not have a music system to make that possible.

ACHIEVEMENTS

There are three theatre productions that we have produced during the National Art Festival: Exams are no enigma (2009), World Revolution (2012) and Programmed (2013). We hosted workshop about Literacy in 2009 and our keynote speaker was Lebo Mashile. In 2013 we performed at the Makana Freedom Festival. We also performed at Trading Live Mandela celebration hosted by Rhodes University Community Engagement in 2013 and in 2014 we performed at the Human Chain Nelson Mandela celebration.

Ndikhumbul' ekhaya

By Thembanani Maat Onceya

*Ndikhumbula ekhaya, apho kusekho
ukukhanya,*

*Kaloku ikhaya sisiseko sobomi, ubomi,
sobomi...*

*Ndiqubula konke okwam ndibhekisa nga-
sezibhasini*



Kaloku isigqibo ndisithathile...Ndibuyela eZILALINI.

*Ubunzima balomhlaba bundigqibile,
Kodwa ndisatsho "usana olungakhaliyo lufela embelekweni".*

*Ledolophu indigqibile ngoku sele ndishiy-
eke ngamathambo asezimbanjeni...*

*Ngoxhongo nentungo' ndibhitye ingathi
ndiyintonga...*

*Ndandihlala eBhayi, kwilokishi ebizwa
ngegama- i- Soweto,*

Kwisitilato esaziwa ngeBafana.

*Ndandineminyaka emithathu ndifikile,
kodwa ingathi kudala.*

Zazisiwa ubusuku nemini sizidala,

*Sisithi walala-wasala kwasuka kwajika
kwamnyama...*

Ndawashiya amasiko nezithethe

*Kubunzima bokuba iinyoka zindinqola
izithende,*

Ndingenile kwezinkonzo ndiphuma

*Ndathi ndisaghuba ndaboba iingcina zin-
dikhumbuz' ekhaya*

*Apho kusekho ukukhanya- kaloku ikhaya
sisiseko sobomi...*

*Ndizizamile zonke ezalomhlaba, ooh hayi
azindilungelanga.*

*Ebutywaleni nasebutsotsini ndingene nge-
nyawo zombini,*

Lasuka latshona emini ilanga.

Bendingu m'rapper nembongi yosiba

*Ndathi ndisagquba ndabona litshona emin'
ilanga...*

*Kwanqaba imisebenzi, lema ngembambo
ithumbu...*

Qamatha lemeko ayingangam,

*ndisuke ndangumpho ochutywe walahlwa.
Ndifunyenwe ngumtha wendolo.*

*Ndikhumbul' umakhulu, neezantsomi
zakhe zikamvundla no-volf.*

*Nalamabali ndandiweva ngo-bhuti an-
go-Van Damn- no- Dolf.*

*Kumhlaba wakwa Tuku, kwelase Ng-
qushwa...*

*Apho ubona ngeentlambo ezityekeza
amanzi*

Intyatyambo ezimabalabala.

*Iintaba ezifukame, okwenkunku ziqandu-
sela amaqanda.*

*Apho ndandithandwa ngumntu wonke
ndiphethwe okweNkosi.*

*Ndikhumbul' ekhaya apho kusekho ukuk-
hanya*

Kaloku ikhaya sisiseko sobomi....

*In this poem, I am talking about myself
sleeping in bed inside the shack. In this pictu-
re, I was far away from home. I had no one.
And I was also sick. This was after sleeping
with many women, drinking with many
brothers and robbing many people. While I
was sleeping in that bed, I thought of my fami-
ly, friends and the whole entire community. I
thought about the way people use to treat me
at home. I was treated like a king. I remem-
bered: "It takes a village to grow a child." My
memory took me to the village where life was
simple.*

PART IV

WHAT TO SEARCH FOR

The fourth part deals with the facts you need to identify and do in order to make a sustainable base for your idea. It also explains the planning process, once you begin to concretely realize your idea. Besides general information about for example the making of a project plan, you will also learn about some administrative rules in both Finland and South Africa. The main text is written from a Finnish perspective.



