The Art of Change in South Africa

Guest Editors: Nomusa Makhubu and Ruth Simbao
Students as Agents of Change
Engagement between University-Based Art Students and Alternative Spaces

Kim Berman

INTRODUCTION: THE NEED FOR TRANSFORMATIVE CITIZENSHIP

Transformative leadership is largely about shifting the nation’s frame of reference. The question I pose in this article is how the arts, specifically in higher education, can be integrated to engage students as active citizens in imagining and participating in the realization of a better future.

According to Dr Mamphela Ramphela, educator and author of *Laying Ghosts to Rest*, South Africans must deal with stubborn ghosts that still haunt us and undermine the attainment of our envisaged selves: ‘to transform a racist, sexist and authoritarian culture into one that is aligned to the ideals of our national constitution entails a radical shift’.1

The priority is to re-mobilize ordinary citizens to participate in transformation because, as Ramphela suggests, ‘people have to become agents of their own development’.2 Government has a responsibility to create an environment for citizens that allows them to contribute to their own development and to support transformative leaders who are able to transcend divisive categories. These are key factors that will enable the nation to make use of the latent energy of people in communities to promote value systems that will further the common good.

The case studies in this article show how the visual arts have been utilized to facilitate change in individuals. In one example individuals were enabled to overcome the fear and stigma of HIV/AIDS using arts-based processes that can lead to positive choices, such as seeking Voluntary Testing and Counselling. Ramphela’s challenge is that ‘each one of us must ask every day... whether we are giving the best we can to enable our society to transcend the present and become its envisaged self’.3

Responses to this challenge require imagination, aspiration and resilience.

2. Ibid, p 299
3. Ibid, p 311
LINKING SOCIAL TRANSFORMATION WITH SELF-CREATION AND AGENCY

The first major post-Apartheid arts policy document, the 1996 White Paper on Arts, Culture and Heritage, suggested that in the national attempt at reconciliation and redress ‘arts and culture may play a leading role through promoting reconciliation’. This important document underscores the ‘potential of arts and culture in a period of national regeneration and restoration’. Many might question this conclusion, arguing that the arts have nothing to do with the issues of reconciliation and redress. During the liberation struggle, the South African cultural sector comprised politically active ‘cultural workers’ – whose contribution and continuing work is explored by Eben Lochner elsewhere in this special issue – but in the climate of reconstruction ‘the visibility of artists as public intellectuals active in the making of culture and citizenship declined sharply’.

My argument is that the arts still have a potentially fundamental role to play in addressing the social dysfunction in our society. It proposes a central role for the visual arts in deepening democracy among students and participants in arts-based interventions. Scholars such as Vijayendra Rao and Michael Walton have started to acknowledge the value of culture in the process of development and link the role played by culture to poverty and economic growth. Theorists, among them Amartya Sen and Arjun Appadurai, have discussed culture as the expression of attitudes and beliefs. I maintain that this relationship between culture and attitude is at the heart of the role of visual arts in deepening democratic practice.

Amartya Sen presents a range of cultural connections as a constitutive part of development. His key point is that what is needed is not the privileging of culture as something that works on its own, but the integration of culture into society at large. Similarly, Appadurai, in response to the question ‘why does culture matter?’, argues persuasively for the need to strengthen ‘the capacity to aspire’ as a navigational capacity. He argues for ‘deep democracy: self-governance, self-mobilization and self-articulation’. He asserts that development should define what actors can do together to shift factors in favour of aspirations within a community. While Appadurai does not deny the broad humanistic implications of cultural form, freedom and expression, his focus is on ‘just one dimension of culture – its orientation to the future’. My research embraces his idea of ‘futurity as a cultural capacity’ and in the first case-study, Cultural Action for Change, I include the metaphor of visual mapping to explore this capacity.

Edgar Pieterse argues that meaningful engagement towards social transformation cannot be de-linked from individual work to achieve ‘self-creation’. Pieterse proposes the cross-fertilization of cultural practice and creative expression with economic development practice. He states that dimensions of engagement and transformation are constructively intertwined. I argue here that the relationship between theory and practice is particularly important in the arts. Thinking and doing come together in complex ways that are not predictable: the practical dimensions of engaging with challenges on a day-to-day basis compel creative responses.
In this article, I attempt to address the challenge of making the practical links between 'deep democracy'\textsuperscript{14} and the 'journey of self-creation'.\textsuperscript{15} In order to emphasize the case for creative practice as a means of forging such a link, I extend the theoretical understanding of the role of culture offered by the theorists discussed above. In particular, I focus on how participatory action research (PAR) offers a framework for linking their theories with practice. I present three specific examples of students' research projects in which theory is applied as a tool to deepen learning and to re-formulate practice to achieve agency and social participation. These practical, interactive and visual methods of applying theories of development are useful to development practitioners and educators for their contribution to academic, theoretical understanding.

