



**Cape Peninsula  
University of Technology**

**STREET ART COMMENTARY AS INSPIRATION FOR JEWELLERY DESIGN**

**by**

**Marcelle Segal**

**Dissertation submitted in fulfilment of the requirements for the degree  
Bachelor of Technology Surface Design in the Faculty of Informatics and  
Design at the Cape Peninsula University of Technology**

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**Co-supervisor: Ms Avryl Dahl, Ms Julia Brewis and Ms Elize Potgieter**

**Cape Town  
October 2010**

## DECLARATION

I, Marcelle Segal, declare that the contents of this dissertation represent my own work unaided work, and that the dissertation has not previously been submitted for academic examination towards any qualification. Furthermore, it represents my own opinions and not necessarily those of the Cape Peninsula University of Technology.

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Signed

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Date

## **ABSTRACT**

The purpose of this research is to investigate whether street artists make statements about current socio-political affairs as a form of popular protest and whether those statements can be reflected in another design discipline, such as jewellery design, while reflecting upon the work of Faith47, a South African social commentator.

Cultural studies has been referenced as a theoretical framework in relation to cultural sub-groups and, a historic context is provided in order to better understand the significance of social commentary in graffiti, a form of street art produced by social sub-group, and made during a period known as Apartheid and currently, in Post-Apartheid South Africa.

A range of jewellery then emerged from the research, dealing with the aspects of social-political commentary, as an interpretation of a form of protest art and applied to wearable jewellery.

The products incorporate word and images that are provocative and invite the viewer to question and reflect upon what in my view was a contentious and significant period in the history of South Africa.

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**Cape Town  
March 2010**

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# **1. INTRODUCTION**

## **1.1 The Setting**

"As you read this, somewhere across the world someone is painting street art on a wall. Some of these painters are artists; some are activists, marking dumpsters or plywood sheets" (MacPhee, 2004).

Street art, as its name implies, encompasses all artistic incursions into the city landscape. Its authority has evolved, like many of the arts and artistic movements, when civilization has undergone socio-political and cultural changes, but its heart remains the same (Bou, 2005).

Like any development, street art has brought with it new techniques and styles, and the artist's use of a variety of other forms and materials to create wider capacity and virtuosity for their works. This development is now referred to by many artists as "post-graffiti" (Bou, 2005).

"Street art turns big-city streets into open-air exhibitions, producing major socio-cultural shock and making for more worldwide messages" (Manco, 2002).

## **1.2 The Problem**

Do street artists make statements about the current socio-political affairs as a form of popular protest and can this be reflected in other design disciplines?

Looking at the work of Faith 47, a South African protester and social commentator, I will attempt to examine this question in the design and production of a collection of jewellery pieces.

## **1.3 The Sub Problem / Research Questions**

1.3.1 To what extent is Street Art a form of popular protest?

1.3.2 What is the connection between apartheid and post-apartheid comments & statements in South African Street Art?

1.3.3 What understanding can be detected in Urban Street Art and can this successfully be translated to form a collection of contemporary jewellery design?

## **2. Literature Review**

Street art is both the face of culture and a counterculture in itself. The street is a distinctive and dominant manifesto, a frontline on which artists can express themselves, transmitting their own visions openly to the public at the same level as authorized communication (Hundertmark, 2003:7).

The urban walls are experimental, unrestricted and collaborating spaces, and the simple and effective beauty of graffiti offers a great range for expression; from protest art to poetry (Bou, 2005:15). This new form of artwork is strong in form and ideas, using wittiness and irony to communicate messages about today's society.

The inspiration for street artists is often a strong belief or message; for some it is an aspiration to make a statement of protest. Political murals and writing are both regarded as vital cultural records of political struggle. Street art is a successful medium for political graffiti, being easily reproduced and of a dominant graphic simplicity. It is an instant commentary on current issues with the message literally and symbolically displayed on the streets (Manco, 2002).

### **2.1 Street Art and its links to sub-culture**

A sub-culture is a cultural subgroup. It is considered different from the mainstream culture because of its distinctive trends. Sub cultures are judged by what they look like, what they wear, where they live, their ethnic background and religion (Hundertmark, 2003:10). Sub-cultures have characteristic styles of dress, activity and music, but more importantly, they form when the mainstream culture fails to meet the need of a specific group of people.

Sub-cultures have been understood to be groups of youths who practice a wide array of social dissent forms through shared behavioural, musical and costume orientations. These groups of people were responsible for social change, and were involved in reshaping social normality in most of the world, obtaining their power through the capability to shock and dismay (Hundertmark, 2003). One of their most vigorous forms of protest has very often been street art and graffiti.

### **2.2 Apartheid Street Art vs. Post-Apartheid Street Art**

As we are in the 16<sup>th</sup> anniversary of our evolution to democracy, it is appropriate that we give some thought to what South Africa has become. After discarding apartheid as a policy, and the cruelty on which it rested, South Africa is now a free country. The fruits are ripening and more and more people are enjoying the flavour of freedom (Morris, 2004).

Apartheid was a system of legal racial segregation enforced by the National Party government in South Africa during 1948, under which the rights of the majority black

residents of South Africa were deficient and minority rule by whites was maintained (Lodge, 19990).

Graffiti became a way for the resistance movement to communicate to the citizens of South Africa. As censorship of the press augmented in the 1970 & 80's, the anti-apartheid movement turned to the walls as a place to communicate the news of the day. Graffiti was a large part of this. Particularly in cities, revolutionaries painted thousands of messages, the most being "Free Mandela" (Nyman, 2005).

Other images included resistance fighters with weapons, calls for "People's Power", and amusing statements attacking the then Prime Minister, P.W Botha, such as "P.W., the sky is falling on your head" (Giliomee, 1989: 21).

In South Africa under apartheid, a street artist could, when caught, receive two years in jail for a first offence (MacPhee, 2004).

Another example of more "extreme" graffiti was when police sprayed a group of demonstrators with purple dye. What they wanted, and what they achieved to an extent, was to mark the demonstrators with dye that would impregnate clothes and skin – and take days to wash off – so that they could easily be identified, and detained if necessary. For weeks the walls proclaimed - "The purple shall govern".

It was clear that the victims of apartheid were not waiting helplessly and impassively for a saviour (Morris, 2004).

### **2.3 Street Artist, Faith47**

Take a drive around Cape Town and take notice; you're bound to spot her exceptionally appealing graffiti on a wall somewhere. Equipped with her spray cans, she travels into daring spaces, where few venture to go, creating her powerful artworks to enthrall the viewer.

Her mentor is the graffiti artist, Wealz130, who introduced her to graffiti 12 years ago. Graffiti not only allowed her to express herself, but also gave her the chance to grow not only as a person, but also as an artist. Faith is factuated by graffiti's transient nature, but it is this very transience that becomes a forceful incentive to her when constructing her message.

Faith believes that in order for human beings to possess their own language, it needs to be broken down and then reconstructed. Nature, urban environments, textures and the inherent creative and destructive nature of people and society inspire this talented artist.

Faith47 goes into the streets of South Africa, discovering the harsh realities of the country and the people that live in it. Through her graffiti she is able to show how her designs, exposed on various surfaces, give her art meaning, each telling a story to those who come in contact with it.

## **2.4 Rationale (Purpose and Rationale)**

- (a) This investigation will determine the significance of Urban Street Art as well as the connection between apartheid and post-apartheid comments and statements in South African Street Art.**
  
- (b) The aim of this research is to use emotion, provoked by Urban Street Art (with special reference to the work of Faith 47) as inspiration for a range of contemporary jewellery design.**

### **3. Methodology**

#### **3.1. Research Design 1**

##### Sub-problem 1:

To what extent is Street Art a form of popular protest?

##### Objectives:

- (a) I will refer to studies done by reputable social anthropologists, art critics and philosophers as to the origins and nature of Street Art, it's role in the urban landscape and what its final destination might be.
- (b) I will interview and conduct random interviews to get a sense of the individual's response to being in close proximity to Faith47's reflections and to gently explore how deeply they have been touched by Faith47's presence and whether their consciousness has been affected, possibly subliminally.

##### Methods:

I will make use of interviews and video footage to capture the wide variety of people, their feelings and emotions.

##### Requirements:

I will require a voice recorder and a video camera.

##### Delimitations:

I will only concentrate on the people that live in the area of Faith 47's street art.

#### **3.2. Research Design 2**

##### Sub-problem 2:

What is the connection between apartheid and post-apartheid comments & statements in South African Street Art?

##### Objectives:

- (a) To research what apartheid and post-apartheid street art stood for and mean and to get examples of graffiti in both categories.
- (b) Academic sources will be consulted to establish what the current views are about the role of modern South African graffiti.

##### Methods:

- (a) Making use of books and video footage.



- (b) Visiting the Apartheid Museum in Johannesburg.
- (c) Searching archival material for articles and reports.

Requirements:

To consult books that is of reputable origin and to listen to and conduct personal interviews with people who were active during the specific time era.

Delimitations:

I will only be looking at graffiti from the 1980's until the present.

### **3.3 Research Design 3**

Sub-problem 3:

What underlying signification can be detected in Urban Street Art and can this successfully be translated as a form of contemporary jewellery design?

Objectives:

- (a) Jewellery design generally remains aesthetic, with little if any underlying commentary, this aspect I want to address.
- (c) I intend for the pieces to project something of the social invocations present in Faith 47's designs, and to be more than simply beautiful pieces of jewellery.

Methods:

I will study the graffiti artist, Faith 47's work and use viable resources to back up my statements.

Requirements:

Good visuals of the graffiti artist, Faith 47's work and a resultant analysis of her work.

Delimitations:

I will only look at the graffiti artist, Faith 47's street art in Cape Town and Johannesburg and not engage with her overseas mural art.

### 3.4 Delimitations

- (a) I will only refer to Faith 47 in the Street Movement, because she most inspired me. I will acknowledge other artists, but won't actually refer to their work in my own designs.
- (b) I'm aware that I am attempting to transfer a powerful social message from one medium to another (which may turn out to present some formidable challenges). In other words, in attempting to express Faith's message through my jewellery, I will have to take a two-dimensional exposition and translate it into a three-dimensional one, while maintaining the integrity of its message.

### 3.5 Assumptions

- (a) I assume that Street Art is a form of popular protest.
- (b) There will always be a need for people to express their thoughts and passions on a public platform.
- (c) There will always be a market for the expression of social messages of which I hope my jewellery will be part.

### 3.6 Definition of Terms

Apartheid	a political system in South Africa from 1948 to the early 1990s that separated the different cultural groups living there and gave particular privileges to some, the white minority
Contemporary	distinctively modern in style
Culture	the beliefs, customs, practices, and social behaviour of a particular nation or people
Counterculture	a culture that has ideas and ways of behaving that are consciously and deliberately very different from the cultural values of the larger society
Graffiti	drawings or writings that are scratched, painted, or sprayed on walls or other surfaces in public places
Political	relating to politics, especially party politics

**Protest**

**to express strong disapproval and disagreement with something**

### **3.7 Benefits**

**Through my range of jewellery I will give the lover of protest art a new dimension of expression, wearable protest art. I will give them a new tool to express their affinity to it.**

## **4. Outline of Text**

### **4.1 Outline of Sections**

Chapter 1: Introduction

Chapter 2: Research Design 1

Chapter 3: Research Design 2

Chapter 4: Research Design 3

4.1 Theory

4.2 Practical

Chapter 5: Conclusion

Chapter 6: Bibliography

Chapter 7: Appendix

### **4.2 Arguments**

Rather than arguing a particular case I'm simply going to explore ways in which the ideas of Street Art can be expanded on and used to create objects of jewellery.

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## CHAPTER ONE

The purpose of this research is to distinguish whether street artists make statements about current socio-political affairs as a form of popular protest and whether those statements can be reflected in another design discipline, such as jewellery design. Looking at the work of Faith47, a South African social commentator, I will attempt to examine this question in the design and production of a collection of contemporary jewellery pieces.

Graffiti is a form of visual communication, usually illegal, involving the unauthorized marking of public space by an individual or group, commenting on controversial issues. Although graffiti is commonly thought of as stylistic symbols or phrases spray-painted on walls, graffiti can be understood as antisocial behaviour performed in order to gain attention or as a kind of thrill seeking, but it can also be understood as an expressive art form, where the aim is to inform the public.

Graffiti was important for resistance movements as a way of expressing their protests to the general public. Graffiti as we know it today may have a relatively short history but it has managed to touch almost every corner of the globe. In this dissertation, I shall determine the significance of Urban Street Art in Cape Town, South Africa.

