



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

International Assistance

ICH-04-Report – Form

INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

PROGRESS NARRATIVE REPORT

Beneficiary State Party: Botswana

Project title:	Promoting Earthenware Pottery Making Skills in Kgatleng District
Time frame:	Starting date: 10/03/2017 Completion date: 09/03/2018
Budget:	<p style="text-align: right;">Total: US\$68.261.10</p> <p><i>Including:</i></p> <p style="text-align: right;">Intangible Cultural Heritage Fund: US\$68.261.10</p> <p style="text-align: right;">State Party contributions: US\$9 060.00</p> <p style="text-align: right;">Other contributions: US\$</p>
Implementing agency:	Phuthadikobo Museum
Implementing partners:	
Contact person:	<p>Title (Ms/Mr, etc.): Mr</p> <p>Family name: Rapoo</p> <p>Given name: Phemelo, Vincent</p> <p>Institution/position: Phuthadikobo Museum, Director</p> <p>Address: P O Box 367, Mochudi</p> <p>Telephone number: +267 5777 238</p> <p>E-mail address:</p>

Background and rationale

Provide a brief description of the situation existing at the time of the request and the need that the assistance aimed to address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures were required. For preparation of inventories, strengthening of capacities, awareness-raising, visibility or other safeguarding not focussed on a particular element, identify gaps that were to be addressed. For emergency assistance requests, describe the nature and severity of the emergency at the time of the request.

Not fewer than 750 or more than 1000 words

The earthenware pottery-making skill has been practiced among Bakgatla ba Kgafela community since 1871 and with the successful Pilot Project on Community Based Intangible Cultural Heritage Inventorying at Grassroots Level in 2010, the element was inscribed in 2012 on the Urgent Safeguarding List. The current project therefore, falls within activity no. 2, 3, 4 and 9 of the approved safeguarding plan. The skills are hereditary and run in the family. They are transmitted to daughters and granddaughters at around the age of 16 through observation and practice. Most of the practitioners give spiritual recognition to their ancestors whom they believe have passed on the skills to them through visions and dreams. Thus the practitioners find it difficult not to engage in earthenware pottery making hence they attest to getting ill if they stop the practice.

Earthenware pottery making involves indigenous methods of making different earthenware pots that are classified according to their size and use. There are typically six different pots which are used for sorghum fermentation, beer storage, water storage, cooking, fetching water and ritual pots. Mastery in earthenware pottery making skills involve the ability to make pots of different patterns, designs and styles that relate to the traditional practices and beliefs of the community. Pottery making therefore, is a form of cultural identity for the pot community. However, not all the six pot types but ritual, beer and fermentation pots are in use in the contemporary times leading to the loss of an important cultural identity. To make earthenware pots, the practitioners use weathered sand stone (Moshalakane) and clay soil (letsopa) both of which are found at the foot of Phuthadikobo Hill and Tsope Hill respectively. Both hills are located in Mochudi and have been the sources of raw material for making earthenware pots from time immemorial. There is however, evidence that earthenware pots were made in most of all the villages in the district, suggesting that there are other sources of the weathered sand stone apart from Phuthadikobo and Tsope hills. In Mochudi, residential plots have encroached on the cultural spaces associated with the element around the Phuthadikobo and Tsope hills, since they were not easily identifiable and documented.

The practice of earthenware pottery making is at the risk of extinction because there are very few master potters in the whole district. In 2010, during the implementation of the Pilot Project on Intangible Cultural Heritage Inventorying at Grassroots Level, only two practitioners were actively practicing the element. Over the years, few other practitioners were unearthed during the Bojale (female initiation) sessions, where the element is an important feature. This lack of interest is precipitated by poor sales of the pots while the youth prefer to engage in activities that give them money easily and quickly. As a result, current heritage bearers are mostly very old people who are not able to produce the pots in large numbers. It is for this reason that the visibility of the element is weak. To make the

element more visible, more young people need to be equipped with the skills associated with pottery making. Two of the most active potters (Ms. Mmapula Rapekenene and Ms. Mmasekgwa Makgatlhe) have already transmitted the skill to their children and grandchildren respectively. The two Master Potters have made several initiatives to transmit their skills. However, these initiatives have not been successful and sustainable. Meanwhile, they proposed an initiative that aimed to transfer their skill to young potters. Ms. Makgatlhe will train the young potters on the cultural functions and taboos associated with the element while Ms. Rapekenene will train on the production skills. The transmission of the skills is geared towards ensuring the viability of the element.