FROM IDEA TO SUCCESS

THE IDEA STAGE

The beginning of the planning process is undoubtedly the most important part of any project. Dare to question; is your idea interesting, is it economically viable?

Most often the idea is not clear from the beginning, but it is shaped and developed through work and systematic thinking. It is important to make an outline of your idea in order to be better able to present it to others. Write down your idea and think about what it is you want to do and why. For whom do you want to create this product/event/project? Is there anyone else who might be interested in the same thing that you are? Who should be interested?

This text is important as it teaches how to motivate yourself and others. You do not always have to present the idea in text format; you could just as well structure it by making a mind-map or a miniature model. What format you choose to structure your thoughts depends a lot on what kind of project you are dealing with. Is it a book, an event, or a sculpture?

Also think about potential teammates and collaborators. Ask yourself; who can I do this with? Is there another person or organisation that shares the same interests? Or could you, for instance, involve other art forms in your project? Together we have more capacity to get things done!

FUNDRAISING IN SOUTH AFRICA

Most of the information in this part is relevant for South Africa. But there are some differences. It is always good to get to know the rules and regulations that are valid in your country before you start a project.

In South Africa one cannot fundraise without a fundraising registration. This means that one

must register as a Non-Profit Organisation (NPO/NGO). One can also register as a Public Benefit Organisation PBO which could be a bit faster. Many NGOs register as a PBO to assist with tax matters. To register, one needs a constitution and a Board/Management Committee. Take into consideration that the process of registration might be slow.

RISK ANALYSIS I

Once the idea is clear, it is time to make an initial analysis. This is when the idea in-and-of itself needs to be analysed. You can, for instance, make a SWOT analysis where you identify your strengths, weaknesses, opportunities, and threats. If the idea seems interesting and sustainable you can proceed.

The decision to dismiss or proceed can be taken by anyone at this stage, but immediately when you continue to the next phase it needs to be decided who will carry out the event and what legal position the arranger will have.

PRELIMINARY ANALYSIS AND BACKGROUND

The working group is gathered and the tasks are divided. The outline of the idea is developed and the plans are specified. Practical matters are clarified, such as time and place, possible permissions, and insurance. A budgetary framework also needs to be made in order to get an idea of what the project will cost.

RISK ANALYSIS II

The second risk analysis is used to analyze the feasibility of the project/event. The emphasis lies on practical aspects, but also on economic factors, so that the decision will be taken on as realistic a basis as possible. The decision whether or not to proceed should be taken by

the one who eventually will be responsible for the risks, both economic and otherwise.

At this stage there are three alternatives:

Yes – Proceed with the planning

No – Dismiss the plan

Maybe – Make a new, more developed analysis

PREPARATORY WORK AND PLANNING

For an event to be successful, the following is needed:

Project plan

The project plan describes the project in its entirety and what will be done. It illustrates the time schedule and who is going to carry out the project. The project plan also describes the project's background and purpose.

Without plans it is difficult to apply for financial assistance, to market the project, and to reach the audience. Lacking structure leads to chaos, which leads to frustration, uncertainty, and unreliability; both for yourself and for possible financiers.

Budget

Many cultural workers find the word "budget" to be frightening, often without reason. The budget is actually the project plan or the action plan turned into numbers. The better and more detailed the project plan; the easier it is to make a budget. When all portions are described in the project plan all you need to do is to list them, get to know what things cost and see what the total cost will be. If you are used to dealing with small sums, it might be hard to visualize larger sums. That is why budget making is time-consuming and requires consideration. You need to be aware of which factors are safe, which are reasonable, and which are risky.

Resources

What resources do you have free access to? What do you require? Do you need to rent equipment or purchase expertise of some kind? Do you have a location to work at?



Funding/Financing

Where can you get the money or things needed?
Are there any sponsors that could be interested in your project? Who takes the financial risk?