CONSIDERING THE POSSIBILITIES FOR STUDENTS AS CHANGE AGENTS

In attempting to come to a definition of change agent, the literature focuses on the more jargonized use of the term in organizational change management. However, in the context of this article the term specifically refers to the change agent as an 'active citizen' as defined by Ramphele. In addition, I have drawn on the concept of citizenship discussed by Harry Boyte, Director of the Centre for Democracy and Citizenship at Augsburg College in Minnesota. Boyte writes about a concept of public work that requires citizens to reconstruct the world and not simply to improve its governance processes. He posits

\textsuperscript{14} Appadurai, op cit
\textsuperscript{15} Pieterse, op cit
citizens as ‘co-creators of the world’, rather than ‘deliberators and decision-makers about the world’. He asserts that ‘public work places citizens as the foundational agents of democracy’. It is in the context of Boyte’s notion of citizenship that I argue that a postgraduate art student interested in community-engaged research is able to take on a role as a change agent.

OVERVIEW OF CASE STUDIES

The three examples cited provide case studies of projects in which postgraduate art students assumed a leadership role in three community-based research interventions: the Phumani Paper rural and township craft communities, Artists Proof Studio student community and Tshulu Trust, which operates in the rural community villages of HaMakuya in north-eastern Limpopo Province. Community agency and empowerment of the collaborating participants are not examined here; instead, this article explores how these examples enhance our understanding of, and vision for, the role that students play in social transformation. I attempt to show that these case studies, which use arts-based methods, extend the scope of how development theories – including those offered by Ramphale, Sen, Picterse and Appadurai – can be applied to practical engagement. In so doing, they contribute to the development of a richer theoretical approach.

The first case study examines a project entitled Cultural Action for Change in Phumani Paper craft communities. This explores the role of the artist in development projects and was used in a Master’s dissertation by Mphapho Rangoato Hlasane. Hlasane’s project falls within a broader project called Cultural Action for Change. This project entailed interventions that engaged sixteen rural and township craft enterprises within Phumani Paper and sought to address the devastating impact of the HIV/AIDS epidemic as well as the sustainability of the craft enterprises. The focus is on the research of one such intervention that uses mapping as a visual tool at one of the Phumani sites, Kutloano Papermaking.

The second case study is a research intervention by another Master’s student, Claudia Hartwig, conducted at a community art centre in Johannesburg, Artist Proof Studio (APS). Hartwig looks at leadership and active citizenship in her dissertation. Her project uses cooperative inquiry to implement three curricula-led projects to measure change and increase students’ active citizenship through particular community engagement or outreach projects. Hartwig is currently employed by APS as a facilitator, which influences the way her research is implemented.

The third case study is a National Research Foundation programme funded over a three-year period (2011–2013). Under this programme, fourth-year Visual Art students at the University of Johannesburg conduct community-engaged service learning in the geographically, economically and politically remote village of HaMakuya, north-eastern Limpopo Province. The research undertaken at this rural site explores the value of student roles in arts-based interventions. The intention of the project is to establish how arts and culture, in the form of community
engagement by arts students and lecturers in tertiary education institutions, can contribute to development and the empowerment of a specific rural community in a South African national poverty node.

**CASE STUDY ONE: PHUMANI PAPER: MAPPING AS A TOOL FOR TRANSFORMATION**

**Background**

Phumani Paper is a national organization based at the University of Johannesburg. With the support of government poverty alleviation funds, it set up twenty-one craft sites across seven provinces in 1999 and 2000. Each project was tasked with becoming a self-sustaining enterprise through recycling vegetation and paper waste to produce handmade paper and other crafts. However, the death toll of HIV/AIDS victims on the Phumani enterprises was devastating. For example, the KwaZulu Natal papermaking group, based in Eshowe and Endlovini, lost nine members out of twenty-five to the pandemic between 1999 and 2005. The loss and trauma experienced at each site made conditions of vibrant entrepreneurial activity impossible. In consequence, the focus of the project had to shift to aid the affected Phumani Paper groups and address the challenges around HIV/AIDS.