The present socio cultural context did not easily promote the cultural functions and taboos associated with the element and this was characterized by infiltration of some religious practices which prohibits ancestral worship and rituals. It also came to light that very little is known about the taboos associated with the element. It was therefore important to take deliberate steps to research and document the taboos as well as disseminate them to practitioners in an acceptable way. The proposal made to UNESCO would therefore play a major role of filling this gap, specifically for the benefit of young potters. With the cultural functions and taboos associated with the element documented, the viability of the element would be ensured. New potters will be aware of the expectations involved in practicing the element. The documentation of the taboos is particularly important presently because the two active Living Human Treasures are at an advanced age and have proposed to teach new practitioners before they could retire. While the element was visible in social functions, the contemporary society is quickly replacing the earthenware pots with plastic bottles or containers.

Another challenge to the viability of the element was the unprotected cultural spaces where the soil resources used in making the pots is collected. Infrastructural developments had encroached on these resources leaving the practitioners frustrated especially in Mochudi. This is because the cultural spaces were not easily identifiable and not protected. The cultural spaces outside Mochudi were also not documented and this could lead to illegal commercial mining which would pose a threat to the element.

Objectives and results attained

Overall, to what extent did the project attain its objectives? Describe the main results attained, focussing in particular on the perspective of the direct beneficiaries and communities. For each expected result identified in the request, explain whether it was fully or partially attained. Also describe any unexpected results, direct or indirect, whether positive or negative.

Not fewer than 100 or more than 500 words

Launching the project

This objective was fully attained. The project was launched on 10th March 2017 at the Main Kgotla of the Bakgatla ba Kgafela in Mochudi. It was launched by Honourable Thapelo Olopeng, the Minister of Youth Empowerment, Sport and Culture Development and Kgosi Segale Linchwe, Chairperson of Kgatleng District Intangible Cultural Heritage Committee.

To identify and protect cultural spaces associated with earthenware pottery making skills.

This objective has been partially attained. Modipe ancestral hill, situated in Modipane has been identified as a source of letsopa. While the cultural space has been identified, it has not been protected as yet. The protection of the site will be done after consultations with Kgatleng Land Board and Department of National Museum and Monuments.

To research and document cultural functions and taboos associated with the element.

This objective was fully attained. The four months of consultations with the community was also used to gain new insights into the cultural functions and taboos associated with the element.

To promote transmission of the element.

This objective was fully attained. A 21 days training workshop was successfully conducted and 21 participants were trained. Interested trainees made applications to be trained including four Research Team members.

To disseminate educational information about the element.

This objective was partially attained. While a selling exhibition was successfully opened at Phuthadikobo Museum from 19th September to 31st October 2017 and a video documentary on the project developed, the production of a booklet is still on-going and is expected to be complete by 30th October 2017.

To conduct project closure

This objective has not been attained. The project is expected to complete in February 2018 and therefore, its evaluation will be held in January 2018.

Expected Results

Stakeholders consulted

This has been successfully achieved. Stakeholders consulted include Kgatleng Land Board; Department of National Museum and Monuments; Department of Environmental Affairs; Department of Surveys and Mapping; Kgatleng Tribal Authority; Department of Industrial Affairs; Kgatleng District Commissioner's Office, Ministry of Youth Empowerment, Sport and Culture Development and Botswana National Commission for UNESCO. Community consultation meetings were held in 21 of the 23 villages of Kgatleng District during which community members were informed about the objectives of the project.

Trainees identified and trained

Seventeen youths from villages around Kgatleng District and four community ICH researchers were trained on earthenware pottery makings.

Project Launched

This has been achieved as the project was launched on 10th March 2017 and the Main Kgotla of the Bakgatla ba Kgafela by the Minister of Youth Empowerment, Sport and

Culture Development and the Chairperson of Kgatleng District ICH Committee.

Cultural spaces identified, documented and protected

One cultural space – Modipe ancestral hill – has been identified as a source for Letsopa but it has not been protected as more thorough consultation with Kgatleng Land Board, National Museum and Monuments as well as Modipane village community members.

Research of cultural functions and taboos associated with the element has been achieved while documentation is still on-going.

Production training and selling exhibition have been achieved.