Expenses

Everything needs to be taken into account – everything from the smallest pencil to insurance, equipment, and labor. Preliminary work and administration must be added to the overall budget as well. You need to count with realistic numbers in order to make everything come together. If you do not know what something

costs, make sure to find out! It is also worthwhile to make room for “additional expenses” and unforeseen costs. In order to be on the safe side, you should count on approximately 10% of the overall budget being unforeseen costs. If you are lucky, this money will not be needed at all, but will remain as profit.

Income

When you know what your expenses are, it is time to think about how everything should be financed. There are three main groupings when it comes to financing:

<u>Expenses:</u>	
Purchase of Services:	6050.00 €
Wages:	3020.00 €
Technical, Material, Equipment and Accessories:	3804.00 €
Information, Marketing:	1706.00 €
Location Costs and Rents:	900.00 €
Produforum:	200.00 €
Financial Fees:	65.00 €
Travel and Transportation Costs:	1480.00 €
Additional Costs:	3415.00 €
TOTAL Expenses:	20640.00 €
<u>Income:</u>	
Self-financing:	2000.00 €
Tickets:	13000.00 €
Membership Fees:	40.00 €
Performers:	1500.00 €
Grants:	3500.00 €
Subsidies from Government and Community	600.00 €
TOTAL Income:	20640.00 €

- Self-financing
- Income from the event

Ticket proceeds: the ticket price and the estimated number of attendees affect each other.

Acquisition costs: for instance, event programs and advertising venues.

- Outside income sources

Contributions, grants, and sponsors

In order to balance a budget deficit you need to either increase income or decrease expenses. See an example of a budget on the previous page.

Depending on how big a project/event you will have, you should also consider whether or not an outside accountant is needed. For a person who is not used to accounting tasks it takes ten times longer to do the work than for a professional. You save a lot of time that can be put on artistic work if someone else can take care of some of the administrative tasks.

FINANCIAL PLAN

The financial plan describes at what point during the project you will receive income and when you will have expenses to pay. The plan describes how much money you have access to

during certain time periods. You might often have expenses before you get any income. How do you solve that? Do you need to take a loan? It is important to receive money as soon as possible through, for instance, advance bookings.

Below is an example of a financial plan for an annual event in August.

TIME PLAN

You need a clear order for the different elements. The areas of responsibility are divided and everyone needs to be able to follow the decided time table. Deciding on dates means that the deadline is set. After an event has been advertised the date should preferably not be moved. Many tasks are done simultaneously. By putting all tasks into a schedule, you will be able to see whether or not you will have enough staff and who has time to do what task during the process. Many elements are dependent on each other. That is why the deadlines are important – so that the next phase can start when the previous one ends.

Expenses	Jan	Feb	March	April	May	June	July	Aug	Sept	Oct	Nov	Dec
Wages	x	x	x	x	x	x	x	x	x	x	x	x
Trainee Wages					x	x	x	x				
Administration	x	x	x	x	x	x	x	x	x	x	x	x
Planning Expenses	x		x	x						x	x	
Marketing and Informations	x	x	x			x	x	x				
Pre-Event Expenses: Rents, Artists	x				x							
Event Implementation							x	x				
Post-Event Work									x			x
Income												
Advance Booking			x	x	x	x	x					
Sponsors	x	x	x									
Grants			x	x								x
Event Income								x				



INFORMATION

There are two categories of information:

- Internal: For the organisation's staff, artists, and subcontractors
- External: For the potential audience, sales network, and mass media

The internal information needs to be sent out before the external, so that everyone within the organisation is aware of what is happening and is able to answer questions from the outside.

There are also three time categories concerning the information flow:

- Before the event
- During the event
- After the event

COMMUNICATION PLAN

The communication plan provides a clear division of labor that ensures that everyone involved gets the information needed throughout the whole project, both internally and externally. The internal communication is as least as important as the external, so that consistent information is communicated to the public.

Primarily, you should use already existing, free channels: such as email lists, homepages, Facebook, Twitter, etc.