**Phase One: HIV/AIDS Action**

The objective in the first two years of the project was to reduce the silence and fear surrounding the HIV/AIDS epidemic. The strategy for doing this entailed interventions that used the arts-based tools of Photovoice and Paper Prayers to encourage members in the groups to participate in Voluntary Counselling and Testing (VCT). The AIDS Action intervention in sixteen sites over two years was effective, with eighty per cent of members participating in VCT and others embarking on antiretroviral (ARV) programmes.

**Phase Two: Cultural Action for Change**

In the second phase of the project, called Cultural Action for Change, the focus was extended to enterprise development and economic sustainability also using arts-based approaches, particularly Photovoice, mural painting and visual mapping. A Cultural Action Intervention team was set up, using the multi-skilled and multi-disciplinary team from Artists Proof Studio and the University of Johannesburg. This team worked with the Phumani Paper enterprises to assist participants to develop strategic plans and action lists for their businesses.

The team of artists, art students and researchers involved in the intervention designed interactive, hybrid activities to engage collaboratively with a specific participant group. For example, a process was designed to link the art of mural painting with a form of mapping that allows the group to plot each activity and goal onto a physical map. The Cultural Action for Change case study demonstrates the volatile dynamism and creativity that emerges when a team of academics, donors, health professionals, sociology and anthropology researchers, along with community activists, papermaking project members, visual
artists, crafters and art educators, collaborate in a complex development intervention. It shows how research and creative practice can be linked to the task of developmental effectiveness and directs scholarship to a better informed, more contextualized public action.

Mapping and Transformation

Master’s student Mphapho Rangoato Hlasane undertook a Participatory Action Research (PAR) intervention in which he was both a facilitator and activist researcher in the Kutoano Papermaking site. Kutoano Papermaking is situated outside Welkom, a depressed mining town in the Free State with an unemployment level of over seventy per cent. Hlasane introduced mural-making and visual mapping as methods for assisting the group to gain greater visibility in its community and to connect its paper-making enterprise to local markets.

This visual mapping is a practical methodological application of Appadurai’s concept of aspiration as a navigational capacity and as an orientation to the future:

The set of connected arguments about the capacity to aspire rested on the view that for any durable change to occur in the distribution of resources, the poor needed to be empowered to gain and exercise ‘voice’, a fact that has been widely recognized by development scholars and practitioners. What has not been adequately recognized is that for ‘voice’ to be regularly and effectively exercised by the poor, in conditions of radical inequalities in power and dignity, required permanent enhancements of their collective capacity to aspire.

The genre of mapping is used by certain visual artists in their own practice, and more commonly by social geographers, as a tool for organizing particular community groups. The mapping process is a practical one that can value the past and enable it to coexist with the present, as well as provide a format for plotting the possibilities for the future. Facts and realities can be seen as the platforms for new actions and outcomes. Art practice can initiate transformation, creating new approaches to current conditions.

The question that the Cultural Action team faced is how this mapping genre can be applied to development practice. For the Phumani Paper craft enterprises, in particular, mapping addresses the challenges of economic participation, sustainability, growth, mobility and the creation of markets. The question remained as to whether mapping could go beyond developmental issues and challenge the financial dependency of the national Phumani office on donor funding and achieve commercial independence by securing a market for paper products sufficient to sustain the groups.

The postgraduate research project by Hlasane offers an example of how this might work. Hlasane, in his intervention, used a logic model of resources, assets, needs, actions and goals. In his model, group members participating in the intervention identify and compile lists of resources and then add them onto a mural map using different colours, lines, textures, photographs and collage. The participants then plot navigational routes and connections according to their goals. For example, if group members want to take their product to a particular market, or to develop public signage for the group, the actions are
plotted geographically in relation to where that activity happens. That activity is also identified with colours and keys that indicate when each action happens and which members of the group are responsible. Goals that are planned but not yet implemented are plotted on a transparent sheet that is layered over the physical map. The transparent sheet is a visual metaphor for aspirations. When those aspirations have been achieved, they are included permanently in colour on the map to represent accomplishments and physical evidence of growth.

The map is a physical part of the workplace or institution. When members walk into their space, they see a physical expression of their hopes, dreams and aspirations as well as a dense network of their connectivity to their environments. As a result, group members are each able to operate from a place of possibility and hope that reaches outward, rather than from a position of scarcity characterized by poverty and despair. In this way, the researcher as facilitator becomes a change agent.