Description of project implementation

Provide a description of the activities undertaken and the outputs they generated (e.g. trainings, consultation process, technical assistance, awareness raising, publications, toolkits, etc.) Also describe any problems encountered in project delivery and corrective actions taken. Describe the role of the implementing agency and implementing partners in carrying out activities and generating outputs.

Not fewer than 1000 or more than 1500 words

Implementing Agency

As the Implementing Agency, Phuthadikobo Museum is responsible for coordinating the project and ensuring that objectives are achieved. The Agency does this through dedicated staff members involved in the project. Phuthadikobo Museum has hired Mr Bathusi Lesolobe as the Project Coordinator. Mr Lesolobe is responsible for coordinating the activities of the project on daily basis; supervising community researchers; consultations with stakeholders; reporting on the project activities to the Project Management Team and report writing. Mr Lesolobe works with a team of four community researchers to implement the project namely Ms Segakweng Monowe, Ms Itumeleng Moratwa Phesudi, Mr Kabelo Eric Maabong and Mr Aron Ogopoleng. They are responsible for conducting interviews with living human treasures; setting interview appointments; transcribing the interviews; documenting project activities; organising the earthenware pottery exhibition and protecting the cultural spaces with fencing materials.

Implementing Partners

The implementation of the project is supervised by Kgatleng District Intangible Cultural Heritage Committee. However, since the Committee is made of different stakeholders, it has appointed Mr Phemelo Vincent Rapoo, its Secretary and the Director of the museum, as the supervisor of the Project Coordinator and overseer of the finances associated with the project. Mr Rapoo was also identified as the Contact Person for the project. As a result, Mr Rapoo reports to the Chairman of the Kgatleng DICH Committee and is responsible for all correspondences between the project implementers and UNESCO. The Committee meets on quarterly basis to receive reports on the progress of the project and advice on the challenges experienced.

While Kgatleng DICH Committee involves many stakeholders at district level, not all stakeholders associated with project are members. It is for this reason the Committee decided to create another structure (Project Management Team) that will specifically supervise the project on monthly basis on its behalf as well as provide technical assistance to the Project Team. The Project Management Team was also responsible for approving the curriculum for the workshop; managing procurement for the project and recommending decisions to Kgatleng DICH Committee. The Project Management Team is therefore made up of representatives from Kgatleng Tribal Authority; Ministry of Youth Empowerment, Sport and Culture Development; Department of Industrial Affairs; Department of National Museum and Monuments; Department of Mines; Department of Environmental Affairs; Kgatleng Land Board; Office of District Commissioner and Department of Surveys and Mapping as well as

the Botswana National Commission for UNESCO. Phuthadikobo Museum is the Secretariat of the Project Management Team and hosts the meetings of the Team.

Apart from Kgatleng District Intangible Cultural Heritage and its sub – structure of Project Management Team, there are several implementing partners who continue to contribute towards the success of the project. Kgatleng Tribal Authority released Kgosana (Headman) Thebe Kgaodi for the entire period (20 days) of the training workshop in order to be able to supervise the project. Kgosana Kgaodi also accompanied the Research Team to some of the community consultations. The Village Development Committees from different villages across the district also played a crucial role of organising Kgotla meetings for community consultations. Organising meetings involved inviting community members; inviting different community structures; advertising the meetings and developing the program for the meetings. The Ministry of Youth Empowerment, Sport and Culture Development played a crucial role in the implementation of the project. The ministry provided transport to the Research Team for the community consultation meetings as well as research exercise. Apart from transport, the ministry made presentations during the training workshop on the concept of intangible cultural heritage; printed the workshop programme and the certificates of the trainees.

The Department of National Museums and Monuments also presented to the trainees on the UNESCO Culture Conventions. Kgatleng Land Board provided transport during community consultations and research phase of the project. The land authority will continue to play a crucial role towards the end of the project in relation to protecting the identified cultural spaces. The Botswana National Commission for UNESCO provided transport during research phase and training workshop as well as presenting on the work of UNESCO as a United Nations agency for culture. The Local Enterprise Authority (LEA) provided training on business management geared towards helping trainees sustain their pottery business. The District Commissioner's Office provided tent for the production workshop.