It is worthwhile to strategically think of objectives, target groups and a schedule for information flow so that you do not inform through channels that fail to reach the target group. Communication is not the same as advertisement.

MARKETING PLAN

All the marketing resources need to work in the same direction and there needs to be a person responsible for them. The marketing plan contains an overview of goals, means, and resources and is made to have a clear focus. It is worthwhile to:

- Demarcate
- Prioritize
- Keep deadlines

The most important thing is to list all potential marketing channels and deadlines in order to consider which are the most suitable for your project/event in particular. How do you best

reach your target groups? Through social media or the press? Which free channels can you make use of? Who is writing what and through which channels? When? In what way? Which pictures are allowed to be used, which are not? Too much information might be perceived as spam.

The vision and image are important. The visual theme is often created by a graphic designer and is then used for everything from flyers and posters to t-shirts.

The following are examples of what you can include in a marketing plan:

- The name of the event
- Time and date
- Location
- Description
- Participants
- The highlight of the event
- Target group
- Audience, maximum attendees, and income
- Marketing budget
- Time schedule
- Internal meetings
- Ticket release

- Offers and discounts
- Public meetings, seminars, and gatherings
- Collaboration
- Choice of media used
- Timetables for press conferences and press releases
- Homepage
- Social media
- Photo shoot
- Press photos
- Layout, printed items
- Postering
- Advertising
- Invitations

QUOTES AND ACQUISITION OF GOODS

All the previously discussed plans are needed in order for you to be able to present your project for a possible financier as a cohesive entity, as well as from several different angles. Regarding applications, it is suitable to offer quotes to subcontractors and to book artists at this time. Funds and foundations have their own rules and motivations for granting support money. Read



Dancers from Makana meeting school children in Raseborg.

through the rules THOROUGHLY. It is not worthwhile to spend time on writing to a financier whose objectives do not line up with your project. Besides immediate support money you may be able to receive other kinds of support, for instance: a no-loss guarantee, sponsoring, or different kinds of cooperation agreements.

The following are examples of what an application should contain:

- An introduction or summary of the project.
- The organisation's background and history. Concise and fact-focused.
- Description of the project and your motivations.
- Relevance to the grant giver, the importance of their support, and what kind of support or sum you are applying for.
- Project budget.
- The most recent balance sheet.
- You can also include brochures and other published material, reviews, and photos.
- You can also mention awards or commendations you may have received.

CHECK-UP

When the project may have received grants and support money, and you know what the costs of the subcontractors and artists are, you need to revise the project plan, the budget, the financial plan, the timetables, and the marketing plan. This is done in order to make a final decision concerning the feasibility of the project.

RISK ANALYSIS III

The economic situation is now analyzed. Decisions need to be made by the one who has the ultimate legal responsibility. After so much background work and planning there is a big

risk of you wanting to carry through with the project at any price; but if success is not realistic, you have to be able to put all of the preliminary work aside.

"It is not the access to the creative drive that decides whether or not a project will be carried through, but realistic resources and economic factors."

OPERATIONAL WORK AND DIVISION OF LABOR

Okay! NOW WE CAN BEGIN!

Now the actual operational work begins. It is time to hire the staff and appoint the people in charge. You should also appoint groups for production, marketing, artistic work, subcontractors, and voluntary workers. If you work as an organisation, the committee now only exists in the background. You need to sign agreements with everyone involved.

At least the following should be included in an agreement:

- Name
- Wages
- Possible travel and lodging costs
- Time and place, terms of payment
- Specific information and details
- The organisation's contact person

According to Finnish law, an oral agreement is binding, but it is difficult to prove what you have agreed on.

A FIRST PRODUCTION MEETING

The whole work team is gathered and everyone is informed about the project's main idea, how it is meant to be carried through, and the timetable. Decisions are made on how the practical arrangements and the information flow will be dealt with. Make sure that everyone gets access to all contact information. What are the main

points in the timetable? Visualize the end product together and create a unanimous view of it. Tasks and responsibilities need to be made clear for everyone. All subgroups then make up their own timetables and work plans. Production meetings need to be held at regular intervals so that the whole production team knows what is going on.