The intervention has had a significant impact on the student as well as the community. For example, Hlasane, having completed his Master’s degree, considers himself a cultural activist. Since his graduation he has
established Keleketla! Library, a resource centre for inner-city children and youth, and he works with the city of Johannesburg in a number of arts-based initiatives.

I maintain that to envision or aspire to a goal is a creative process that provides a tool to navigate a way out of poverty.30 Or, in the words of Mamoeti Mano, a participant in the Kutoano enterprise: 'This is a tshupatsela [navigator], it's like lesele [light]. In life I need to know or be aware of important places.'31 This statement can be interpreted as a practical integration of Appadurai's theoretical conception of 'a navigational capacity'. If a participant in one of the sites could plot her journey to work each day, and record the places around her as potential assets, resources or markets, she could see herself in relation to her local environment. For instance, the funeral home she passes each day could become a place to sell her handmade paper cards. She may see an opportunity to make paper flowers as wreaths for funerals, if fresh flowers are unavailable. She could also take photographs and business cards to collage onto her map, pointing to new actions or leads to pursue. When the site she passes every day is envisaged as an asset to her business, this approach can generate innovation or marketing possibilities. The map, displayed as a mural on the wall of the community enterprise site, could become a resource for the paper-making enterprise, providing information about opportunities or assets within a geographic framework. For example, it might include local and international reference points relating to visitors or tourists who purchased products from the group. The notion of aspiration can be seen as a series of possibilities radiating from its pathway on the visual map. In this way, the environment that is mapped out can be interpreted as an enabler of positive social change.32

CASE STUDY TWO: ARTIST PROOF STUDIO: ARTS-BASED METHODS FOR PROMOTING ACTIVE CITIZENSHIP

The second example of an activity that links theory to method is a project conducted at Artist Proof Studio, an art centre in Johannesburg whose mission is to train young, financially and educationally disadvantaged artists to achieve self-actualization. An aspect of the work carried out at Artist Proof Studio has been explored in a Master's research study by Claudia Hartwig.

Hartwig builds on the arguments by Ramphele, discussed earlier, that South Africa's developing democracy requires active citizens with the capacity to disseminate values of equality, dignity, liberty and social justice. Hartwig's study is based on the premise that awareness of active citizenship among South Africans can be developed through specific educational and skills interventions embedded in learning programmes. Her research examines the role of the graphic medium of screen-printing as a tool for creating awareness and communication, and uses cooperative enquiry as a participatory action research method.33

Hartwig documents three screen-printing projects that she facilitated with five senior students from 2010 to 2011 at Artist Proof Studio. The first project explored personal and cultural identity; each art student implemented a research project to interview family elders, produce a
series of visual journals and images, and construct a series of screen-printed images that represented aspects of their personal identities. The second project required that they respond to a client’s brief in designing information posters to present stolen heritage to community representatives whose ancestral land was earmarked for commercial development. The third project at the end of their learning cycle required the students to identify and design a community outreach project that tasked each artist to transfer screen-printing skills on paper or T-shirts to a selected group of specific community members drawn from the environments in which each student lived. The selected groups included a church choir, a school class, an after-school orphan centre and a group of street artists. Hartwig argues that the combination of all three screen-print projects, presented to the students over the period of a year, led to skills development, greater awareness of personal identity and participation in community engagement projects, an assessment confirmed by the participants themselves. This participation had the effect of both enhancing the students’ own abilities to participate as active citizens and promoting this capacity in others. Their learning was ‘deepened’ through the teaching frameworks provided in this project.34

The projects have been very enlightening; I have transformed my life just by silk-screening. My personal life has changed drastically because before I learnt how to silkscreen art was just an escape route but now it is my career, I can make money and feed myself. I have also taken the skills I have learnt to my community where art is not so popular.35

Another participant claims:

My life hasn’t changed as yet, but improved from day-to-day. I have done things that have been influenced by my active citizenship, like
being conscious of my environment, not littering and many other environment ‘hazards’. My school life has gotten better. I have more confidence in my work/career now; I am able to approach clients. I now know that people are capable of changing other people’s perspective, we just need people to do it!  

Hartwig’s intervention provides a learning model for Artist Proof Studio, where she is now a full-time educator. This model contributes to social, educational and economic redress among the participants at Artist Proof Studio.