Activities Undertaken

In implementing the project, a number of activities were undertaken in order to achieve the overall goal of *promoting earthenware pottery making skills in Kgatleng District* as well as the specific objectives. The first activity to be carried out was the launch of the project, which took place on 10th March 2017 at the Main Kgotla of the Bakgatla ba Kgafela. It was officially launched by the Minister of Youth Empowerment, Sport and Culture Development, Honourable Thapelo Olopeng and Chairperson of Kgatleng DICH Committee – Kgosi Segale Linchwe – who is also member of the Bakgatla ba Kgafela royal family. The launch was also attended by the Master Potters, members of the Kgatleng DICH Committee, stakeholders, community members and the media. The intention of the launch was to inform the Bakgatla ba Kgafela community and other stakeholders about the project as well as raising awareness on the challenges facing the practice of earthenware pottery making. The second activity of the project was the community consultations, which also included the research exercise. This activity was led by the Research Team, which concluded community consultations in twenty one villages of the twenty three villages of Kgatleng District. The villages are divided into five Clusters and all of them were covered. During consultations, community members were able to share with the Research Team on cultural spaces associated with earthenware pottery making; cultural functions of the earthenware pots; taboos associated with the element and contemporary uses of earthenware pots. The Research Team also managed to conduct in-depth interviews with living human treasures associated with the element, which were identified by community members during the Kgotla meetings.

The training workshop for transmission purposes was conducted from 14th August 2017 to the 1st September 2017. The participants to the training workshop had applied to participate through their respective Village Development Committees. It was divided into three phases of theory; practicum and business management and the key trainers were the Master

Potters. The workshop was officially opened by Dr Mothusi Phuthego, the Campus Dean at AFDA with the presence of Kgosi Rantabe (Senior Chief's Representative) and Kgosana Thebe Kgaodi (PMT Chairperson) who welcomed the participants and provided the objectives of the workshop respectively. It was officially closed by Mr Mogatusi Kwapa (member of the Botswana National ICH Committee) with the presence of Mohumagadi Mma Seingwaeng who awarded the trainees their certificate of completion. Different stakeholders visited trainees during the workshop and these include Kgosi Segale (Kgatleng DICH Committee Chairperson); Mr Monyena (Assistant District Commissioner); Mr Mpho Morolong (Chairman of Kgatleng District Council); Ms Chwaane (PRO of Kgatleng District Council); Mrs Maitseo Pule (Bakgatla ba Kgafela Office in South Africa) and two classes of students from the University of Botswana led by Dr Keletso Setlhabi and Mrs Nonfo Ndobochani.

The Phuthadikobo Pottery Exhibition started on the 19th September 2017 and will end on 30th October 2017. It was officially opened by Mrs Emelda Mathe, Chairperson of Phuthadikobo Museum Board of Trustees.

Problems Encountered

a. Educational Material Behind Schedule

While documentation of educational material has been achieved, the production of the material is still on-going and will not be able to be done by end of September as planned but end of October. This is because the procurement of services was done only after the completion of the workshop.

b. Acquiring one services provider for several services

The budget for accommodation, meals and transport was inadequate and as a result negotiations were done with one service provider, a non-governmental organisation to provide most of the services at reduced prices

c. Adherence to taboos associated with the element

While trainees and other participants of the workshop were informed of the importance of adhering to taboos, it became apparent that some did not adhere to them. Trainees only became serious about taboos after two incidences where the lack of observing them impeded the participants from accessing soil resources. In one case, a trainee had to remain behind as others were taken to the cultural spaces by the Master Potters. It was only then that the trainees could see letsopa.

d. Transport for the project

The project – especially community consultations – started on low note as the Research Team experienced transport shortage. The challenge was that only one stakeholder had transport which was used by the Research Team and the stakeholder at the same time. Eventually however, stakeholders came forth after the intervention of the Chairperson of Kgatleng DICH Committee.

e. Less number of trainees than targeted

The intention of the project in regard to trainees was to target twenty young people. However, this proved difficult as only seventeen applied to take part in the exercise. The community researchers then became participants in the workshop.

Community involvement

Provide a description of the mechanisms used for fully involving the community(ies) concerned. Describe not only the participation of the communities as beneficiaries of financial support, but also their active participation in the planning and implementation of all activities.