PERMISSIONS

The organiser is responsible for safety. In Finland, safety is regulated by:

- The Assembly Act
- The Rescue Act
- The Health Protection Act
- The Consumer Safety Act

www.finlex.fi

It is reasonable to be in contact with police, environmental, rescue, health, and building authorities ahead of time. You should provide them with a plan that is as precise as possible. Sometimes guards are needed, sometimes they are not. For bigger public events (minimum 200 people) an emergency plan is needed. In order to sell alcohol in Finland you need a license from the Regional State Administrative Agency. In order to make, serve, and sell provisions, you need to notify the environmental authorities in writing. They can also issue a noise variance permit for loud events, such as outdoor concerts. You should also notify the police regarding loud events. In order to close off streets or make temporary traffic arrangements, you need to notify both the police and the building authorities

REALIZATION AND FEEDBACK SESSION

During the realization of the event, everyone has their own tasks and knows what they are supposed to do. Compared to a long period of

planning, rehearsing and setting the scene, the actual realization may feel small or short-lived.

The production is not finished when the last audience member has gone home. It is not even finished when everything is cleaned up at the event location. You still have quite a bit of wrap-up work left. It is important to have a feedback session after the event, where both positive and negative feelings, opinions, and comments are written down for the final report.

POST-EVENT WORK

The post-event work needs to be planned for in advance so that, for instance, the staff and the office are still there after the realization of the event/project. There is both practical and administrative work to be done. A final report with an economic account for your own use and a brief summary for financiers needs to be written. In the final report, you give an account of how well the economic, artistic, and additional goals have been reached. You analyze the project's organisation and subcontractors with the next project in mind.

It is important to inform interest groups, media, sponsors and artists about the success of the event, since this is a way to market the next event. Feedback and reward to everyone who has been involved is especially important, with particular consideration given to voluntary work. A thank you to interest groups and sponsors is also appropriate.

EVALUATION AND RESULTS

The final report is discussed and evaluated by the organisation's highest-level managers.

The most commonly evaluated factors are:

- How well the timetable has been kept
- The standard and quality of the event
- Financial results



Cycle of knowledge

- The event's effect on the image of the organisation
- What has been learnt from the event
- The success of marketing and information flow

This analysis is especially important if the event is recurrent.

Now it is time to come up with new ideas!

DIVISION OF LABOR

Who does what? What legal status does the project-arranging organisation have? Is it a company? An association? Private individuals, alone or in a group?

There should be only one person responsible for each task. Information and questions need to be channeled to the right person.

THE BOARD OF AN ASSOCIATION OR ORGANISATION

The board is legally responsible. It is not involved in the operational aspect, but prepares the realization of the project. The board analyzes feasibility and evaluates risks. It makes decisions so that others in the work team can focus on their tasks.

Smaller events are often carried out by the board itself, but the board does not have to take part in the operational work if there are employees.

"In the end, it is precarious for one person to be on the board, get paid to be a producer and also stand on stage. It is not the most appropriate, but is still very common".

THE SOLO ACTOR

If you are working alone, it might be difficult to structure the work, as so many decisions need to be made. You may need outsiders as support and sounding boards. A solo actor is personally responsible for the event/project.

THE PRODUCER

The producer has different roles and different titles depending on the nature of the event. The role is shaped by the producer and the organisation together. A professional producer's assistance may get even an event run by amateurs to develop in a more professional direction, which is often visible in the end product. Even if you do not have a salaried producer, the producer's tasks need to be taken care of by someone.

The producer is the one in charge of the whole project, and works as a link between the core team, the rest of the staff, and the outside. The producer does not need to be artistic, but needs to be able to visualize and understand

the artistic process. Responsibility and authority go hand in hand. The producer needs to be self-motivated and able to put an end to financial extravagances. It is also the producer's task to find new sources of income.