The African graffiti culture is predominantly based in South Africa, where a strong scene has been developed (Ganz, 2004). Cape Town is generally regarded as the 'Mecca' of South African graffiti, the primarily working-class Cape Flats served as its incubator since its hesitant emergence in 1983 (Ganz, 2004). I have done my research in an effort to develop new knowledge about current South African Street Art and what the connection between apartheid and post-apartheid comments and statements in South African Street Art are. I focus particularly on post-apartheid Street Art of the artist, Faith47, in the Cape Town area.

### **Research Question**

Can street art commentary be the inspiration for a range of contemporary jewellery design?

### **Sub-Questions**

- To what extent is street art a form of popular protest?
- What is the connection between apartheid and post-apartheid comments and statements in South African street art?
- What underlying signification can be detected in urban street art and can this successfully be translated as a form of contemporary jewellery design?

### **Aims and Outcomes**

The aim of this dissertation, firstly, is to research the theory of the street art culture, to establish whether street art is part of a popular culture and can be seen as popular protest. I assume that street art is a form of popular protest and that there will always be a need for people to express their thoughts and passions in a public space. I feel passionate about this topic as it is fascinating how we as South Africans can be divided into different groups of cultures and have respect for one another's culture. As to Faith47's remarkable street art, her artworks inspire me every day to express myself in other ways so as to communicate. Faith47 is an immense artist, who galvanises the viewer into a space where he or she is forced to take stock of moral dilemmas in society and to consider possible solutions to these dilemmas in the world.

In Chapter 2 of my dissertation, my focus shall be on sub-question one. In this chapter I shall introduce and discuss Cultural Studies" (*Cultural Anthropology*, 1996), which I have used to underpin my research. To further clarify the theory's relevance to my research, I shall also draw parallels to the theory emerging from my work.

In Chapter 3 I shall justify my research approach as well as the resulting research methods, which are studying archival materials for articles and reports, video footage and books. I shall therefore link my research approach to my



methodology. The main focus of Chapter 3 will be on sub-question two, "What is the connection between apartheid and post-apartheid comments and statements in South African street art?".

Chapter 4 will serve to answer sub-question three, "What underlying signification can be detected in urban street art and can this successfully be translated as a form of contemporary jewellery design?" In so doing, my focus in this chapter will be on the process of product development. The discussions in this chapter will focus on the products emerging from my research and will also clarify the theoretical authority sustaining the product design.

Chapter 5, which will be an outline of the business, will not only allude to my intentions for the future, but will also serve to showcase practical application of the knowledge that emerged from my research.

Finally, in Chapter 6, I shall summarize the contents of my dissertation and in so doing, conclude this body of work.

In this chapter I introduced my research topic by revealing my research problem, which is to interrogate whether street artists make statements about current socio-political associations as a form of popular protest. I have touched on the research problem background and the significance thereof. I continued by introducing my research objectives as well as the questions I would seek to answer in order to reach these objectives. Finally I concluded the chapter with a brief outline of the remainder of this dissertation.

## CHAPTER TWO

This dissertation focuses on street art in South Africa, specifically the street art of the protest artist, Faith47, characterised as post-apartheid street art. The object of this chapter is, firstly, to focus on the extent of street art as a form of popular protest; and secondly, to examine the theory of Cultural Studies (referring to Roger Crapo), which is relevant to this dissertation. Using secondary research and primary research in the form of an interview with a key graffiti artists, the aim is to use this information in a practical way to support me in designing a range of contemporary jewellery that compliments and reflects the ethos of Faith47's protest artworks.

### **Cultural Theory**

I begin my review by introducing Cultural Theory as the basis of my theoretical framework, which extends into my research methodology. In the book, *Cultural Anthropology* (1996), Roger Crapo claims that human beings are social animals. We live in communities that may be parts of larger social groups called societies. A society is a group of people who consider themselves different from other groups. Crapo claims that all human groups develop complex systems of ideas, feelings, and survival strategies and pass them from one generation to the next. This is referred to as the system of ideas, feelings, and survival strategies of a particular human group, which is termed cultural capital and represents the culture of that group.

Behaviours that are guided by culture are learned, rather than acquired through natural heritage. Thus, instincts, inherent reflexes, and other biologically determined responses are not a part of culture. Some parts of a culture are taught explicitly; others are learned by direct and indirect observation of the behaviours of its members.

In learning the customs of their culture, people are taught that they share some "common understandings" with one another and that others expect them to follow those customs. Customs, objects, and events acquire meanings for the participants and may be thought of as symbols of the culture. Clothing, for

example, is chosen not only to protect our bodies from the elements – but also to convey symbolic messages that may be interpreted by others according to the shared meanings of that culture

(Crapo, 1996). As graffiti forms part of a specific sub-culture, for my research I will be concentrating on the street artist, Faith47 that is part of the graffiti culture of Cape Town, and to examine her behaviour as an artist not only in her society, but also through her work.

### **Popular Culture**

Dominic Strinati claims that the world in which we live in constructed by popular culture and media rather than these elements being a product of our society. In other words, our society is a product of popular culture and media. This means that to understand a society one needs to fully explore the popular culture of the society or, in my case, the graffiti culture. Popular culture refers to a culture made by people, characterised by forms identity, films, music, forms of entertainment, social practices, clothes, architecture and advertising (Strinati, 1995). Popular Culture shares strong links to Cultural Theory and thus supports my theoretical framework. Popular culture is popular with the people, and is constituted by what people make of it. I will research the popularity of the graffiti culture in Cape Town.

### **Global Graffiti**

"Graffiti painting is an immediate realisation of self, through no other mediation that one's name" (Atlana, 1981:59).

In the Britannica (2006, Vol 28) graffiti is characterised as a form of visual communication. Graffiti is usually illegal, involving the unauthorized marking of public space by an individual or group. Although graffiti are commonly thought of as stylistic symbols or phrases spray-painted on walls by members of street gangs, some graffiti are not gang-related. Graffiti can be understood as antisocial behaviour performed in order to gain attention or as a kind of thrill seeking, but they also can be understood as an expressive art form. "Derived from the Italian word *graffito* ("scratch"), graffiti ("incised inscriptions," plural but often used as singular) have a long history" (Granz, 2004:23), Markings have been found in

ancient Roman ruins, in the remains of the Mayan city of Tikal in Central America, on rocks in Spain dating to the 16<sup>th</sup> century, and in medieval English churches (Britannica, 2006). During the 20<sup>th</sup> century, graffiti in the United States and Europe were closely associated with gangs, who used them for a variety of purposes: for identifying or claiming territory, for memorializing dead gang members in an informal "obituary," for boasting about acts (e.g., crimes) committed by gang members, and for challenging rival gangs as a prelude to violent confrontations (Britannica, 2006).

Graffiti were particularly prominent in major urban centres throughout the world; common targets were subways, billboards, and walls. In the 1990s there emerged a new form of graffiti, known as "tagging," which entailed the repeated use of a single symbol or series to mark territory (Ganz, 2004).

In order to attract the most attention possible, this type of graffiti usually appeared in strategically or centrally located neighbourhoods (Ganz, 2004).

To some observers, graffiti constitute a form of public art similar to the work of the Mexican muralist painter Diego Rivera and the murals commissioned by the U.S. Works Progress Administration Federal Art Project during the Great Depression. Like these works, great works of graffiti can beautify a neighbourhood and speak to the interests of a specific community (Britannica, 2006).

The graffiti in Hispanic neighbourhoods in the United States, for example, have been regarded in this way (Britannica, 2006).

The question of whether graffiti are innovative art or merely a public nuisance has aroused much debate. (Ganz, 2004)

### **The African graffiti culture**

The African graffiti culture is predominantly based in South Africa, where a strong scene has been developed (Ganz, 2004:23). Cape Town is generally regarded as the 'Mecca' of South African graffiti, the primarily working-class Cape Flats served as its incubator since its hesitant emergence in 1983 (Ganz, 2004:23).

Emulating the pattern elsewhere, the release of films such as *Beat Street*, *Style Wars* and *Wild Style* fuelled South African interest in rap, break dancing and, inevitably, graffiti (Naan, 2006:6). "By 1984, Cape Flats youth – in marginalised suburbs like Mitchell's Plain, Athlone and Lotus River – were emulating what they saw on walls all over their neighbourhoods" (Naan, 2006:6).

From the outset though, South African graffiti reflected the situation of apartheid. In the 9<sup>th</sup> September 1985 issue of *The Argus*, the headlines read, "The writing's on the wall!" The 'inspiration' for the graffiti painted in 1985, was sparked by the wave of unrest and State of Emergency. Graffiti could be seen in every suburb and train station. Most of the graffiti was more of a quick scribble rather than an artwork, because of the 10-year sentence for defacing property if caught; yet, it did not stop the protest artists. "*You ANC nothing yet,*" commuters were warned as they stare out of train windows. "*Purple people unite,*" urged a spray-painted wall near the city centre after the launch of the police's anti-riot water cannon, which sprays purple dye on its victims. "*Throw well, throw Shell,*" the walls read in the townships. Underneath a hand-dryer in a city shopping complex, somebody had scribbled: "*Press this button for a 50-second free speech from Pik Botha.*", "*1000 detained...23 999 999 to go,*" was stated by an anonymous activist on a newly white-washed city wall. Slogans of "*Free Mandela*", "*End Apartheid*" and "*P.W. the sky is falling on your head*" in Fig 2.1 (p.18), were part of the apartheid graffiti collection.

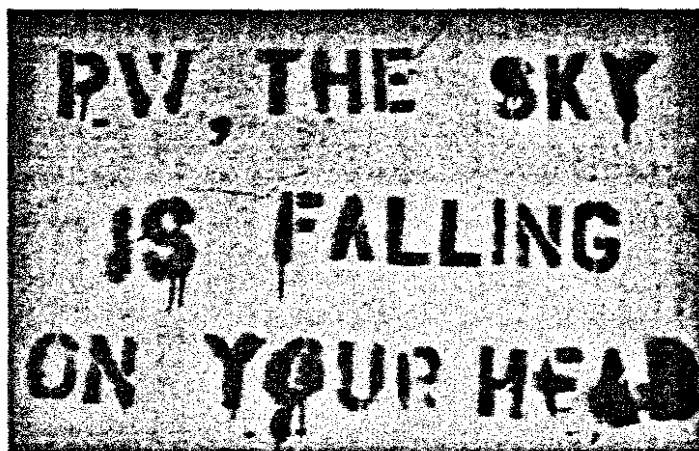


Figure 2.1: The Argus 1985. *P.W. the sky is falling on your head* [Graffiti]. Cape Town

Graffiti resisted restriction. Walls were repainted soon after the slogans appeared, but it was not long before the choice spots – usually a large white wall – again became the victim of the graffiti artists spray cans. An Oranjezicht woman, who woke to find “1400 detained?” painted in red across her garden wall, said she would be leaving the graffiti: “So that when the revolution comes they will leave me alone” (Whitfield, 1985:3). A few days later somebody added “Not enough” below the original slogan. This artistry was neither universally popular, nor influential for everybody. To some it was seen as ‘stupid scribbles’. Mitchell’s Plain, on the other side, was an influential focus for youth activists in the rebellion against the apartheid government, as seen in Fig 2.2 (p.19) (Naan, 2006).

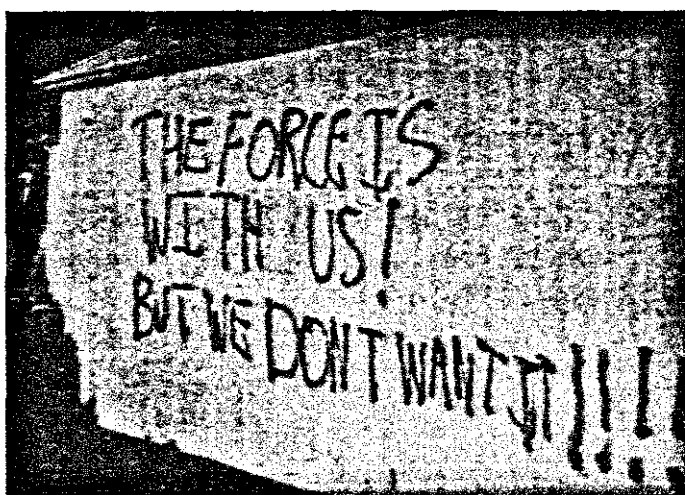


Figure 2.2: The Argus 1985. *The force is with us! But we don't want it* [Graffiti]. Cape Town

All of the apartheid period graffiti was inspired by the political situation in South Africa. Graffiti was seen as illegal and as vandalism by the ruling party. Perhaps I consider street art's methods as vandalism, but not the content. The graffiti artists and activists produced their protests in a great hurry so as to not get caught, but their work, which was mostly statements, created objections to the conditions in South Africa during Apartheid. I see the protesters of the apartheid era as very brave to have shared their convictions with the public, and to stand up for what they believed in.

"The graffiti artists, Devastator 16 (gogga), Ice and Baby are seen as legends from this early era" (Naan, 2006:6). Over time, graffiti artists from Cape Town's more wealthy southern suburbs and the Cape Flats began to connect, growing a graffiti culture that reflected broader South African developments and overcame racial and economic barriers (Naan, 2006). Graffiti has since spread throughout South Africa's major cities. As a socio-artistic movement, it is still tentative and continues to develop unique styles and to incorporate new tools.

Over the past few years, graffiti artists have been using a wider scope of expression, especially the graffiti artist, Faith47. The urban environment is, in itself, a medium of communication. As seen in Fig 2.3 (p.20), the graffiti of Faith47 titled, "*All shall be equal before the law*", is an excellent example of the urban environment being a medium of communication. This artwork is situated in the law district of Cape Town, being a 'component' of the justice system, commenting that everyone should be equal before the law. When considering graffiti's social relevance as a medium of communication, it is important to bear its historical context in mind.



Figure 2.3: Faith47, 2010. *All shall be equal before the law*. [Graffiti]. Cape Town

Graffiti is a language of the people, helping us construct our individual, local and global identity (Naan, 2006). It rightfully demands the opportunity to be expressed and understood by everyone who gets in touch with it, no matter whether the experience is a positive or a negative one.

### **Post-Apartheid Street Artist, Faith47**

Faith47's art works assert the positive, professional side of this popular street art form, offering an alternative viewpoint to the common perception of graffiti as vandalism. Street artist, Faith47 is not just committed to her art but also imbues it with an almost evangelistic purpose. Faith47's contribution represents a call for public consideration of graffiti as an accessible tool for education and social commentary. Engaging young people in particular, Faith47 contributions seek to actively encourage art as a viable, constructive and necessary form of expression.

Graffiti constitutes itself deliberately as a form of alternative media expression with the capacity to prompt public consideration of social issues whilst also promoting, representing and being a vehicle for independent thinking and free expression (Naan, 2006). In an interview with Faith47, she explained that she seeks to dispel the singular perception of graffiti as vandalism, trumpeting instead the skill, craft and social value of the art form (Faith47, 2006).

Graffiti can serve as a valuable vehicle for the free expression of ideas and views on social and political issues, broadening opportunities for both open discourse and independent thinking (Faith47, 2006).

Faith47's artworks that I will be focusing on are inspired by the apartheid era of South Africa. Faith47 used the Freedom Charter for a theme for most of my examples. The Freedom Charter was adopted at the Congress of the People in Kliptown on June 26, 1955. You would think that 55 years after the launch of the Freedom Charter in Kliptown, South Africa one would find a township that demonstrates a model of excellence in development terms. Some may say that South Africa would be a country that has enjoyed the benefits of all the declarations made in the charter. Perhaps the document has failed to deliver to the African people because the support of the ruling party itself no longer believes in it.

It may be observed that they have shifted so far away into the commune of capitalism and neo-liberal policies it is almost amusing that the charter should be



dusted off for a celebration when it appears that it has done little to influence the policy decision and direction that the ruling party has taken. It could be said that rather than a celebration, perhaps a tribute of 55 years of the end of the charter would be more appropriate.

Today, South Africa, like the Freedom Charter stands out as a symbol of broken promises, deepening poverty, social and economic exclusion, the rapid spread of HIV/Aids and lack of service delivery. It is ironic that Faith47's version of the Freedom Charter, spray-painted in Woodstock, had a life-span of only two months - Fig 2.4 (p.22).

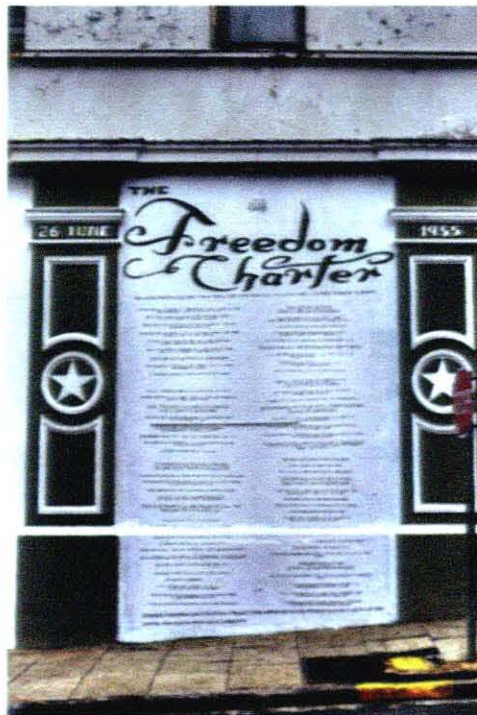


Figure 2.4: Faith47 2010. *The Freedom Charter*. [Graffiti]. Cape Town

Faith47's artwork represents a voice independent of the corporate and governmental institutions; it cannot be bought or sold. She thinks of graffiti as something unpredictable and full of energy (Segal, 2010). It is a symbol of free thinking", Faith47 said. In Fig 2.5 (p.23), Faith47's artwork titled, "*To murder someone doesn't mean you've solved the problem*", is situated in Lower Woodstock. The simple yet universal message of this art work reaches out

across religions and communities and touches us all. This piece is painted across a community church. Faith47 feels that the world is constantly at war, and it can be really difficult for young people to digest the complexities of their own surroundings. Faith is aware of the social ills caused by globalization, yet it's not often you see a piece which has been conceptualized with these themes (Segal, 2010).

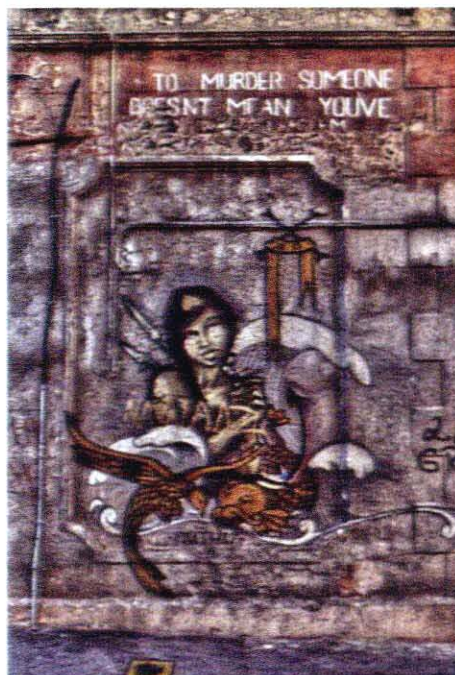


Figure 2.5: Faith47, 2010. *To murder someone*. [Graffiti]. Cape Town

She sees the beauty in putting up one's name, but thinks it is important for graffiti artists to realize the influence they have in society and to use it constructively. "The graffiti culture is largely based on ego and there are a lot of artists out there who are scared to do anything controversial or out the ordinary."

Faith47 said that the media plays a large role in the way a society thinks and behaves. "I see graffiti as an opportunity to have an alternative voice in a media system that is overly consumer orientated." Her work titled, "*The Cape of Good Hope*", consists out of 120 newspaper posters that were copied, glued to the wall and compacted in the to word "*Faith*". The mural was inspired by headlines that line the streets daily and to which people often become desensitized and how, when seen together, inspire a belief in humanity and a need for Faith. Graffiti to

Faith47 is reflective of its frustration, even if it's sub-conscious. "It's like a silent scream in the city", she said very calmly.

Faith47 is deeply affected by the world around her (Segal, 2010). "This is part of who I am" she said. "My heart aches when I read the newspapers and see how people throughout the world struggle, and I vent our frustrations through my art, it is also how I express my love for traditional cultures, mystery, subtle beauty and nature". Faith47 explained to me that graffiti in itself has been an inspiration to her as it has taken her into areas, countries, and situations that she would never have otherwise experienced (Segal, 2010).

There is enough evidence to suggest that public art promotes both pride in self and community. Faith 47's art delivers powerful social messages to not only young people, but to the wider public as well. Public art forms are an integral part of our social framework and a particular place in the history of our struggle for a democratic and free nation. It is ultimately Faith47's aim to champion graffiti art as indispensable to any healthy democracy.

## **Rationale**

Cultural theory deals with societies, who regard themselves different from other groups. The *graffiti culture*, I am investigating, is an ideal example of a cultural subgroup. The significance of graffiti being part of popular culture, which refers to a culture made by people, is of great importance when analysing graffiti within the South African context. Particularly graffiti is seen as a form of popular protest and a medium of communication in South Africa.

In the following section the theory will be expanded into the methodology and will involve primary research with the collection of data, I will involve collecting data through conducting random interviews to get a sense of the individual's response to being in close proximity to Faith47's reflections and to gently explore how deeply they have been touched by her presence, their interpretation of her work and whether their consciousness has been affected, however subliminally. Theory, characteristics and behaviours concerning the graffiti culture, while not literary, are motivating and provide a platform from which to understand this culture better.

Chapter 3 will be extended with theory into an empirical setting to enable me to develop the practical component of this research.

## CHAPTER THREE

The purpose of this chapter is to investigate through a methodology, based on primary research, the connection between apartheid and post-apartheid comments and statements in South African street art?" My data types include interviews and archival material.

After reaching a better understanding of street art being a form of popular protest in the previous chapter, I intend to use this information, collectively with my own research and creative input, to design a range of contemporary jewellery, the practical component and the focus of Chapter 4. Chapter 3 will justify my data collection methods and investigation as well as how I will use my latest knowledge to find an answer to my problem statement. I will do this by coordinating photographs of apartheid street art with significant examples of post-apartheid street art by the artist, Faith47.

It is important that the comments made by the social researches. I have quoted previously are supported by less formal, empirical research – Hence the need to conduct interviews with a range of ordinary members of society, capturing their personal response and applying it as inspiration for a range of contemporary jewellery pieces. Therefore it was necessary for me to interview people who live, work or socialize in close proximity to Faith47's artworks, which are in Woodstock, Cape Town. My aim is an attempt to deduce what the association is between apartheid and post-apartheid messages in South African street art.

## **The Interviews**

The first interview took place at 12:00 on 10 May 2010 in Gympie Street, where Faith47's artwork titled "*The Cape of Good Hope*" is situated. I was armed with a clipboard, pen and voice recorder.

The aim was to form a foundation for me to create my range of jewellery. Each interviewer was recorded with a voice recorder, as it was too time consuming for them to fill in questionnaires. I encouraged each interviewee to speak in a language most comfortable to them, so that they could express themselves to their full potential. I introduced myself to every interviewer, and explained to each of them my dissertation, my aims and outcomes. I asked each interviewee their name, gender, age, address, occupation and interests. The interviewee's background provides a context. In view of the fact that I needed the interviewee's analysis on the varied street art examples; I compiled a picture book to show them the apartheid and post-apartheid street art that I would be concentrating on.

I approached a coloured woman that was smoking a cigarette, standing against the wall reading 'faith'. The representation of the woman for me was that she was part of the lower working class, because of the way she was dressed and the way of speaking, known as 'slang'. She was wearing a scarf around her head, signifying that she was part of the Muslim culture. I introduced myself and explained to her my dissertation. She immediately told me she is not interested and walked away. I was stunned! I did not expect that any person would refuse to talk to me. I took a few minutes for me to get my confidence back, to then approach another interviewee.

My second attempt took place at 12:37. I decided to continue standing in Gympie Street, because Woodstock train station is at the end of the street, and there are several people use the street to get to the train station. I approached a black man that was standing in the street who had just finished a conversation on his cell phone. He was wearing an over-sized sweatshirt and jeans with ankle high sneakers. He had a thick gold chain around his neck and his left hand's pinkie nail was exceptionally long. I immediately assumed that he was an immigrant, who that uses his long pinkie nail for a fix of cocaine or another drug. Once again

I introduced myself to the interviewer and explained to him my dissertation. He looked at me like if I was insulting him. Without saying anything, he walked away from me as if I had never have had a conversation with him. At that moment I gave up with the interviews for the day. I couldn't face another rejection.

After reflecting on my failure to gain any information, on the 15<sup>th</sup> of May 2010, 10:00 the morning, I attempted the second round of my interviews. I conducted the interviews at the Old Biscuit Mill, in Lower Main Road in Woodstock, Cape Town. I made use of a clipboard, pen and a voice recorder.

I approached a white man that was waiting for his wife to finish purchasing bread at an organic stall. He was wearing a beige chino, a white-collar shirt with a pair of leather sandals. He was well groomed and easily approachable. I characterized him as an English businessman who is affluent. I introduced myself to him and explained to him my dissertation. He agreed to be part of dissertation and I continued with my interview. I asked him for his name, gender, age, address, occupation and interests.

He answered with the following, *"My name is Donald Olsen, and I am a male. I am 58 years old and live in Camps Bay, but I am originally from England. I am financial advisor at a private company. My interests are playing golf and cuisine."* I showed him the photo book of the apartheid and post-apartheid street art and asked him what connection he saw in the statements and comments that have been made in the different street art examples.

He answered with the following, *"The association I see is that the 'artists' comments and statements of the street art wish a better life for all, no matter the race of the individuals. In the apartheid street art, I can see that it was politically motivated and comments and statements were made towards political leaders or to the South African government."*

*"In the post-apartheid street art, statements and comments are made towards the general public of South Africa and to the people in authority. Post-apartheid street art for me has a more 'art appearance' than the apartheid street art."*

*"The apartheid street art was all about the statements made; the statements were dominant enough on its own, there was no need for any visuals. In the post-apartheid examples, street art is made to create an thought to the general public who live in that specific area, to communicate a evident message about daily issues."*

I thanked Donald for his input towards my dissertation and finished our conversation.

It was 10:50 when I started my second successful interview at the Old Biscuit Mill in Lower Main Road, Woodstock. I approached a white woman that was leaving the market with 3 paper bags full of herbs. She had dreadlocks and was dressed in an awfully multi-coloured dress. She has at least 30 leather armbands around her right arm and 4 ear piercings in each ear. I saw her as part as a 'hippy' culture or as a Rastafarian. I introduced myself to her and she was more than pleased to be part of my research. I asked her for her name, gender, age, address, occupation and interests.

She answered with the following, *"My name is Juliet Bruwer, and I am a female. I am 28 years old and live in Observatory. I am waiter and my interests are the environment, yoga and philosophies."* I showed her the photo book of the apartheid and post-apartheid street art and asked her what connection she saw in the statements and comments that have been made in the different street art examples. She turned every page with a different expression on her face.

She answered with the following, *"It is amazing to me how people did the street art in the apartheid era. It has a feeling of vandalism, but the comments would have make my head turn twice if I had to see it. The street art examples of Faith (post-apartheid street artist) are masterpieces! It is more visual than the apartheid street art, but is also armed with clear messages."*

*"The relation I see in the comments and statements of the apartheid and post-apartheid street art is the topic being the South African politics. It doesn't matter what colours and methods the artists used in the street art of both apartheid and post-apartheid examples, it both communicates a message to the recipient, whether you agree with the message or not."*



*"It is wonderful to know that South African citizens in the apartheid era were courageous enough to share their beliefs and feelings of certain issues. The apartheid street art are not on the level on Faith's street art, but it was better than nothing."* I thanked Juliet for her input and ended our discussion.

It was 11.32 when I approached the third interviewee at the Old Biscuit Mill in Lower Main Road, Woodstock. It was a white young woman that was enjoying a cup of coffee. She was dressed in a jean and a printed t-shirt. She looked very casual but shy at the same time. I saw as her a student at a formal institution. I introduced myself and my dissertation to her and she had agreed to be component of my research. I asked her for her name, gender, age, address, occupation and interests. She answered very briefly with the following, *"Tanya Mocke, female, 21, Rodebloem, student and art"*.

I showed her the photo book of the apartheid and post-apartheid street art and asked her what connection she saw in the statements and comments that have been made in the different street art examples.

*"The examples of the apartheid street art are direct statements of the protestors, a clear message about their beliefs. I see the apartheid street art as vandalism; it is as if the comments were created in secret. All of the statements in the apartheid street art are mainly created by only writing, they did not need any imagery to justify them."*

*"I think the reason why the apartheid street art consists out of mainly writings and conservative colours was because of the little resources that were available to the protest artists."*

*"I characterized the post-apartheid street art as an expressive art form. Most of the artworks comments and statements are mainly conveyed through imagery. One can relate to the artworks."*

*"In both the examples of the apartheid – and post-apartheid street art, the relationship is that the artworks are inspired by our country's political struggle and the struggle of South African citizens."*

*"I think it is incredibly courageous for a person to share his or hers beliefs and remarks on a public platform."*

I ended our conversation and decided to take a five-minute break. I continued the rest of the interviews in Lower Main Road, Observatory, Cape Town.

The time was, 12:51, and I stood in Observatory, searching for my fourth interviewee. I decided to enter each shop and restaurant, and interview the specific shops owner or manager. I started on the corner of Lower Main Road, at the Tattoo Parlour. I asked the white girl who was sitting at the reception, if it was possible to interview her. She agreed to be interviewed and I introduced myself and my dissertation to her. She was wearing a leopard print cardigan and black tights. She had a few tattoos on her left arm and her eyes were accentuated with black eyeliner. I have characterized her as part of a 'Goth' culture, who listens to heavy metal and head banging. I asked her for her name, gender, age, address, occupation and interests.

*She answered with the following, "Mia Strydom, female, 29, Observatory, student and politics."*

I showed her the photo book of the apartheid and post-apartheid street art and asked her what connection she saw in the statements and comments that have been made in the different street art examples. She explained to me that she is part of the 'Afrikaans' culture, and was brought up in a very conservative environment. She was never allowed to speak about her feelings neither about South Africa's history nor the situations in politics.

*"I think it is amazing! I have never seen any examples of the apartheid era street art. All the comments in the apartheid era street art are in an expressive framework. It is honest and touching, even though it looks like a scribble."*

*"The post-apartheid era street art is conceptualised and prominent. The examples of the post-apartheid street art compositions consist mainly out of images. It is in your face because of the use of confident colours and other materials."*

*"Both the apartheid and post-apartheid street art examples are a form of communication. It is protests from South African citizens with inconvenience lives, a citizen that have to fight for their rights every day."*

*"South African government is just making broken promises to the community who in fact are experiencing situations in there live that no man must experience."*

*"I think it is absolutely amazing how the apartheid era street art evolved to the post-apartheid era street art. The post-apartheid protester is getting inspiration from South Africa's political history, where the apartheid era street art began that history."*

I ended our discussion and thanked Mia for her participation towards my dissertation.

Before I exited the Tattoo Parlour, I organised my fifth interview at 13:24, with a customer of the Tattoo Parlour. He was about to obtain his 10<sup>th</sup> tattoo on his body. He was a coloured man, wearing a camouflage cargo pants and a white tank top. He had an ear piercing in his right ear and a slightly outsized blue gemstone necklace around his neck. I immediately perceived him as a homosexual. He told me he is part of a 'drag queen' culture and he is tattooing his partners name on his shoulder that day, but he sees himself as an individual as well. I asked him for his name, gender, age, address, occupation and interests.

He answered with the following, *"Hi, my name is John Buys, I am a male and I am 34 years of age. I live in Mitchell's Plain and am in the IT business."*

I showed him the photo book of the apartheid and post-apartheid street art and asked him what connection she saw in 's the statements and comments that have been made in the different street art examples.

*"All of these examples of apartheid and post-apartheid street art are politically, socially and emotionally influenced, also democratically. The examples are all examples of freedom of speech."*

*The apartheid- and post-apartheid street art captivates the picture of what was/is currently happening in South Africa. I see it as the reflections of the society's negative impact."*

*"All the artworks are found in public spaces, meant to send out a 'shout-out' to the public. It is aimed at your common everyday people in the South African society, because it distresses this group the most."*

*"Each and every street artwork forms awareness to the public, which I see as disapprovals."*

John had to cut his interview short because of this appointment. I showed my appreciation to him and left the shop.

My sixth interview took place at 13:30, at a coffee shop, which is next to the Tattoo Parlour. I introduced myself to a coloured woman that was reading that day's newspaper. She was dressed in a pair of jeans and a purple jacket, she looked casual. Her skin is very light of complexion, as if one of her parents could be white and the other coloured. I asked her if I could interview her for research that is going towards to my dissertation. She agreed to be interviewed and I asked her for her name, gender, age, address, occupation and interests.

She answered with the following, *"My name is Jody Mitha. I am a female and I am 25 years old. I am currently studying business and my interests are people and shoes."*

I showed her the photo book of the apartheid and post-apartheid street art and asked her what connection she saw in the statements and comments that have been made in the different street art examples.

*"I see comments and statements made about money struggles, the fight for freedom, death and the effect that the apartheid had in our country. In all of the examples a story is being told or a current situation is being notified to the public."*

Jody ended our conversation and I had to move on to my seventh interviewer. I thanked Jody and moved on to the next shop.

I entered a bookshop at 13:50 that largely sells second hand books. I saw an elderly man sitting at a desk, with his feet up on top of the desk. His hair was as white as snow, and his eyes, behind his reading glasses seemed alert and interested. He was dressed in a pair of jeans and a golf shirt. He was wearing a pair of grey grasshoppers that was resting on a mountain of magazines. I walked directly to the desk where he was sitting and I introduced myself to him. I described to him my dissertation and asked him if he could be part of my research through interviewing him. He agreed to an interview and I began with my questions. I asked him for his name, gender, age, address, occupation and interests.

He answered with the following, *"My name is Bob Snoops. I am a male and I am 79 years old. I am the owner of a second hand bookshop, but was a photography lecturer. My interests are reading and photography."*

I showed him the photo book of the apartheid and post-apartheid street art and asked him what connection she saw in the statements and comments that have been made in the different street art examples.

*"Street art is a heart-thing. South African graffiti is characterised as exciting, because of the politic issues of each day, people expressed their feelings on a wall somewhere."*

*"Street art is a powerful form of communication, better than the newspapers, art or books. Art and even newspapers are intellectual. The writings on the wall are short and prevailing and do not waste time on nonsense."*

*"I see street art as art, and not as vandalism. According to the law, it is stated that street art is illegal. I do not agree with the law, street art is art."*

*"Street art is a personal communication form that is constructed quickly, and seen by many of people. It is sharp, direct and accessible. In these examples of the apartheid and post-apartheid street art of South Africa, all of the street art is all about politics." "The reason for that is because the artists know what changes they (part of the public) want to see, and what is necessary in South Africa's political issues."*

*"People have high standards and several needs. That is why South Africa street art don't have any sexual messages like in other countries. Sex serves as a need for one's body."*

*"Social commentary, like in all the examples of the apartheid and post-apartheid street art, is motivated by the politic issues of each day. The art is more powerful and touches people's lives."*

*"I believe that street art is a far more powerful form of communication than any newspaper or other kind of communication forms."* I had thanked Bob for his input towards my dissertation and went off home to simplify all of the interviewer's contributions.

The table below captures relevant information and converts into data that categories all of the responses.

Name of Interviewee	Comments of Apartheid Street Art	Comments of Post-Apartheid Street Art	Common denominators
1. First Interview	Unsuccessful	Unsuccessful	Unsuccessful
2. Second Interview	Unsuccessful	Unsuccessful	Unsuccessful
3. Donald Olsen	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Statements made</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Comments made to general public of South Africa and to the people in authority.</li> <li>-Art appearance</li> <li>-Create a thought to the general public</li> <li>-Communicate an evident message about daily issues.</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Statements and comments made to the general public.</li> </ul>
4. Juliet Bruwer	<ul style="list-style-type: none"> <li>-Vandalism</li> <li>-Politically motivated</li> <li>-Communicates a message.</li> <li>-Beliefs and feelings.</li> </ul>	<ul style="list-style-type: none"> <li>-Visual</li> <li>-Clear messaging</li> <li>-Politically motivated</li> <li>-Communicates a message.</li> <li>-Beliefs and feelings.</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Communicates a message.</li> <li>-Beliefs and feelings.</li> </ul>
5. Tanya Mocke	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Direct statements of the protestors.</li> <li>-Clear messages about beliefs.</li> <li>-Vandalism</li> <li>-Writing</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Expressive art form.</li> <li>-Imagery</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> </ul>

6.	Mia Strydom	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Expressive</li> <li>-Scribbles</li> <li>-Form of communication</li> <li>-Protests</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Conceptualised and Prominent</li> <li>-Images</li> <li>-Form of communication</li> <li>-Protests</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Form of communication</li> <li>-Protests</li> </ul>
7.	John Buys	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Socially and emotionally inspired.</li> <li>-Freedom of speech</li> <li>-Reflections of society's negative impact.</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Socially and emotionally inspired.</li> <li>-Freedom of speech</li> <li>-Reflections of society's negative impact.</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Socially and emotionally inspired.</li> <li>-Freedom of speech</li> <li>-Reflections of society's negative impact.</li> </ul>
8.	Jody Mitha	<ul style="list-style-type: none"> <li>-Statements about money struggles, the fight for freedom, death and the effect that apartheid had in our country.</li> </ul>	<ul style="list-style-type: none"> <li>-Statements about money struggles, the fight for freedom, death and the effect that apartheid had in our country.</li> </ul>	<ul style="list-style-type: none"> <li>-Statements about money struggles, the fight for freedom, death and the effect that apartheid had in our country.</li> </ul>
9.	Bob Snoops	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Form of personal communication</li> <li>-Statements are sharp, direct and accessible.</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Form of personal communication.</li> <li>-Statements are sharp, direct and accessible.</li> </ul>	<ul style="list-style-type: none"> <li>-Politically motivated</li> <li>-Form of personal communication.</li> <li>-Statements are sharp, direct and accessible.</li> </ul>

## Findings

Through data I have collected, it is clear that there is indeed a connection between comments and statements made in Apartheid and Post-Apartheid Street Art. All of the interviewee's had agreed that street art in Apartheid and Post-Apartheid comments and statements was politically motivated. They stated that Street Art in both these eras was a form of personal communication, freedom of speech and protests. The only difference is that Apartheid-style street art did not have time for its artistic fulfilment. To quote Bob, it was "*sharp, direct and accessible.*" Street art's Post-Apartheid style has more of the painterly aspect, is

more leisurely in expression, but offers equally valid and powerful social and political comments. Hence, it is this style that will inform the design for my jewellery pieces – which I intend to be powerfully representative. Faith47's principles, while at the same time existing as beautiful adornments in their own right.

On reflection the two negative responses revealed that my approach needed to be refined in some way, perhaps I could have conducted interviews within a more controlled environment where variables were not so unpredictable. Simply venturing out into the world at large can be a daunting as well as an unrewarding experience.

To conclude this chapter it is clear that there is a connection between apartheid and post-apartheid comments and statements in South African street art. A wide selection of people was interviewed. I have found that they all agreed that apartheid and post-apartheid street art had distinctive characteristics, that being South African politics. No matter what style has been used to create the artworks, they all represented the struggles, poverty, fights and protests of the citizens of South Africa.

It can now be argued that there is indeed a connection between apartheid and post-apartheid comments and statements in South African street art, and that we must be proud of this form of street art, which is also a form of protest art.



## CHAPTER FOUR

In this chapter I aim to answer research sub-question three of my dissertation, which pertains to the underlying signification detected in urban street art and whether it can successfully be translated as a form of contemporary jewellery design. I will make use of information gained through a methodology, based on primary research and secondary research in Chapter three. My data types include interviews, archival material and books. I have interviewed nine different people, of which only seven was successful. The two negative responses that I experiences at the beginning of the interview process revealed that my approach possibly needed to be refined in some way; perhaps I could have conducted interviews within a more controlled environment where variables were not so unpredictable. Simply venturing out into the world at large can be a daunting as well as an unrewarding experience.

I have made use of different methods of gathering my evidence for this dissertation. I using Descriptive research, I described the phenomenon of Faith47's protest art, Historical research through looked at the past of Street Art and Action research where I practical problems having to translated the one-dimensional concept of Faith47's street art into three-dimensional jewellery pieces.

In this chapter I shall make use of a qualitative approach of how the data presented in Chapter three influenced my range of contemporary jewellery pieces. I shall refer back to the substantiating theory and illuminate its relevance and influence in the products discussed in this chapter. This will conclude Chapter four.

In my research proposal for this dissertation I outlined my main research objective as using Street Art commentary as inspiration for a range of contemporary jewellery pieces. As evident in the preceding chapter, Street Art is seen as a form of popular protest. There is indeed a connection between the characteristics of Apartheid and Post-Apartheid Street Art. My secondary research has confirmed that street art in Apartheid and Post-Apartheid comments

and statements was politically motivated and that the Street Art in both these eras was a form of personal communication, freedom of speech and angry protest against what was seen as vicious abuse of power. The inherent energy of this protest has inspired me as an artist and so I developed and manufactured jewellery designs, which I describe as a form of wearable protest. It was important to me that my contemporary jewellery pieces have an underlying meaning, and that the wearer could spread that meaning by wearing that specific piece. My range consists of brooches, rings, cuffs, neckpieces and earrings. I worked with the metals; silver, brass and copper. I used one specific symbol in most of my pieces to not only to link them, but also to invest them with a compelling eloquence and coherence. The symbol that I used was an arrow, which throughout history, has been the most vivid symbol of war, power and swiftness according to Gerber.

After reaching a better understanding of street art being a form of popular protest in the previous chapter, I used this information, together with my own research and creative input, to design a range of contemporary jewellery pieces, which is the practical component of the research.

I will explain my design choice related to the design process and clarify why I have chosen certain styles, metals and engraving. Some of my designs will have a simple origin like those inspired by the original Street Art of Faith47, whereas other designs will need a more complex clarification. Jewellery pieces included in this chapter are The Word Brooches, The Freedom Cuff, Pain and Suffering, Dagger Ring, The Army Choker, The Death Angel, Aids Studs, Bread and Water Bracelet, Wood Refugee and Reminder Rings.

#### 4.1 The Word Brooches

This range of contemporary brooches is made out of copper plate. I have chosen copper plate because I want some of my jewellery range to be commercial and in the end, affordable. I designed each brooch individually so it is unique in its own way. Each design was laser-engraved onto a flat sheet of copper, and then carved out by hand. Each brooch contains an engraved message, which engages the attention of the viewer and invites closer inspection while at the same time enhancing the image of the wearer giving him or her a quality of intrigue and mystery.



Figure 4.1: Faith47, *The Cape of Good Hope*, 2010. Graffiti. Size Unknown. Cape Town

##### 4.1.1 Inspiration

Faith47's artwork "The Cape of Good Hope" is spray-painted on the wall of Woodstock's recycling centre in Lower Main Road. The mural comprises of newspaper posters collected, copied and glued to the wall compacted in the word 'Faith'. The mural was inspired by headlines that line the streets daily and to which people often become desensitised and how, when seen together, inspire a belief in humanity and a need for Faith. I drew direct inspiration from the 'Faith' wall. For me this wall was bold and not to be ignored, like this wall, I wanted to create the same feeling with my brooches.

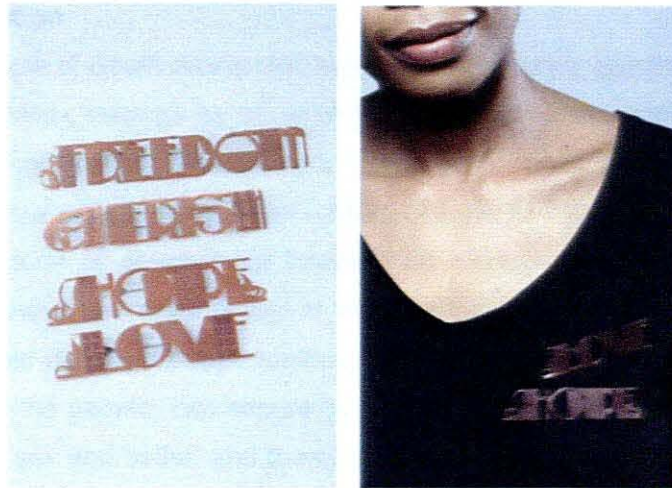


Figure 4.2: Marcelle Segal, *The Word Brooches*, 2010. Copper Brooches. 15 x 3 cm. Cape Town

#### 4.2 The Freedom Cuff

The cuff is made out of 6 copper bangles and 7 silver bangles, which are stitched together with a 2mm tiger-tail wire. I decided to use silver and copper metal for this jewellery piece to create a feeling of strength and durability. I completed the bangles and designed an engraving for each bangle. The passionate and noble words of The Freedom Charter were engraved onto each bangle. These were connected with tiger-tail wire, which emulated stitches. I wanted to create a bulky cuff, while at the same time maintaining mobility for the wearer.

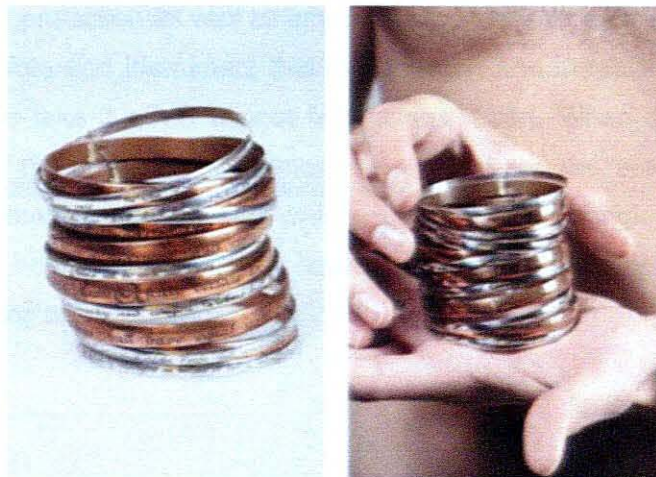


Figure 4.3: Marcelle Segal, *The Freedom Cuff*, 2010. Silver and Copper Cuff. 10 x 7 cm. Cape Town

#### 4.2.1 Inspiration

"We, the people of South Africa, declare for all the country and the world to know that South Africa belongs to all who live in it, black and white, and that no government can justly claim authority unless it is based on the will of all the people; that our people have been robbed of their birthright to land, liberty and peace by a form of government founded on injustice and inequality; that our country will never be prosperous or free until all people live in brotherhood, enjoying equal rights and opportunities; that only a democratic state, based on the will of all the people, can secure to all their birthright without distinction of colour, race, sex and belief, and therefore, we, the people of South Africa, black and white together equals, countrymen and brothers adopt this Freedom Charter, and we pledge ourselves to strive together, sparing neither strength nor courage, until the democratic changes here set out have been won. (Gerber, 2002: 67)." Earlier this year, these magnificent sentiments from the Freedom Charter were spray-painted in the form of a scroll by Faith47 and like her, I was inspired by their power and beauty.

The words reflect a determination and courage, an uncompromising stand against the forces of evil, as well as an acceptance of the impending battle.

This reminded me of a gladiator or doomed soldier, one who knew the fight, would call for the ultimate sacrifice. I wanted this gladiator to hold up his arm in defiance of the enemy. I saw that he would wear a traditional leather cuff on his sword arm for protection as well as emphasising his status as a warrior.

I created a protection instrument that looks strong and durable when it is worn, but when you take it off, it almost falls almost apart. When one looks at the connection of the protection instrument, one would see the 'stitch-like' effect on the side. For me the tiger-tail wire, which connects all the bangles, could be seen as the fragile hope that rests in the heart of those who resist oppressive powers in spite of being outnumbered.

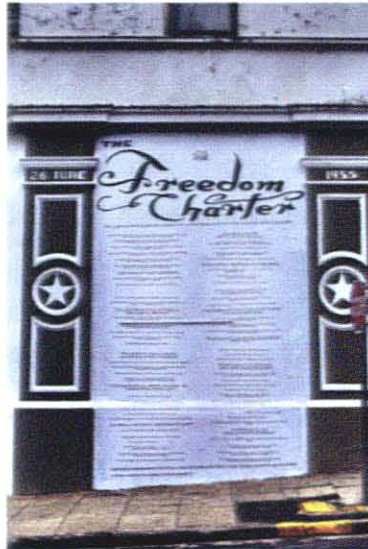


Figure 4.4: Faith47, *The Freedom Charter*, 2010. Graffiti. Size Unknown. Cape Town

### 4.3 Pain and Suffering

This brooch was first carved out of wax, and then cast into silver. I have laser engraved the words, "pain and suffering" with a plain font onto the ribbon that the dove is flying with. I soldered an arrow, piercing through the dove's heart and engraved the words "pain and suffering" on this piece in keeping with Faith47's use of the dove as a symbol of peace and innocence. The image is somewhat disturbing but intentionally so, as was the decision to retain the sharp pin that can easily pierce one's skin, thus including an element of weaponry in the design.



Figure 4.5: Faith47, *Bitter Better*, 2010. Graffiti. Size Unknown. Cape Town

#### 4.3.1 Inspiration

This piece was inspired by the 'Bitter Better' street art of Faith47. I used her spray-painted dove as a direct inspiration for my brooch. This wall has such a peaceful look to it, but if you look closer, one would see the ribbon the dove is flying with, reads, "Bitter Better". I have always thought of a dove as a symbol of peace, a symbol of rest, and always, of hope. When I saw this spray-painted wall, I saw a dove used as a medium for communication, spreading a warning to all South Africans – reminding us that we must be forever vigilant in guarding our hard-won freedoms.

The dove's concise message alerts us to the painful reality that freedom has not necessarily brought an end to suffering as we had hoped.



Figure 4.6: Marcelle Segal, *The Pain and Suffering Brooch*, 2010. Silver Brooch. 6 x 22 cm. Cape Town

#### 4.4 Dagger Ring

This ring is firstly carved out of wax, and then cast into silver. I sketched three parts of the wall that I got my inspiration from. I have chosen the fish, the wave and the daggers. I played with textures, height and depth. I created a ring that tells a story without text. I designed the water being a wave. A wave to me is powerful and instant. I created a wave to keep the fish alive, but also killing it. I took the daggers and placed them on the edge of the wave, so that it breaks onto something alive, killing it instantly. I have added arrows to the fish's body to create a killing that is more intense.



Figure 4.7: Faith47, *To murder someone doesn't mean you've solved the problem*, 2010. Graffiti. Size Unknown. Cape Town

#### 4.4.1 Inspiration

I have taken direct pieces of Faith47's artwork, titled; 'To murder someone doesn't mean you've solved the problem'. In this piece Faith47 contemplates a society where life seems to have little value, where violence is rife and compassion is almost non-existent. As with the powerless fish, the innocent are always the victims.



Figure 4.8: Marcelle Segal, *The Dagger Ring*, 2010. Silver Ring. 4 x 5 cm. Cape Town



#### 4.5 The Army Choker

In order to keep to the themes of struggle and aggression, I bought a large number of figurines of soldiers, which are used, in military games. I then cast these into silver and brass. I had to solder a small jump ring onto each man and started to connect him onto a chain. I wanted them to fight, die and surrender on the chain, while creating a chunky neckpiece, which suggests the chain mail worn by soldiers in Medieval times. I have created matching earrings and a ring with this choker (Lodge, 1999: 23).



Figure 4.9: Faith47, *There shall be work and security*, 2010. Graffiti. Size Unknown. Cape Town

##### 4.5.1 Inspiration

My inspiration came from Faith47's artwork, titled; 'There shall be work and security'. The wall is one of the headings of The Freedom Charter that was written in 1958.

Far from 'work' or "security" the homeless man pushes his trolley containing everything he has in the world – a man without any work or security to speak of. The battle against poverty continues, while the gap between the haves and the have not's widens. Can the battle ever be won? The chaotic struggle of these soldiers gives the viewer little hope.

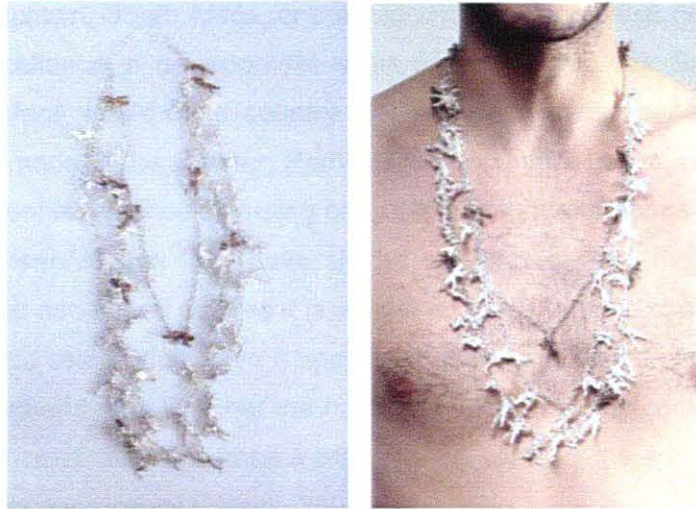


Figure 4.10: Marcelle Segal, *The Army Choker*, 2010. Silver and Brass Choker. 28 cm. Cape Town

#### 4.6 The Freedom Angel

This pendant is firstly carved out of wax, and then cast into silver. I have chosen the angel and gravestone of the Street Art of Faith47. This is one of my jewellery pieces, which is almost; direct a complete replica of on of Faith47's works.



Figure 4.11: Faith47, *The Freedom Charter*, 2010. Graffiti. Size Unknown. Cape Town

##### 4.6.1 Inspiration

I have taken direct pieces of Faith47's artwork, titled; 'The Freedom Charter'. Faith47 used the Freedom Charter for a theme for most of my examples. The Freedom Charter was adopted at the Congress of the People in Kliptown on June 26, 1955. One would think that 55 years after the launch of the Freedom

Charter in Kliptown, South Africa, one would find a township that demonstrates a model of excellence in development terms (Gerber, 2002: 12). Some may say that South Africa would be a country that has enjoyed the benefits of all the declarations made in the Charter. Perhaps the document has failed to deliver to the African people because the ruling party itself no longer believes in it.

It may be observed that they have shifted so far away into the commune of capitalism and neo-liberal policies it is almost amusing that the charter should be dusted off for a celebration when it appears that it has done little to influence the policy decision and direction that the ruling party has taken. It could be said that rather than a celebration, perhaps a tribute of 55 years of the end of the charter would be more appropriate (Morris, 2004: 55).

Today, South Africa, like the Freedom Charter stands out as a symbol of broken promises, deepening poverty, social and economic exclusion, the rapid spread of HIV/Aids and crime. It is ironic that Faith47's version of the Freedom Charter, spray-painted in Woodstock, had a life-span of only two months. I believe that here is where everything started. If only The Freedom Charter had been used as a guideline from the beginning... would we not have benefitted as a nation?



Figure 4.12: Marcelle Segal, *The Freedom Angel*, 2010. Silver Pendant. 6 x 8 cm. Cape Town

#### 4.7 Aids Earrings

This pair of earrings is made out of silver and 18CT White Gold. On the pair, one would see an Aids ribbon and a sword. Both the ribbon and sword were carved out of wax and then cast. I soldered the ear stud onto each cast item and bent it

into long hooks. These earrings not only make a stunning statement as adornment in their own right, they also capture the viewer's attention with a hard-hitting message about Aids awareness, the ribbon symbolising the emotional response to the disease and the sword, the ongoing battle for control of it.



Figure 4.13: Faith47, *All shall be equal before the law*, 2010. Graffiti. Size Unknown. Cape Town

#### 4.7.1 Inspiration

My inspiration came from Faith47's artwork, titled; 'All shall be equal before the law'. I took the sword of this artwork and reformed it into an Aids ribbon. HIV/Aids is really an enormous issue in our country. We have one of the highest Aids mortality rates in the world. It is said that there are no more graveyards for the dead (Segal, 2010).

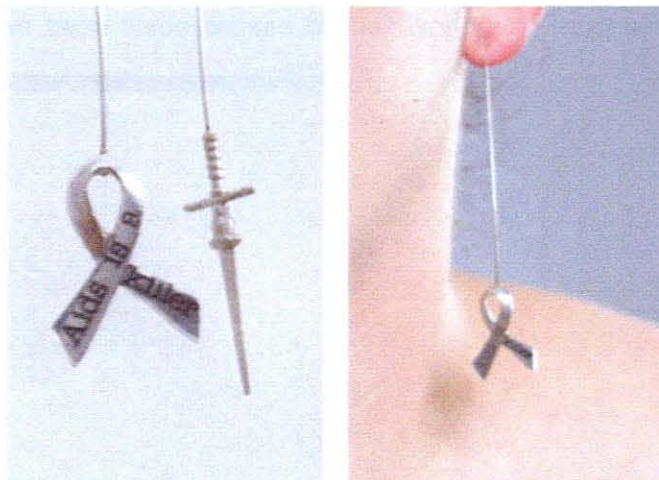


Figure 4.14: Marcelle Segal, *Aids Earrings*, 2010. 18CT White Gold and Silver Earrings. 2 x 13 cm. Cape Town

#### 4.8 Hand Necklaces, Rings and Earrings

This range consists mainly out of hands. I have firstly carved hands out of wax, and then cast into silver. I have chosen the hand of the artwork done by Faith47 titled; 'Bread and Land'. On each hand I have laser-engraved a word in plain text.



Figure 4.15: Faith47, *Bread and Land*, 2010. Graffiti. Size Unknown. Cape Town

##### 4.8.1 Inspiration

Again Faith47 is showing us that these two fundamental things are the basis of both freedom and peace.

Every human being needs both bread and land: bread to sustain this on a daily basis and land to work and develop for his future survival.

In fact the "bread" for each individual is dependent on him farming his own piece of "land". Thus these necklaces, rings and earrings convey a message about those who have been dispossessed of their lands who must struggle to regain them.



Figure 4.16: Marcelle Segal, *Hand Range*, 2010. Silver Earrings and Rings. 2 x 2 cm. Cape Town

#### 4.9 Wood Cuffs

I bought these finished wood cuffs at a boutique shop. This range is also more commercial than the other once-off pieces. I have designed an image for each and every cuff to be laser-engraved. Each piece has its own unique design and was engraved individually.



Figure 4.17: Faith47, *Refugee*, 2010. Graffiti. Size Unknown. Cape Town

##### 4.9.1 Inspiration

Thousands of refugees from surrounding war-torn and destitute African countries flock to South Africa in hope of a better life, or just a means to at least their children. However, life is not easy for them when they get to South Africa, a country that itself has huge levels of unemployment and poverty. They find

themselves, having escaped the horrors of their home countries in a desperate situation.

I took inspiration from the wall of Faith47 titled, "Refugee". Here, she shows us the plight of those who through war and political upheaval are displaced; alienated from their motherland, forced to survive amongst hostile strangers. The rings and cuffs suggest the cruel irons of slavery and present the viewer with an image of captivity and loss.



Figure 4.18: Marcelle Segal, *Refugee Cuff*, 2010. Black Wood Cuff, 12 x 9 cm. Cape Town

#### **4.10 The Reminder Rings**

I bought these finished wood rings at a boutique shop. This range is also more commercial than the other once-off pieces. I have taken one symbol of Faith47's street art that I have used in this dissertation as inspiration, and created a 'reminder' of all the dismal issues in our country, so that the wearer can be informed daily.

This range is powerful in its own right, as it extends the message of the street art of Faith47. Each piece has its own unique design and was engraved individually.

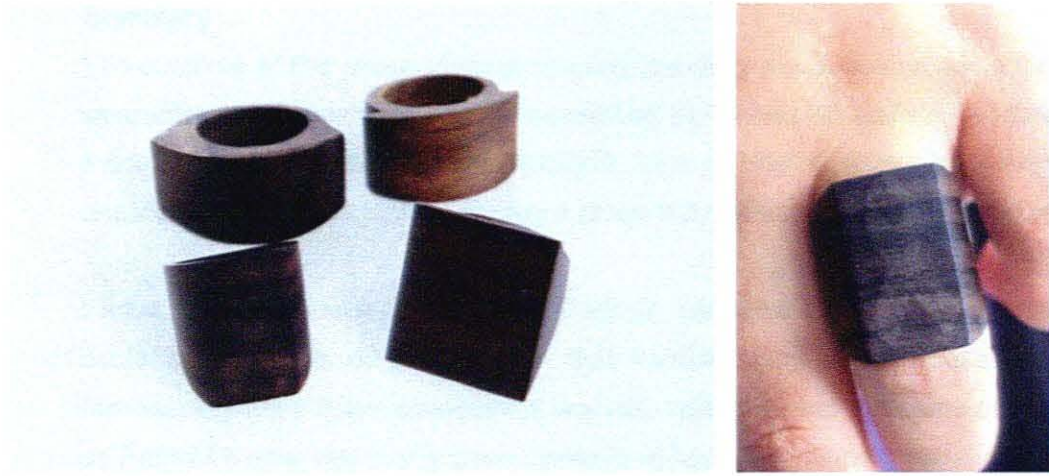


Figure 4.19: Marcelle Segal, *Reminder Rings*, 2010. Black Wood Rings. 2 x 6 cm. Cape Town



## **Summary**

The outcome of this range of contemporary jewellery pieces is that it is a form of wearable, popular protest. I have researched the Street Art culture and through theories and data collection and analysis have gained sufficient knowledge to enable me to be successful in designing a range truly reflective of urban street art.

I have found particular street artists, Faith47 that have grabbed my attention. I could reflect some of the symbols that Faith47 used in her messages, by reproducing it in a three dimensional manner. I did not send the same messages as Faith47's artworks; I only used symbols of her artworks as inspiration for my range of contemporary jewellery pieces, extending her message and transforming it into adorning items. These can be used as modern fashion items. I used her artworks as inspiration by showing respect for her thoughts and beliefs and admiration for her works of art.

As Faith47's artworks are one-dimensional, my range was created in three-dimensional jewellery pieces, making them powerful pieces of protest, attracting attention while also acknowledging her influence on my work. My range of contemporary jewellery is interesting, well crafted and desirable in its own right. I believe its vitality and ruggedness, complements today's fashion trends.

My range is unique, and cannot easily be mass-produced. I have only made a limited number of pieces as a tribute to Faith47's message. They can be seen as collector's items, icons of protest, reflecting protest street art, while at the same time being made more desirable by their exclusivity.

## CHAPTER FIVE

# Business Outline

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## **1. Executive Summary**

Protest Design is a designer and manufacturer of unique silver, brass and copper jewellery. Protest Design makes many different designs in the form of earrings, rings, bangles and pendants. Protest Design will focus on offering a customized design services as well as manufacturing the designs. All of the products are designed and manufactured by Marcelle Segal, the owner of this Sole Proprietorship.

Protest Design has received sponsorship of R10 000 from LIM Interiors to start the business off. Protest Design will target the higher end segment of the design market in Cape Town, which is represented by people with an awareness of and appreciation for design. This segment of the market has a great deal of spending power, which creates opportunities for growth of the business, which supply for it. With beautiful and original products, Cape Town has been known to attract a very large portion of the high-end market. This has resulted in a very healthy and growing creative industry, which allows businesses such as Protest Design to develop.

Cape Town city bowl alone is filled with high-end design retailers who compete with one another, but who also stock the work of designers who is also in competition. In this kind of environment, a business' competitive advantage is very important. With the extreme state of change that the global economy as well as the design economy finds itself in, it is a very favourable time to start a business. However, Protest Design is focusing on staying small scale, but demanding an extensive market presence. Protest Design will be able to adapt quicker and more powerfully than its competitors and thus capitalize on opportunities missed by those more established businesses.

With an awareness of the importance of intellectual property protection in today's market, Protest Design aims to register all its major projects so as to protect not only the products but also its possible development and following value to the business in future. With a maintained focus on growth, Protest Design aim to grow out and into a design group that will have great influence in the jewellery design economy of our future South Africa.

## **2. Description of Business**

Protest Designs will be situated within the jewellery design and manufacturing industry of South Africa. Protest Designs' studio is located in Kuilsriver, Cape Town. The business will consist of a customized design services as well as the manufacturing component, which will produce the products co-designed by Marcelle Segal and the client. Protest Design will design and manufacture any type of jewellery from silver, brass and copper.

Since 2007, there have been very strong trends developing worldwide and as a result the jewellery market has shifted its focus from bulk productions to more once-off, hand crafted pieces. This too is true for the South African jewellery market. I believe that a great majority of the market is currently, and will continue to support and thus purchase products made by hand.

### **3. Market Analysis**

#### **Industry Outlook**

The jewellery industry is highly fragmented with thousands and thousands of jewellers competing for supplying contracts and reputation. Some work is distributed locally; others have national distribution systems set up. Some jewellers will design products for larger companies to manufacture; others will design and make the pieces themselves. Competition for Protest Designs takes the following forms:

- Jewellers creating designs that are then manufactured on a large scale and distributed nationally.
- Companies that has their own designers in-house. In this case everything is done in-house, design, marketing and wholesaling.
- Jewellers such as Marcelle Segal, who design and make all of the pieces themselves, and then do the wholesaling or retailing himself or herself.

Protest Designs will be focusing on two distinct groups of customers. One is the end consumer; the other is retail shop, to be used as a distribution channel. The end consumer will be interacting with Marcelle via personal contact at her studio in Kuilsriver in Cape Town.

The South African jewellery industry is one that consists of many divisions that range from craft to glamorous jewellery. Protest Designs will find itself in the 'everyday' jewellery segment of the market.

#### **The Protest Design Target Market and its Needs**

The target customer groups of Protest Design Jewellery consist of: upper-middle class to wealthy customers. People with a specific interest in and appreciation for design, modern design retailers and finally also existing businesses such as deli's and hotel gift shops.

Geographically, Protest Design's target market is situated in and around the Cape Town CBD. The geographic target market will include: Greenpoint through Camps Bay to Hout Bay; Kloofnek business and residential areas extending into

Vredehoek and Gardens residential; Woodstock and Observatory; and finally Newlands through Constantia.

The demographic characteristics of the business' target market mainly outline: high earning corporately employed clients; clients working or employed in the creative industry of Cape Town; general public who have consistently been exposed to the strong creative culture in Cape Town; wealthy clients who need unique showpiece jewellery for themselves and for design retail.

Protest Design is targeting retail shops and individuals because they are the most likely consumer of jewellery. Retail Shops typically purchase pieces of jewellery from many different jewellers. The Retail Shops will first come into contact with Protest Designs through examples of the work at an exhibition, or the retailer is contacted by Marcelle Segal and shown samples. If there is interest, the retail shop will place an order for pieces. This is hopefully the beginning of a long-term relationship where the retail shop will then reorder more pieces to restock, as well as to hopefully broaden their product offering.

Protest Design's target segment strategy for the individuals will also be based on exhibitions. The individuals will see examples of Marcelle Segal's work and either purchases the product right then.

### **Competition**

Protest Design's jewellery competition will include jewellery design and manufacturers such as Isabel Phaff, Lady Particular, and Dear Rae as well as design retailers such as Jenna Clifford and Galaxy.

The main strength of all the above competitors is that they are well established and consistently growing client base as well as a large network of resources, which includes constant cash flow. Due to their being well established, their business is focused and many growth cautions have been dealt with.

The established nature of these businesses is, however, also one of their potential weaknesses. Due to these businesses' established focus on their core business, they might be less horizontal or able to respond flexibly to the transience of the design market. A weakness more specific to the design retailers mentioned above is their distance from their product. The owners of these



businesses source some of their products from designers and order the products from their supplier network. These retailers do not have time to go through design and development process that yields a well thought-out and refined product. They also do not have time to experiment with new materials and processes and this means that there is a limited offering in their product. Due to the results of commercial aesthetic, there is at times not a lot of passion in the products they commission. What is more, they are not very closely involved in the manufacturing of their products, which means they cannot have the same amount of quality control as we shall have in Protest Design. Due to their business being commercial design, these businesses will not be able to satisfy clients who seek a more personalised product. It is this shortfall on which Protest Design aims to take advantage of.

As previously stated, the jewellery industry is composed of thousands upon thousands of people. Some work and distribute locally, others have national distribution systems set up. Some jewellery designers will design products for larger companies to manufacture; others will design and make the pieces themselves. This business plan will have a shortened competition section. This is because of the very large and distributed nature of jewellery designers, the market is entirely too distributed to have a complete list of the competition.

Competition does take the following forms:

- Jewellers creating designs that are then manufactured on a large scale and distributed nationally. The artists might be famous enough to have their own one-name studio that they create designs and the product is made and sold under the larger company's name. If the artist does not have national name recognition, the designers might belong to a firm that is hired to develop designs for a company who will manufacture and sell the product.
- A company that has their own designers in-house. In this case everything is done in-house, design, marketing and wholesaling. Another variation would be in-house designers, marketers and wholesalers with the manufacturing contracted out.

- Artists such as Marcelle Segal who design and make all of the pieces themselves, and then do the wholesaling or retailing himself or herself.

The buying patterns of consumers fall into typically two types: gifts and impulse purchases. A gift purchase occurs when the client is looking for a gift for someone, sees the jewellery piece, and then purchases it. In this case the plan is to make a purchase, it is just not known what or where that purchase will be made. The other buying pattern is an impulse purchase. Someone will be shopping; they are not in need of anything, will see the item and have to have it, buying it on the spot. One last pattern that occurs less frequently is if someone was looking for an "accessory" that would match an outfit and happens to come across the piece of jewellery and buys it (Segal, 2010).

### **Competitive Strategy**

Protest Design will retail its own products through the business' customized design service offering. This means that products will not have a retailer's (middle man) mark-up included in the price and thus be more affordable. Two other factors that will contribute to Protest Design's competitive pricing strategy is its low material and labour costs. The metal used to manufacture Protest Design's jewellery is very low cost.

Continued reliability in design and manufacture through strict quality control from my side as designer and business owner will play a key role in Protest Design's competitive edge. Due to the small scale of the business we shall be very close to the production process and thus will be able to employ very strict quality control measures. As a designer, I maintain very high standards of quality and honesty in my work; it will be no different in the business of Protests Design.

An integral part of Protest Design's competitive strategy is an aggressive approach to sales and marketing. The personalised approach to design and manufacture, which I have outlined in earlier sections of this document, are directly aligned with our approach to sales and marketing. As much as I have seen my target market prefer as personalised design aesthetic, I have also, during the set-up period of this business, seen clients express their appreciation for a personal quality to the selling of a Protest Design Jewellery piece. I have

learnt that there is great value in face-to-face selling. This, then, is the kind of aggression Protest Design will adopt in marketing and selling its service and products. I aim for there to be a personal value to every sale and every piece of marketing.

Other facets to our aggressive sales and marketing approach will include establishing and maintaining a substantial presence in the Cape Town creative community. Protest Design will take part in trade shows such as the Design Indaba Expo and Jewelex as well as rent a stall at the Old Biscuit Mill's Neighbourhood Goods Market on weekends. The Design Indaba Expo is at the beginning of 2011 and this show last for 7 days. I would need a stall of 1 square meter by 1 square meter. This will be a total cost of R5000.00, which is not much if you look at the attendance of last year's show, that was round about 30 000 feet. At the Jewelex show, which last 6 days in August 2011, I will be exhibiting my jewellery range with LIM's stall and will only need a total amount of R1500.00. Their total feet of last year was about 20 000. The Old Biscuit Mill's Neighbourhood Goods Market will be a total of R300.00 each Saturday. This is a very popular event in Cape Town, and has had over 2000 feet in the market between 9h and 1h (Segal, 2010).

During the beginning phase of the business, Protest Design's jewellery was advertised on LIM's website. This webpage has and will continue to play a substantial role in allowing the business to capitalize on such exposure as will be received from tradeshow and weekly markets. Further advertising will be done through e-mail advertising to growing mailing lists. Products will also be branded clearly with a stamp of the business logo; this will enhance word of mouth marketing by giving a definite identity to the brand knowledge that is being passed on from one client to another.

An increasingly integral part of any competitive business strategy today is the protection of ideas and designs. I shall make sure my products are protected before they go onto the market and will continue to protect all substantial adjustments in those products to ensure complete protection. This will be a total cost of R11 000 (Segal, 2010).

### **Competitive Advantage**

Protest Design's advantage is to make innovative pieces of art in jewellery form out of silver, brass and copper. Protest Design exists to attract and maintain customers. When we adhere to this maxim, everything else will fall in to place. Protest Design's services will exceed the expectations of our customers.

Another competitive advantage will be the level of involvement I shall have in the manufacturing of the products. I shall exercise strict quality control and will thus be able to ensure a *constant level of quality in the products my business delivers*. Finally, with the small size of the business, it will always maintain a quality of flexibility that will see Protest Design adapt to changes in the industry (and economy) much faster than its more established commercial competitors. This flexibility in a transient industry such as design will be of great importance and will serve as another *significant competitive advantage for Protest Design*.

### **Market Share Goals**

The first month will be spent setting up the workstation and building up an inventory. The second month will be spent travelling around visiting retail shops trying to set up distribution channels. Month three will mark the first month of some sales activity. Marcelle will have been to several retail outlets and sold products as well as pieces sold through the LIM's website. From month three on sales will increase incrementally. Marcelle will be on the road usually about a week per month travelling to different retail shops and exhibits. This will occur till month eight. Month eight will mark the time when Marcelle will hire a sales representative to do the travelling to set up distributors and attend exhibitions to allow Marcelle to concentrate on her design and production. Month eight will mark a larger increase in the sales.

## **4. Marketing and Sales Strategy**

### **Distribution**

Protest Design jewellery will be distributed directly from the business to the client. If a client stays outside of Cape Town, Protest Design will arrange for a courier to deliver products, but the cost of such a delivery will be the client's complete responsibility.

### **Pricing**

The customised design service charge is based on an industry related charge that in turn is determined by my qualifications. The design service charge will be an hourly rate of one hundred rand (R100, 00).

As far as pricing for Protest Design jewellery is concerned, I base my pricing structure on the common practice in metal manufacturing, because it is very difficult to work out labour time for a product when projects run concurrently and there are soldering problems in the middle of the manufacturing process. The rule of thumb that is based on common practice and has worked well for me in the beginning period of Protest Design is to multiply the product's material costs by two and a half so as to include labour and profit.

### **Promotion and Advertising**

Promotional tools employed by Protest Design will be as personalised as the service and product delivery of the business. As part of a marketing strategy based on the business' public presence, we shall exhibit at trade shows such as Design Indaba and Jewllex. As an extension to this strategy, I shall also rent a stall at the Old Biscuit Mill Neighbourhood Goods Market on Saturdays where I will sell Protest Design's jewellery personally.

With the potential of online marketing, Protest Design intends to make use of various online marketing tools. A direct mailing list will be established as the business' client base grows and will be used to inform clients of new product releases and other general news. Protest Design will also be linked to the LIM's website. The site will showcase projects done for clients and include a background of the business as well as our vision.

## **Sales Strategy**

Just like the marketing and manufacturing strategies of Protest Design, the sales strategy too will be based on a personal approach. Due to the business being based on the structure of a Sole Proprietor, I shall be responsible also for sales. I shall sell the business' service and consequent products personally to potential clients. At this stage I do not have intentions of growing the business to a point where I shall employ a salesman; I shall keep responsibility for this element of the business.

While there is a strong focus on quality control and integrity not only in production, but also in sales and service delivery, I shall also consider supplying retailers. This will only be done, however, with retailers who buy into or share Protest Design's creativity. We shall not leave products in retail outlets on consignment basis; if a retailer wants our product in their store, they must want to buy into it to the point where they purchase it to have in their shop.

Protest Design's sales strategy will be targeted at getting a wide range of retail shops to carry Marcelle's jewellery pieces. This will be done with two methods. The first is attendance and display at different shows. The shows are typically craft shows, art shows or art festivals. Although final consumers attend these shows, buyers from retail shops attend these shows to meet jewellers and form relationships with them. The other method of reaching the retail shops is through the process of travelling to different shops and speaking with the buyer or owner and showing them the pieces that Protest Design designs.

To reach the consumer, one of the methods is the same, the shows. As stated in the previous paragraph, end consumers attend these shows and many different pieces will be sold. In addition to this method, a complete catalogue of the collection can be viewed and purchased over the Website of LIM. While some people like to hold the actual piece before purchasing, the photos on the Web are quite detailed and people often feel comfortable ordering a piece directly from the website.

## **5. Operations**

### **Office Space**

As part of a *minimum start-up strategy*, I shall be working from home for the first three years of the business' trading. My office shall be in my home in Kuilsriver, Cape Town.

### **Future Requirements**

As the business grows, I predict that we would move to a small industrial area. I estimate using no more than an eighty square meters of a studio space for which I would estimate to pay in the region of four thousand rand per month. The studio will function as a showroom and a meeting place. With the geographic placement of the business' target market, I would look for premises in the Woodstock area.

### **Suppliers**

Protest Design's main metal and consumable suppliers will be G & J Suppliers, B & J Oberholzer and NFM in Cape Town.

## **6. Management Team**

### **Owners and Managers**

Protest Design is a sole proprietorship; I Marcelle Segal, is the owner of the business and will be responsible for all management facets of the business. Once the business has grown; however, it is my intention to employ a secretary who will be in charge of administration. Administration will include running the accounts of the business and recording all income and expenses. Although I shall no longer be doing these duties at that stage, I shall never step back completely; I shall always monitor accounts as well as the income statements and balance sheets of the business. I shall always stay in touch with the state of business. I shall keep in charge of quoting and invoicing, because these functions relate directly to my relationship with my clients.

Marcelle, for the first eight months will wear many different hats. She will be designer and manufacturer of the jewellery. She will also handle all ordering of the raw material and sales of the pieces.

### **Professional Service**

Once I have established my business; I shall apply and register for Value Added Tax. Once Protest Design jewellery has been VAT registered I employ the professional services of an accountant and auditor. It is also my intention to find a lawyer whom I have a good personal relationship with and whom I can call on should the business need legal advice.



## 7. Financial Requirements

### Use of Funds

The following table reflects the use of funds

Use	Amount
Domining Set	R3999,00
Sandblasting Machine	R1400,00
Silver	R1000,00
Brass	R200,00
Copper	R200,00
Fuel	R500,00 (Per Month)
Gas and Oxygen	R300 (Per Month)

### Amount

Protest Design has already started trading and is off the ground; however the list above indicates what is still needed for the business to run more efficiently and also what the constant daily and monthly need will be. At this stage, there is a need for funding. The funding amount will need to include the assets mentioned that need to be purchased, as well as one year's running costs. Protest Design has received a sponsorship from LIM Interiors.

The total comes to R34 899, 00.

## **Funding Strategy**

Protest Designs will be completely financed by equity capital provided by LIM Interiors.

### **Start up Expenses**

This includes stationary, consumables, gas, oxygen and metal.

**TOTAL START UP EXPENSES: R 1700.00**

### **Start up Assets**

This includes a doming set and a sandblasting machine.

**TOTAL START UP ASSETS: R 5399.00**

### **Start up Assets**

**Cash required: R5399.00**

### **Start up Funding**

**Start up Expenses to fund: R1700.00**

**Start up Assets to fund: R5399.00**

**TOTAL FUNDING REQUIRED: R7099.00**

### **Capital**

#### **Planned Investment**

**LIM Interiors: R10 000.00**

**TOTAL PLANNED INVESTMENT: R10 000.00**

## **8. Financial Data**

### **Cash Flow Projection**

The first year of business, month-to-month basis (12 months) for the year ended 31 December 2011.

**CASH FLOW (12 MONTHS)**

**Protest Jewellery Design**

Fiscal Year Begins: Jan 2011

	Pre-Startup EST	Jan 2011	Feb 2011	Mar 2011	Apr 2011	May 2011	Jun 2011	Jul 2011	Aug 2011	Sep 2011	Oct 2011	Nov 2011	Dec 2011	Total Item EST
<b>Cash on Hand (beginning og month)</b>	10 000	2401	4021	6124	6824	7574	12 774	12 724	12 824	12 874	17 274	17 174	19 624	20 874
<b>CASH RECEIPTS</b>														
Cash Sales	0	2500	2600	1200	500	6500	600	600	900	4800	600	2500	900	
Collections from CR Accounts	0	300	600	300	900	300	300	900	600	1200	900	1200	1800	
Loan / other cash in]	0	0	0	0	0	0	0	0	0	0	0	0	0	
<b>TOTAL CASH RECEIPTS</b>	0	2800	3200	1500	1400	6800	900	1500	1500	6000	1500	3700	2700	
<b>Total Cash Available (before cash out)</b>	10 000	5701	7724	8124	8724	14 774	14 174	14 224	14 324	18 874	18 774	20 874	22 324	20 874
<b>CASH PAID OUT</b>														
Purchases (consumeables)	1400	500	500	150	0	500	100	0	100	300	0	0	0	
Purchases (specify)	5399	0	0	0	0	0	0	0	0	0	0	0	0	
Purchases (specify)	200	0	0	0	0	200	0	0	0	0	200	0	0	
Gross wages (exact withdrawl)	500	500	500	500	500	500	400	600	400	500	500	500	500	
Payroll expenses (taxes ect.)	0	0	0	0	0	0	0	0	0	0	0	0	0	
Outside services	0	30	0	0	150	150	150	0	150	0	150	0	150	
Supplies (office & oper.)	100	0	0	0	0	0	0	0	0	0	0	0	0	
Repairs & maintenance	0	0	0	0	0	0	0	0	0	0	0	0	0	
Advertising	0	0	0	0	0	0	0	0	0	0	0	0	0	
Car, delivery & travel	0	500	500	500	500	500	500	500	500	500	500	500	500	
Accounting & legal	0	0	0	0	0	0	0	0	0	0	0	0	0	
Rent	0	0	0	0	0	0	0	0	0	0	0	0	0	
Telephone	0	100	100	100	100	100	100	100	100	100	100	100	100	
Utilities	0	0	0	0	0	0	0	0	0	0	0	0	0	
Insurance	0	0	0	0	0	0	150	150	150	150	150	150	150	
Taxes (real estate, ect.)	0	0	0	0	0	0	0	0	0	0	0	0	0	
Interest	0	0	0	0	0	0	0	0	0	0	0	0	0	
Other expenses (internet)	0	50	50	50	50	50	50	50	50	50	50	50	50	
Other (specify)	0	0	0	0	0	0	0	0	0	0	0	0	0	
Other (specify)	0	0	0	0	0	0	0	0	0	0	0	0	0	
Miscellaneous	0	0	0	0	0	0	0	0	0	0	0	0	0	
<b>SUBTOTAL</b>	7599	1680	1600	1300	1250	2000	1450	1400	1450	1600	1600	1250	1450	0
Loan principal payment	0	0	0	0	0	0	0	0	0	0	0	0	0	
Capital purchase (spesify)	0	0	0	0	0	0	0	0	0	0	0	0	0	
Other startup costs	0	0	0	0	0	0	0	0	0	0	0	0	0	
Reserve and/or Escrow	0	0	0	0	0	0	0	0	0	0	0	0	0	
Owners' Withdraw	0	0	0	0	0	0	0	0	0	0	0	0	0	
<b>TOTAL CASH PAID OUT</b>	7599	1680	1600	1300	1250	2000	1450	1400	1450	1600	1600	1250	1450	0
<b>Cash Position (end of month)</b>	2401	4021	6124	6824	7574	12 774	12 724	12 824	12 874	17 274	20 224	19 624	20 874	20 874

**Income Statement**

For the year ended 31 December 2011.

**Income Statement for the year ended 31 December 2011.**

**Protest Design**

<b>SALES</b>	<b>31150.00</b>
<b>COST OF SALES</b>	<b>3550.00</b>
<b>GROSS MARGIN</b>	<b>4361.00</b>
<b>OPERATING EXPENSES</b>	<b>16400.00</b>
<b>Wages</b>	<b>3900.00</b>
<b>Insurance</b>	<b>1050.00</b>
<b>Supplies (Office)</b>	<b>100.00</b>
<b>Travel</b>	<b>6000.00</b>
<b>Telephone</b>	<b>1200.00</b>
<b>Internet</b>	<b>600.00</b>
<b>Consumables</b>	<b>3550.00</b>
<b>OPERATING PROFIT</b>	<b>14750.00</b>
(Before tax and interest)	
<b>TAX</b>	<b>4361.00</b>
<b>INTEREST</b>	<b>0</b>
<b>NET PROFIT</b>	<b>10 389.00</b>
(After tax and interest)	

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## CONCLUSION

The aim of this dissertation was, firstly, to research the theory of the street art culture, to establish whether street art is part of a popular culture and whether it can be seen as popular protest. My research show that street art is a form of popular protest and that there will always be a need for people to express their thoughts and passions in a public space. I felt passionate about this topic as it is fascinating how we as South Africans can be divided into different groups of cultures and have respect for one another's culture. As to Faith47's remarkable street art, her artworks inspired me every day to express myself in other ways so as to communicate. Faith47 is an international artist, who galvanises the viewer into a space where he or she is forced to take stock of moral dilemmas in society and to consider possible solutions to these dilemmas in the world.

In Chapter 2 of my dissertation, my focus had been on sub-question one. In the chapter I introduced and discussed Cultural Studies" (*Cultural Anthropology*, 1996), which I used to underpin my research. To further clarify the theory's relevance to my research, I also have drew parallels to the theory emerging from my work.

Cultural theory deals with societies, who regard themselves different from other groups. The *graffiti culture* I investigated, is an ideal example of a cultural subgroup. The significance of graffiti being part of popular culture, which refers to a culture made by people, is of great importance when analysing graffiti within the South African context. Political graffiti is seen as a form of popular protest and a medium of communication in South Africa.

In Chapter 3 I justified my research approach as well as the resulting research methods, which included studying archival materials for articles and reports, video footage and books. I therefore linked my research approach to my methodology. The main focus of Chapter 3 had been on sub-question two, "What is the connection between apartheid and post-apartheid comments and statements in South African street art?" It was clear that there is indeed a connection between apartheid and post-apartheid comments and statements in South African street art. A wide selection of people was interviewed. I have found

that they all agreed that apartheid and post-apartheid street art had distinctive characteristics, that being incisive comments about South African politics. No matter what style was used to create the artworks, they all represented the struggles, poverty, fights and protests of the citizens of South Africa.

It can now be argued that there is indeed a connection between apartheid and post-apartheid comments and statements in South African street art, and that we must be proud of this form of street art, which is also a form of protest art.

Chapter 4 served to answer sub-question three, "What underlying signification can be detected in urban street art and can this successfully be translated as a form of contemporary jewellery design?" In so doing, my focus in this chapter was on the process of product development. The discussions in this chapter focused on the products emerging from my research and also clarified the theoretical authority sustaining the product design, which is a range of contemporary jewellery design.

The outcome of this range of contemporary jewellery pieces is that it is a form of popular protest. I have researched the Street Art culture and through theories and data collection and analysis have gained sufficient knowledge to enable me to be successful in designing a range truly reflective of urban street art.



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