Not fewer than 300 or more than 500 words

The Master Potters were very important in the implementation of this project. They were responsible for transmission of the skill by training 17 youths from across the Kgatleng District. The Master potters were identified in 2010 during the Pilot Project on Community Based ICH Inventorying at Grassroots Level, which was sponsored by the Flanders Funds in Trust. They are Mrs Mmasekgwa Makgatlhe, who is currently ninety-nine years old; Ms Mmapula Rapekenene, who is currently seventy years old; Sarah Otukile, who is Mmapula Rapekenene's daughter and Tumediso Motene, who is Mmasekgwa Makgatlhe's granddaughter. The Master Potters were also helpful in verifying the soil resources identified by community members. Community members identified some potential soil resources during Kgotla meetings and the Master Potters had to verify if indeed the resources are useful to the element. As a result, the Master Potters together with the Research Team visited all the potential cultural spaces identified by community members. They also joined the research team during consultations and research exercise. During the research exercise, they also identified earthenware pots which were made even before independence as well as identifying the potters who made them.

The role of the Village Development Committees (VDCs) was to facilitate community consultations by inviting community members to Kgotla meetings. As a result, they advertised the Kgotla meetings as well as announced the meetings through public address system. This is a common method of inviting community members to Kgotla meetings. They also facilitated applications by youth to take part in the training which was conducted by the Master Potters. They were the link between Phuthadikobo Museum and those who were interested in applying to take part in the training.

The Dikgosi (traditional leaders) also played a very crucial role in the implementation of the project. They were always present during the Kgotla meetings to ensure that the meetings were smooth running. As custodians of culture, their interest lies in ensuring that the skill of earthenware pottery does not get distinct but is transmitted to young people. The project also gave them a platform to speak about safeguarding intangible cultural heritage and preserving it for future generations. They also identified living human treasures who were skilled in other intangible cultural heritage elements.

Community members helped with identifying cultural spaces, other living human treasures, cultural functions and taboos. In particular, community members in Artesia, Rasesa, Mokatse, Modipane, Mabalane, Mmathubudukwane and Malolwane villages identified some living human treasures who are still engaged in the earthenware pottery making practice. The Kgotla meetings helped a lot in this regard as we were able to reach many community members who knew other living human treasures. The meetings were also important in that they served as awareness raising platforms on the importance of intangible cultural heritage

as well as promoting earthenware pottery making skills.

Twelve newly identified living human treasures provided the Research Team with invaluable information on cultural functions; taboos; cultural spaces and contemporary use of earthenware pots.

Sustainability and exit/transition strategy

Describe how the benefits of the project will continue after the project has been completed. Where appropriate, describe the steps undertaken to ensure the following:

- *Sustainability of activities, outputs and results, including with reference to how capacity has been built under the project. Also describe any planned follow-up measures to ensure sustainability.*
- *Additional funding secured as a result of this project, if any. Indicate by whom, how much and for what purpose the contributions are granted.*
- *Describe how the ownership (of activities, outputs, results) by stakeholders and the community(ies) in particular has been promoted.*
- *Describe, if relevant, how tools, processes, outputs, etc. have been adopted, adapted, replicated and/or extended for future use (e.g. in other regions, communities, elements, or fields of intangible cultural heritage.).*

Not fewer than 100 or more than 500 words

The major achievement of the project was the transmission of the earthenware pottery making skills from four Master Potters to twenty one youths. The transmission will help with visibility and viability of the element. The trainees were selected from different villages across the district and Phuthadikobo Museum as well as the Ministry of Youth Empowerment, Sport and Culture Development will make follow up meetings with them to monitor their progress. Each trainee has submitted a Plan of Action and Phuthadikobo Museum will help trainees with implementation where they meet challenges.

The Village Development Committees will play a crucial role in its sustainability. The Modipane Village Development Committee, Dikwididi Village Development Committee as well as Mochudi Umbrella Village Development Committee will participate in the protection of the identified cultural spaces where soil resources are found. They will ensure that no illegal mining and machine production take place in the cultural spaces. Phuthadikobo Museum and Kgatleng District ICH Committee will work together to identify funding sources in order to capacitate the Village Development Committees so that they achieve desired results.