THE ARTIST

The artist is responsible for the content of the production. He/she focuses on the artistic aspects and pushes the limits. It is the artist's task to, together with the producer, identify alternatives if the original idea becomes too expensive.

There are people who have established associations in order to get help with their projects, but have had a hard time assigning responsibility to others, as they have been used to being in charge. In an association, the artist can no longer make their own decisions concerning, for instance, financial matters, since it is the board of the organisation that is legally responsible.



COPYRIGHT IN FINLAND

The one who has created a literary or artistic piece has the copyright to it, according to the Copyright Act. This also applies to maps and other descriptive items that are drawn, or created in graphic/plastic form. Copyright also applies to computer programs.

The organiser of the event needs to identify the copyright to the pieces that will be used and apply for permission well ahead of time. Disregarding the Copyright Act in Finland may, in the worst case scenario, result in up to two year's imprisonment.

TEOSTO

Teosto is the copyright organisation representing composers, songwriters, arrangers and music producers. Teosto's duties include collecting and calculating royalties for the use of their clients' music. (Teosto 2012)

GRAMEX

Gramex collects royalties for the usage of CDs or other music recordings, not for live music. Royalties are collected on behalf of musicians, singers, conductors, and producers of sound recording. (Gramex 2012)

KOPIOSTO

Kopioisto is a copyright organisation representing authors, publishers, and creative artists. Kopioisto grants licenses for the usage of pieces and collects royalties for the originators. (Kopioisto 2012)

KUVASTO

Kuvasto's task is to supervise and promote the rights of visual artists according to the Copyright Act, and also to advocate for their requirements. Kuvasto grants the right to use visual art pieces and ensures that copyright is followed. (Kuvasto 2012)

COPYRIGHT IN SOUTH AFRICA

SAMRO

The name of the South African copyright organisation for music is SAMRO. SAMRO is surprisingly strict and does fine people who are not following the rules.

Any venue, business or person that plays background, recorded, broadcast or live music in public, or that makes a copy of a musical work, must get a music usage licence from SAMRO. This includes businesses and people such as for example radio, television broadcasters, nightclubs, live music venues, hairdressers, non-profit organisations, community-based organisations, concerts, music festivals, churches and schools. Find out more on their web site <http://www.samro.org.za/>

TYPES OF MUSIC USER LICENSEST

SAMRO offers two basic types of licences for Music Users to make use of the protected works of our members. They are Broadcasting and General Licensing.

BROADCASTING LICENSES

The name says it all. SAMRO issues Broadcasting Licences to broadcasters such as TV and Radio broadcasters to enable them to broadcast music. The licence fees are calculated on an individual basis according to the size and nature of the broadcaster. The big players pay more than – say – a small community radio station. So it works out fairly in the end.

GENERAL LICENSING

General Licensing covers every other type of Music User. That's your clubs, bars, malls, restaurants, music venues and other establishments that play music. Again, we assess your licence fees fairly, according to the nature of your business using our knowledge and experience to arrive at the most appropriate fee structure.

In both cases, as a first step, a SAMRO consultant will visit your business and conduct a site inspection and an assessment of the nature of your operation. The consultant will take many things into account including the use of the music, the seating capacity and audience size that can be expected to benefit from the use of the music.

What happens to the licence fees paid to SAMRO?

Royalties gathered through licence fees are passed on to SAMRO Music Creators. Many people play a role in the creation of every piece of music. From songwriters and composers to recording artists and music publishers – they all play a role in creating the final musical product.

DALRO

There is DALRO for dramatic /performance related copyright. So if you want to perform a drama of Fugard, you can mostly apply for permission through them.

With literary piece it is exactly as the Finnish system – it belongs to the writer or the organisation he/she bequeathed it to. In a book there is usually a copyright statement in the front that says whose it is. You can probably contact the author via the publisher. Sometimes it is the publisher who owns the content.

With copyright there is a “fair usage” section. You are allowed to quote small sections for review purposes and you are allowed to copy a proportion of a book for research/educational purposes.