CASE STUDY THREE: HAMAKUYA:
STUDENTS AS CHANGE AGENTS

This example addresses the impact on students of a recently established Community Engagement Programme of the National Research Foundation programme funded over three years, from 2011 to 2013. A partnership has been established between the University of Johannesburg’s Visual Art Department and Tshulu Trust, a not-for-profit organization based in HaMakuya, north-eastern Limpopo Province. Fourth-year undergraduate and Master’s students spend a week at the site to initiate arts-based interventions that include photography, print-making and mural painting. Students also participate in ‘home stays’. These are cultural exchange immersions in which groups of four students stay with a Tshulu-trained translator/guide in a village homestead for two days and nights, taking part in the daily activities of the household.

AIMS AND STRATEGIES

The key questions of this community-engaged research project are threefold: First, how may the visual arts be used to contribute to the development and the empowerment of a rural community in a national poverty node, specifically HaMakuya, and how may arts students and lecturers contribute meaningfully through active engagement within a tertiary education learning programme? Second, what learning opportunities are made available to visual arts students through such community-based service learning, and how might this change their understanding and practice as artists and democratic citizens? Third, what are the most effective methodological tools both to facilitate effective learning and to ensure a positive impact on the community, and how may such efficacy and impact be monitored and assessed?

The goals for the project are to immerse art students in the everyday life of a rural community; to sensitise them to the ethics and complexities of collaborative interventions; and to introduce arts-based interventions to support access to treatment and care for participants and families living with HIV/AIDS. The practical goal is to develop a manual for arts-based tools for monitoring and assessing change for use by community members and researchers. It is expected that this model will provide systematic evidence of the viability of using a complex holistic approach to knowledge enquiry and practice, and demonstrate that such an approach can deliver tangible and transformational change. The project

36. Dzunisani M, interviewed by Claudia Hartwig in ibid
37. The Tshulu Trusts anchor initiatives are the Tshulu Camp and the HaMakuya Home-stay Programme run from a central administration office in HaMakuya. The Trust also runs a Resource Centre that contributes to education with a particular focus on English language skills and environmental education. See http://www.tshulutrust.org.
39. Berman and Allen, ‘Deepening Students’ Understanding’, op cit
Above: Making Paper Prayer prints at HaMakuya High School, Limpopo Province 2011, photo: the author
Below: My Dreams – My Future, 2011, mural at Karel Ngxedi Primary School co-ordinated by University of Johannesburg student, HaMakuya, Limpopo Province, photo: the author
model also includes a colloquium, a writing workshop and the publishing of a range of articles that focus on creative and arts-based approaches to development challenges.

In the service-learning component, fifteen students split into teams contributed to a series of workshops and interventions with different community partners over a five-day period. The interventions promoted HIV/AIDS awareness through a workshop with an AIDS counsellor, and then the messages were absorbed and communicated through Paper Prayers, an art-making skill. This introduced ideas around safe sexual practice through teaching the creative skill of print-making into the classroom. In addition, collaborative mural painting took place in two schools: the students worked with groups of learners to create murals that celebrated the learners’ dreams and aspirations towards a better future. Photovoice was used during the home stays, as well as in a series of workshops run in collaboration with social workers to facilitate better understanding between foster parents and foster children.40

This research project, which entered its second phase in 2012, generated a number of questions about the purposes of student engagement. Some examples were: Should all students be involved in projects as change agents and in what depth and how? How important is it that students understand pedagogic and developmental theories even if they do not want to take part in community engagement directly? Is student leadership a key element of citizenship? I support a pedagogic approach that uses commitment and engagement to propel students beyond a world that they already know, and rejects the role of students as passive recipients of familiar knowledge. Students should instead be viewed as co-creators of knowledge who can critically engage with ideas, transform them and act on them. Or in the words of Henry Giroux: ‘Pedagogy is the space that provides a moral and political referent for understanding how what we do in the classroom is linked to wider social, political and economic forces.’41

CONCLUSION: ASSESSING ARTS-BASED METHODS FOR SOCIAL CHANGE

I have argued elsewhere that the process of research and engagement in poor communities can be compared to art-making.42 Contemporary artists engage in complexity; they are active agents in that they use multiple geographic and cultural references. Practice and life are messy, and the boundaries between art and life are porous. In general, artists are able to imagine and create other realities as part of their creative practice. These capacities are valuable in facilitating change in a particular community.

Action-based research allows artists to explore and exploit this connection between the creative process and transformative change for their own and others’ growth. I argue further that action-based research facilitates the integration of theory with practice, and creative production with the challenge of building active citizenship. However, the concept of research in the arts needs to be expanded to involve students in community-based research in order to make research relevant, inclusive
and collaborative. The participatory action projects described in this article, which require students to be co-producers of knowledge together with community participants, respond to the challenge of developing research methodologies that are relevant to South Africa today.

The Academy prioritizes research that is verifiable and follows scientific research procedures. However, this emphasis on quantifiable results leaves little room for the recognition of qualitative findings that include the capacities for agency, imagination and resilience. I argue that these capacities are priorities in community development practice and that arts-based methods provide deeper and more participative models of learning for students that engender their own sense of empowerment. The students in the examples given feel that they can bring about change or assist in a community’s development by interacting with others and by having a positive impact on someone’s life. They are able to see themselves as change agents. In particular, the final artwork and reflective essays of students in the in HaMakuya programme show a high level of personal growth and ability to understand and integrate the cooperative and engaged approach of community learning. This programme releases student knowledge and skills that otherwise are confined to an academic environment. This enables students to apply knowledge to practice and, as they do so, their understanding of what it means to become an active citizen is fully realized.

Development at its core is a social and cultural activity that requires a slow process of learning from the ground up in order to be effective and sustainable. Interventions that attempt to build ‘the capacity to aspire’ require sustained efforts spread over many years. Art students, because of their capacities to innovate, create and imagine a different reality, are able to facilitate a vision of change in others, enhanced by a higher education-base. Engaged learning programmes, once initiated, can continue with a lengthy process that requires the use of successive groups of students. The resulting collaborative art projects discussed in this paper also endure over time. Each day that the children in the impoverished village of HaMakuya go to school they see their own dreams of a better future expressed on a mural. The papermakers of Phumani see on the wall of their workplace a map that connects them to clients, resources and opportunities outside their environment. Those visual reminders can catalyse aspiration towards a more hopeful future. Five students at Artist Proof Studio had the opportunity to explore and develop a sense of their own agency by transferring skills to others. They have led and inspired others by example through their participation in advocacy programmes in and outside Artist Proof Studio.

An examination of the three case studies reveals that visual art postgraduate students choosing community-based research are well equipped to become agents of enduring change within communities, higher education and alternative spaces. In The Art of Possibility Benjamin Zander makes a profound observation when he asserts that ‘you name yourself as the instrument to make your relationships into effective partnerships’. This implies that the qualities for making a difference to others are self-respect and the ability to connect. My conclusion therefore is that visual and creative arts are a means of acknowledging and developing these vital capacities in our students and communities.
SPECIAL ISSUE: THE ART OF CHANGE IN SOUTH AFRICA
GUEST EDITORS: NOMUSA MAKHUBU AND RUTH SIMBAO

THE ART OF CHANGE: PERSPECTIVES ON TRANSFORMATION IN SOUTH AFRICA: EDITORIAL
Nomusa Makhubu and Ruth Simbao

FREEDOM PARK AND POSTCOLONIAL MONUMENTALITY
Andries Oliphant

THE SOUTH AFRICAN ART CENTRE: A BYGONE IDEOLOGY OF CRITICAL SELFHOOD?
Eben Lochner

DEMOCRATIC RENOVATIONS AND AFFECTIVE POLITICAL IMAGINARIES
Rike Situs and Edgar Pieterse

CHECKING IN TO HOTEL YEOLIVE: PUBLIC NARRATIVES ABOUT FEELING FOREIGN AT HOME
Alexandra Dodd and Terry Kurnan

THE CHANGING NOW OF THINGS
Raël Jero Salley

ALTERNATIVE/EXPERIMENTAL ART: SPACES IN JOHANNESBURG
Portia Malatjie

THE ROLE OF SOUTH AFRICAN EDUCATIONAL INSTITUTIONS IN RE-ENGAGING THE SOCIALLY
TRANSFORMATIVE POTENTIAL OF ART
Elmari Costandius and Sophia Rosochacki

STUDENTS AS AGENTS OF CHANGE: ENGAGEMENT BETWEEN UNIVERSITY-BASED ART STUDENTS
AND ALTERNATIVE SPACES
Kim Berman

TAKING THE ROAD LESS TRAVELLED
Natalsha Norman

WALKING THE OTHER SIDE: DOUG ANWAR JAHANGEER
Ruth Simbao

OPEN DEBATE: EPHEMERAL DEMOCRACIES: INTERROGATING COMMONALITY IN SOUTH AFRICA
Nomusa Makhubu

MIND THE GAP: TRANSLATION IN A FRACTURED AFRICAN SOCIETY
Marion Arnold

CONTRIBUTORS