The traditional leadership – Kgatleng Tribal Authority – has embraced the project as it has given them a platform to express their dismay at the rate in which the status of intangible cultural heritage is diminishing. They have since vowed to use every opportunity available to encourage communities to ensure the sustainability of earthenware pottery making skills as it is an identity of Bakgatla ba Kgafela. The Ministry of Youth Empowerment, Sport and Culture Development, as the custodian of the 2003 Convention, is committed to ensuring that it supports the trainees with different youth programmes that could help in the sustainability of the project. Such programmes include Youth Development Fund, exhibitions and Arts Grants. Ownership of the project is also carried through by the Department of National Museum and Monuments, which is currently involved in the management of the Modipe Ancestral Hill where letsopa was discovered. The district advocacy society for visual artists, Badirangwao Visual Arts Association will organise an annual exhibition specifically for earthenware pottery. While each stakeholder will carry out their own activities, these activities will be coordinated by Phuthadikobo Museum to ensure synergy and that the visibility and viability of the element is not compromised.

Phuthadikobo Museum in conjunction with the Master Potters will collate the training material for the workshop into Earthenware Pottery Training Manual. The manual will become a blueprint for future trainings and the Master Potters will have access to it training

purposes. This will ensure continuous transmission of the element while access to the knowledge and skills of the Master Potters is controlled for copyright purposes.

The overall objective of promoting the element was attained with the recognition of Mrs Mmasekgwa Makgathe who was awarded *Mentoring in Visual Arts Award* during the Presidents' Day Competitions. Furthermore, together with Ms Mmapula Rapekenene, the two Master Potters will be awarded *The Presidential Order of Meritorious Service* by His Excellency Lieutenant General Dr. Seretse Khama Ian Khama during Independence Celebrations.

Lessons learnt

Describe what are the key lessons learnt regarding the following:

- *Attainment of expected results*
- *Ownership of key stakeholders and community involvement*
- *Delivery of project outputs*
- *Project management and implementation*
- *Sustainability of the project after the financial assistance*

Not fewer than 300 or more than 750 words

The major lesson learnt from the project is the importance communities and individual practitioners of intangible cultural heritage. While the 2003 Convention for the Safeguarding of Intangible Cultural Heritage emphasize the role of communities, groups and individuals, the current project demonstrated why they are important. During the community consultations, community members shared their knowledge and skills related to earthenware pottery making skills. Many of them shared stories of their childhood when they were sent by their parents who practiced earthenware pottery making. They also shared information on taboos; cultural functions and the contemporary uses of the pots. Most importantly, they were elated on the prospects of safeguarding the element. As a result, most have vowed to help the sustainability of the element by supporting its practitioners through buying their products.

The implementation of the project became a success when the stakeholders stepped up and actively participated in its management. While the Project Team relied on few stakeholders at the beginning of the project for transportation purposes, most came on board and the problem was solved. The collective management and stakeholder engagement was demonstrated by their participation during consultations and the training workshop as well as the exhibition.

During the project implementation, a number of service providers were engaged to ensure smooth running. However, because of negotiations and lack of accommodation, one service provider was offered to provide several services. It soon became clear that the service provider was struggling to provide quality services on time. When realising this problem, the Project Management Team decided to relief the service provider of some services.

The project has demonstrated that the youth are still interested in the viability of intangible cultural heritage. While community members were sceptical about the participation of youth in the project as trainees, the concerns were unfounded. Seventeen youths applied to take part in the project and four community researchers joined them for training on the element. The enthusiasm with which they have embraced earthenware pottery making clearly shows their commitment to ensuring sustainability of the element. All of the twenty – one

participants completed the production workshop and participated in the exhibition at Phuthadikobo Museum.

Phuthadikobo Museum is committed to ensuring the sustainability of the element. The project has given the community museum an opportunity to partner with Badirangwao Visual Arts Association to host an annual earthenware pottery exhibition. With new living human treasures discovered and twenty – one trainees, the ground is fertile for a fully fledged district exhibition. In future, the exhibition will include Master Potters from around Botswana.

The Ministry of Youth Empowerment, Sport and Culture Development has several programmes intended to uplift the lives of youth as well as develop creative industries. The ministry will therefore work hand in hand with the Master Potters and the trainees to encourage them to access the programmes.

Annexes

List the annexes and documentation included in the report:

- *publications, evaluation reports and other outputs, when applicable*
- *progress reports prepared during the contract period*
- *list of major equipment provided under the project and status after termination of contract period*
- *other (please specify)*

Annex A: List of equipment provided under the project

Annex B: Cultural Space Brochure

Name and signature of the person having completed the report

Name: Bathusi Lesolobe

Title: Project Coordinator

Date: 29 September 2017

Signature:

