



The co-design of a visual arts-based intervention within the community of the Olifants River valley in South Africa

by

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ABSTRACT

The research was motivated by my lived experience in the Olifants River community of Namaqualand. In this community there are many diverse ethnic and social groupings with considerable potential to contribute to indigenous knowledge and creative practices. These groupings are, however, fragmented, with no platform for their varied and rich cultural assets to be displayed and acknowledged. In addition, the research was motivated by the call for a platform for the arts in the region. It is argued that visual art practice is an instrumental tool in the advancement of both creativity and social cohesion in this community. The research commenced with a pilot study, comprising workshops, which were run by art practitioners from various sectors in the region. Primary literature that influenced the emerging research design was that of Solomon (2007) as well as the holistic cultural viewpoints of Schafer (2014). The organic process of qualitative research methods as described by Ellingson (2009) was a natural personal directive. Body mapping was used during a preparatory phase that led to the creative exploration of community members' own identity. Storytelling and dance were included in the design methodology since they enabled a psychosocial process of validating art practice as an economic asset within the community as well as enhancing social cohesion in the community. Crystallisation methods implemented in the process-driven body map workshops were held for grassroots -, town – and township sectors in the Olifants River valley. Each of the workshops comprised ten participants who were invited to participate in a subsequent do-designed collaborative event.

The creative exploration resulted in a second phase where a multi-cultural, integrated workshop explored the theme of shared narrative aspects in the region. This in turn, was intended to help facilitate the forming of a new art society representative of the demographics of the region. Mixed methods were used in the research when at first quantitative research methods were employed to capture data from stakeholders. A SWOT analysis conducted with the stakeholders indicated an overview of the perceived ontology of the region. However, during the body map workshops qualitative research methods proved to be best suited to collect the tiered components of emerging data from the participants. The research design unfolded as a layered story embedding the individual visual narratives of the participants. The value of the research lies both in vindicating personal narratives of the participants and in presenting previous unknown local talent to the art community as well as to the public. These value aspects have the potential to increase exponentially if the local tertiary institutions were to include arts and cultural disciplines in their curricula as they represent un-mined socio-cultural assets of the region.

Keywords: *Community development, art, culture, body mapping, social cohesion, fragmentation*

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DEDICATION

To the creative spirit that resides in humanity
For the truth seekers, the pioneering pathfinders and
all those that I have had the good fortune to have met
and learned from, whether in flesh and blood or
between the conjured-up lines of their texts.

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GLOSSARY

Apartheid	“The National Party ruled South Africa from 1948–1994 and a system of racial segregation, referred to as ‘apartheid’, was legalized, implemented, and enforced. Blacks were denied the right to vote and there existed a tremendous disparity in political, social, and economic circumstances between the black majority and the white minority” Carolissen and Van Wyk (2005:97) citing Seedat et al. (2001:25) ¹
Body mapping	“This multifaceted way of engaging with issues using visual art is exemplified in the body map process where participants lay down and had their bodies traced as a starting point for documenting their life stories” (Wienand, 2006:20).
CANWA	“Community Arts Network Western Australia is a not-for-profit, peak organisation supporting communities by facilitating community arts and cultural development programs to help build community wellbeing” (Pilar Kasat is cited in an introduction to Palmer et al., 2009:11).
Coloured	Embedded within this complex term: Griqua, Khoisan, Nama and other groups who are currently claiming recognition of their politically suppressed cultural heritage (Klein, 2011:81; Patrick, 2012:14; Filton, 2014).
DfS	Design for Sustainability (DfS) definition: “A design practice, education and research that in one way or another, contributes to sustainable development” (Vezzoli, 2013).
Design	“Design is a culture and a practice concerning how things ought to be in order to attain desired functions and meanings. It takes place within open-ended co-design processes in which all the involved actors participate in different ways. It is based on a human capability that everyone can cultivate and which for some – the design experts, becomes a profession. The role of design experts

¹ Seedat, M., Duncan, M & Lazarus, M. (eds). 2001. *Community psychology: theory, method, and practice: South African and other perspectives*. Cape Town: Oxford University Press Southern Africa: 17-36.

is to trigger and support these open-ended co-design processes, using their design knowledge to conceive and enhance clear-cut, focused design initiatives” (Manzini, 2014:19).

Griqua	Descendants of Adam Kok [1] who formed a party of which he was the Captain. “His captaincy was instated by the Dutch Government.” (Schoeman, 2002:249).
Inkommer	‘Settler’; ‘new comer’; ‘new arrival’ in Afrikaans and Dutch (Antonia’s Line, 1995; Coetzee & Miros, 2009:31).
Rieldance	“ ... the ‘rieldans’ as the oldest and original entertainment form of dance in Khoisan culture” (Van Wyk, 2013:148).
Six Thinking Hats	“The six thinking hats allow us to conduct our thinking as a conductor might lead an orchestra. We can call forth what we will” (De Bono, 1985:2).
Social Capital	“If community exists, both freedom and security may exist as well. The community then takes on a life of its own, as people become free enough to share and secure enough to get along. The sense of connectedness and formation of social networks comprise what has become known as social capital” (Putnam, 2001:19).
Third Place	Assadourian (2008:156) describes informal public gathering places as third place – the place after home and work (the first and second places) by citing Ray Oldenburg (1999:xvii-xix, ² cited in Assadourian 2008:156) who coined this term. Oldenburg and Brissett (1982:265) states: “[Participation] in these third places provides people with a large measure of their sense of wholeness and distinctiveness.”
Thupelo	“A Sotho word that means ‘to teach/learn by example’” (Trappler et al., n.d.).

² Oldenburg, R. 1999. *The great good place*. New York, NY: Marlowe & Company.

*The artist appeals to that part of our being which is a gift
and not an acquisition – and therefore, more permanently enduring*

(Joseph Conrad, cited in Hyde, 2007:xv)

1 CHAPTER ONE

Namaqualand ignores the art world and frowns upon the *inkommer*

1.1 Introduction

Within Western ideology, contemporary rural communities are akin to the Greek concept of the *polis*: the fusion of different people's cultures played a marked and successful role in comparative small societies. The Greek canon expected its citizens to participate in community life, for its sustainability and resilience. Involvement and commitment to society reflected their public status (Kitto, 1951:28, 71,123). Contemporary South Africa likewise is a mixture of diverse people and cultures, popularly known as the 'rainbow nation', a term coined by Archbishop Desmond Tutu.

This research is based on a collective social design intervention implemented as a creative connection strategy among the diverse population of the Olifants River in Namaqualand, South Africa. A background to the region's geographical location, history and demographics outlines the need for the study.

The problem statement questions the most essential issues related to the status of visual art and design, which, in turn, leads to the aims and objectives of the study. Interactive viewpoints retrieved from the community as well as from its art practitioners indicate limited levels of social cohesion. The research is primarily based on a qualitative methodology (Daymon & Holloway, 2010:7-11) using an interpretative research paradigm. Crystallisation (Ellingson, 2009:190; Schafer, 2014:190) was used to describe the current phenomenon (Creswell, 2007:235; Miles et al., 2014:103) of art's backstage role in this region.

1.2 Background to the research problem

I am a sculptor and social designer who has resided in the Olifants River as an *inkommer* for the past 42 years. The rationale for the research has grown much like a dendritic crystal created by matter blown in by the wind (Ellingson, 2009:125). This is descriptive of how some locals would interpret the meaning of *inkommer*: a person blown in by the wind. A distinct personal shift happened when I took part in the 2005 *Outreach* workshop

conducted by Greatmore Studios in the town of Koekenaap. Ever since I have felt the gestalt of lived experience held tremendous possibilities for the entire Olifants River region. If the methodology offered by Greatmore Studios' *Thupelo*³ principle, namely to teach or learn by example, could be assimilated in this culturally isolated region that I call home, positive cultural exchange might well come about. The phenomenon of both – a lack of public platforms, as well as a general lack of public interest in visual art practice – forms the matrix of the research. This situation has led towards an empathy with members of the grassroots communities who seem to be more interested in arts practice being used to integrate communities than many in the more privileged communities.

The inhabitants of the Olifants River valley comprise diverse groups and organisations with unique creative talents. These talents, if showcased and enjoyed by a socially integrated public, have the potential to enhance community development (Grodach, 2010:4; Du Toit, 2015:2-4). Jeannotte (2008:7) quotes the United Nations Research Institute for Social Development (UNRISD) that claims there is a general pattern of social integration, related to moral values, which binds people together in communities. Hills (2002:11) has said:

Values are central to human thought, emotions and behaviour. They are cross-culturally relevant and valid, and finally, values allow both between-group and within-group comparisons.

Jeannotte (2008:7) states that post-conflict situations and certain invasive political ideologies have an undermining effect on the human aspect of social integration. Apartheid⁴ by its very name indicates separation and can certainly be categorised as having been one of such ideologies which promoted the decay of social relationships across ethnic race and colour (Sonn, 2002).

³ *Thupelo*, see Glossary.

⁴ Apartheid, see Glossary.

1.3 Problem statement

The fragmented community in the wine-producing region of the Olifants River in Namaqualand is currently not making use of its rich cultural assets to promote social cohesion.

The goal of integration through a collective social design intervention for the fragmented community was expressed as a *connecting myth*. The gradual unfolding and implementation of the connecting myth towards integrating all sectors in this community was aimed at (Gablik, 2004:126-131; Palmer, 2009:60-68; Manzini, 2013:131). From a social design perspective, implementing visual art practices as instrumental tools of change may facilitate a process whereby social capital could be enhanced. This includes strengthening social equity and cohesion, a subset of Design for Sustainability (DfS). Jeannotte (2008:8) cites UNRISD (the United Nations Research Institute for Social Development) when she says the real issue about social integration lies in favouring “the creation of a more just and equitable society”.

1.4 Role of the researcher and rationale for the study

My aim is to comprehend and interpret why communities in the Olifants River are socially fragmented 22 years after the demise of apartheid, and why the arts, specifically visual art, have been downgraded to a sub-status in the area. I can attest to the diminished importance and reduced status of visual art – a status that has progressively worsened during the past decade – from my perspective as an active community arts participant in the region during the past 25 years. I refer to the status of art as a ‘subculture’, since the arts are downgraded and devalued as a rule by the majority of residents in the area. A certain degree of disdain exists towards endeavours that are not seen as profit orientated, and social interactions also fall prey to this disdain – both on a personal level and in interpersonal relationships. My research is aimed at identifying local talent; creating awareness of the social and individual value of arts practice; and the implementation of a social design intervention in the community at various interactive levels. Another aim is to exhibit proof of local visual art talent in public and encourage all art practitioners and interested parties in the area to lobby for a public platform for the arts. If social cohesion could be raised by using visual art as a tool, its practice may become more sustainable in the region. In addition, if support is secured from the local

wine and tourism industry, art and culture can be recognised as the vital assets they are within the community (Jackson et al., 2006:4-5; Markusen & Gadwa, 2010).

Geographical, historical, and demographical data and local topics of interest such as the economy, politics and industry all contribute to current front-stage information that could explain – ony in part – the ontology of the region. From an autoethnographic perspective, I am frustrated with the current *backstage* status of art and cultural affairs and I should like to make sense of it. This can be grasped when listening to narratives presented by locals who have a passion for art and cultural practices.

1.4.1 Geographic and socio-historical influences

For the purpose of this research, three socially fragmented residential areas within the geographic context have been identified: the main towns, the townships and the surrounding farms. Vredendal as hub is situated on the banks of the Olifants River valley in Namaqualand. The geographical isolation of the region resulted in forging unique characteristics amongst its inhabitants (Scholtz, 1964:74; Parkington, 2002:8-15). A ‘salt of the earth’ mentality comes to the fore in certain phrases that are heard; the dialect as well as a unique underlying philosophy and sense of humour serves to explain a deep-rooted understanding of the human condition and its connection with the ecology. This has the potential to provide creative opportunities by facilitating social interaction between indigenous and non-indigenous people, each with unique aspects that can be exchanged to enhance one another’s distinctive qualities. There are many communities within the Olifants River valley. The large Griqua⁵ population, for example, had been negatively influenced by the previous regime that classified them under the broad non-descriptive term of ‘coloured’. However, their culture has always been interwoven with their religion as can still be seen currently in their deep-rooted cultural practices such as choir singing and *rieldans*. They demonstrate to others how cultural practice can enhance social cohesion.

⁵ Griqua, see Glossary.

The historical development of an irrigation system that advanced the economy of the region unfortunately mainly benefited those agricultural and mining groups that were politically favoured and held dominant positions. An Australian project organised by CANWA⁶ (Community Arts Network Western Australia) during 2009 had similar objectives to this research study and focused on promoting social integration (Jeannotte, 2008:1), since their country has a comparable history of one group suppressing another. CANWA proved to be highly successful in raising social integration. Palmer (2009:34) reports: "There has never been an event like this that brought together black and white to join together in celebration."

1.4.2 Geography isolates and limits tourism

The Olifants River valley is embedded in arid countryside approximately 300 km north of Cape Town on the R27, Namaqualand, Western Cape province, South Africa. This wine-producing region is an appendix to the national road called the N7 that connects Cape Town with Namibia. The Maskam Mountain forms an imposing beacon on the eastern inland border. At the foot of the mountain lies Klawer, about 76 km from the coast, just off the N7, en route to Namibia (Namaqua West Coast Tourism, 2013:12). From this town the river coils west, through the dale, towards the coast. In this order the various towns are situated on the riverbanks: Klawer, Vredendal, Lutzville, Koekenaap, and Ebenhaezer, culminating in the estuary flowing into the Atlantic Ocean at Papendorp. Doringbay is further south along the coast. Vanrhynsdorp is the only inland town located on the opposite side of the N7 under the slope of the Gifberg, northeast of Klawer (Van Lill, 1994:11-33). Owing to this specific locus, the larger river-based region is cut off from mainstream traffic. Cape Town, one of South Africa's hotspot tourist destinations, is the closest city to this region. However, the region's remoteness means it receives relatively few tourists as it is situated outside the radius of daytrips from the city.

⁶ CANWA, see Glossary.

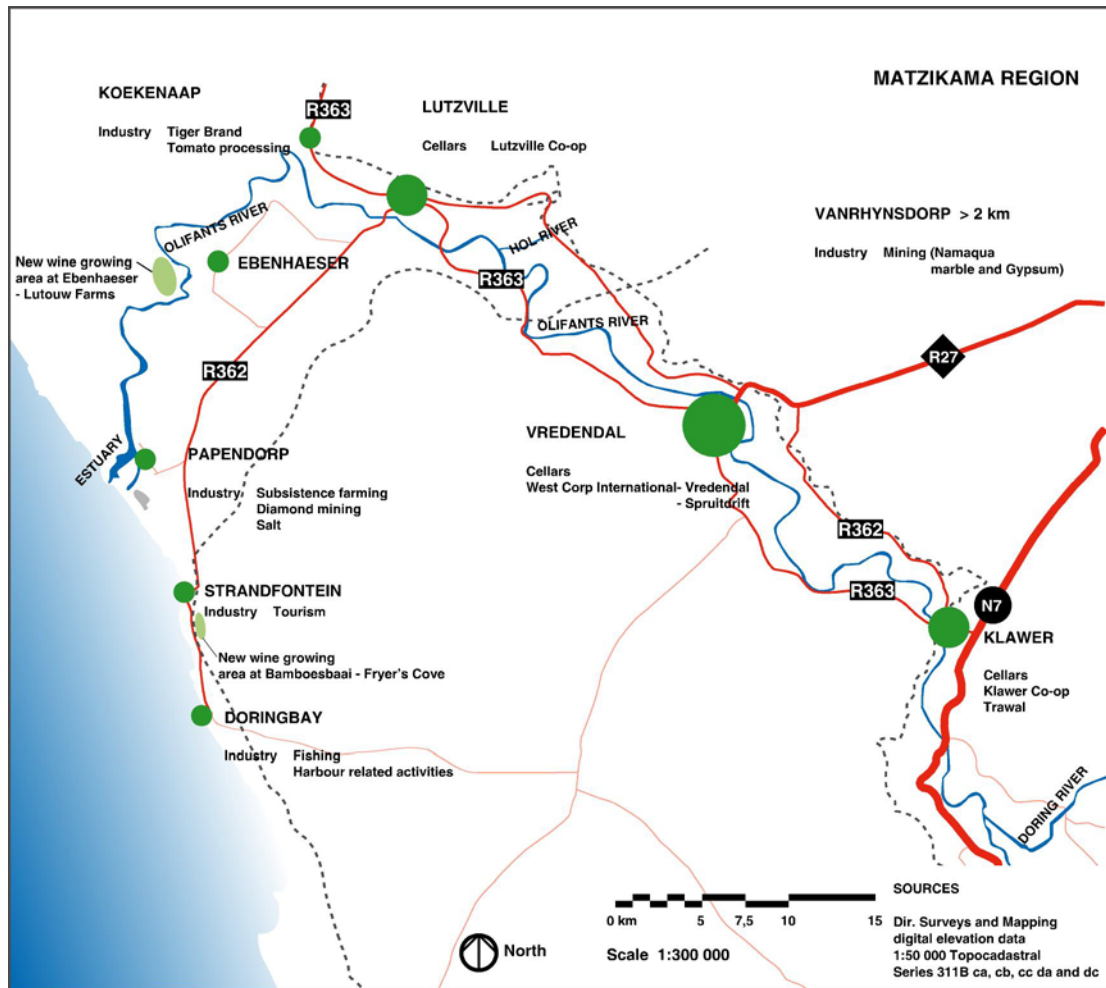


Figure 1.1 Map of the river region (Brand, 2005:24)

1.4.3 Historical narrative to the landscape

During the seventeenth century the main occupants in the area were the Namaqua, the Griqua, the Khoisan and the Bushmen/San. The Bushmen and the Khoisan from this region stem from the oldest known communities. Further back, Deacon and Foster (2005:19) use the term 'First People', when referring to the world's population originating 120 000 years ago in southern Africa; Filton (2014) uses it as well. During an interview Myburgh (Anon, 2013:44-45) further claims that in a mindful society, we recognise a common ancestry:

It is said that the Bushmen carry the strands of a cellular memory that goes back over a hundred thousand years, to a time when all peoples on the earth were of

common ancestry ... the Adams and the Eves of humankind. Understanding the Bushmen, the spirit of the First People takes us into an understanding of our own beginnings.

In the context of such reflections one can but mull over the social history of human nature. In the same interview with Myburgh, he is cited as saying: "Standing now at such a critical juncture in human evolution, we must be reminded that we share the blood and memory of these First People and of all of humanity before us" (Anon, 2013:45). The First People may have had epitomic knowledge regarding ecology, which is much needed currently.

Remains and evidence of previous inhabitants' art and artefacts are plentiful in the region but they remain undervalued and largely unrecognised. Parkington refers to artefactual stories about people of the early race: "Deposits and artefacts left by stone-age people; legends of the painters themselves; stories set in an earlier time; stories about people of the early race" (2002:12,31). The non-value of these seems to reflect on the current sub-cultural status of art. This historical 'art gallery' is magnificent and has been studied by many – yet the local population appears to take very little interest in these esteemed heritage sites. Parkington (2002:8-27) mentions the Cederberg as one of the richest regions of southern African rock art, with ample evidence in the nearby region of Clanwilliam. Fleishman (2011) also mentions evidence of habitation of the "first peoples" in the region of Clanwilliam.

In Clanwilliam a participatory, educational performance project (Fleishman, 2011) has been conducted annually since 2001 with the academic support of the University of Cape Town (UCT). It is about re-living history. This event, called the 'Festival of the Lights' (Fleishman, 2011) claims to be a "putting back together of the fractured body" (Fleishman, 2011); "reclaiming the heritage of the /Xam by re-connecting story and landscape" (Fleishman, 2011) and "relating stories from diverse viewpoints" (Fleishman, 2011). Its objectives are to provide opportunities for young learners and students to do field work in various disciplines such as performance, visual art and pedagogy (Fleishman, 2011). Figures 1.2 and 1.3 show my photographs of the 2015 performance of this event. Related to the specific location of the Festival of the Lights, Deacon and Foster (2005:13) aptly say: "Landscapes are like theatres accumulating memories of performances over many years."



Figure 1.2 Festival of the Lights, Clanwilliam, 6 September 2015 (Researcher’s photograph, 2015).



Figure 1.3 Festival of the Lights, Clanwilliam, 6 September 2015 (Researcher's photograph, 2015).

After colonisation in the Olifants River area, agriculture consisted mostly of livestock and wheat farming. The rural potential only started to develop after 1960 when the successful irrigation system supplied by the Clanwilliam dam made cultivation of vineyards possible (Van Lill, 1994:15; Broodryk, 1998:24-50). Today this historically noble weed, a vegetative *inkommer* from Europe, still rules as the top agricultural enterprise – role players in the Valley boasting the largest export of South African wine.

Scholtz (1964:74) gives a historic description of the chronic poverty of the pioneering farmers in this remote region. Colonists regarded said region as inhabited by the 'uncouth'. Hardship may have developed negative character traits among the pioneering colonialists: suspicion, xenophobia, doom mongering, complacency – in turn also resulting in genuine hospitality, due to scarcity of companionship (Scholtz, 1964; Broodryk, 1998:26).

Currently an ecologically based organisation in Vanrhynsdorp promotes the 'unique five' of the region, namely, indigenous insects, plants, small animals, birds, and people

(Willemse, 2015). This indicates the intention of re-establishing the interconnected strands of the human as part of the eco system which was displayed by the First People (Anon, 2013:44-45).

1.4.4 The *inkommer* scenario affecting social cohesion

When studying the etymology of the term *inkommer* (which literally means coming in from the outside), I ponder the fact that the colonists and pioneering farmers once too were *inkommers*. Currently people across the social strata who were born in the region lay claim to privileged status. This tendency could, for example, be observed when locals demand that an *inkommer* greet them first as a form of respect and acknowledgment of the local's social seniority.

Recently, I overheard a conversation where one farmer was referring to another as an *inkommer*, blaming the person for causing financial damage to the co-operative farmers, while his own father could ironically also be described as an *inkommer*, since he was not born in the area. The *inkommer* scenario is thus typically used to scapegoat some members of society when it is convenient. Although it is often used in a derogatory way, it can also pertain to the invisible threads linking certain families who have been in the region for three or four generations. From this perspective it is clear that an outsider would take an extensive period to come to grips with the ontology of the region. Pamuk (2005) claims a place has personality traits shared by its residents. Their culture has an effect on them which in turn makes them who they are. Stigmatisation, such as that associated with an *inkommer*, could be part of typical closed communities' tendencies to project negatively on 'the other' (Olweean, 2008) – behaviour which is conducive to promoting low social cohesion (Jeannotte, 2008:3-9).

1.4.5 Demographics of the residential layout

Descriptions of the residential landscape of all the major towns in the valley are as follows:

1. Townspeople – predominantly occupied by a white population, native and migratory (Matzikama Municipality, 2014:62-69).
2. Township community – black, as well as a creole of *inkommers* (Viljoen, 2009:109-131; Matzikama Municipality, 2014:69). Many farm labourers also reside in the townships (LGO,⁷ 21 September 2015).
3. Farming community – where the farmers, native, *inkommer* and grassroots communities reside. (The coloured⁸ ethnic group who could be either native or *inkommer* mainly represents the grassroots sector).

1.4.6 Demographics and the hub

Available demographic figures (Matzikama Municipality, 2014:61) reveal that the population in the Olifants River valley is represented as follows: coloured 67.8%, white 15.7%, African 12.2%; Indian or Asian 0.7% and other 3.6%. The non-descriptive term ‘coloured’ includes the Griqua (Boezak, 2012:2). The most spoken language is indicated as Afrikaans (88.73%) in the 2011 census. The business hub of the region governed by the Matzikama Municipality is centred in the town of Vredendal (Van Lill, 1994:166-177; Truter, 1998:122). Figure 1.4 illustrates the proportion of residents situated in and around the hub in comparison with the remaining six towns.

⁷LGO is an abbreviation of an agricultural community development organisation.

⁸Coloured, see glossary.

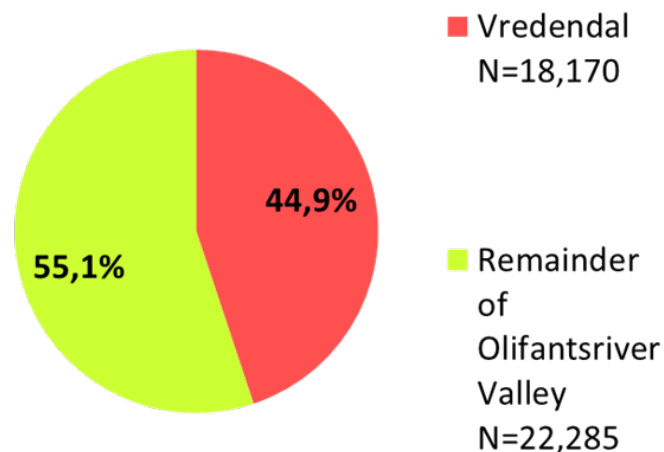


Figure 1.4 The hub: indicates Vredendal’s population in relation to the Olifants River valley population, $N = 40,455$ (Researcher’s construct, 2015)

1.4.7 Wesland Art Society and Greatmore Studios: recent history of arts practices

Wesland Art Society was founded in 1990, drawing members in a radius of more than 50 kilometres. I was a founding member and remained a committee member of this Society until 2012. Most of its members consisted of housewives practising art as a hobby. From an integrational social perspective, progressive change set in during 2005. This occurred when Greatmore Studios with its global connections conducted an outreach project involving Wesland Art Society in a ten-day cross-cultural, gender-balanced and creative workshop held in the town of Koekenaap. As a participant in this project, the autoethnographic impulse was created that led to this research, owing to the sharp contrast I observed between an uninterested public and the enthusiasm of the workshop participants. The lack of a *third space* to publicly display art was also pertinently identified during these workshops and has as yet to be resolved in the region. From 2005–2012 the participants invited the public to an annual Open Day where evolvement of their process-driven art practice could be viewed. Attendance figures remained poor in spite of innovative ideas to promote the event. Taking into consideration that no public discourse on the arts exists in the region, a need for a *third space* where art can be viewed and discussed is essential, since this is where an individual establishes his or her sense of community (Sonn, 2002). Such a *third space* could inform people of the meaning and

value of art practice. Palmer (2009:15-67) identifies the need for social spaces where locals can meet and appreciate each other's talent.

1.4.8 Discovering common ground

A memo circulated during Greatmore Studio's outreach project from a fellow participant who related that she had lived in the area for two years before conversing with someone in public for the first time. It turned out to be a local pastor, accidentally mistaking her for a member of his flock (Pool, 2014). This project was in part seen as an essential luxury for adult visual art practitioners who rarely had the funds or time to focus their artistic practice on process instead of only outcome. One of the main objectives of the outreach workshop was giving support that would sustain art practice so that there could be an intergenerational and multi-cultural exchange of knowledge, thereby providing young artists with role models. Related to this statement, in the introduction to Obalil (2005⁹), Robert MacNeil (2005:ix), an advocate for creative residency programmes, cites Yann Martel:

If we, citizens, do not support our artists, then we sacrifice our imagination on an altar of crude reality and we end up believing in nothing and having worthless dreams.

Schafer (2014:118), as an acclaimed Canadian national cultural advisor, proclaims that we speak of our lives as "being richly fed by cultural aspects which could add meaning and value to living". He states that these aspects are linked to various art forms which are underpinned by concerns of: "excellence, creativity, beauty and the search for the sublime" (Schafer, 2014:118). They can also be described as pillars to "discover higher

⁹ Obalil, D. 2005. Preface. In Obalil, D. & Glass, C.S. (eds). *Artists' communities: a directory of residencies that offer time and space for creativity, with an introduction by R. MacNeil*. 3rd ed. Portland, OR: Alliance of Artists' Communities; New York, NY: Allworth: ix-xi.

common ground” Schafer (2014:122) citing Elgin and LeDrew (1997:19)¹⁰. From an expert viewpoint in rural community development, Allen (2007:16) compares a “needs-based” with an “asset-based community development” which has strong relevance to the research, with the exception of “lead poisoning” in Allen’s model being replaced by foetal alcohol syndrome, which is an acknowledged social problem in the region (Basson, 2016; Carstens, 2016; Möller, 2016).

Table 1.1 Comparison of Allen’s (2007:16) needs-based versus asset-based community development model relating to the research

Traditional Model: Needs-Based Community Development		Alternative Model: Asset-Based Community Development	
Based on	→ Needs	Based on	→ Assets
Goal	→ Institutional Change	Goal	→ Building Communities
Conversation	→ Problems and Concerns	Conversation	→ Gifts and Dreams
Change Agent	→ Power	Change Agent	→ Relationship
View of Individual	→ Consumer Client	View of Individual	→ Producer Owner

¹⁰ Elgin, D. & LeDrew, C. 1997. Global paradigm report: tracking the shift underway. *YES! A Journal of Positive Futures*: 19-25, Winter.

Needs are based on community problems: Broken Families, Child Abuse, Crime, Gangs, Housing Shortage, Illiteracy, Lead Poisoning, School Dropouts, Truancy, Unemployment, Welfare, etc.	Assets are based on community <i>treasures</i> : Artists, Businesses, Churches, Clubs, Community Colleges, Cultural Groups, Farms, Hospitals, Libraries, Parks, Ranches, Schools, Senior Citizens, Youth, etc.
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In Table 1.1, Allen (2007:16) refers to assets as community treasures. As example, artists Anselm Kiefer and Joseph Beuys aimed to bring back the ancient healing function of art where the artist could mediate a role of finding balance in society (Gablik, 2004:131-134) and thereby contribute to the asset-based community development model as described by Allen. Cultural groups which fall under community treasures will include artists and designers. In this way artists can make a contribution to society especially pertaining to public art.

As an advocate for unity in diversity, Schafer (2014:102) says that the cultural heritage of humankind is an area of collective sharing. Both Schafer (2014:41) and Gablik (2004:155) lobby for the transformation of the relationship between human beings and the ecology. They speak of the imbalance between an economic worldview and its exploitation of the natural environment, which is focused on benefiting the narrow elites. Schafer (2014:128) cited Peter Brook (1976:144¹¹ in Schafer, 2014:128) to emphasise his views on the interplay between people and ecology:

It is the force that can counterbalance the fragmentation of our world. It is to do with the discovery of relationships where such relationships have become submerged and lost- between man and society, between one race and another, between the microcosm and the macrocosm, between humanity and machinery, between the visible and the invisible, between categories, languages, and genres. What are these relationships? Only cultural acts can explore and reveal these vital truths.

¹¹ Brook, P. 1976. The three cultures of modern man. *Cultures*, 3(4):141-144.

Table 1.2 Schafer’s essential cultural values versus current dispensable trends (2014:98, 128, 164)

Essentials	Dispensables
Conservation, cooperation, education, the arts, learning, friendship, human love, spirituality, the need for free expression, the quest for excellence, beauty, creativity and equality	Excessive consumption, unnecessary production, profits, competition, obsolescence, pollution, consumerism, materialism, parochialism and waste

Schafer (2014:41-42) says various disciplines such as that of the ecology, religion, philosophy, science, technology and education should all contribute towards acquiring a balanced worldview. From that viewpoint he also includes the following:

Economics is important because it is concerned with the production, distribution, and consumption of goods and services and creation of material and monetary wealth, and therefore with people’s jobs, income, and sources of livelihood.

Allen (2007:17) points to various emerging models that could foster entrepreneurship in rural areas with the potential of building social capital. On par, prominent businessman Mark King (Paul et al., 2011:117) contends:

There is no question that seeking out diversity of thought, background, experience and perspective, coupled with having an inclusive environment where those differences are seen as assets, helps give us a competitive advantage.

King’s viewpoint points to the potential of the Olifants River valley’s inhabitants who are socially fragmented because of their diversity, but who will have much to offer once they are able to pool their skills to bring the unique aspects of the region to the fore. This could be achieved if those involved with the various industries could come to see local artistic skills as assets. The interpretivist paradigm of the research could thus lead to a strategy where meaningful sustainable connections could be forged between the formal and the informal sectors to increase social capital, social inclusion and social cohesion (Jeannotte, 2008:1) in the Olifants River valley.

1.5 Different concepts around third space: technology and community

Modern information and communication technologies (ICTs) may actually contribute to fragmentation, reduce societal participation and create new social norms (Spaulding,

2004:58-59; Walsham et al., 2007:317. Schafer, 2014:186). Similarly Manzini (2014:3) says: "... the connected world is showing itself in all its turbulent, almost fluid nature, with all its implications". The sociologist Ray Oldenburg (1999) stated that a healthy society needs a place where people could socialise other than in the work place or the home and coined it the 'third place'.

Walsham (1995:376-394; 2006:320-330) and Walsham (et al., 2007:317-326) have written extensively about the value that technology contributes towards design. Walsham (1995:380) says information systems aid researchers in capturing knowledge fast; they enable collaboration between developed and developing countries when *multiple voices in extended networks* engage in ongoing dialogue. Manzini (2014:1-19) and Vezzoli et al. (2008:2-14) both inform us of a new concept of design in a fast-changing world. They predict a period where humanity's urgent need for solutions and sense making will be part of an open-ended period of social transition. This research, with its co-design aspect, is part of a quest in searching for solutions to the current problem of low social cohesion and lack of third space in a particular community. Within the hub of the Olifants River, the current *third place* is most powerfully represented by a shared interest in consumerism, represented by the shopping mall (Bauman, 2007:53-81). Consumerism and materialism weigh in at the dispensable side of Schafer's model, indicating the cultural void that exists in this context.

1.6 Wine tourism

The link between tourism and the wine industry has been formally acknowledged in the region, but the diversity and development of local talent has not yet been invited to the stage. Support of the arts could well become a tourist attraction; its evolvement leading to public art works which in turn could aid in building identity and social capital. A disconnect currently exists between the local wine industry and art practice. For instance, the wine cellars in the region use all their available wall space at tasting facilities to display information relating to the marketing of their products. An opportunity therefore already exists to support and promote local art, design and craft; instead some cellars sell articles manufactured in China to sell to tourists.

Examples of successful local wine/art partnerships in South Africa are numerous. Places such as Constantia, Franschhoek, Hermanus, Riebeek Kasteel, Robertson, Stellenbosch, Steenberg and Wellington come to mind. Wine Tourism South Africa (2015) advertises

that it includes emphasis on the arts. Bokhorst, cited in Opperman (1968:230) lobbied for the inclusion of wine making as a theme in South African art.

The 14 wine cellars in the Valley (2014) pose ideal settings for public sculptures that could be based on narrative sourced from a collective, interactive group. Literature suggests that social capital needs to be built from the inside. Palmer et al.(2009:43) cite Sennett (2003¹² cited in Palmer et al., 2009:43) who refer to the social glue that occurs when locals have to work things out for themselves by trial and error. Visibility of the large focus on wine production in the region could manifest as a theme to be used for public sculptures which could become a tourist attraction, create employment and raise social cohesion by portraying the local identity.

1.7 Research question

Can a creative, artistic practice-based intervention attract public participation in order to improve social equity and cohesion among selected Olifants River communities?

Table 1.3 Sub-questions

Sub-questions	
1.	What factors contributed to local art, design and craft being largely non-recognised and relegated to a subcultural status in the area?
2.	Why is a partnership of co-marketing products between the wine-tourism industry and local artists not evident in the Olifants River valley?
3.	How can practice-based research, including body-mapping methods, contribute to the wellbeing and social equity and cohesion of certain communities in the area?

¹² Sennett, R. 2003. Respect: the formation of character in an age of inequality. London: Allen Lane.

1.8 Aims and objectives

- To provide a stimulus to attract creative practitioners from diverse sectors, uniting them within the community, as well as attaining a certain degree of public engagement.
- To facilitate cultural diversity through an intervention in the region that may enhance the potential for improving social cohesion.
- To use the research as a springboard for the establishment of a public platform for inclusive artistic practice as this is also sustainable.

Table 1.4 Interventions linked to the objectives

Intervention	Objective
1. Visual art workshops as pilot study.	<ul style="list-style-type: none"> • Source talent among three fragmented sectors within the larger region.
2. Exhibit art produced during the workshops.	<ul style="list-style-type: none"> • Promote social cohesion in the whole region through visual art.
3. Follow-up with participatory social design art event.	<ul style="list-style-type: none"> • Facilitate social integration amongst involved art practitioners. • Identify theme/s with the potential to unite communities within the region through participatory design. • Promote the co-design of a socially “connecting myth” (Palmer, 2009:60-68).
4. Facilitate dialogue between wine tourism and local art practitioners.	<ul style="list-style-type: none"> • Investigate the provision of public forums/spaces for locally produced art. At this stage formal dialogue has been initiated to a lesser degree, as focus is placed on raising social cohesion among the art practitioners and stakeholders.

1.9 Research design and methodology

Engaging in fieldwork formed the bulk of the methodology, where questionnaires, body mapping, participatory social design, visual art and interviews were used, before, during and after specific interventions. Four informant categories participated: individuals, stakeholders, art practitioners, and I. Photographic images generated from the praxis and

the final land art event were exhibited to the stakeholder group who gave feedback that was analysed. In order not to break the interconnected knowledge osmosis that exists between the data collected from the various categories, its analysis and my reflections, I decided to present the data and its analysis as a unit. This decision caused Chapter Four to be longer than the other Chapters. An early decision was made to use crystallisation in the methodology, which allowed me to use data from various genres, thereby displaying a more holistic viewpoint. The following advice by Ellingson (2009:93) was adhered to during the execution of the research:

[To] go without a map is to go not just into uncharted territory, but often into a void. Instead of freeing you, it can bind you, leaving you lost among your data and ideas. As you co-create your world, map its contours. At the same time, do not be afraid that a map will overly constrict you; no matter how carefully you follow a map, you will always notice unexpected side roads, landmarks will appear suddenly, or the view around the corner will prove stunning and you will pause to explore it in much greater detail than you planned. The informal outline or map remains flexible throughout your project; you can and will deviate from it.

The methodology was based on an interpretivist paradigm as illustrated in Table 1.5 and Figure 1.5. The manner of enquiry chosen was a qualitative methodology (Ellingson, 2009:6-27; Kumar, 2011:1-15; Manzini, 2014:8-9; Miles et al., 2014:31) that best suited the intervention of a participatory design enquiry. Creswell (2003:9) states: “The process of qualitative research is largely inductive, with the inquirer generating meaning from the data collected in the field.” The aim of the study is focused on process leading to meaning (Van de Ven, 2007:28), which can be described as an emergent design (Creswell, 2007:41-47, 197, 207, 215; Vezzoli et al. (2008:8-9) to illustrate an evolutionary path of transition in an iterative process of continuous feedback in the design process. I take an inter-subjective, interpretative stance born from my *outsider/inkommer* artist position in the community.

Table 1.5 The interpretivist paradigm of the research (Creswell, 2007:202-206; Ellingson, 2009:127)

Interpretivist Paradigm	
Feature	Description
Rationale for the research	To understand and interpret social phenomena such as

	<p>why the Olifants River communities are fragmented and to set an objective of raising social cohesion using visual art as instrument.</p>
<p>Ontology: Worldview – how do I see the world?</p>	<p>Determine what contributes to society’s fragmentation by interacting with individuals, stakeholders and art practitioners.</p>
<p>Epistemology: Theory of method/basis of knowledge – how do I know what I know?</p>	<p>Collected data from all categories in the research to analyse and interpret.</p> <p>Experienced multi-cultural diverse exchange as a meaningful social process.</p> <p>Enticed a response from stakeholders post praxis by using a questionnaire which was analysed.</p> <p>Made recommendations to raise social cohesion.</p>
<p>Methodology</p>	<p>Collected data through workshops, interviews and questionnaires by qualitative methods</p> <p>Conducted a SWOT analysis with stakeholders.</p> <p>Used visual images as implementation of a participatory action design; morphed into a co-design.</p> <p>Obtained feedback from the stakeholders by use of an open-ended questionnaire.</p> <p>Crystallisation methods were used to inform the research.</p>

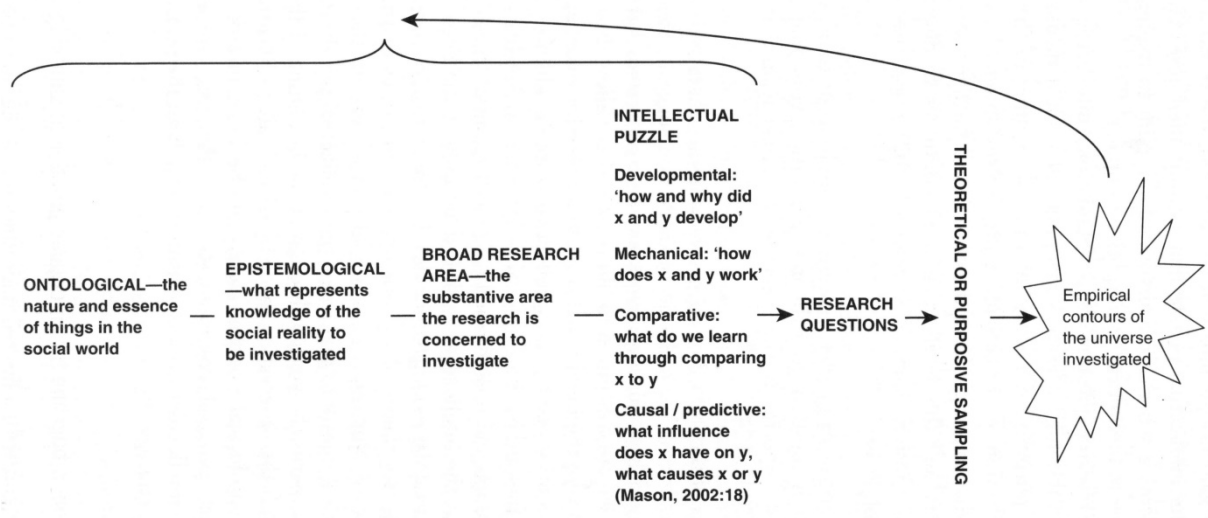


Figure 1.5 Illustration of a participatory research enquiry (Emmel, 2013:49)

1.10 Ethics clearance

Ethical issues were adhered to in the research as prescribed by the Research Ethics Committee of the Faculty of Informatics and Design at CPUT. The ethics clearance certificate can be viewed as Appendix A.

1.11 Layout of thesis

Chapter One sketches the holistic concept for the research. Chapter Two constitutes the literature review. Chapter Three discusses the methodology of the research. Chapter Four displays a large amount of capsulated data during the fieldwork and Chapter Five concludes with my findings and recommendations.

2 CHAPTER TWO

Literature Review

2.1 Introduction

Literature relating to the topic was consulted and a database search established that the current research was not duplicated. Specific models relating to social cohesion as well as literature on body-mapping is described in this chapter. The use of an interpretative research paradigm relating to a mixed method mode of enquiry led to the development of a theoretical framework implemented in the research design (Humphreys, 2005; Myers & Newman, 2007; Walsham, 2006:320-330; Creswell, 2007:35-100; Finlay, 2007; Denzin & Lincoln, 2008:345-366; Ellingson, 2009:1-21; Amatullo, 2010:52-59; Daymon & Holloway, 2010:241-257; Kumar, 2011:31-42; Emmel, 2013; Miles et al., 2014).

Literature underpinning the research was focused on, namely, 1) social equity and cohesion, 2) art and design methods, particularly body mappings, 3) models related to coalitions between corporate and cultural bodies, and 4) social integration through art and cultural development.

In this study a social design intervention was used as an interconnecting tool in a social system to execute the research and analyse findings. The research design was autoethnographically motivated, since I have a history of community art development in the Olifants River valley as well as in Cape Town. I researched local social design interventions such as Solms-Delta, the Festival of the Lights and Greatmore Studios – all models that I refer to in this research. I had discussions with executive members of these organisations to gather information and to learn from them.

The research intends to contribute to design knowledge (Manzini, 2014:8) with “disciplined creative and subjective results”.

2.2 Unique characteristics of the population in the Olifants River valley

Cultural, religious, socio-economic and industrial groupings exist within the region. In addition, the seven towns have different personae relating to the conglomeration of aspects that established them as towns. The Griqua are prominent in their cultural

religious practice in the region (Anon, 2013:2). A cultural heritage centre near Vanrhynsdorp called Ratelgat is the Griqua's spiritual home (Boezak, 2012:2). The grassroots community represented by the coloured group is the main labour force on the wine farms – a focal point of the research. This group has been subjected to many injustices. Ruddock (2012:17-24) describes their cause as “a set of interrelated conditions that resulted from the history of discrimination and dispossession”. She sketches a historical background of this group, starting with colonisation, slavery in the Western Cape from 1652 to 1834, the suppression of the Khoikhoi, and the evolution of segregation leading to the era of apartheid (1950-1994). According to Ruddock (2012:17), the present still resonates with the legacy of these historical atrocities as she says:

The legacy of slavery is very much apparent in the colonial and apartheid eras, and resonates to the present.

This group has been largely alienated from indigenous knowledge owing to a high incidence of socio-economic problems such as alcohol abuse, domestic violence and other social ills (Klein, 2011:82-90; Ruddock, 2012:24-34). In the hub, the current township, Vredendal North, formed part of the town-planning design of the apartheid regime. From 1981–1985 the coloured ethnic group was relocated from a position at the southern part of the main town, to a new position, across the river, on the northern side of Vredendal (Van Lill, 1994:48-57). The physical divide of the river has a continuing effect of fragmenting society (Filton, 2014), because nothing has been done since to ameliorate the historic reasons for creating an intentional divide.

A prominent commonality is the Afrikaans language, spoken among the creole of people within the many communities who live in the Olifants River valley (Van Lill, 1994:166-177; Truter, 1998:122; Matzikama Municipality, 2014:62-65). The exception is the relatively recent African influx stemming from various industries' labour demands, such as wine production, mining and construction. Most of the testimonies, transcriptions and other data collected are in Afrikaans; some of them are summarised and translated and can be viewed as appendices.

From a religious perspective the general population is associated with a strong Christian belief system. The popular local radio station, Radio Namakwaland, bears testimony to this statement, together with well-documented written church and mission histories (Van

Lill, 1977:9). The data collected in this research in the form of body maps and the accompanying narrative confirm this statement and can be viewed in Chapter Four. In 1830, educational conditions in the region were claimed as more advanced among the coloured community compared with the white community, owing to the established Roman Catholic missions. This happened more than a century before apartheid ideologies scarred and fragmented relationships among the populace of the region (Scholtz, 1964:120-135).

A social worker (Engelbrecht, 11 November 2014) contributed an interesting observation 'forgotten' by most inhabitants as well as by certain prominent civic officials. The demands of the wine industry originally caused the influx of foreign African people to the region. Wine making requires hard physical labour, whereas the general physique of the local coloured population is slight. This prerequisite, together with the local coloured population's legacy of alcohol dependency (Ruddock, 2012:43), seems to have been detrimental. Thus the symbiotic relationship between the vine and its tenders has an all-invasive effect on the agri-socio evolution of the region and its ontology (Basson, 2016; Carstens, 2016; Engelbrecht, 2014).

On the riverbank, agricultural practice was significantly enhanced between 1911 and 1924, when the development of an irrigation system was implemented. Since then the region has become known for its opulent wine production. Although the area developed because of its agricultural potential, mining activity has contributed to further economic growth and industrialisation, which in part explains a migratory flux among the broad strata of the population (Van Lill, 1994:48-52; Engelbrecht, 2014).

2.3 Wine tourism

Vredendal is home to the largest wine cellar in South Africa. Social responsibility could visibly ameliorate or balance the public image of the wine industry as being clinical mass producers for the commodity market, at times even to the detriment of the local population, with ongoing incidences of alcoholism and related social ills (Ruddock,

2012:24). Globally the wine industry (SAWIS,¹³ 2015) is reported as becoming more and more competitive, with expected ethical conduct to ensure sustainability and resilience (Schafer, 2014:129). “Wine and the vineyard, as well as the vine and wine-making itself, have proved inspiring subjects not only for poets, but also for artists ...” (Bokhorst, cited in Opperman, 1968:223). Art and wine appreciation have sensorial realisations (Graves, 1985:155; De Vries, 2014:8).

2.4 Visual art

Michael Balter (2009:709-711) reports in *Science* that art has been crucial in the evolution of humanity. He claims that that is why art has the capacity to have an emotional impact on people. Graffiti artist, Keith Haring, notes: “Art is about something to be seen” (cited in Gablik, 2004:117). The mountain range bordering the Olifants River valley has many examples of prehistoric rock art (Parkington, 2002:31). Currently visual art is a lively practice among the inhabitants. Documentation of this can be sourced from the Department of Cultural Affairs (established in Vredendal since 1970) and from Wesland Art Society (founded 1990). These facts contributed to my decision to use visual art as instrument and method in the endeavour to answer the research questions. Incidental to this, talent was displayed and identified in the area. An art materials shop in Vredendal serves a broad spectrum of clientele, proving that visual art is a lively practice within the community (De Klerk, 2015). However, a void exists, because there is no space where art can be viewed. In comparison, other wine-producing regions in the world have reported tremendous benefits and wellbeing to society where art and culture are developed in collaboration with wine production (Schafer, 2014:90). Sonn (2002) speaks of the “shared sentiments” of a “sense of community” which psychologically also relates to social cohesion. Artists can be cultural agents when they initiate workshops and engage with the community. An individual example is artist Shikongeni who says: “My art is a source of healing” (cited in Savage, 2014: 293), but there are many others who testify

¹³ South African Wine Industry Statistics.

to the healing capacity of art (Gablik 2004:134). Savage (2014:293) describes art and creativity as follows:

Creativity is never an individual act, carried out in a vacuum. Neither does it stem from a single cultural source or taproot. Rather, it begins with those fertile moments of cross-pollination when people travel, meet, talk, exchange, borrow and connect, like synapses in a brain or the lateral rhizome root systems suggested by Deleuze and Guattari.

The grassroots sector that represents the coloured group may have close genetic ties to the Bushmen who have been estranged from their cultural practices. Further back in time, the Bushmen in the region used natural pigments in ritual practices containing symbolic meaning. Deacon and Foster (2005:75) refer to specularite, residual pigmented quartz found in the area, and its use more recently described by an indigenous inhabitant:

It was the first time in many decades that she had seen 'the real thing' and she explained that her people used to use it as face paint for the girl's initiation ...

The body and its narrative are explored as a phenomenological theme during artistic cultural practices in the research in an attempt to fill the current void, since art practice is not culturally acknowledged in the region.

2.4.1 Body mapping

The body and its narratives find expression in various art, design and craft practices. Literature supports the idea that these narratives, including that of body mapping, could provide a method to explore the concept of self-creativity, mentally as well as physically, and that it could also aid in understanding society or the world that we live in (Solomon, 2007:2; Wienand, 2006:7-11; Gastaldo et al., 2012:18-19; Ludlow, 2012:2). From my ethnographic stance, I perceive the inhabitants of the Olifants River valley to have one strong commonality that is currently that of a shared interest in consumerism. As mentioned in Section 1.5, the hub has recently acquired a shopping mall that draws popular support from the whole Matzikama municipal domain, in total 18 towns. The focus on the body's requirements as well as my experience of body mapping at the Koekenaap workshops prior to the research led to the idea of using the body and its narrative as a theme for possible social change purposes (Schafer 2014:119; Sonn et al., 2014:16-35).

Solomon (2007:2) states that body mapping is an ancient practice which people used to understand themselves and their world. This statement supports the aims of the research as it is postulated that the theme of body mapping could be a common denominator that can build social capacity by mirroring the collective diversity of the region's inhabitants. Solomon's guide, *Living With X*, explains that the body map is a life-size body picture of a person (2007:2). In this study it becomes the person's vehicle to communicate aspects about themselves, which they would like the world to know about. Solomon (2007:21-22) also advocates the use of handprints, which links the method with examples of historic rock art found in the local Gifberg¹⁴ and Maskam mountains. She says (2007:2-3):

Body mapping has been used for many thousands of years by people who want to get a better understanding of themselves, their bodies and the world they live in.

The concept of using body mapping as a method during the research workshops was related to autoethnographical experience. Bodymapping was prompted by the image of Neil Baynes's photograph of a body map in a local newspaper (Baynes, 2007:17). This occurred during a workshop held in Koekenaap when body mapping was explored during art practice.

Greatmore Studio's *Thupelo* principle played a big educational role in the workshops held in Koekenaap and Cape Town (2005–2012). The *Thupelo* principle encourages exchange of concepts and technical expertise in an *idea* workshop environment. Participants receive an informative brief, and an application process for participation is required. This principle that was implemented in the research provided support, sustainability and encouragement among the broad spectrum of participants. Related activities such as storytelling, writing, song, dance and music were part of these workshops.

¹⁴The Gifberg is a mountain named after an endemic bush called *Hyaenanche globosa*, whose pods and leaves are deadly poisonous when contaminating water sources (Truter, 1998:146-148).



Figure 2.1 Neil Baynes's photograph of Jane Solomon in front of a body map (Baynes, 2007:7).

Body mapping could assist societies in appreciating diverse cultural contributions within their own communities, as racial and cultural social fragmentation caused by the previous regime's apartheid ideology is still very much a part of the whole South African milieu. Psychosocial studies report that people engage with greater empathy to holocaust events when visual art practice based on such themes are introduced, compared with the assessment of written or photographically documented facts (Spiegelman, 2003). Munitz (1986:260) said:

When acquired, such a philosophy [of empathy elicited by visual art] provides a framework of basic principles that helps guide a person's reactions to the crises and opportunities of life, to the universal facts of human existence – being born and dying, being a member of society, being part of a wider universe. To have a set of basic guiding principles, whether accepted from some external source or worked out for oneself, is an inescapable requirement for a human being.

Body mapping (as part of art practice) explored in this research is less controlled, compared with other therapeutic psychosocial models that are referred to (Solomon, 2007; Gastaldo et al., 2012). Examples of the artist Frida Kahlo's work and of others will

serve the purpose of adding value to ordinary people's life experiences, which could be expressed through visual art practice (Kahlo, 1995).

2.4.2 Narrative as part of body mapping

My own story is that of the *inkommer*, struggling to comprehend my socio-geographic environment, as cultural practice is not valued in the region. The environment is not conducive to the arts and does not support artists. It appears that storytelling can ameliorate the situation. This is so since storytelling seems to be the matrix of all creative exercises, including the practice of body mapping, because it is based on the human ability to imagine (Spaulding, 2004:51; Solomon, 2007:40-47; MacGregor, 2008:88; Gastaldo et al., 2012:10-11). From the reviewed literature it became apparent that dialogue and narrative would form an important introduction to the workshops (Vasquez, 2004:19-20; Gastaldo et al., 2012:10-11; Erasmus, 2014).

Narrative as part of the local culture is prevalent. *Die Storievertellers* (The Storytellers) was formally re-established in the region in 2005 by Florence Filton. This group has been successful in its multi-racial gatherings, serving the purpose of integrating society. However it remains unobtrusive in the region, owing to low social cohesion and lack of a public platform for art and culture (Filton, 2014). This added genre provided participants of the body-mapping exercises with the opportunity to share and discuss their life experiences (Wienand, 2006:5).

2.4.3 Inspiration drawn from music and dance to inform visual art

Dance, movement, and rhythm are an intrinsic part of the coloured community's culture. Rieldans¹⁵ as historical cultural practice in Namaqualand has recently been revived among the local community and has become popular among the youth (Human, 2007:4; Filton, 2014). Meyburgh (2006:15) refers to the therapeutic connecting properties between emotion and dance, since they could provide the transference of intuitive

¹⁵ Rieldans, see glossary.

aspects to the visible, thereby enabling reflection from a safe vantage point. Akunna (2011:292) speaks of “creative expression” associated with dance. From my perspective, dance is ideally suited to improve the lack of confidence among some grassroots members. (Hathway, 2014:2), citing Celeste Botha from UCT’s New World Dance Theatre says: “People find sanctuary in dance for different reasons: an escape from loneliness, hopelessness, poverty, the streets ...”. Akunna (2011:294) cites Einstein as having said: “Human beings, vegetables, or cosmic dust, we all dance to a mysterious tune, intoned in the distance by an invisible piper.” Dance and music offers a solution to uniting communities as they transmit values of social integration on various levels. Akunna (2011:299) notes that mental health specialists in Nigeria use dance to promote social interaction as it claims to bring a person into contact with his or her own identity.

2.5 Social equity and cohesion

Manzini (2014:3) values egalitarianism as being one of the pillars of social change. In similar vein, Jeannotte (2008:4) states: “Social cohesion is based on the willingness of individuals to cooperate and work together at all levels of society to achieve collective goals”. Jeannotte (2008:5) claims, “social capital is a factor that contributes to social cohesion”.

Since 2008, spaces where art has been shown in the area have one by one been taken over by other occupants with more immediate lucrative promise. Currently it seems to be a social phenomenon that there is a lack of interest in art and culture in the region as indicated in a poll held in the region on 10 February 2015. A remark was made that sectors within society are totally oblivious of one another’s efforts to include the broader society in their art and cultural practices (De Villiers, 2015; Du Toit, 2015:1-4).

Regeneration policy in Western European cities advocates the positive role that artists can play within urban areas. Garcia (2004:316) cited Tibbott (2002:73,¹⁶ in Garcia, 2004:316) who claimed: “If a cultural project is going to succeed in leading regeneration, it is crucial that it does so as part of a holistic destination brand.” In the same context, Garcia (2004:314) talks of “notions of culture as art and heritage ... to a view of culture as an economic asset, a commodity with market value”. Chidester et al. (2003:335) posit it is social capital that holds us together. As part of a quest for social innovation Manzini (2014:1-2) states artists can play a role in seeking for solutions and illustrating them through the social practice of visible co-design. Manzini (2014:10) further states the importance of the visibility of the design capacity. “In fact, they must design the specific contents they want to present and, very often, they have to imagine and enhance a strategy to make them visible.” Artists can do this.

Comparative cultural projects conducted in Australia raised the issue of social cohesion (Palmer, 2009:16-50), thereby illustrating that artistic interventions benefit society in some instances. This could provide the stimulus needed to engage creative practitioners from diverse sectors within the community. The desired outcome of getting the diverse public to respond or react to visual art in either a positive or a negative way may also be achieved (Berthoin Antal, 2012:44-67).

Solms-Delta in Franschhoek is a local example where a music development plan was launched in 2005 (Ruddock, 2012:96). A similar platform containing the cultural range in the Olifants River communities has the potential to portray their unique creative diversity and elevate social standing (Filton, 2014; Malan, 2015). Solms-Delta delivers positive evidence as a model of reformed social cohesion. Ruddock (2012:69) reports: “All individuals have capacities and they also have deficiencies ... the part of people that builds powerful communities is the capacity part of its members.” The social model

¹⁶Tibbott, R. 2002. Culture club: can culture lead urban regeneration? *Locum Destination Review*, 9:71-73, Autumn.

offered by Solms-Delta is proof that poor conditions among grassroots communities can turn into sustainable profitable endeavours when skills are developed. Solms-Delta is an example of social capital having been built by developing the capacity of the people living on the farm. Regular multi-cultural music festivals on the farm are reminiscent of a remark by Palmer (2009:16-50) in connection with CANWA's programmes:

Unique to this kind of community development work is the use of arts to help create social spaces so people have a chance to meet, participate and/or watch a performance about their place, share food, encounter each other as human beings, listen to each other's stories and build levels of intimacy not otherwise available.

Listening to each other's stories and building levels of intimacy are guiding principles that occurred during Solms-Delta's festivals which encouraged the community to function as a collective as advised by Swartz (1998:237): "Unity of consciousness is an achievement, not a given", which implies that a community has to work at becoming a collective. Schafer (2014:153) concurs: "The arts ... can contribute to social cohesion by engaging large numbers of people in the artistic process, both as participants and as members of audiences." This is the main objective of the research.

2.6 Five models which feature similar objectives

In Vezzoli's System Design for Sustainability (Vezzoli, 2013), the importance of social equity and cohesion is outlined – this is a shared aspect of the research. Manzini (2015:2-3) describes the differences between top-down, bottom-up and hybrid innovations and the role they play in attaining objectives of raising social capital. The quest to establish social equity through a practice-led intervention has identified five models that share similar objectives. Two of the models are international and three are South African.

2.7.1 International: CANWA is one of these models. Table 2.1 demonstrates similarities and differences and shows how the model is related to the research. All of the models share the commonality of providing support and a safe area for community development to take place.

The Rock Hole Long Pipe project (Palmer, 2009:14-53) is part of CANWA's (an Australian government community arts and cultural development organisation) promotion of community involvement. It is an amalgamation of government and academic

institutions (Sonn, 2002) aimed at “mobilising grassroots participation and for engaging the voices of local communities in planning processes”.

Table 2.1 CANWA: similarities to, differences from and influences on the research

Similarities to the research	Differences from the research	How CANWA relates to the research
A shared objective of aiming to integrate communities by creating social space where people can get to know one another's cultures.	Situated in Western Australia, which has its own ethnic groupings.	A similar history of segregation from which much can be learned.
Educates people through interactive methods on various levels so that there can be respect for one another's differences.	This is a different culture. It is a country with its own unique history.	CANWA has been doing successful community work within the region since 2007, which serves as inspiration for the research.
Addressing social ills by reinstating healthy intergenerational relationships.	State-driven proactive involvement since the seventies, thus having developed substantial experience in building social capacity.	Provides an extensive model for a collective intervention within society.
A focus on grassroots development and integration.	An amalgamation of the Australian government and Australia's academic institutions.	CANWA is generous in sharing its expertise.
Produces collaborative works.	This development plan relates to Australian culture.	We could learn from Australia in theory and practice.
Mining takes place in both areas, with similar social patterns occurring.	Western Australia is not a wine region.	Mining activity often assimilates people from all over the globe.
Song, dance and music is part of the intervention.	It differs according to their indigenous culture.	The development plan serves as inspiration.

Inuit culture, as explained by a Canadian art therapist (Vivian, 2013:9-16) relates many similarities to the current research, especially those aspects pertaining to the grassroots and township sectors. Table 2.2 presents the various interrelated facets of comparison and dissimilarity, displaying how they correlate with the current research.

Table 2.2 Inuit culture: similarities to, differences from and influences on the research (Pauktuutit, 2006: 2-42; Vivian, 2013:1-44)

Similarities to the research	Differences from the research	How Inuit epistemology relates to the research
Specifically concerning grassroots/aboriginal populations; a focus on lost indigenous knowledge.	Situated in Canada. A different ontology.	Traces of a similar history of suppression and related social ills. Its model may serve as example.
Learning by example.	According to Inuit culture, this is part of a traditional history of intergenerational learning.	Inuit culture advocates self-discovery.
Storytelling, art, sound and dancing are regarded as important practice through which people can connect.	These are all part of the healing ritual and are related to Aboriginal traditions.	Storytelling is part of the empathic stance of the research.
Focus of an egalitarian ontology.	The Inuit have an intricate structure of highly developed sensitive social behaviour which values balance in the community.	Their epistemology evolved by having to get along with each other in confined spaces for extended periods of time.
The objective of raising social cohesion. Emphasis on the group dynamic which serves as	They have experienced their own particular historic trauma.	Their culture, known for its adaptability, can serve as example to a multi-cultural society

social glue.		
The therapeutic healing properties of art creation can raise self-esteem of both the individual and the group.	Art practice is used in Aboriginal communities to overcome specific historic trauma caused by colonialism.	The objective of the research is to raise social cohesion and create <i>third space</i> .
The focus is on process.	Art is an integration of Inuit culture, whereas art practice is a sub-culture in the area of the research.	Inuit culture and the multi cultural societies of the current research have similar socio-economic backgrounds. Process- driven art practiced by the Inuit may offer a model to serve as example leading to meaning and to understanding.

2.7.2 South African models: Solms-Delta, the Festival of the Lights and Greatmore Studios are the three local models that are referred to. Similar objectives to, differences from and associations with the research are displayed in the following three tables. Solms-Delta was chosen because of its related focus on grassroots communities as well as its similar wine-producing setting. The Festival of the Lights was selected, because of its similar geographical setting, with related indigenous cultural treasures such as the rock art of the Bushmen, while Greatmore Studios was selected because of my experience with their *Thupelo* principle, namely pedagogy in action. Greatmore Studios' investment in the development of local art practitioners, which turned into an eight-year annual event, was a further reason for selecting them as a model. Solms-Delta (Ruddock, 2012; Brand, 30 January 2015), a wine farm situated close to the town of Franschhoek in the Cape winelands is an exceptional sustainable example of social capital that was built with a bottom-up development strategy with holistic outcomes. Its primary focus is on social upliftment through development of dormant musical talent among the farm workers, but it has developed into a sustainable business venture involving wine making coupled with a restaurant and other tourist attractions. The workers on the farm have a vested financial interest in the whole enterprise, which contributes to its success.

Table 2.3 Solms-Delta’s similarities to, differences from and influences on the research

Similarities to the research	Differences from the research	How Solms-Delta relates to the research
The ontology and epistemology of wine farming.	The focus is on one particular farm, whereas the research is about a whole wine-producing region.	Solms-Delta serves as a role model, showing that people at a grassroots level have talents that only need to be invested in.
There is similarity in the focus group of Solms-Delta and the grassroots sector in the research.	Difference in milieu.	Solms-Delta could serve as a socially sustainable model for the area of the research.
The input of Ki1, ¹⁷ who is an activist for indigenous identity, has contributed to both projects.	World-renowned professor, Mark Solms, instigated a methodology of financial independence for the project.	According to Mark Solms, “We had to rediscover our shared history” (Du Toit, 2014:29). It can inspire others to look for unconventional social solutions.
Cultural development along with other holistic social objectives.	Music is used as instrument, whereas the research uses visual art as primary tool to	Although two very different disciplines are implemented, they share objectives focused on

¹⁷ Ki1 (Key informant 1) – a vignette based on her can be viewed in Chapter Four.

	develop social capital.	integration of society by placing emphasis on society's similar pursuits.
A similar goal in pursuit of development of human capacity; making use of talent and creating a platform for the arts.	It is situated in one of South Africa's most popular wine districts.	Although to a lesser extent, the research too uses music as instrument to advance social cohesion.

The Festival of the Lights is an annual event, focusing on learners – its objective being to broaden the educational horizons of children from the lower income group in the town of Clanwilliam, which is approximately 50 kilometres from the Olifants River region. Both Solms-Delta and this project have benefited from UCT's academic investment (Fleishman, 2011; Melle, 2014).

Table 2.4 The Festival of the Lights: similarities to, differences from and influences on the research (Kay, 2000:421; Fleishman, 2011)

Similarities to the research	Differences from the research	How the Festival of the Lights relates to the research
The Festival of the Lights is focused on educating, identifying talent, and providing opportunities.	The Festival of the Lights' target group is coloured school children.	The concepts are completely different as there is a philosophical difference behind the two social designs and their objectives.
It is about acknowledgment and rediscovery of indigenous knowledge.	This research is about <i>social glue</i> , creating opportunities for people to integrate, to respect and get to know one another.	The objective of claiming and creating social space is of cardinal importance.

Visual art is used as instrument to achieve objectives.	The final performance art event is specifically targeted and focused on a specific school in the town of Clanwilliam.	Collaboration required of performance art could inspire the communities of the research to raise social cohesion.
The discipline of music and performance art, as well as visual art, plays an important part in both studies.	The Festival of the Lights is not specifically focused on multi-cultural integration.	There is potential in implementing some of the methodology goals to aid social cohesion.
It is an intervention within the community.	The social project is an annual event with a history of 16 years.	The aim of the research is to become sustainable and to raise social cohesion; performance art may contribute to this.

Greatmore Studios (Erasmus, 2014; Ki2, 7 November 2015), situated in Woodstock, a suburb of Cape Town, has formed a trust providing space, opportunities and global networking for artists from all walks of life. They perform regular outreach projects in communities called *Thupelo* workshops where their intervention builds social capital.

Table 2.5 Greatmore Studios: similarities to, differences from and influences on the research (Ki2,¹⁸ 2015)

Similarities to the research	Differences from the research	How Greatmore Studios relates to the research
The hub is comparable to the Cape Town city bowl where the workshops were conducted. Within the larger region it is seen as the business centre.	Greatmore Studios is situated in the suburb of a city, whereas the research is based in a rural area.	Different demographics with social and cultural differences.
It has the objective of promoting visual art practitioners.	Greatmore Studios have been operating since the 1980s, during which they have succeeded in building a network of artists as well as a support base for those artists in South Africa such as JAF ¹⁹ and the Bag Factory. ²⁰	Greatmore Studios launched an outreach workshop in the area in 2005 that has stimulated motivation for this research.
The brief used for workshop selection to create	Owing to their history and setting they have a large	Future collaborative workshops may be negotiated to

¹⁸ Ki2 (Key informant 2) – a vignette based on her can be viewed in Chapter Four.

¹⁹ Johannesburg Art Foundation (Savage, 2014:145).

²⁰ The Bag Factory residency programme is related to the work of the Triangle Arts Trust, an international network of artists' collectives, residencies and workshop programmes. <http://www.bagfactoryart.org.za> (Savage, 2014:10).

social integration is based on that of the <i>Thupelo</i> workshops.	pool of artists on their database.	be able to network and learn from each other. An exchange of sophisticated versus indigenous knowledge can take place.
Develop potential in the region by creating opportunities to exhibit visual art.	They have social media in place and have an established system for regular interaction with the public.	Their example could be adapted to rural social conditions.
Target the grassroots sector (the farm workers).	In the city they mainly draw previously excluded applicants from the townships. They also have students or academics involved in their programmes.	There are substantial similarities between the farm workers and city dwellers from the townships, or even destitute persons.

2.7 Influence of lived experience of Greatmore Studios *Thupelo* workshop

I attended private workshops in Cape Town (2002–2004) presented by Ki2, an artist, who is one of the founder directors of Greatmore Studios. Emanating from this experience, I developed the aim of the research, which was to use a similar method or practice in the fieldwork.

- In 2005 Greatmore Studios launched an outreach workshop held in the town of Koekenaap and co-funded by the Department of Cultural Affairs.
- It was decided to liaise with the local cultural officer to recruit 50 percent of the applicants in the Olifants River valley to collaborate with ten visiting artists from Cape Town and elsewhere for two annual workshops to be held in Koekenaap (2005–2006).
- The *Thupelo* workshop held in Cape Town in 2005 afforded me a life-changing experience, so I began to imitate that same practice during the Koekenaap workshops from 2007–2011 when I was the organiser/facilitator.
- *Thupelo's* brief was used for the local selection process 2005–2011.
- Although Greatmore Studios no longer funded the workshops after 2006, they remained supportive by referring candidates (from their network of artists) to the Koekenaap facility.

The events described above demonstrated that a multi-cultural group from different socio-economic and cultural backgrounds had the capacity to collaborate in workshop settings. The participants arrived as strangers and departed on various levels of friendship. Their common interest in art practice was a uniting factor. The contrast between the rural area and Cape Town was evident in the different scale of public support in the city in 2005, compared with the public non-event in the Olifants River valley (2005–2011). Despite the annual open day invitations directed to the general public, the lack of interest in visual art practice in the Olifants River valley from 2005–2011 seemed to be a social phenomenon, and this provided the rationale for my research enquiry.

The healing value of arts practice is one I have experienced as a practising artist throughout my life. Many fellow practitioners attest to the vital changes that the intervention of the various art practices at Koekenaap have afforded them (Pool, 2014; Smal, 2014; Stephens, 2014). One particular participant said that the body map

workshop of the praxis was “comparable to a 30-hour therapy session” (BMP 33, 2015). Likewise storytelling, music and dance, which are part of the research design, contribute their own aspects of wellbeing (Spaulding, 2004:110; Akunna, 2011:291-302; Erasmus 2014; Schafer, 2014).

2.8 Reflexivity of the researcher

Schafer (2014:178) refers to the “cultural personality” that is always aware of its own imperfectability (Creswell, 2007:207-208). Both Vezzoli (2013) and Manzini (2014:9) advocate the use of bottom-up initiatives. Such initiatives contribute to reflexivity due its co-designed concept where feedback is invited and expected from participants. Part of my lived experience was guided by De Bono (1985) and his thinking hats (see Appendix O). I found his thinking tools useful to explain my assessment process during the reflexive orientation required during the walkabouts as well as during the data analysis. The various thinking hats conceived by De Bono (1985; 1992:77-85) provide a paradigm to describe and differentiate between the various roles of the researcher and the participants (Creswell, 2007:243; Miles et al., 2014:8).

2.8.1 Edward de Bono’s six thinking hats (DeBono, 2008)

De Bono developed various coloured hats to denote different thinking processes:

- The blue hat (De Bono, 1992:81) is the one that the researcher wears by default, and was also worn by some of the participants during the co-design. *The blue hat is for thinking about thinking.* It is also about directing conduct and about facilitating.
- The red hat (De Bono, 1992:78) is worn when emotion or instinct is at stake. This was of special use, because *it is sometimes valuable to get feelings out in the open.* This was of special use during impulsive responses when I was reviewing all of the collected data of the participants’ body maps in Chapter Four.
- The black hat (De Bono, 1992:79) is useful during reflexivity when constructive, uninhibited critique was welcomed regarding the research and its methodology. The participants wore this hat with a softer approach during the walkabouts, compared with when I was implementing it, in order to be objective about my research.

- The green hat (De Bono, 1992:80) represents the creative ability perceived in the participants' work.
- The yellow hat (De Bono, 1992:79) specifically reminds me of BMP 15, who deliberately and more than anyone else decided to focus on the positive things in her life.
- The white hat (De Bono, 1992:78) was perhaps only useful right at the start to inform everybody about the workshop and was again used by all when the co-design was in its planning phase.

The different thinking processes/styles were deployed during walkabouts.

2.9 Summary

This chapter provided an overview of literature consulted during the participatory, process-driven research, planned as an intervention evolving into a co-design. Visual art became a tool for a diverse group of participants from the region to express their own narrative through body mapping. Storytelling, music and dance formed part of the backdrop of the workshop design. The local versus the *inkommer* status was explained. Various aspects of the region are described through an ethnographic lens, leading to my own rationale for undertaking the research. Diagrams of comparison with other models portrayed the similarities, differences and influence they had on the research.

Chapter Three delivers a detailed description of the process-driven methodology that developed during the pursuit of answering the question: *Can a creative, practice-based intervention attract public participation in order to improve social equity and cohesion among selected Olifants River communities?*

3 CHAPTER THREE

Methodology

Ellingson (2009:xi) states: I came to crystallization out of necessity. I needed a framework, a methodological path that I could follow that would enable me to construct and articulate multiple lived truths, rather than force me to choose among them.

3.1 Introduction

This chapter provides information about the methodology chosen for this research. An interpretative paradigm (Creswell, 2003:9; Walsham, 2006:320-330; Finlay, 2007:273; Ellingson, 2009:58, 92) using primarily qualitative research methods was chosen. Crystallisation as posed by Ellingson (2009) offers the best-suited method to portray the various facets and existing arts in the region such as storytelling, dance, music, visual art, and poetry. My viewpoint and personal ontology explain my role as participatory researcher. The sampling technique is explained, and data-collection methods, storage and analysis are discussed (Van de Ven, 2007:1-2). Methods of data collection, its advantages and disadvantages, its storage and analysis, as well as any other constraints and processes are presented.

3.2 Conceptual model of the methodology

The concept of a practice-led intervention was formed over a period of five years. The three sample workshops comprised ten participants each. These workshops were followed up with an interactive workshop. The objectives of the layered social design using visual art as instrument are displayed in Figure 3.1.

Crystal venns are used in the diagram to explain the multi-faceted process followed during the workshops held for 1) grassroots, 2) town, and 3) township sectors. The overlapping areas, numbered 4–6, describe the observed commonalities or individual aspects shared between the three sectors. The centre, numbered as 7, symbolises the essence of the design as a shared focus on visual art. The workshops, presented as an egalitarian process where participants could prepare to take part in an interactive co-designed activity, are indicated in the diagram by an arrow pointing towards the objectives of the research.

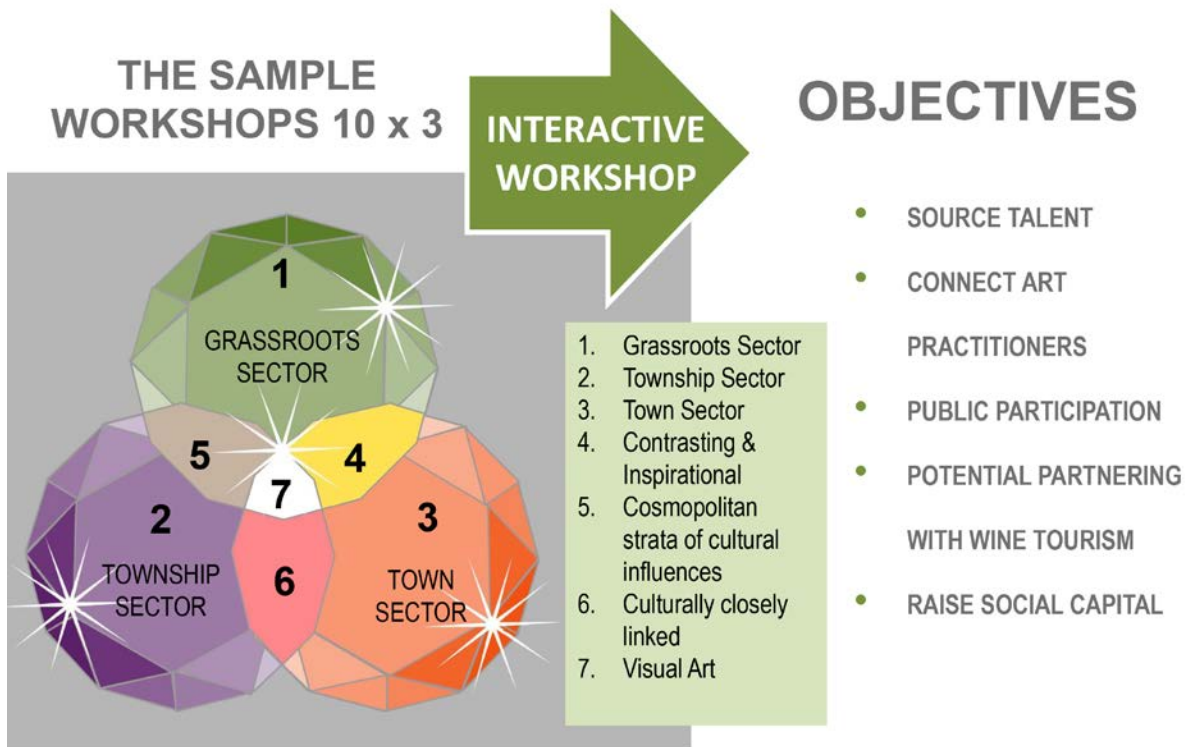


Figure 3.1 Conceptual model of the methodology (Krüger’s construct, 2015)

3.2.1 Methodology

The qualitative and interpretivist approach in the methodology (Creswell, 2007:23-24, 248) developed and emerged from the fieldwork (Van de Ven, 2007:1-2). This enabled me to collect data by recording conversations during walkabouts that could later be transcribed and analysed. The process of fluctuating emic and etic reporting (Creswell, 2007:242) allowed me to reflect on data that influenced the development of the research. After the fieldwork was completed and the findings of the workshops were written up, further data were retrieved from stakeholders and individuals to reflect and report back on the research. Recommendations made after analysing the holistic data were aimed at promoting and raising general social integration (Jeannotte, 2008:3) in the region, as this reflects directly on the research questions. Jeannotte (2008:3) presents social integration as a crystallised term for three social aspects, namely, inclusion, cohesion and capital.

3.2.2 Ontology and epistemology

My worldview of the region is not bounded, but co-constructed, revised and co-constructed again as a continuous process. This is my reality. The relationship between the region and me is therefore based on a co-constructed epistemology, a continually changing one at that.

My autoethnographic viewpoint of a fragmented society and my personal ontology is encapsulated within the broad reality (Creswell, 2007:17) of the region. Along with fellow art practitioners (BMP 16; BMP 27; BMP 34; BMP 37; BMP 42) in the region I experience a public lack of interest in visual art. According to Schafer (2014:186), the aspect of communities being socially disconnected is related to the global technological age that we are living in. This could relate to the nature of Vredendal as a hub, experiencing this aspect to a greater extent as business pinnacle of the region. The grassroots sector, as the largest cultural group in the region, is challenged by multiple psychosocial issues. This aspect can only be fully grasped when the history of the farm labourer is investigated. Ruddock (2012:32-50) provides a broad perspective of the many related social problems of this group.

My inter-subjective stance allowed me to gain knowledge from various perspectives, all which lay claim to their own soundness and values. This multi-perspective aspect culminated during the enactment of the co-design event where I became a participant in the execution of the land-art design. This enabled me to experience both the role of relative “outside researcher” (Walsham, 2006:321), which evolved to that of “involved researcher”. My reflections during the research provide testimony of my inductive rapport with the research and with the participants while enacting the role of facilitator. In interpretive research, Walsham (2006:320) speaks of “a social construction by human actors” – therefore it is also about the relationships that were explicit between various participants. As a qualitative researcher I chose to make use of an interpretative research paradigm (Creswell, 2007:23-26; Walsham, 2006:320) that underpinned the research. Consequently data were analysed by primarily qualitative methods: first by categorisation; second by methods of describing (such as using vignettes); and third by themes that include a display of poetry shown as Appendix I (Miles et al., 2014:105-120, 161-168).

I have endeavoured to be reflexive in my methods by consulting with individuals and stakeholders in the region to enable me to find a balance between different viewpoints. I attended a workshop of Nina Romm in 1987 where she said, "The group is more intelligent than the individual". Walsham (2006:325) gives this same train of thought a slightly different slant when saying "the researcher's best tool for analysis is his or her own mind, supplemented by the minds of others when work and ideas are exposed to them". Good social skills (Walsham, 2006:322-323) were important aids in gaining trust from participants. Evidence of their occurrence can be viewed as Appendices C, D, E and N, which report on various relationships that manifested between different individuals as a result of the research. Creswell (2007:247) explains the value of the epistemology as "the impact that the subject of the research has on the researcher".

3.2.3 Overview of the research design: a participatory enquiry

When the research was in its gestation period, a start was made by investigating possible allies that would aid the enquiry. A conceptual frame was used with a generic funnelling sampling sequence. A few informal meetings as well as telephone conversations were conducted with a previous first cultural officer of the Department of Cultural Affairs in Vredendal. I refer to her as Key Informant 1 (Ki1) and have written a vignette (see Section 4.3), based on her contribution to and interest in the topic of my research. It was established that this individual is still extremely knowledgeable about indigenous cultural activities in the larger region. She is an established writer, a poet and a storyteller in her own right. Along with Key Informant 2 (Ki2), she represents the major influence of category 1 (individuals) that led to category 2 (stakeholders), which informs the participatory development of the research design.

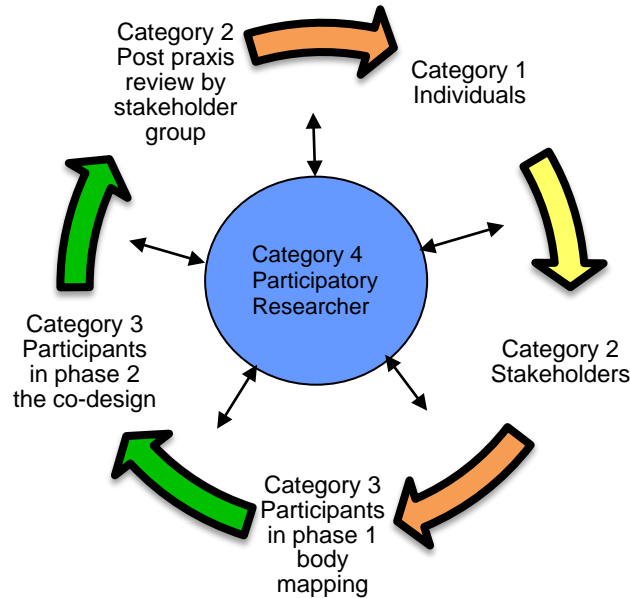


Figure 3.2 The sequential cycle of the 4 categories involved in the design intervention, starting with the individuals (Researcher’s construct, 2016)

In the early stages discussions were also held with sources from the nearby town of Clanwilliam where the annual Festival of the Lights (Fleishman, 2011) has been taking place for more than a decade. This event was described in Chapter One, Section 1.4.3. Information was gathered from a local schoolteacher (Melle, 2014) who lives in Clanwilliam. A meeting was arranged between the researcher and one of the organisers of the 2014 performance of the Festival of the Lights. This resulted in follow-up correspondence and shared information. This programme and the research share the implementation of visual art practice in their methodology as well as placing a substantial value on indigenous knowledge²¹ as presented by the coloured ethnic group. The information received was of great relevance to the research. In a similar manner contact was made with the manager at Solms-Delta who referred me to the music therapist (A.C. Brand, 2015) who is employed at this establishment. Again valuable information was

²¹ Indigenous knowledge relates to the Khoisan culture (Boezak, 2016).

gathered that aided the design strategy of the research. I also paid a site visit to Greatmore Studios where I had a meeting with one of their directors whom I refer to as Key Informant 2 (Ki2) (2015). A vignette (Creswell, 2007:184) based on the contributing aspects of her influence can be viewed in Section 4.3.1. This includes some of the methodological influences of Greatmore Studios' *Thupelo* workshops that I implemented in the fieldwork.

The examples of Greatmore Studios, Solms-Delta and the Festival of the Lights served the purpose of igniting a mental fermentation process. This led to the realisation that stakeholders had to be consulted and that a public meeting had to be called for those who were interested in the development of arts and culture within the communities of the Olifants River valley. Towards the end of 2014 a local industrial psychologist became involved in the research. A meeting was arranged with her early in 2015. She made helpful recommendations relating to stakeholders in the community that could be interested in my topic. In addition she offered and provided assistance by facilitating the SWOT data compilation at the meeting arranged for stakeholders in February 2015. Along with the stakeholders, there were other individual members from the general public who showed an interest in my topic and who contributed ongoing valuable information. All of these formed part of the discourse of the developing study (Creswell, 2007:150; Van de Ven, 2007:1-2; Ellingson, 2009:127).

Advertisements inviting applications to participate in visual art workshops were communicated by radio, by word of mouth, by local newspaper as well as by reaching out to local organisations (including those registered with the Department of Cultural Affairs and Sport). Ideally a panel (sourced from the region) was to screen these requests to take part, in order to select participants from each sector. The brief for the selection process was based on that used by Greatmore Studios for their *Thupelo* workshops (Gibson, 2013:4; Ki2, 2015) in order to collect a group of 10 to 12 participants within the region that were as diverse as possible regarding the following:

1. Gender
2. Culture
3. Generation
4. Socio-economic backgrounds
5. Artistic background/expertise

However, in the end all applications were accepted owing to an overall poor response. This resulted in disregarding the intended criteria for selecting participants from the applications that were received. In addition, the sample group was reduced to ten participants for each sector. All of the participants were volunteers who applied to take part in the workshops. These individuals (from three socially fragmented sectors) shared the intention of contributing to the development of visual art in the Olifants River valley by volunteering that their resulting work be used for this purpose.

Individuals, stakeholders and participants in the body-map workshops comprised the first phase of the social design. During this period the various categories of the research were determined and data were collected from all. After completion of the body-mapping workshops, all the art practitioners were invited to take part in planning a co-design event, which formed the second phase of the practice-led intervention. Information gathered from the stakeholders after viewing photographs of the final body maps and the co-designed event provided further data that contributed to answering the research questions.

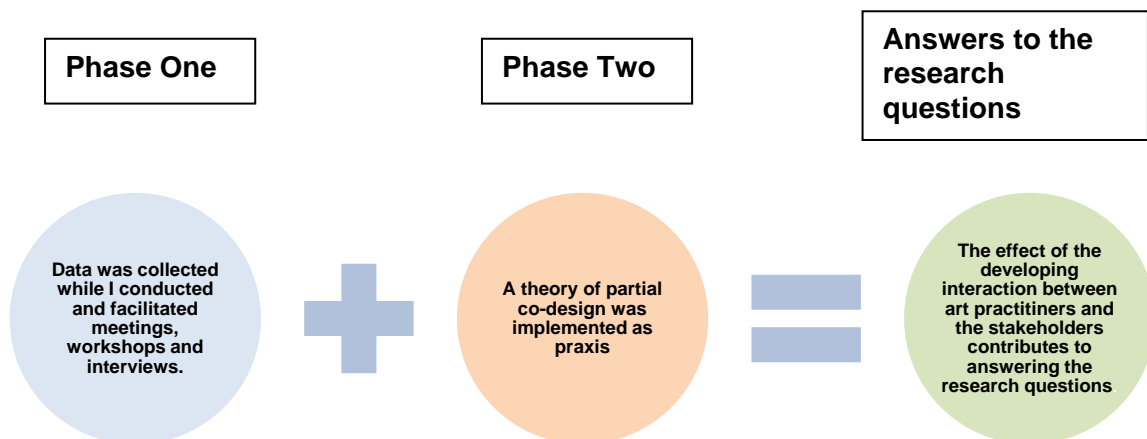


Figure 3.3 The evolution of the research (Researcher’s construct, 2016)

3.2.3.1 Process of analysis using colour coding

During data analysis colour coding was used to differentiate between the various categories for ease of reference. Complex information was manually reduced to perform coded analyses (Creswell, 2007:240), while keeping the foci on as much richness as possible (Miles et al., 2014:173). Illuminating aspects relating to themes were highlighted on transcriptions of recorded walkabout discussions or on questionnaires. Particular aspects relating to themes were highlighted on transcriptions of recorded walkabouts, discussions and questionnaires. The various interrelated informant categories that contributed to the data collection are:

Table 3.1 implemented colour coding for data analysis

Colour coding	
Individual informants	Interviews, questionnaires and verbatim data
Stakeholders	SWOT analysis, questionnaires and verbatim data
Visual art participants	Numerical system was used, transcriptions of walkabouts, poems and statements
Participatory researcher	Reflections are italicised

Vignettes (Creswell 2007:194-196; Ellingson, 2009:100; Miles et al., 2014:182; Schafer, 2014:190) based on participants from each sector was used as rich pockets to demonstrate what was happening during the process-driven body-mapping sessions. Themes emerged from field notes, interviews, recorded data, interpretation of visual art, questionnaires, statements, and poems. A data-accounting log (Miles et al., 2014:107-120) was used. Table 4.4 displays themes and concepts that emerged from participants' data. Basit (2003:144) notes that "some data may be meaningful to art participants and other data may be meaningful to viewers/outsideers".

Data were collected during this first phase while I conducted and facilitated meetings, workshops and interviews. I played the role of a participatory observer during this period where visual art was intended to be the instrument of enquiry. Rich data were collected

during the body-map workshops (Creswell, 2007:209; Ellingson, 2009:58-59; 125-135; Miles et al., 2014:119,173).

During the second phase a co-designed event was enacted as part of the emerging methodology (Creswell, 2007:41-47; Van de Ven, 2007:1-2) of the research. Photographs of the body map workshops and the co-design were shown to the stakeholders as part of the second phase of the research; these results contributed to answering the research questions.

3.2.4 An unfolding timeline: 2014–2016

The timeline illustrated in Table 3.2 highlights the sequential development of the research.

Table 3.2 Timeline of the research

January 2014–May 2016	I began to initiate informal talks with role players in the community. This paved the way for a construction of a research design. Informal and formal talks continued until the present time. From January 2014 literature was consulted in an ongoing manner to inform the research.
22–30 March 2014	The researcher initiated workshops for the local art society, making use of body mapping to test the possibility of using it in the methodology of the research.
26 November 2014	My research proposal was accepted by CPUT'S Faculty of Informatics and Design Research Ethics Committee on 26 November 2014.
10 February 2015	A soapbox talk session was called with stakeholders and interested parties within the Olifants River valley. Twenty-eight people representing various facets of the community attended the meeting and took part in a SWOT analysis to determine the current position of art within the communities of the Olifants River valley.
28 March 2015 to 12 April 2015	Grassroot sector workshops were conducted.
18 April 2015 to 10 May 2015	Township sector workshops were conducted.
16–24 May 2015	Town sector workshops were conducted.
25 May to 24 July	Online group and telephone discussions were held as a discourse for the co-design. This collaboration emerged as a

	co-designed land-art event.
25 July 2015	The co-designed land-art event took place on this day. Fourteen participants took part in constructing a labyrinth alongside the N7, 25 kilometres north of Vanrhynsdorp and called it <i>The Kners²² Labyrinth</i> . The labyrinth culminating in the fieldwork component of the research is illustrated in Figures 4.24–4.25.
21 September 2015	Attendants at the soapbox talk were invited to review the visual art produced during the body-mapping workshops as well as being shown images of the collaborative co-design event manifesting as a land-art performance and installation.
9 January 2016	Interview with participant BMP 42 took place as part of further data collection to complete a written vignette based on this participant.
18 January 2016	Meeting with Ki1 to elicit response and discussion to questions stated in Chapter Four.
30 January 2016	Meeting with Ki2 in Cape Town to show her the images of the body maps, discuss the research and request a response to the same questions posed to Ki1 in Chapter Four.
6 February 2016	A meeting was held with the art practitioners during which I presented them each with a photograph of their body maps as a memento of the praxis. Discussions ensued as to what they could do to further their own artistic talents and take part in the development of visual arts in the region.
5 March to 4 September 2016	Since the meeting held on 6 February, a workshop has been organised on each first Saturday of the month, exploring different media. These workshops prove the sustainability of the findings.

²² *Knors*: 1) the gnashing or grating sound made by the colonists' wagon wheels rolling on the small quartz pebbles that are strewn in their millions on the surface of the specific geographic plain. 2) It relays the mutation of the word *knors* as *kneg*, translated as 'servant', which implies human suffering induced by harsh geographic conditions (Miles, 2015).

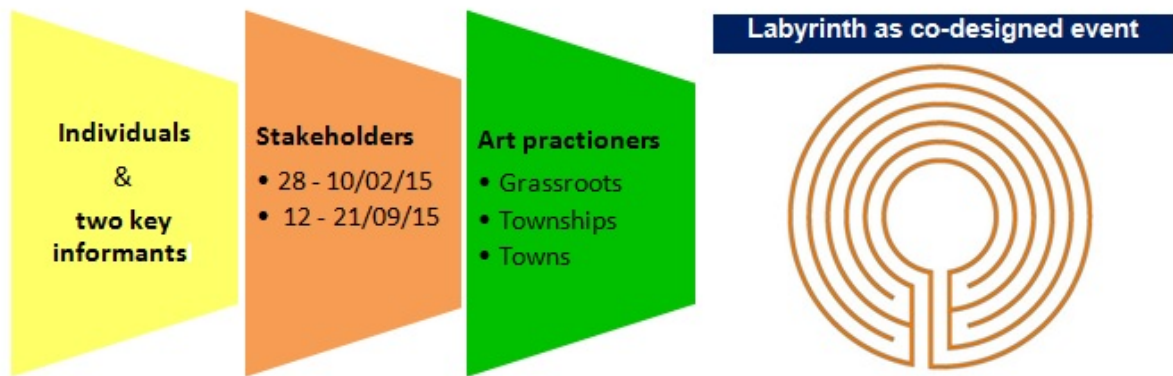


Figure 3.4 The sequential development of the research design culminating in the co-design of the labyrinth (Researcher’s construct, 2016)

3.3 Origin of the second category (stakeholders)

As illustrated in Figure 3.4, individuals represented the first category that informed the start of the research, which in turn led to the second category that emerged as the stakeholders. The first meeting with stakeholders as noted in the timeline was focused on drawing interest from individuals from various formal fields such as those of education, social services, tourism, psychology, the Chamber of Commerce, the media, the municipality, local industries, and various cultural organisations focused on community development. Manzini (2014:11) stresses the importance of building coalitions among different partners. This decision was further supported by his encouragement of active inclusion of “people who are immediately concerned”, as this relates to a quadrant of his model called ‘Design in a Connected World’ (Manzini, 2014).

The targeted individuals were invited to attend a talk session called the ‘Soapbox for Matzikama Arts & Culture’. At this talk session, a meeting held on 10 February 2015, the audience was informed of my intention to conduct a visual art-based intervention within the community of the Olifants River valley. My idea of using body mapping as a theme was explained. They were informed of the objectives of the research and received a presentation of the consulted community development models that had relevance to the research. The audience were invited and requested to make suggestions that could

contribute to my research topic. A discussion ensued relating to the relevance of art and culture in the Olifants River valley. Thereafter a SWOT analysis was conducted.

Table 3.3 Diversity and number of attendants at the stakeholder meeting: soapbox for Matzikama arts & culture

Total number of attendees: 28	Representation
5	Private individuals
4	Social workers
3	Agricultural community development
3	Local media – newspaper (1) and radio (2)
2	Organisation for the disabled
2	High school teachers of music and dance
2	Mining industry representatives
1	Christian-based organisation focused on community development
1	Rehabilitation centre representative
1	Community festival (organiser)
1	Primary school teacher
1	Chamber of Commerce representative
1	Matzikama municipality member
1	Namaqua Westcoast Tourism member

3.4 The art practitioners as third category

Although the stakeholders were invited to recommend participants who might be interested in the visual art workshops, they remained passive in this regard, with no forthcoming suggestions of known talented individuals in the region who could possibly be interested in applying. As a result, local media and organisations were addressed to inform residents of the intended workshops to entice the possible participation of artistic individuals. One of the organisations helpful in releasing this information was the LGO

(Rural Community Development Organisation) that circulated the application form to 320 farmers in the Olifants River valley to specifically encourage grassroots sector participation.

3.4.1 Recruitment of body-map workshop participants

My lived experience related to the *Thupelo* principle as a methodology and was instrumental in determining how applicants were going to be selected. A pre-determined panel was to use Greatmore Studios' criteria to select a balanced but diverse group of participants for the visual art workshops. This would have reflected the demographics of the region. Ideally the body-map workshops could accommodate 10 to 12 participants. This number was determined by my envisioned facilitation requirements for the grassroots group.

However the intended criteria mentioned in Section 3.2.3, to find balance within each diverse group representing each sector, was not realised, owing to a poor overall response. Recruiting applicants proved to be a much more challenging aspect of the research than anticipated. Different aspects of recruitment challenges manifested within each sector; all three sectors showed little interest. By the time the first workshops began I had consulted the selection panel and we concurred all applicants should be accepted, even though the grassroots applicants were more than required.

3.4.2 Profile of the third category

The art practitioners as third category were compiled as follows:

1. **Grassroots sector:** Farm labourers residing on farms in municipal wards linked to the towns within the Olifants River valley. (The *coloured* ethnic group mainly represents this sector.)
2. **Township sector:** Six of the towns have a separate area where the workforce resides. Within this sector the largest group is that of *coloured*, but African,

Asian and other are also represented in this sector. Some farm labourers also reside in the township (Si 1,²³ 2015).

3. **Town sector:** The business hub of the larger region is Vredendal (South) where there is a mixed/cosmopolitan population demographically classified as mainly white and more affluent. There are six remaining towns in the Olifants River valley.

3.4.3 Inclusion and exclusion criteria of participants

Withdrawals at the start of the grassroots workshop resulted in an insufficient number of applicants. This was resolved by two participants' bringing their children on the following day, to fill the vacated positions. The target group of the body-map workshops comprised adults who could sign their own consent forms. However, the children's participation was welcomed, especially because it was the parents who initiated their inclusion and they signed the consent forms for their children's participation. I valued this spontaneous occurrence since it contributed to an intergenerational transfer of cultural knowledge practice, which is highly recommended by global community development programmes (Boult, 2006:19; Palmer, 2009:53).

3.4.4 Methods related to the grassroots sector specifically

Owing to social neglect of the grassroots sector, the workshops were tailored to different needs of sectors to act in accordance with requirements. I was determined to introduce each of the identified sectors separately to the concept of body mapping and visual art practice. The workshops were planned to be flexible to accommodate each group's diversity of culture (Ellingson, 2009:39,127). I anticipated that some participants in the grassroots sector might have had little or no previous exposure to art practice and I wanted to be able to comply with the possibility of having to offer a greater measure of facilitation.

²³ Si 1 (Stakeholder informant 1).

3.4.5 Methods applicable to all art practitioners

Each group underwent the same basic body-mapping exercise in preparation for the integrative event. All of the participants were informed during the introduction to their workshops that there was going to be a follow-up phase where they would be able to meet others in the region that shared their interest in art practice. Data related to individual interests were collected from all applicants with the use of the application form. Some of those who applied and were invited to participate did not turn up. Their applications are not part of the data analysis, because they had not given their consent, but they contributed to the research, because they could be invited to view the exhibition of the body maps and could be welcomed into later community development programmes resulting from the research effort. The Art Society will be able to conduct outreach workshops in the region once coalitions are formed with the formal sector where all with an interest in the arts could be accommodated. Such outreach workshops could strive towards the same objectives of the research, namely, to identify talent, to connect art practitioners, to raise social cohesion, to facilitate potential partnering with formal sectors and to engage with the public.

At the completion of the workshops, a total of 32 participants had participated in the first phase of the research design where they had generated their own body maps as part of the third category's contribution to the research. The third category represents the primary category of the research. Without their voice and participation the research could not have had a visual end product to analyse and discuss with the stakeholders. Apart from the body maps, other rich data were also gathered from participants during the visual art workshops, which include audio-recordings of narratives, photographs, poems and statements. Narrative vignettes of certain of these participants may best describe what happened during the workshops. Each participant worked at his/her own tempo. Process was more important than end product. Some worked at a fast pace, creating two body maps, whereas others spent a lot of time on the creation of meticulous rich texture, techniques and detail. In addition, some of them claimed that body mapping opened up a source of inspiration to explore further in the future. Interaction between participants played a dynamic role during the workshops. Various themes can be identified when viewing the personal images that they created. One of the main objectives of the research, namely, testing whether social cohesion could be raised through the creation of visual art, suggested personal narrative as being an important component of this

occurrence. A matrix (Table 4.9) in Chapter Four displays some key foci that crystallised during the execution of the body-mapping workshops. As music, dance and storytelling were part of the workshop design, snippets of these actions were video and audio recorded. Selected verbatim quotes are embedded in the vignettes. An iterative process was followed during the three body-mapping workshops, with slight variations depending on the participant's reactions.

The body-mapping workshops as part of the first phase of the praxis was intended to empower all participants illustrated in Figure 3.5 with the same basic experience, followed by the intention of inviting all of them to a discourse where they could participate in planning the co-design event which later manifested as the second phase of the praxis.



Figure 3.5 Chronological order of the first phase of the praxis where body-map workshops were conducted

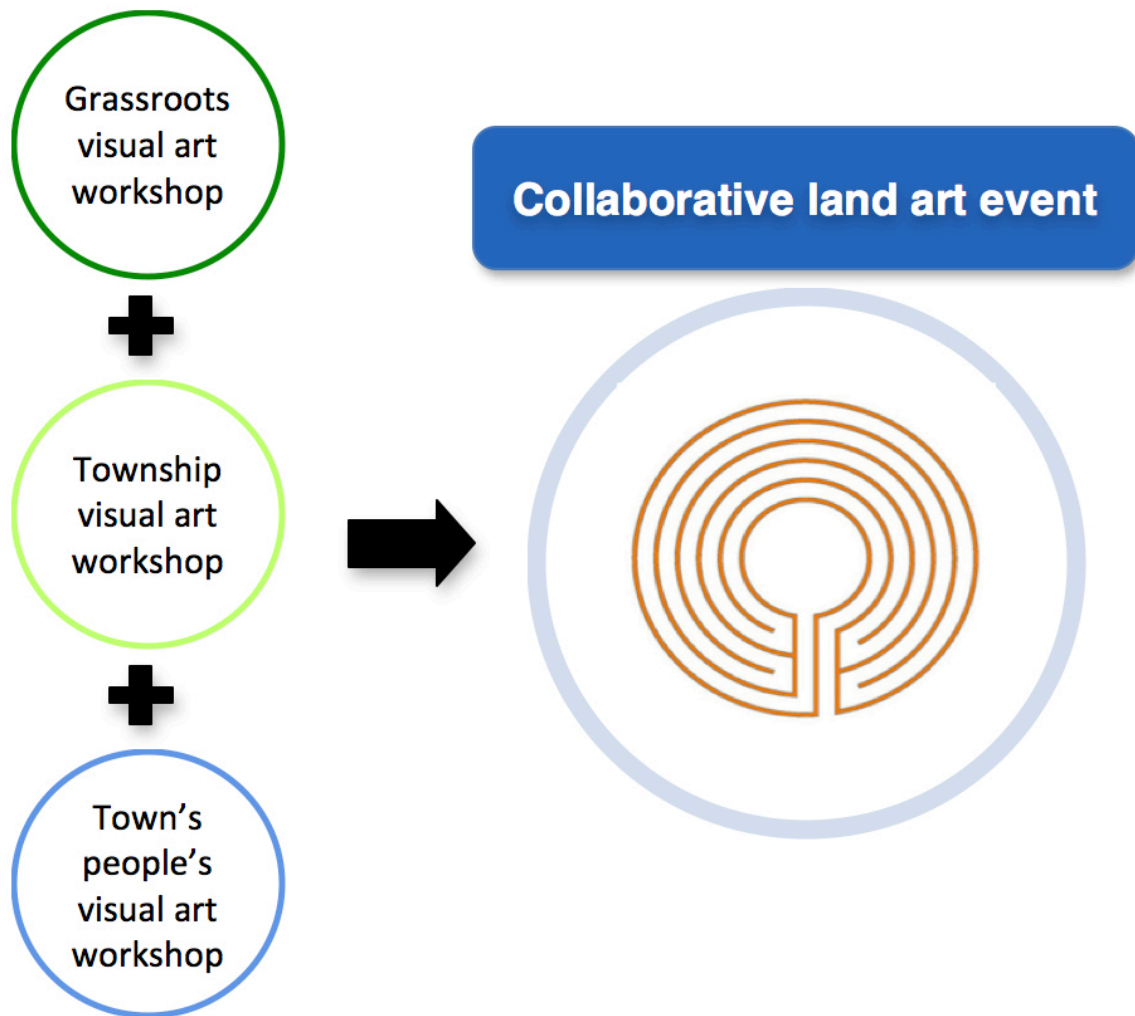


Figure 3.6 Phase One, leading into the co-designed second phase of the praxis with a labyrinth at its centre (Researcher's construct, 2016)

3.4.6 Ethics, time frame and requirements of the body-mapping workshops

Ethical conduct and methods of qualitative data collection were discussed with participants before workshops commenced. The body-map workshops took about 30 hours for each group to complete during which rich data were collected which could be analysed. They were conducted over two consecutive weekends. A model used in Canada provided the following practical advice for body mapping:

1. A meticulous list of materials.
2. The use of collage.

3. A consent form that suggests a final opportunity to self-sensor before exhibiting the body maps.
4. The provisional inclusion of assistants.
5. Planning a possible need for counselling (Brett-MacLean, 2009:740-741; Gastaldo et al., 2012:21; Von Czapiewski, 2014–2015).

Originally it was thought that a collaborative workshop would require an additional 30 hours, depending on the form this co-designed workshop was to take. Logistics and the particulars of the land-art site determined the decision to see whether it could be executed in a day. As a result, this target was reached when the land-art design was completed within a nine-hour day.

The example and guidelines provided by an established land-art group in Cape Town were helpful in taking a non-invasive stance during the collaborative event and can be viewed as Appendix H (Botes, 2015; Van der Merwe, 2015).

3.5 The researcher as fourth category

According to Nietzsche (1844-1900), “invisible threads are the strongest”. Ellingson (2009:155) reminds the researcher of the emotional impact on the self, when interacting with people during qualitative research. Different cultures value response or non-response, which outsiders would not understand at face value. As an intermediary and as part of my lived experience in the region, I claim to have sensed some of this nous related to cultural diversity in the region (Pegg, 1999:136-141). Manzini (2014:1-9) points to the multiplicity of contributions as part of construction of “cultures of resilience”; I see myself as “a tessera in the social mosaic”, contributing along with the others towards the wider picture of my region. I could play the role of trigger (Manzini, 2014:18) in the theory of speeding up the evolutionary process of social transition (Vezzoli et al., 2008:6).

My facilitation of the praxis has afforded me a holistic viewpoint and experience (Schafer, 2014:15) where I could grasp the meaning of gestalt in the fieldwork of the research, “as new properties are brought into existence” (Schafer, 2014:218), such as artistic contributions that mirror fragments of society. Envisioning potential related to building social capital coalitions with various stakeholders to raise social cohesion in the region constantly informed the methodology. Knowledge of raised, compared with prior low

cohesion, has excited many of the art participants and me to envision such coalitions with various stakeholders and institutions to contribute to social capital in the region.

3.5.1 Lived experience

Lived experience is part of the quest that led to a qualitative inductive style of research (Creswell, 2003:9) that suits the region and its ontology (Walsham, 2006:321-329; Van de Ven, 2007:9-11; Ellingson, 2009:3,158-159; Kumar, 2011:39,117). Malchiodi (2007:40) states that mind–body interaction leads to holistic wellbeing, which affirms the rationale for using body mapping and personal narratives as a theme in the visual art workshops. These visual narratives mirror lived experience in the Olifants River valley and serve as substantiation of the practice of art in the area by talented individuals. As part of the reality of the region, the grassroots community was ousted by both the black and white ruling parties during the previous and current regime (Klein, 2011:82-90; Ruddock, 2012:32-51). Farm labourers as a group have been stigmatised by a legacy of alcohol abuse, which *legitimised* their gross social neglect. This contributed to the “continuing landscape” (Patrick, 2012:10) where knowledge or its loss is an evolutionary process unmistakably affecting its inhabitants.

Creswell (2003:10) speaks of the marginalised or disenfranchised in critical theory where: “Perspectives are concerned with empowering human beings to transcend the constraints placed on them by race, class, and gender.” As the grassroots community is a focal point in the objective of raising social cohesion, this is of paramount importance; however the research aims to assimilate the holistic community with all of its minority groups. Schafer (2014:153) speaks of the arts as “contributing to social cohesion by engaging large numbers of people in the artistic process, both as participants and as members of audiences”. The underpinning objective of the design would therefore be to integrate visual artists as a multi-cultural, art-practising minority and to facilitate engagement with an interested public. In turn, as change agents the artists can begin to create awareness of the virtues of design “to widen its field of application from products to services” (Manzini, 2014:18).

How will you go about finding that thing the nature of which is totally unknown to you? (Plato, 1974).

Meno (Plato, 1974) questions the changing ontology and the ethnographically impenetrable aim of trying to see the wood for the trees. Visual art became the means for interesting and unexpected narratives to manifest. This evolved further in an equally unexpected co-design event during which participants determined the direction of a collaborative event.

3.6 Method of participatory facilitation

The original intention to select participants could not be carried out because of the poor response. The sample group of each sector was reduced to 10 instead of the 16 of the original concept (Figure 3.1). Instead, a similar facilitating method of conduct during presentation of the *Thupelo* visual art workshops was implemented, as part of my lived experience, as well as adaptation to the ontological facts of (initial) low social response towards the intended social design. This manner of facilitation also ties in with CANWA's practice (Palmer, 2009) as well as that of Inuit culture (Pauktuutit, 2006:19).

3.6.1 Mirroring aspects of the *Thupelo* principle

Facilitation mirroring the *Thupelo* example

- The example of the *Thupelo* principle requires that the participant facilitator who acts in a parental manner take a more responsible and empathic stance when initiating, listening to feedback and responding to needs or requirements.
- Equality, mutual respect, sharing a meal, and trusting one another are part of the workshop design. Some of these aspects featured during the conversational walkabouts. This contributed to a process of learning from one another's example within a safe space.
- To learn to respect one another's creative processes.

3.7 Framework of the data collection

The following informant categories contributed to data collection relating to the research:

1. Public engagement during private interviews.
2. Key stakeholders, mostly within the community, before and after the interventions.
3. Art practitioners from the whole region invited to participate in the workshop sample before, during and after the interventions.
4. My foci and my reflections during the praxis.

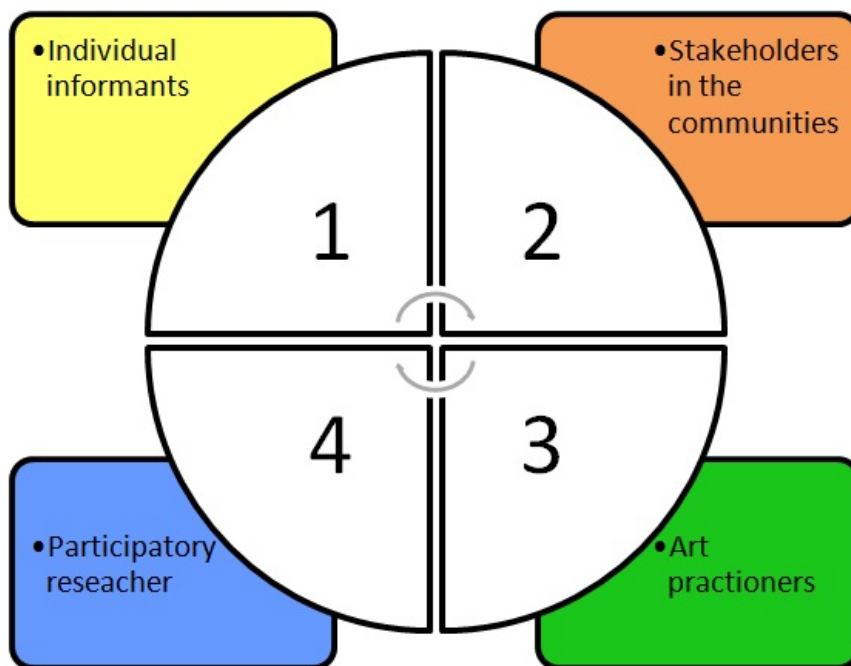


Figure 3.7 Informant categories of the data collection (Researcher's construct, 2016).

3.7.1 Categories relating to the research

Data from all four categories began with me as participatory researcher. All categories were interrelated and informed the research in an egalitarian manner.

3.7.1.1 Methods used to collect data from Category 1

Data were initially collected by conducting informal conversations with people with a vested interest in art and culture in the region. Interviews were directed by explaining the rationale for and the concept of the research. This led to discussions that could furnish data that would inform the research questions. In addition, the discussions led to the realisation that a collective meeting had to be called.

Two key informants are part of this category. Vignettes based on their contribution to the research can be viewed in Chapter Four.

3.7.1.2 Methods used to collect data from Category 2

Meetings with Category 1 individuals led to the meeting with stakeholders, which later emerged as Category 2 of the research. Questions relevant to the research were posed in an invitation directed to the stakeholders prior to the first meeting. These questions were intended to initiate and stimulate discussion prior to and during the stakeholder meeting. At the meeting, a SWOT analysis was conducted. The consent form was signed by 28 attendees so that the meeting could be audio-taped and transcribed.

I gave a presentation informing them of the chosen models for the research: CANWA, Inuit culture, Greatmore Studios, Solms-Delta and the Festival of the Lights. These served as examples where social cohesion was successfully enhanced. Discussions ensued which informed the research with opinions relating to the feasibility of positive social change in the Olifants River valley. Open-ended questionnaires were used to encourage collection of a diversity of opinions as reflected in bottom-up community development programmes. This process-driven method aided reflexivity of the socially designed intervention (Creswell, 2007:243).

After seven months, an open-ended questionnaire was used when 12 of the stakeholders viewed the final results of the visual art workshops and the co-design so that their objective feedback could inform the research.

Pre-praxis data collected from Category 2

The pre-praxis meeting conducted with stakeholders on 10 February 2015 provided a measure against which post-praxis responses could later be compared (Appendix B).

The consent form was explained and signed by all, which enabled me to collect data from the group. These questions were presented to them in the invitation and were intended to stimulate discussion:

1. What differentiates us from other areas?
2. What do you think is the role of the arts within the Olifants River valley communities?
3. Why is there currently no visible platform for the arts in our area?

During the meeting I referred to my reasons for conducting the research, chiefly as one of an art-practising resident with no accessible space to exhibit my own or others' art. I further explained my intention of using visual art as tool with body mapping as a theme to explore my research questions. I explained that body mapping had already been used as a therapeutic research method and creative tool that could lead to interesting outcomes such as public mosaics (Figure 2.1 illustrates the outcome of Jane Solomon's research). It was also suggested that the current socio-economic and cultural boundaries within the community could possibly be transcended by providing equal opportunities for participants to make visual statements about themselves and the community that they live in (Wienand, 2006:1-26; Solomon, 2007:3; Gastaldo et al., 2012:6-8).

They were informed that a visual overview of participants' lived experience could thus become visible to the general public, thereby mirroring a collective cultural portrait of the region (Creswell, 2007:241; Schafer, 2014:160-168). Manzini (2014:5) asks the question: "What does design do?" and provides an answer, "It collaborates actively and proactively in the social construction of meaning." Ideally the general public would be able to view the outcome and be invited to interact, which could contribute to the outcomes envisioned by the research. Correspondence with some of the attendees of this stakeholder meeting was kept and they continued to contribute actively in informing the research. The information they provided relates to social conditions or to the needs of individual art and craft practitioners in the region.

Post-praxis data collected from Category 2

Attendees at the February stakeholders meeting were invited back after seven months during which the praxis of the research was completed. The respondents represent diverse fields within the region. They were requested to provide written feedback after

viewing projected photographic images of the body maps, accompanied by a brief oral summary of proceedings culminating in the co-design. An open-ended questionnaire was used in the endeavour to elicit and encourage a rich response. Participants were requested to provide critique as well as any relevant information to aid reflexivity of the research. Of the 14 who responded, 3 were men. Their ages varied from 20 something to 70. Table 4.10, with the caption, 'Feedback from stakeholders post praxis 21 September 2015', provides the data collected from this group. It was anticipated that discussion of the body maps with these stakeholders could reveal further insights towards answering the research questions.

3.7.1.3 Methods used to collect data from Category 3

The invitations to participate were distributed as widely as possible. The grassroots sector responded mainly from farms in Vredendal, Klawer and Lutzville. One applicant from a local organisation which supports the disabled in the large geographical area, applied as well. Dialogue ensued with the personnel to ascertain whether her disability could allow participation. It was confirmed that she would be able to take part. This enabled me to accept her application. It was later revealed that she had been encouraged and supported to take part by the head of the organisation. Unfortunately she did not turn up at the workshop. Investigation therefore could only be conducted post praxis. This revealed that she was struggling with low self-esteem that withheld her from participating. However this applicant contributed by bringing a fuller picture of the diversity and particular needs of art practitioners within the Olifants River valley to the data collection. All this data can be relevant in future regional programmes for visual art development.

I have deemed it necessary to alter the presentation of the workshops slightly for each of the sectors of the third category during the first phase of the praxis, owing to the ongoing and interrelated nature of the research. This was done to accommodate specific requirements for participants from the three diverse sectors. The first phase of the research was done in preparation for the second phase, during which participants worked collaboratively on a co-designed event. The research may have shown that a unified focus was necessary to contribute towards greater social cohesion among the art practitioners.

The recordings of walkabout discussions conducted during the visual art workshops were transcribed to reveal a collection of rich data. These walkabout discussions were important, because they gave all the participants an opportunity to react orally to one another's art. It revealed the different perspectives, and gave necessary feedback and support in the safe space that was offered during the workshops. It also helped to build confidence for some. Most of these discussions were in Afrikaans. They were transcribed and a summary can be viewed as Appendix C, D and E. In-vivo codes were implemented where possible (Creswell, 2007:239; Miles et al., 2014:87). Some of the in-vivo codes are embedded in the vignettes and others were received as feedback from participants when they described the body-mapping experience.

The concept of using body mapping as a theme in the visual art workshops was an attempt to facilitate an opportunity for co-designing so that a communal workshop exercise for participants residing in the Olifants River valley could take place. During the body-mapping workshops the three diverse sectors were informed and repeatedly reminded and invited to engage in the co-design aspect, which was to follow. Everyone was requested to make suggestions for an integrated project or a theme that could be explored. The intention of co-designing was to introduce participants from all three sectors to one another as illustrated in Figure 3.4.

Discussions related to the planning of a co-design were recorded in email correspondence and telephone conversations. The praxis culminated in the collaborative event that had aimed to involve all three sectors that participated in the body-mapping workshops. A selection of photographs recorded the developmental process. The land-art event generated five poems (Appendix I).

In addition, many photographs were taken during the visual art workshops. These photographs illustrating process are interesting, because they portray the rolling out of the methodology of Phase 1 of the research, leading to the second phase of the co-designed land-art event. Remnants of the body-mapping theme were morphed into the co-design. Photographs of the final images of the body maps and the co-design are displayed in Chapter Four.

3.7.1.4 Methods used to collect data from the researcher as Category 4

My reflections, my lived experience, my facilitation, my participation, my focus and my analysis inform the research. I have intended to balance my viewpoints through reflexivity as stated below. My reflections during the enquiry have been based on a personal response to the milieu of the intervention as well as interaction with participants of the developing research design. Observations, associations or reviewed literature contributed to the overall participatory process during which data were collected from all the other categories. Some quotations or lyrics that I have incorporated came from reviewed literature, others from individuals with whom I conducted informal talks, and still others from the ever-morphing influx of daily electronic information that seemed to add synergetic meaning as the research progressed (Babbie & Mouton, 2001:495).

Documentation of my conversations, reaction to the participants, the visual art produced, narratives provided, audio recordings, photographs, written statements, interviews, email correspondence, radio talks, local newspaper and social media; all had an effect on me as interrelated ongoing research (Creswell, 2007:150). Participants and interested parties were cordially invited to continue to send me their written notes, critiques, comments or quotes related to the research, even though the praxis of the research had ended. Interviews recorded during various stages of the research were transcribed, which allowed me more opportunity to interpret and appreciate their rich content. In my role as intermediary I could also reflect on the response of the stakeholders and how they perceived the body maps and co-design of the art practitioners. My reflections are typed **in blue** to distinguish them from the rest of the text.

3.8 Reflexivity of the research design

One of the aims of the research is to be reflective (Creswell, 2007:243; Brand, 2013:20-21; Miles et al., 2014:330-344). De Bono's concept of wearing different hats, especially a black hat, has contributed to reflexivity during various phases of development of the research design (De Bono, 1992:79). Diverse ethnographic viewpoints were noted so that different cultural values were respected and accommodated in the research design (Schafer, 2014:164).

The methodology aimed to avoid cultural misinterpretations that would inhibit social cohesion. This aspect reflects in the body mapping which gave all participants access to

an egalitarian platform. Walkabouts gave participants an opportunity to explain their cultural perspective. In addition it is postulated that the practice-led intervention may have offered an opportunity for inhabitants to engage with one another and thereby raise social cohesion in the region. Reflexivity was further applied by constantly measuring my concepts and viewpoints with those of the actual findings so that it became a guiding principle in the adaptable iterative process.

Participation in workshops was voluntary; data recorded were crystallised in the documentation of the research (Ellingson, 2009:156-157). Participants were repeatedly invited to discuss various aspects of the social design so that multiple viewpoints could contribute towards feedback. Participants were guaranteed that they could critique workshops anonymously if they wished. They were also invited to do so post praxis, by sending me their reflections/observations. I informed participants of my viewpoint of practising art as a continuous learning process (Vezzoli et al., 2008:1), which I aimed to transfer to the research (Van de Ven, 2007:1-30). During an informal meeting held on 6 February 2016, participants who participated in the body-mapping workshops discussed future cultural community development in the region. At this meeting it was decided that follow-up meetings for ongoing discussion and art practice were to take place on each first Saturday of the month.

3.9 Types of data collection

- Group discussions and SWOT analysis of the stakeholders.
- Audio-recordings of unstructured interviews with key informants before, during and after the workshops.
- Individual interviews with grassroots participants during body-mapping workshops.
- Walkabouts during the workshops where all of the participants were invited to contribute to the discussion.
- Participants' written statements, narratives, poems and quotations related to the praxis.
- Photographs taken during the execution of the workshops, following the process of the visual art's evolution.
- My reflections as a participatory researcher.
- Photographs of the final body maps.

- Continuous reflexive feedback regarding the praxis of the research – participants was invited to wear the black hat (De Bono, 1992:79) when critique was delivered.
- Reflexive feedback was invited from the stakeholders or individuals post praxis (Creswell, 2007:243; Brand, 2013:20-21; Miles et al., 2014:330-344).
- Poems were contributed after the land-art event.
- New communications with participants and individuals post praxis, related to the research.

Table 3.4 Advantages and disadvantages of the research design

Advantages of the research design	Disadvantages of the research design
<p>The research design was conceptualised as emergent; semi-structured fluid processes were followed which allowed me to respond to suggestions or requests presented by the participants (Baxter & Jack, 2008:553).</p>	<p>My role as a participatory researcher displaying my knowledgeability about the inhabitants – outsiders may accuse me of trying to speak for others.</p>
<p>The process-driven research design evolved holistically and naturally. When participants learn by example it is not necessary to do a lot of theoretical explaining.</p>	<p>As there was no prior successful experience of bottom-up visual art development among the farm labourers in the region at large, I could not rely on any help with practicalities such as provision of transport, because there was no history and no guarantee that it would deliver any specific dividends.</p>
<p>A bottom-up or grassroots design is process driven and adaptable to the needs that manifested during the workshops.</p>	<p>Grassroots sectors need to be nurtured from the outside for them to be sustainable – currently formal care and protection based on the cultural activities of the grassroots sector have a low profile.</p>
<p>Grassroots community designs have organic aspects that are visible in their practice. Each body-mapping group displayed a different facet of the region’s inhabitants. This aided me in gaining a holistic viewpoint.</p>	<p>A disadvantage of this process is that some individuals, especially from the grassroots sector, tended to be less responsive.</p>
<p>My role as a participatory researcher enhanced my interest and my knowledgeability about the culturally diverse</p>	<p>Subdued reactions can only be overcome by willingness to make long-term social investments in this community. I have</p>

<p>inhabitants. This afforded me with a deeper level of accessibility to becoming more street-wise in my own area.</p>	<p>experienced interaction with the community during the workshops as pioneering, especially among the grassroots sector and to a lesser degree the township sector, often conducting the research design without being able to fall back on any formal structures within the community. The only disadvantage of this was that it required a great deal of time-consuming effort to organise aspects such as transport and accessibility of venues.</p>
<p>The fact that I was working on my own was an advantage in that it allowed me to conduct the research with more creative freedom.</p>	<p>A large amount of time had to be spent on explaining the research concept; this was in all probability difficult for some to comprehend, as the theory may have presented itself as too abstract.</p>
<p>Handprints in the nearby mountains are evidence of body-conscious paintings executed by the region's earlier indigenous people (Deacon & Foster, 2005).</p>	<p>Body mapping currently seems to be foreign to the region.</p>

3.10 Analytical lens

I have been an activist for social integration for the past 20 years in this (rural) setting where social constructs tend to be more conservative in comparison with those held in cities. I was raised in an urban setting and came to live in the region as an *inkommer*, when I had already begun to form my own concepts relating to *society* and *community*. From my analytical lens I perceive role playing as being more descriptively/prescriptively defined in this micro-setting, where people naturally tend to frame one another and themselves as a natural part of meaning making in small communities. Psychosocially such consensus patterns tend to contest change.

Schafer (2014:111) uses a global 'Cultural Model of Development' to illustrate the equal prominence of firstly 'social' and secondly 'artistic' culture within a wheel divided by "eight qualitative dimensions surrounding a quantitative core". The other six dimensions of culture (Schafer, 2014:111) are: "technological, political, religious, educational, scientific and economic" – all of them playing a prominent part in the local social construct. I find public dissociation relating to the arts to be a phenomenon. The lack, of platforms and attention given to *third space* and artistic dimensions (that Shafer rates as crucial

components of cultural development), are undervalued in the region. This statement was acknowledged by participants from Category 2 in my research.

Those affected should lobby for change; in this regard Bulhan (1985:278) has said: “Power concedes nothing without a demand.” Therefore minority groups such as artists need to formulate their requests before they can hope to be agents of change. I should like to be such a change agent. I am positive that local artists as a focussed group can do this. Visual art can arguably effect greater change related to social awareness and attitudes compared with academic articles, as contended by De Jager et al. (2016:6.3), because it can comment uniquely on social imbalances as well as on other issues by using visual imagery such as that which emerged in the visual narratives of the body maps where the theme of transformation was expressed most prominently. To underline this aspect Ellingson (2009:62) cited Ellis (2004:xix,²⁴ cited in Ellingson 2009:62) who said:

At its best, art engages our hearts and minds, sparking compassion and inspiring people to change themselves, their communities, and the world.

I also identify strongly with Schafer's (2014:x) statement which links the development of a society's culture with its stance towards gender equity. Body mapping proved to be ideally suited as it resonates with feminist narratives (De Jager et al., 2016:6.2). My research and intervention aimed at social development (which includes issues of social cohesion and social equity), enabling a strong visual *voice* to come to the fore by lobbying for artists' needs as those of a minority group. The body maps provide visual proof of their artistic skills, showing how latent social capital and social cohesion can be focal points in society. In this context, Shafer (2014:110) refers to “cultural development as fulfilment of human needs”. Myers et al., (2000:251) developed a Wheel of Wellness where they illustrate “the ideal optimum state of health and well-being” that each individual is capable of achieving to “live more fully within the human and natural

²⁴ Ellis, C. 2004. *The ethnographic I: A methodological novel about autoethnography*. Walnut Creek, CA: AltaMira Press.

community.” Within the same holistic social construct, Schafer (2014:35) speaks of four distinctly different contexts of culture, namely, the artistic, the social, the anthropological, and the idealogical. He depicts them in a pyramidal diagram, positioning art at the apex and claiming a progressive broadening arrangement for the rest. I should like to lobby for art to be acknowledged as such in the Olifants River valley.

To conclude, I regard my viewpoint as that of seeking practicable solutions in a professional manner by implementing global and local theoretical models of design²⁵ for sustainable development (DfS) in the region where I reside.

3.10.1 Unit of analysis

Baxter and Jack (2008:545) cited Miles et al. (1994:25,²⁶ in Baxter & Jack, 2008:545) to determine the *Unit of Analysis* as a “phenomenon of some sort occurring in a bounded context”. Miles et al. (Baxter & Jack, 2008:544) also state that deconstruction can lead to reconstruction of phenomena during the process of an emergent research design.

During the practice-led intervention, data from the various categories of participation informed the empirical facts of the research (Baxter & Jack, 2008:544; Babbie & Mouton, 2010:397). Replicated testimony as part of the findings adds to the weight of evidence in support of my conclusions (Babbie & Mouton, 2001:397). The SWOT analysis of the stakeholders provided evidence of the perceived social problems in the region. From the lenses of the art practitioners, part of the problems can be related to the general detachment that the public displays towards the arts. The stakeholder group was pleasantly surprised at the talented art practitioners when they were confronted with the body-mapping results; open-ended questionnaires were used to capture this data. The

²⁵ Design, see glossary.

²⁶ Miles, M.B. & Huberman, A.M. 1994. *Qualitative data analysis: an expanded sourcebook*. 2nd ed. Thousand Oaks, CA: Sage.

art practitioners proved to engage with one another in forming new friendships during the fieldwork. All this contributed to raising social cohesion.

'How' and 'why' questions (Baxter & Jack, 2008:545) as part of the quest to analyse the social phenomena within the bounded context of the Olifants River valley communities, framed the unit of analysis.

Logical reasoning (Babbie & Mouton, 2001:396) and replication were implemented during the process of constructing questionnaires and conducting interviews as part of the mixed methods enquiry. Validity (Babbie & Mouton, 2001:397) was addressed by evaluating the rich evidence of data collected. Verbatim quotations as well as in-vivo (Creswell, 2007:339) coding were used in presentation of the data.

Shifts of experience took place for many of the participants from all four categories, including my own. Since the fieldwork, a group has been formed who meet once a month to practise art collectively. This is directly as a result of the research. The initial meeting to discuss this was instigated by me seven months after completion of the fieldwork.

All of the completed visual artwork produced by participants is included; therefore there has not been bias (Babbie & Mouton, 2001:403) in presenting the visual art created. I have aimed to be inter-subjective but also empathetic during interpretation of the feelings, narratives, poetry and visual art produced during the fieldwork. However, I realise that my personal and emotional response has played a role (Babbie & Mouton, 2001:403), for example in my selection of participants on whom I chose to base vignettes. Ellingson (2009;39) says:

I am keenly aware of when I write narratives of the details I include, those I leave out, and the consequences of those decisions for how I construct others and myself.

Data collected from individuals (Category 1) (Babbie & Mouton, 2001:404), stakeholders (Category 2), participants (Category 3) and me (Category 4) were grouped and presented anonymously in matrices. Vignettes were written about two key informants. Their reactions to the same questions were juxtaposed to inform the reader of their otherwise unseen parallel contributions to the theory of the emergent design. A remark made by a stakeholder that was considered important to the social demographics of the research

was exempted and coded. Qualitative coding in the form of a numerical system was used to protect the identity of the visual art participants from Category 3.

To conclude, each category provided a piece of the puzzle (Baxter, 2008:554) that contributed to my understanding of the whole phenomenon, as analysis of the collected data from all categories converged to inform the recommendations in Chapter Five. These recommendations synthesised (Miles, et al., 2014:132) my understanding of the intervention and inform the reader of that which remains to be found out.

3.10.2 Reviewing the advantages/disadvantages of data collection as researcher and facilitator

Malfunction of my camera prohibited a recording of one of the participants who aptly demonstrated an indigenous dance form called *Die Nama Stap* (The Nama Step). In addition to this, I also managed to record only half of my post-praxis discussion with BMP 16 and had to rely on memory to summarise what had been said. Therefore I regard my own lack of technical skill as the worst handicap. I lost many wonderful opportunities of data collection due to not being better organised to cope with all of the demands of my role as facilitator. I was also not structured enough when doing recordings. For example, I did not ask people to announce themselves during group discussions; this complicated identification of some of the transcriptions.

Table 3.5 Advantages/disadvantages of the data-collection methods

Instrument	Advantages	Disadvantages
Camera	<p>A camera records rich incidents that can be reflected on again and again, and which contribute to meaning making. Photographs can be compared with one another, creating visual dialogue. They also provide access to understanding process as they capture evolution in art making and layer and stimulate memory.</p> <p><i>Maybe a camera fixed to my head recording everything so that I could have autonomy of that which I wanted to capture, while not having to direct it, would have been the ideal.</i></p>	<p>At most times I found the dualistic process of recording as well as presenting awkward and challenging. Recording seems to be an internalised task whereas facilitating is an external practice. Knowing when rich descriptions or valuable data were going to be presented was not always predictable. It might have been easier to edit a continuous recording afterwards. An assistant may have helped, but that would have been too costly.</p>
Audio	<p>I mostly used my camera's video function to record, as well as my cell phone's recording function.</p>	<p>During the stakeholder meeting the camera ran out of memory and recording stopped in the middle. <i>Sometimes I thought I was recording when my attention was focused on the interviewee, only to discover afterwards that nothing had been captured.</i></p>
Social media	<p>A social media group was formed after completion of the body maps; it aided a process during which discourse about the intended co-design took place.</p>	<p>Some participants did not have access to the Internet. They were phoned, but this meant that they missed out on experiencing the group dynamic.</p>
Writings	<p>Written contributions related to the research added authentic crystallised value to the data collection. It was straightforward to incorporate their verbatim writings or oral contributions in the thesis.</p>	<p>Not everybody is able to express him or herself in written or oral form. Some participants were more analytically inclined, compared with others who were more intuitive.</p>

Visual art	Similar to the writings, the body maps generated by the participants constructed an authentic frame onto which the thesis could attach itself. Without the visual art to support it, the thesis would not have been grounded. A symbiotic relationship between the participants and me resulted in authentic research.	The role of being a facilitator creates a position of subtle control, which even though not intended, could influence some participants into believing that they are dependent on someone else to activate their creativity.
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Table 3.6 Advantages and disadvantages relating to components in the data-collection process

Aspects/conditions	Advantages	Disadvantages
Strategy	There was no explicit model to follow when the grassroots workshop began. The praxis offers an example from which can be learned and improved on, if the pilot study were to be implemented in the larger region.	In retrospect it was realised that the orientation phase with the grassroots sector required a different approach. Relationships between facilitator and participants needed to be established more firmly to obtain a greater measure of trust. <i>I should have incorporated a third party with a more established rapport with the grassroots sector.</i>
Timeline	I had to be pragmatic in my implementation of sticking to a tight time schedule to complete the praxis to prevent losing the participants' interest.	During the writing up of my thesis I lost contact with some of the participants. The grassroots workshop began in March and the co-design only took place on 25 July. I should have arranged a re-connecting meeting with them prior to the land-art event.
Budget	The budget was sufficient because I had to adhere to planned resources, knowing that expenses would spiral out of control if	Assistants who could have aided me with the praxis might have provided better results, especially with the grassroots sector. However it would have been too costly for the budget. Organised

	strict discipline were not maintained.	transport for the grassroots sector would have aided the praxis to a great extent. It is a pity that there was no easy financial solution to the problem of people's dispersion on remote farms.
Distance	The distance and the isolation of the region is part of its ontology. <i>(Ethnographically, I believe that isolation is a relative concept; some people will be isolated in a crowd and others will be able to keep themselves focused and connected while operating on their own.)</i>	The aspect of isolation and loneliness relates to possible epistemological solutions, but there is no working plan as yet. These challenges are primarily experienced by the grassroots sector.
Trust	Establishing and gaining the trust of the grassroots sector was the biggest challenge of the praxis; yet, now that a door has been opened, it will make a re-connection easier.	Relying on trust is totally unpredictable; <i>I did not know whether participants were going to turn up.</i> Individuals from the grassroots sector might have found communication easier with someone sharing a similar culture.
Ethics	It was to everybody's advantage that ethical conduct be as transparent as possible.	Explaining ethics at the start of the grassroots workshop was awkward; the concept of a workshop, body mapping, collage, talk about identity were already challenging; talk about ethical conduct may have been too overwhelming for a group of people often not used to claiming their egalitarian rights. <i>It may have seemed conflicting to explain ethics and simultaneously request that I be trusted.</i>
Continuing communication	The fact that some participants are more extroverted benefits the research because they often provide testimony without being prompted.	Certain participants were introverted and it was difficult to ascertain how much of an impact the intervention had on them in the longer term.

3.11 Constraints and limitations of the research

Various reasons caused initial low interest in the body-mapping workshops. The general lack of initial response may point to low social cohesion in the area or it may imply that the concept and outcome of body mapping was too alien or was not presented coherently. Prospective participants' willingness to sign consent forms as well as their committing to a 30-hour workshop during their recreational time required a large amount of trust. The general lack of public communication in the area is another limitation. In spite of the presence of a local radio station, a local newspaper, and IT connectivity, people are socially fragmented in the Olifants River valley. The elongated geographical shape of the region may be another contributing factor towards the fragmented condition. Ambiguity of language and dialects may in turn have contributed to some misunderstandings during the initial recruitment.

Access to venues, expensive public transport, and unresponsive behaviour were all aspects that caused constraints. Not being able to interview prospective grassroots participants was a disadvantage, while case studies could have delivered rich data, but time, cost and distance were obstacles prohibiting this intention. Other limitations were unreliable cell phone connections as well as lack of access to computers and the Internet.

3.12 Ethics explanations and the mother tongue

The Faculty of Informatics and Design Research Ethics Committee at CPUT accepted the research proposal and all ethical procedures on 26 November 2014. Consent forms were used for all participants. They were informed of all the relevant issues as per CPUT's ethics requirements. Ethics clearance issued by the Faculty Research Ethics Committee can be viewed as Appendix A.

Hard copies, as well as CDs or DVDs, will be kept at the Cape Peninsula University of Technology for five years, as part of the storage and management of data collected. Informed consent was obtained from all participants to exhibit work, photographs and written or recorded data.

In hindsight I realise that a third party would have been helpful to discuss and explain ethics to the grassroots sector in their own language. Much time was spent explaining ethics and the required consent at the beginning of the workshop. This may have been a

cause of misunderstandings and withdrawals among the grassroots sector. Speaking to them of ethical conduct during the introduction did not fit well; however owing to the logistics there was no other time to do it prior to the meeting.

Visual data collected during the research as well as poetry could serve the purpose of advertising the specialised abilities of participants by publicising their artistic capabilities, since jobs are scarce. It could have been to their advantage if they had a choice whether or not to sign their names on their body maps or poems. Ellingson (2009:39) discusses authorial power and cited Lather and Smithies, 1997,²⁷ in Ellingson, 2009:39): “We accept the gift of witness proffered to us by this study.” Participants gave the required consent, but the aspect of ownership of further contributions was not discussed with participants as the research was still evolving and this could not be foreseen. Ellingson (2009:49) states: “I – the researcher – am arguably the one who most benefits from this account”, which does seem to leave the research with an ethical question mark as I would like to aid individuals in promoting their artistic careers. Greatmore Studios have many examples of artists who were destitute and who regained a respectable position in society through their art practice. Such examples are role models for the grassroots sector who often do not have academic qualifications.

A missed opportunity to record data occurred during the presentation when one of the participants presented us with a seemingly spur-of-the-moment recital introduction at the Vredendal North body-map workshop. This happened when the consent form had not yet been introduced and explained to the group. A spontaneous dialogue developed between two of the participants that turned into a marvellous performance piece. Constrictions set by ethics and the unexpectedness of the insert were the reasons that this was not recorded. These incidents prompted a review of the various instruments and of the conditions related to the process of data collection.

²⁷ Lather, P. & Smithies, C. 1997. *Troubling the angels: women living with HIV/AIDS*. Boulder, CO: Westview Press.

3.13 Summary

In this chapter I explained the strategy and implementation of an unfolding research design with its complementary co-design element. My aim was to provide enough information for the reader to obtain some insight into the unique playing field of the research. The various models referred to in the literature review guided the process-driven participatory praxis. The details of the workshop design culminating in a co-design are revealed through photographic images, generated visual art, voice recordings and other collected data as presented in Chapter Four.

The process of gathering feedback from a group of 12 individuals drawn from the stakeholder group was described in Table 4.10. This feedback could contribute to reflexivity and lead to resolutions regarding the value of art and culture in communities. The questionnaire that was used can be viewed as Appendix J. The group were the only members of the public who viewed the images of body maps generated by the participants. Comments made during the SWOT analysis were used to determine some of the questions so that a before-and-after scenario could be staged to elicit valuable feedback.

The next chapter provides data from the main categories, such as the visual images of the participants' work and vignettes of three of the participants. Statements, poems, recorded talks and interviews are part of the findings. In addition, data from the stakeholder meetings as well as that received from individual informants are included. Discussion and analyses of the findings are interwoven with the text because of the interrelated process implemented by the research (Creswell, 2007:150).

4 CHAPTER FOUR

Documentation of unique stories; presentation and discussion of the findings

The body is like a museum of one's life. It records the life story through injuries, scars, birthmarks, illnesses, operations, etc. Through a creative and visual process, the Body Mapping exercise aims to let people see how their body is affected by their world (MacGregor, 2008:88).

4.1 Introduction

This chapter relays the main facets of participatory involvement during the various phases of the process-driven qualitative research design. It presents a selection of the collected data from the four categories. It analyses and discusses the data, allowing simultaneous inclusion of my reflections as a participatory researcher. This process is followed to simplify the multifaceted sets of information in a coherent manner. Ideally the identified data categories should have a symbiotic relationship with one another, and through symbiosis, strengthen them to form a coherent whole. Within the categories of data collected, none of the categories is of any greater importance compared with the other.

In similar vein, Bess Frimodig (2015:2) contends: "The work of the artist in 1960s Sweden was considered as useful as the welder or engineer building a modern nation." This validates the value of art in democratising a society. This is an important point in the context of this study, since entrenching social cohesion in a disputed democracy facing numerous challenges is of paramount importance. The research intervention in the form of visual art workshops pursues the quest of answering the research question and its sub-questions. A platform for visual art could be prioritised if the research results show that art practice is recognised as having a contributory value to society. "Art creates meaning by being a democratising technology needed in a knowledgeable society" (Babbie & Mouton, 2001:495; Gablik, 2004:35; Schafer, 2014:1; Frimodig, 2015:2). Likewise, if the wine industry were seen as a contributing asset in building social cohesion, it would answer the research questions.

In Table 3.2 in the previous chapter a timeline displays the chronology of individual interest leading to the involvement of stakeholders: the visual art workshops, the interaction of a co-designed land-art event and post-praxis feedback from the same public group of stakeholders (see also Figure 3.2). In this chapter, data collected from the main categories include my participation in the form of my reflections during the process-driven praxis. Data are presented as an interwoven compilation of my own and participants' collected notes, memos, transcribed interviews, transcribed discussions, and feedback from stakeholders, as well as a display of selected photographic and graphic images. My reflections and matrixes (Miles et al., 2014:194-220) provide analysis and discussion of the data.

4.2 Informant categories

Informal discussions with individuals interested in the topic of community development in the Olifants River valley instigated the social design; this progressed to the inclusion of other categories.

4.2.1 Individual informants (Category 1)

In the following pages I refer to the categories of the research as illustrated in Figure 3.7 and described under Section 3.7 in the text. There are two key informants. I chose to write two separate vignettes about them (Creswell, 2007:184; Ellingson, 2009:65; Miles et al., 2014:182-191). The vignettes attempt to explain their large *invisible* contribution that provided me with a better grasp of diverse community involvement. Key Informant 1 (Ki1) is a *living library* related to indigenous knowledge; she fills me in expertly regarding the diversity of local cultural groups. Apart from this attribute, she is an established writer and poet residing in the Olifants River valley. Key Informant 2 (Ki2), on the other hand, is an urban dweller and an informed arts mentor. Both have motivated me to become entwined in the ontology of the region under the searchlight of the enquiry. Along with the key informants there are other people who also played an essential part in the construction of the research. All of them are listed under Category 1 (individual members of the public).

The stakeholders as Category 2 are described in Section 3.3. Their involvement is further discussed in headings 3.7.1.2 – 3.7.1.2.2 and their reactions are analysed in Table 4.8 and 4.10 where they can be compared with those of the other categories. Table 4.10

displays an analysis of the stakeholders' response post praxis compared with that of my own overall response as Category 4 – that of the participatory researcher.

The subjective response of the art practitioners as Category 3 relates directly to the praxis. Their feedback relating to body mapping as well as to the co-design is revealed in Table 4.9. To simplify, I refer to it sequentially in the matrices (Miles et al., 2014) as the first layer Table 4.8, the second layer Table 4.9 and the third layer Table 4.10 of the research.

Some of the findings are embedded in the body maps that were generated as psychosocial visual narratives by the art practitioners. My own viewpoints are woven into the vignettes that are based on the two key informants. Three vignettes based on the art participants reveal the interchange that took place between me and the other parties. I have included my reflections. It is not my intention to analyse the visual art that was produced from a psychological angle; rather it is discussed from a general perspective as part of the interactive exchange that takes place between art maker and art facilitator or viewer. Miles et al. (2014:8) refer to this process as duoethnography. This viewpoint views art appreciation as an activity compared to reading – where the readers use their imagination and bring their life experience into the picture (Spaulding, 2004:51). Narrative as a means of visual or verbal communication contributed to the walkabout discussions. Some of the information that is analysed reveals disparities/discrepancies in its findings and this will be discussed as it occurs.

4.3 Vignette based on Key Informant 1 (Ki1)

It seems presumptuous to say that I know Ki1. I can only relay that about her that has rubbed off on me during our interaction in the past 15-odd years. The Department of Cultural Affairs and Sport (DCAS) appointed Ki1 as First Officer to manage its office in Vredendal. At the time I had been busy with voluntary community art development projects and often spent time in her office discussing plans for such events. I became aware of the facility of DCAS situated in the town of Koekenaap.

Concurrently I met Ki2 in Cape Town. When I realised that she was the organiser of the *Thupelo* visual art workshops that I had read about, I became the intermediary who requested both of them to investigate the possibility of conducting a collaborative visual art workshop at the DCAS facility at Koekenaap. Without much discussion, Ki1 and I

found ourselves on the same page. We both realised that such a workshop would hold tremendous social and educational advantages for our region. Ki1 motivated for the use of the facility and applied for the required funding. This synergetic involvement led to the beginning of eight annual multi-cultural, gender-balanced, intergenerational visual art workshops that took place in the area from 2005–2012.

At the first workshop in 2005, Ki1 initiated a group visit to the Griqua religious and cultural heritage site called Ratelgat, which is situated 27 kilometres north of Vanrhynsdorp. As a participant, I still recall how it felt as if I had left my customary environment and travelled on a thousand-mile journey, though in reality we remained in an area with a radius of no more than 30 kilometres. This introduction to Griqua culture stands out as a prevailing mental expansion of my horizons. At that stage I had been living in the region for 33 years. This experience sensitised me and made me aware of the existing layered multi-cultural diversity in the Olifants River valley. The Griqua is one of the minority groups that the previous apartheid regime (Babbie & Mouton, 2001:497) classified under the non-descriptive term of *coloured*. They are one of the few indigenous groups who held on to their collective cultural portrait (Creswell, 2007:241; Schafer, 2014:160-183). The safeguarding of their culture could be related to its entwinement with their religious practices.

Ki1 left DCAS's employment around 2010. We kept in contact and saw each other from time to time. When the research was in its gestation period she was the first person I called to share and discuss my early concepts of a planned intervention with its focus on visual art practice (2014). Both of us were interested in the way cultural practice could unite a community.

Ki1 marries her interests in her indigenous background, culture, ecology and religion, thereby advocating a holistic approach to life. She has always acted as a cultural animator and was one of the instigators in reviving the *rieldans* in the Western Cape. She also calls herself an activist for the Khoi.

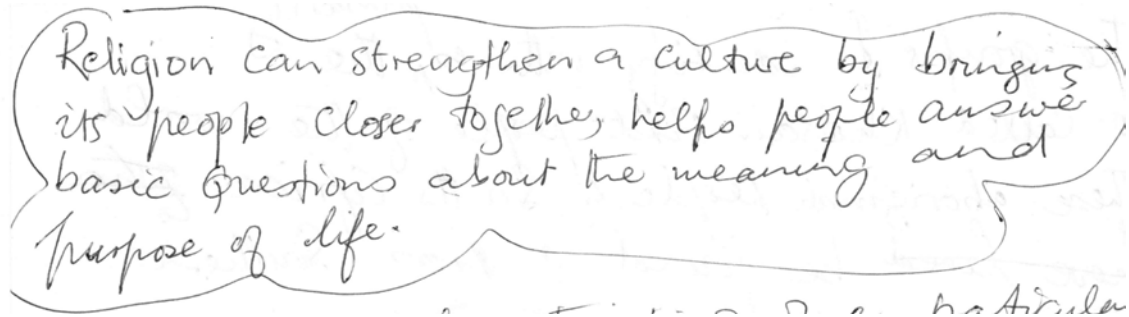


Figure 4.1 Note supplied by Ki1 related to one of our discussions

4.3.1 Vignette based on Key Informant 2 (Ki2)

I met Ki2 in 2002 when I enrolled for her five-day art course presented at the beautiful Annexe building adjacent to the South African National Gallery in Cape Town. This was soon after my youngest child had left home and I was in dire need of re-connecting with my artistic side. I arrived with great expectations of receiving a quick fix from Ki2. At the end of the second day I had to admit that I had not yet learned a thing worth mentioning. It was only when I let go of my expectations of receiving knowledge and started to engage with the subjective process of involving myself in the process of art making that a change set in. This afforded me enlightening insights. I had regularly attended workshops before and it seemed to me that presenters often endorse their programme's content with their own educational convictions and that this aspect would then dominate their workshops.

Ki2 uses a methodology of teaching which is unobtrusive, it does not dictate the mood of the course; rather it allows participants to teach each other or the group as well as providing artistic freedom for those who divert into parallel intuitive creative directions for autonomous reasons. I observed that this allowed participants to make their own discoveries while being part of the group. I had never before met someone who was so liberated in her teaching methods. It was evident that her approach embraced people psychosocially from different cultures, as well as from diverse socio-economic backgrounds. I have thus observed and greatly benefited from Ki2's teaching methods as part of my lived experience. I have experienced the dynamic energy when a group brings their gestalt intelligence to infuse their art practice. I noticed how Ki2 makes use of her distinct intuitive guiding talent for sensing the levels of enquiry of a group by responding

with suggested exercises that lead to meaningful understanding – an aspect which I imagine all excellent teachers have. I also noticed that she has the patience to wait for individuals to establish trust of their own accord.

Throughout the following three years I returned annually to learn more from her and to reinforce my previous gains. Around that time I noticed sporadic articles in the newspapers reporting on *Thupelo* art workshops that were held in various places in South Africa. I found it intriguing, because they seemed to take place in rural settings; they were multi-cultural and involved conceptual art making. At one of Ki2's classes I asked whether anyone knew more about the *Thupelo* workshops and was astonished to learn that Ki2 had been coordinating the *Thupelo* workshops since 1995. I realised that I had intuitively been drawn to her classes. This discovery instigated the outreach workshop that was held in 2005 in the town of Koekenaap. It resulted in a happy collaboration between the DCAS, the local art society in the Olifants River valley and Greatmore Studios (where Ki2 was a founding member).

Similar workshops based on the *Thupelo* principle continued to be held annually in Koekenaap until 2012. Ki2 did not attend any of them, but she sent an administrator from Greatmore Studios to coordinate the workshop in 2005; in the following year, a participatory applicant from Greatmore Studios led the workshop. From 2007–2012 we concurred that I should organise and facilitate the annual workshop. Greatmore Studios sourced 50 percent of the participants from their urban database. The remaining 50 percent of participants came from the rural areas bordering the Olifants River region. Everyone applied to participate and subjected themselves to the selection criteria of a coordinating panel that used similar criteria to those of Greatmore Studios.

The experience gained from these workshops as well as an opportunity that was afforded me in 2005 when I attended an international *Thupelo* workshop in Cape Town, directed me towards this research. I was shifted out of my comfort zone on various levels when I spent two weeks with artists mainly from Africa, but also from the rest of the globe. This experience branched out in the following dendritic directions:

- I re-evaluated my concept of social structures in my own area, because Ki2 provided me with an example of social inclusion related to art practice.
- It challenged and sensitised my mental assumptions of people from other cultures.

- I questioned my own identity, and it broadened my concept of art practice and its meaning, as well as my own source of creativity and its relevance.
- I recognised at that stage that I was permanently changed by these realisations, which resulted in a conviction that I should aim to share these new discoveries with society in my own area.
- I knew that my society contained many cultural assets, but that lack of integration resulted in these cultural aspects not viewed as valuable.

4.4 Findings of soapbox for Matzikama, the first stakeholder meeting (Category 2)

Four questions were posed by the researcher to elicit discussion prior to the SWOT analysis. They are embedded in the following paragraph.

The result of the first question, “How would you rate the current position of art within the region?” is displayed in a matrix (Table 4.1). The question posed was first discussed. It was decided that a subjective general response was called for from the audience. This measure of this question, put prior to the intervention of the research praxis and its results, may again be used with the same audience during a delineated event in future to determine whether the public’s perceptions relating to the value of art in society have shifted after the implementation of the intervention.

Table 4.1 Stakeholder vote rating the social position of art

Votes	1		12	7	5	2					
Continuum	0	1	2	3	4	5	6	7	8	9	10

The second, third and fourth questions were posed to elicit discussion that led to data compiled during the group’s SWOT opinions. The results are displayed in a matrix (Table 4.2). The questions referred to were: 1. “What makes our area unique, differentiating it from other areas?” 2. “What do you think is the role of the arts within the Olifants River valley communities?” and 3. “Why is there currently no visible platform for the arts in our area?”

Table 4.2 Presentations of a SWOT compilation during the stakeholder meeting

Strengths	Weaknesses	Opportunities	Threats
People	Nobody in fields of art and culture are initiating, coordinating, leading and communicating	Latent talent among the populace	General fear of responsibility for social problems
Unique expressions in Afrikaans language	No third space for workshops or display of art	Diverse marketing opportunities	Isolation
Storytellers	Low self-esteem relating to individual potential	A mentoring programme for youth could be developed	Crafts, music, drama, and visual art are receiving scant attention at primary-school level
Rich in minerals, people and unique ecosystem and geography	No current marketing opportunities	The region should be marketed as a unique destination	Lack of commitment
Existing practices: <ul style="list-style-type: none"> • <i>Rieldans</i>, a cultural dance form • Choirs • Traditional crafts 	Local art is not visible and inhabitants are not aware of what others in the region are doing	Learning crafts such as: <ul style="list-style-type: none"> • Soap making • Leather tanning • Whip making 	Distant geographic location
The possibility of opportunities waiting to be implemented	Low social cohesion	Exporting locally produced art and craft with aid of external funding to initiate the process	Costs and lack of funding

Vanrhynsdorp marketed as having the only leather academy in South Africa	Lack of governmental input	Local tourism should collaborate with art and culture to present unique aspects and strengths of the region	Lack of opportunities for unknown artists
Local radio encourages storytelling and provides slots for it	Lack of opportunity to expose the public to art	Intergenerational transference of traditional crafts should be encouraged	Disengagement of people, ignorance and complacency
Art talks for itself, it is a universal language and has therapeutic value	Our own lack of engagement within the larger community	Outreach and exchange between diverse cultures in the area should be encouraged	
		Writing and drama could be developed	
		Role models in art and craft should be developed	
		Art and culture should be used to bridge divides between communities	

Further group discussions and exchange of information resulted, relating to local existing institutions, groups and organisations. In sharing this information the comment was made: *Ons is onbewus van mekaar* (we are unaware of each other), which refers to current disconnected services provided by the formal sector, but of which the general public in turn are unaware. It also refers to the existing cultural assets, some of which enjoy public representation, but this information too is not shared with or known of by all the citizens. They are presented as follows:

Education:

- Höerskool Vredendal offers both music and dance as formal subjects.
- Klawer Primêr promotes art in the region. It is believed that potential opportunities already exist in the region to expose children from diverse local demographic groups to art education.
- The VLV (*Vroue-Landbouvereniging/Women's Agricultural Association*) is an international organisation for women in rural areas. It originated in Canada (Van Niekerk, 2016). Vredendal's affiliated branch was founded in the region, 85 years ago, long before the establishment of the town itself (Van Lill, 1994:182; Malan, 2015).

Social upliftment:

- *Uitkyk Huisvroue Klub* (Lookout Housewives' Club) offers opportunities for using art and craft as social rehabilitation for female farm labourers.
- Hope Foundation is "a Christian-based organisation that helps transform communities from the inside out" (Jordaan, 2015).
- The Department of Social Development (DSD) helps to register NPOs (Non-Profit Organisations).

- A branch of the Afrikaanse Taal- en Kultuur Vereniging (ATKV),²⁸ which is a cultural organisation promoting the Afrikaans language and culture, and which presents storytelling opportunities.

Concluding suggestions of the meeting

- Guilds should be established.
- An umbrella body should co-ordinate all art forms.
- Training should be provided to applicant so that they can apply for funding.
- Art can be presented as therapy: wire craft, shell craft, Papendorp's salt should be marketed by flavouring it or by making bath salts, puppet theatres should be developed.
- Tourism should be involved by marketing products on their website.
- The Hope Foundation offered help in marketing art that promotes the development of communities.
- A suggestion was made to hold a concert by candlelight as a launch to accumulate funds for art and cultural development

Table 4.3 Empirical facts of the visual art workshops that are reflected in this chapter

Data from three body-mapping workshops
Number of applicants for each body-mapping workshop
Number that completed a body map within each sector
Background notes received from participants and my own reflections as participator/ researcher
Themes, symbols or attitudes that emerged during body-mapping workshops
Number of participants in the co-design event

²⁸ ATKV is an abbreviation for a cultural organisation promoting Afrikaans language and culture. It also facilitates storytelling opportunities.

Additional comments or post-praxis presentations received from participants

4.5 Findings related to the art practitioners

Table 4.4 Key aspects of the body-map workshops

Sector	Number that applied for workshop	Number that completed a body map	Background notes	Themes, symbols or attitudes presented in body maps	Participation in the co-design	Comments
Grassroots	22	6	Farm workers. Two were encouraged to take part by the same farmer's wife. One of them, a community worker, lobbied the other participants.	Transformation, music, work ethic and ecology, mother and children relationships, community, compassion and upliftment ideals, emotion, nature	Three voiced interest, but there was no representation from this sector in the final event	Handicapped by lack of independent transport.
Townships	14	9	Students in engineering, electronics, unemployed, employed in sales, craft workers, member of community development organisation and one	Transformation, joy of life, loneliness, insecurity, positive attitude, disability, anger, imaginative visions, emotional hurts, xenophobia, spirituality, single	Five took part of which one invited a friend, two could not be reached and three declined for various reasons, ranging from lack of interest to being out of town. Two other	Two of those with children declined, because they thought the children might be inconvenienced. The others expressed a lack of interest in land

			existing member of Art Society took part	parenthood and hardship, mother and child relationships	participants from the township joined the group	art.
Town	13	12	Ornamental horticulture, music, drama, education, poetry, bonsai, photography, community development, interests in health, food, mosaics, reading, design, sporting activities, digital design, social work, crafts, fine arts	Compassion, contemplation, spirituality, playfulness, sorrow, philosophy, imaginings, systems of belief, drama, narrative, mother and children relationships, broader family relationships, individuation processes, transformation, xenophobia, loneliness, religious expressions	Five took part, six declined and one new participant joined the group	A participant stated that her body map workshop experience was <i>comparable to a thirty-hour therapy session</i> Participants appreciated being in close contact with nature

4.5.1 Findings related to the grassroots workshop design

This sector contributes largely to the unique cultural component of the region's residents. The residents share similar roots of ethnic culture that can enhance social capital growth.

Of all of my recruitment efforts through the LGO, only one farmer's wife responded by encouraging their farm workers to participate. She contributed further to the research by providing transport for them. Of the initial 16 applicants for the grassroots workshop, only six completed their body maps (see Section 4.5.3).

The workshops provided safe spaces where participants could prepare themselves for the second phase of the research design. During the workshops of the first phase, participants (Figure 3.3) were informed that they were going to be invited to participate in a collaborative event where they would be able to join forces with participants from the other sectors. They were requested to make suggestions for such an event. This subsequently took the form of the co-designed land-art event illustrated in Figures 4.24 and 4.25.

4.5.2 The body-map images generated during Phase 1 of the research

Body maps completed during the first phase of the visual art workshops are displayed in Figures 4.2–4.15. In total, 27 participants completed their body maps: six at the grassroots workshop, ten at the township workshop and eleven at the town workshop. The duration of each of the workshops of Phase 1 was about 30 hours.

Some participants were more responsive, depending on their personality types. Thick descriptions of personal experience were drawn from participants during group discussions/walkabouts of the body-map workshops. For instance: BMP 12 said: "Ons is ook soms kere te skaam, of te bang, of ons wil nie als insit nie. Of die ywer is daar om dit te doen maar ... die hulp is partykeer nie daar om ... om verder met dit te gaan nie. Dan los jy nou maar weer en jy klim maar weer terug in jou boks in en jy's maar weer net jou ou self" (We often do not persevere with what we want to do on the farms, whether because of shyness or lack of help ... and then we climb back into our boxes). BMP 26 said: "I want to explain how a teenager's mind works and ... why we are like that" and BMP 32 said: "Die werkwinkel is soos 'n 30 uur lange terapieessie by die sielkundige", (The workshop is comparable to a 30-hour session of therapy at a psychologist). "The

workshop is tremendously meaningful. While I am teaching, I never have time to focus on my own processes and my own creativity.”

Verbatim quotations were used in some of the sub-titles of the photographic figures while others’ words were translated from Afrikaans. Some were so energised that they started a second body map, even towards the end of the workshop. From a psychosocial viewpoint some participants shared deep and revealing experiences that are not part of the data because of the contextually sensitive nature of the information.

A display of participant-generated body maps sourced from visual art workshops conducted in the region provided a lens through which the public could engage with participants. Manzini (2014:6) says social design can *trigger* “new social conversations” and it is hoped that this will be the case in the Olifants River region as well.

4.5.2.1 Reflection

All participants seemed to enjoy a social game played as an icebreaker during the start of all of the workshops. Participants were invited to draw an object from a brown paper bag and then they were challenged to relate an associative story to the rest of the group. The game was playful and enabled participants to engage with the group and one another. Random objects that I had collected the previous day were put in the bag. Psychologically this seemingly helped them to focus on themselves without being selfconscious. It was significant that this game contributed to the group dynamic, as it became an introduction to personal narratives. Some incorporated an image of their object in their art. Participants at the grassroots workshop seemed to find these objects especially significant as this group was not as talkative compared with the other two groups. The unobtrusive object empowered them to relax and speak with confidence.

4.5.3 Photographs of grassroots sector's six final body maps



BMP 11. *I can make music.* He used his guitar's outline on his body map. The red heart at the top right-hand corner of his map has to suffice as expression of this love of music. He was gently introverted and did not make many oral or any written contributions.

BMP 12 expressed herself as being emotionally caught up in a box. *I can see the value of art helping me to release my emotions.* She said that she did not enjoy the feedback relating to her work, but that she would try to process it. The road symbolises the way the workshop is taking her on an educational walk with the rest of the group. Her dream is to begin with a small gallery on the farm where she lives.

Figure 4.2 Photographic images of BMP 11 and BMP 12's body maps from Group 1 (Van Wyk, 2015)



BMP 13 joined the grassroots workshop on the second day and initiated the aspect of mother (BMP12) and child participation. He was in Grade 1 at the time.

BMP 14 This Grade 1 learner also worked under the guidance of his mother (BMP15). He too was in Grade 1 at the time.

Figure 4.3 Photographic images of two children's body maps, BMP 13 and BMP 14, from Group 1 (Van Wyk, 2015)



BMP 15. *The object I drew from the paper bag was a candle. It symbolises the light which I choose to follow in my life. Life is a song and life is too short to hate.* This participant expressed particular enjoyment of body mapping as a process.

BMP 16. *I use the spade as my spiritual weapon. The spade symbolises the relationship between his religious belief and work-related ethical conduct that he wants to advocate among the grassroots communities in the area.*

Figure 4.4 Photographic images of BMP 15 and BMP 16's body maps from Group 1 (Van Wyk, 2015)

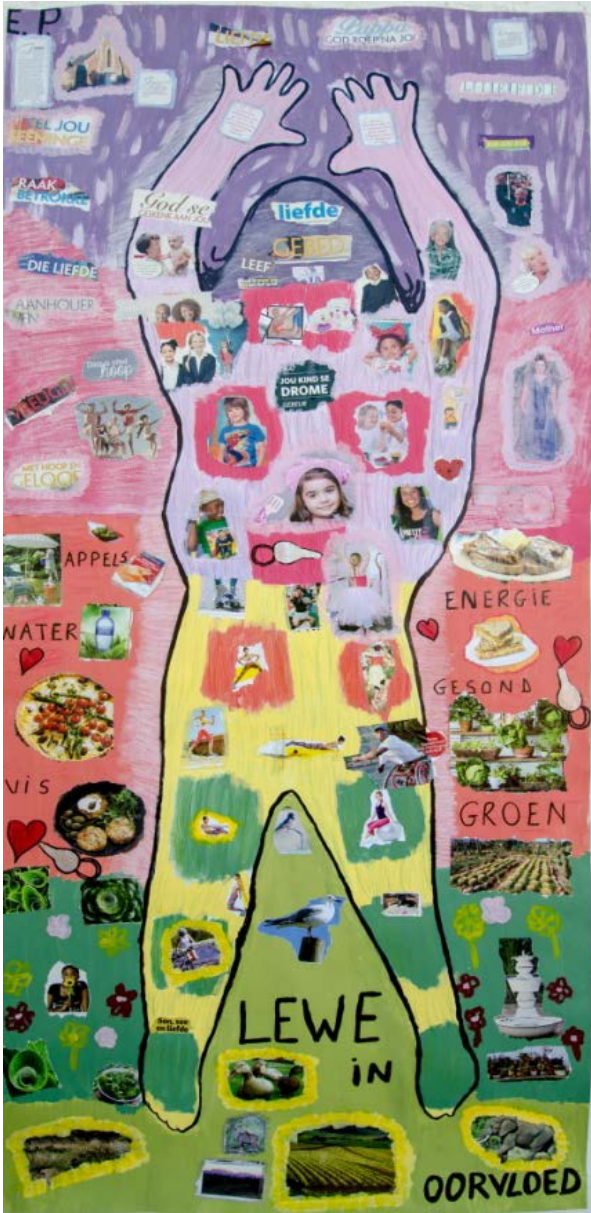
4.5.4 Photographs of the township's ten body maps



BMP 18 worked independently under guidance of his mother, BMP 30. He was quite prolific in producing art, but chose to let his art and his mother do the talking relating to his work.

BMP 21. This was another prolific young participant who took part under the tutelage of his mother. He mingled effortlessly with some of the other participants, which became an example of an intergenerational exchange of knowledge. Aspects of some of the adults' work are reflected in his art.

Figure 4.5 Photographic images of BMP 18 and BMP 21's body maps from Group 2 (Van Wyk 2015)



BMP 23 as previous resident in the region travelled all the way from Kuilsrivier to attend the workshops as well as the co-designed event.

BMP 24 said his intention with his body map was to show the world who he is and what he stands for.

Figure 4.6 Photographic images of BMP 23 and BMP 24's body maps from Group 2 (Van Wyk, 2015)



BMP 25 was probably the quietest of all the participants in the township group. She is a member of an established organisation who receives arts and crafts skills development training. (Although quiet, she was a great help in accessing the allocated venue on the first day of the workshop.)

BMP 26 testifies: The whole experience made me realise a lot about myself and what lies within my heart. A poem embedded in her body map reads as follows:

*We all think we are looking in the right places
 Looking at the pretty faces
 Heaven only knowing
 what's the intention of the soul
 For every bond leaves an uncurable hole
 Therefore it's difficult to trust people again
 One just becomes*

Figure 4.7 Photographic images of BMP 25 and BMP 26's body maps from Group 2 (Van Wyk, 2015)



BMP 27 presented me with a Griqua prayer as well as the Nama's Ten Commandments. This can be viewed as Appendix F. A vignette based on her can be viewed in Chapter Four.

BMP 28 claims to be a 'seer'. Her observational comments during the walkabouts showed the rest of us that she is indeed looking through a unique lens.

Figure 4.8 Photographic images of BMP 27 and BMP 28's body maps from Group 2 (Van Wyk, 2015)



BMP 29. This talented young man demonstrated intense involvement during the generation of his body map over the 30-hour period. He managed to transform his design dramatically a couple of times during the process that he followed.

BMP 30 said the workshop gave her an opportunity to express herself. She experienced the workshop as egalitarian and she benefited by receiving emotional security. She requested to be invited to all similar workshops to be held in the future.

Figure 4.9 Photographic images of BMP 29 and BMP 30's body maps from Group 2 (Van Wyk, 2015)

4.5.5 Photographs of town's eleven body maps



BMP 31: I like nature and earthiness. It feels as if we are all part of God's creation and when we die, we eventually return to the earth from which we came.



BMP 36 said: "... now that I see and understand BMP 42's intention with his body map, I am excited to do my own art."

Figure 4.10 Photographic images of BMP 31 and BMP 36's body maps from Group 3 (Van Wyk, 2015)



BMP32 experienced the workshop as exciting and intense. She said there was almost no time to breathe. She was the only one who responded to the suggestion of participants naming their body map if they wished (Solomon, 2007). She called hers: *Just take my hand and dance with me*, cited from a poem by Oriah Mountain Dreamer.

BMP 33 is a six-year-old child who accompanied her mother, BMP 32.

Figure 4.11 Photographic images of BMP 32 and BMP 33's body maps from Group 3 (Van Wyk, 2015)



BMP 34 was surprised to find a little beaded necklace ... one of the others commented that life is like that; when we do not expect it we discover a jewel. She responded saying that *she can identify with that, because she too can be a jewel, having a lot to offer in friendship.*

BMP 35 commented: *A sheep is very useful for human survival, but it is also a metaphor for conformity and if you were to stick to that there would be nothing left of your individuality.*

Figure 4.12 Photographic images of BMP 34 and BMP 35's body maps from Group 3 (Van Wyk, 2015)



BMP 37: During the workshop she said *working in a group was a new experience and that she was really enjoying the workshop so much that she did not want to go home – in spite of being very happy at home.*

Post praxis, BMP 40 presented me with a written statement of her spiritual journey of the past 10 years. She said *the body map workshop helped to gain clarity relating to her inner experiences.* Post praxis she presented me with a chronological narrative of her spiritual journey (Appendix G).

Figure 4.13 Photographic images of BMP 37 and BMP 40's body maps from Group 3 (Van Wyk, 2015)



BMP 39 said: *My face does not have a mouth, maybe it is due to the fact that I tend to hold my emotions back ... but then, when I do speak everyone is surprised, because I bring the unexpected to the fore.*



BMP 41 is BMP 42's portal poem written during the workshop. It serves as a small entrance or an introduction to BMP 42

BMP 42: A vignette explains the detail of this body map. During a group discussion he said: *Nothing is ever the way it seems*

Figure 4.14 Photographic images of BMP 39 and BMP 41 and 42's body map from Group 3 (Van Wyk, 2015)



BMP 44: *Art helps me to solve problems. It calms me and makes my heart peaceful.*

Figure 4.15 Photographic images of BMP 44's body map from Group 3 (Van Wyk, 2015)

4.6 Rationale for choosing vignettes

Vignettes provided me with the opportunity to describe the detail of the evocative and subjective process of the visual art workshops by focusing on one of the participants. The process is revealed to the reader by looking through the filtered lens of the facilitator, different from providing a large quantity of (perhaps overwhelming) collected data of the larger group.

A vignette (Creswell, 2007:194-196; Ellingson, 2009:10; Miles et al., 2014:182) allows the researcher to enliven the voice of the participant by describing some of the personal observations and verbatim contributions recorded or collected in memos made during the workshop and post praxis. "In-vivo codes" (Creswell, 2007:239) were used to name the three vignettes based on the visual art participants. Some of the testimony of the participants on whom the vignettes are based relates to the general experience of all other participants who also claimed to have benefited by the artistic process and the interaction with the other individuals. There was a general atmosphere of bonding, of care and trust that abounded between all who participated. Each of the three sectors of body-map participants differed owing to their specific group dynamic as well as their particular setting. I hope that my etic reactions recorded in the vignettes serve as example of the interplay that occurs between viewer, art and artist. Bert Dobson (2007:172) cites Elizabeth Layton who said: "The personal is the universal; the universal is the personal. It goes both ways." It is especially the committed interplay between the artist and the viewer that I would like to encourage in the region.

4.6.1 My Reflections

I chose to write vignettes of three of the 27 individual participants, hoping that they would unlock something for the reader about the methodology that was followed. I have included a vignette based on my relationship with Key Informant 1 who shares my passion for the arts. This may explain the rolling out of the subjective experience of the art practitioners to a potential objective viewer in answer to the research question. I have selected three from the 27, owing to their dissimilar narratives and their cultural diversity. Each of them is an ambassador for his/her own section and has been very positive about the personal benefits of the body-mapping process. One of them was interviewed on local radio and another wrote poems, made statements and was recorded during the walkabouts when he too expressed enthusiasm for the experience. The third was

interviewed by the researcher post praxis. All of them were exceptionally motivated to complete their work. There had been no pressure on anyone to aim at producing impressive end results. The focus was definitely placed on process and yet when the stakeholders viewed the images of the created body maps they were certainly impressed with the end results. After viewing the work, one of the stakeholders enquired whether participants had received technical training, which certainly was not the case. I would like to imagine that the participants produced gifts that enriched the research (Ellingson, 2009: 39,135), the whole thesis becoming the requisite underpinning background for the real human drama of the visual narratives and display of talent among the participants.

Autoethnographically, the content of each of the three vignettes based on these participants resonates with some aspect of my own story. The intention of using vignettes is explicitly to reveal a possible subjective response of an objective viewer to the reader. I have aimed to illustrate this process, with myself in the role of the viewer. The interactive process of art appreciation is what is required from a potentially interested public such as the stakeholders that viewed images of the body maps post praxis and responded to a questionnaire. If members of the public could likewise endorse visual art appreciation, it could be the start of a process where a platform for the visual arts is established within the region. Public consideration of the interactive process between the art practitioner and the viewer may answer the research question.

4.7 Vignette 1: BMP 16, the man with “a spiritual weapon”



Figure 4.14 BMP 16's final body (Van Wyk, 2015)

4.7.1 Introduction

BMP16 hails from the grassroots sector. Compared with Vignette 2 and 3, he as an exception was born and raised in the region. I met him in 2014 when he introduced himself as a community developer among the farm labourers. Since then he has proved to be a commendable, self-motivated ambassador for people working on the farms. It took time for us to get to know each other better and for me to grasp the scope of his goals. I value the fact that we envision similar outcomes, seeing that his intentions are analogous to mine, which include a holistic design aimed at social integration (Schafer, 2014:34). Since 2014, he has already made huge progress on the farm where he lives by initiating the restoration of a dilapidated old stable to be used as a community centre and crèche. He is the participant who fittingly describes the positive and negative conditions of the grassroots sector in his endeavour to develop this group culturally and socially to strengthen their self-worth and improve social cohesion within the larger community.

4.7.2 Reflection

As their facilitator, I found this group the most challenging to relate to. In retrospect, I ascribe it in part to my own disappointed emotional response regarding sequential withdrawals on each and every consecutive day of the workshop. On the other hand, subdued feedback from the group had a slight dampening effect on the mood of the workshop. A further complication occurred when a funeral took place on the third day of the workshop, resulting in four participants' absence. Only two of them returned to complete the process of generating their body maps. With hindsight, it might have helped to merge the township and grassroots sector workshops, but having enough space to work would have been problematic. A positive outcome occurred when BMP 12 brought her child, BMP 14 along on the second day of the workshop. I was surprised because she did not consult with me and I did not know whether the child was artistically inclined. However, I got confirmation as soon as I witnessed how he and his mother started his body map. I realised that theirs was a beautiful example of an intergenerational exchange of artistic skills that I had hoped to bring into the workshop design. It also addressed the problem of vacant positions left by die applicants that had withdrawn. Their example was followed by BMP 15, who in turn approached me with the request to bring her child to the next day of the workshop. I agreed, resulting in BMP 13 joining us on the following day.

The subdued oral exchange from the grassroots participants improved when the social game mentioned in Chapter Three was put to the test. Each participant drew a random item from a paper bag and then responded orally by relating his or her association with the item to the group. I also requested that they identify five strong words (Solomon, 2007:35) that they could relate to their own identity and which could also aid them in the contemplative process of generating their body maps. Although not all of them adhered to this, these methods succeeded in making participants less self-conscious. It also provided me with a psychological approach through which I could engage in individual conversation with them.

Table 4.5 Compares my active reflections in response to viewing BMP 16's body map, serving as example of the subtle mental exchange when interacting with art compared to being more inter-subjective

<i>My personal response to BMP 16's body map</i>	<i>My facilitator's view of BMP 16's body map</i>
<p>BMP's control of colour was exemplary, for someone who initially was not sure how to mix colours. His choice aptly matched his earthy theme.</p>	<p><i>Only very basic knowledge of colour theory, mixing and the use of complementary colours was shared with the group. BMP 16's use of colour fittingly matched the colours of the agricultural domain.</i></p>
<p>During the walkabout, BMP 16 spoke with confidence, relating how his body map addressed a poor work ethic in the region that he feels strongly about.</p>	<p><i>It is evident that BMP 16 is focused on employing all his talents and skills to use the workshop scenario to practise community development.</i></p>
<p>BMP 16's metaphorical use of a spade has excellent potential to be developed further as it is honest and fits his milieu. During the walkabout he referred to the spade as his 'spiritual weapon'.</p>	<p><i>The symbolic use of a spade would speak to local agricultural practice and could be used to transcend barriers between the art practitioners and the farming community.</i></p>
<p>BMP 16 has a flair for rhetorical speech. He knows how to make use of the local coloured cultural group's love of humour as well as using theatrical slogans in his communication. He embedded some of them in his body map. It is this aspect of his work that personifies the unique</p>	<p><i>He used collage and lettering under his body map's feet with the warning: 'There are potholes in your [career]' – aimed at those that do not listen to his rebukes. He also warned that 'it is not painful to work' and along his spine is pasted: 'Today I can do anything', but on the handle of the</i></p>

<p>character traits of the indigenous cultural group that he belongs to and which makes them endearing and unique.</p>	<p><i>spade is a warning: 'This is not for sissies!' A small thinking cloud relays his intention: 'I grew up knowing that I wanted to help others.'</i></p>
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4.7.3 Sketching the workshop scenario

BMP 16 was a great aid in rounding up and motivating talented people in his area to apply for participation in the researcher’s visual art workshop. On the commencing day, 11 participants registered. BMP 16 had more prospective applicants. I had to request that he reduce this number to allow for a larger scope of participants from the whole region to take part. Unfortunately on the morning of the event, of the expected six from Lutzville, only two arrived. Thirty minutes into the workshop these two also withdrew. BMP 16 was responsible for three participants (excluding himself) that attended the full four-day workshop. Of this sector, only six completed the process of creating a body map, which made him the majority partner in the execution of the grassroots workshop. During the execution of the workshop it was clear that there was plenty of artistic talent prevalent among the grassroots sector. They also informed me of many others that they knew of who were even more talented than they were.



Figure 4.15 Examples of work by BMP Y produced during the grassroots sector workshop (Researcher's photographs, 2015)

Towards the end of the workshop the question: "Is it better to live in town compared with living on a farm", became a brief point of discussion. One of the women said it was much better to live in town. She said she had to ask the farmer's permission for everything and she saw this in a very negative light. BMP 16 and I discussed this again in retrospect. He said that he had experience of both, and that living in town entailed responsibilities of which many of the farm labourers were not aware. He said they had a lot of freedom on the farms as well as having fewer bills to pay. In spite of this, he realised that many experienced rules on a farm as constricting, but he was adamant that focus should be on the positive aspects such as learning about values, responsibility and experiencing a different way of life. He said it could make a difference if there could be better communication between people on the farms and those living in the townships or towns.

4.7.4 His story

During an informal discussion (8 January 2016) and some subsequent telephone conversations (9 and 15 January 2016) he related that he had experienced a calling to develop the community in his immediate vicinity. This occurred on his return to the region in 2013. He related that it was difficult at first to convince his own relatives that he was pursuing a worthwhile cause. They could not understand why he was not

going to use his hard-earned knowledge primarily to foster his own source of income. I questioned whether he had received any training relating to community development. At first he said, “no”, but then after thinking a bit said what he had learned, he could certainly transfer to others. He gave the following account. After completing school he left to seek further opportunities and qualifications in Cape Town. Six years later he returned after completing his practical training when his employment contract had run out. On his return he found himself at a crossroads, having to decide whether he wanted to use his newly acquired skills as boilermaker to start his own business, or to focus on sharing his skills with others to improve conditions in his community.

He has great empathy with and compassion for the farm labourers and described how he felt guided to take one step at a time in search of answers. He approached the owner of the farm on which he and his family were living and was presented with the opportunity of restoring an old stable for whatever use he deemed fit. This offered the prospect of using this building for his welding workshop, or of starting a community centre. By then his immediate relatives were supporting his magnanimous ideas. His mother came up with the Biblical (Genesis, 32:30) name of the Pniel Development Centre. It is situated on a farm near the town of Klawer. The community in his immediate area elected a committee, after which he registered the group as a NPO. He applied for and received funding to restore the building. I asked his opinion related to one of my research questions: “How can outsiders, such as the Art Society or me, engage with the grassroots community in order to develop artistic skills?” He replied that there was a prevailing lack of confidence among farm labourers, which has a psychological hold on them. He further described how this group tended to project an unobtrusive low profile in life. He repeatedly referred to it as a *laagtekant* (low self-esteem); in the local dialect it implies that low self-esteem is the salient quality that holds them back when opportunities arise. I enquired whether there was any definite influence that made him different compared with most others on the farms. He replied that there was no other person and humbly ascribed it to his being religiously inspired.

It was evident that this man has a great deal of inherent compassion for his own kind who labours and lives on the farms. Flowing from this, the historic subject of alcohol abuse, which plays a huge role in many lives on farms in the region, was discussed. He said the crux of this problem was the prevailing custom of liquor smugglers who



Figure 4.16 A painting generated by BMP X (Researcher's photographic image, 2015)

operated their lucrative businesses on the farms. During a public event which both of us attended (October 2015) the LGO, a rural development organisation, revealed a devastating statistic: the Olifants River agricultural sector reported awareness of liquor smuggling activities conducted on 50 percent of the farms. This implies that the farmers are aware of the smuggling activities on their farms. BMP 16 serves as a farm workers' representative for the LGO. He said the only chance of eradicating this problem would be when the police and local farmers collaborate, stating that there was more to this complex matter that wrecks so many people's lives. Both of us know that alcoholism demands a supply and if not holistically addressed as a social ill, one smuggler will be removed, simply to be replaced by a new King Rat (Clavell, 1962).

During a recent conversation, BMP 16 told me that the most valuable thing he learned from the visual art workshop was that when doing art, he simply needed to begin. He said: “In die begin was daar niks en op die einde het ek ’n kunswerk.” (In the beginning there was nothing and at the end I had a completed artwork.) He said that his understanding of the creative process became an empowering metaphor for tackling other challenges. He said it would also help him to fulfil his dreams and that he shared this understanding with his fellow artistic farm labourers where ever he went. Along with this, he related how he had established the cultural centre by also taking one step at a time. He testified that the committee had democratically voted for him as chairman, but that although he was the initiator, he was totally willing for someone else to take the leading position. Together they have set up a programme. The committee plans to develop skills and form workgroups that will be able to deliver multiple specialised tasks. They intend to invest a certain amount of their income to run a crèche with a focus on pre-primary pedagogy.

In response to my research questions, which we discussed, BMP 16 said it was of the utmost importance that the art practitioners should become visible to the general public. He was positive in his belief that the visual artists could make a difference in the Olifants River valley and felt excited to take on this challenge. According to him, the way to go about raising self-esteem would be to display work created by some of the farm labourers in a prominent space such as the farmer’s office or the community centre. He reckoned that this would make other talented farm labourers jealous and it would lure them into a challenge of showing off their own talents. The conversation branched into the shared aspects between those living on the farms and those residing in townships or towns. According to BMP16, the salient characteristic was their shared humanity. He said we should travel on the same road, take hands, integrate, share our stories and reveal old secrets from which an integrated society could benefit. He again mentioned that art should be visible.

4.7.5 Relating to the co-design of the group

We discussed the land-art event that was part of the praxis of the research. I voiced my disappointment in the grassroots communities not being represented at the co-designed event. I showed him some photographic images of the *Knersvlakte labyrinth*, and proposed that similar public projects could be organised, which could enable local art

practitioners to interact with one another, as well as showcase their skills to the general public. He concurred that land art offered a way to promote social cohesion among the art practitioners, with the added benefit of attracting the public's attention to their artistic talents.

4.7.6 Conclusion

The words: "Ek vind my alleen tussen mense" (I find myself alone/only among people) was collaged in a work created by BMP 16. We discussed the significance of the words, the ambiguity of their meaning and the relevance to his community-driven spiritual quest. He humbly said that he could not just think of himself. His whole demeanour conveyed a sense of pathos for his cause, yet embedded with the positive intention of his convictions that it could be done. "Ek het groot geword met die wete dat ek mense wil help" (I have grown up knowing that I want to improve/assist people). These words are pasted in a small mental cloud at the top end of his body map, just above his head.



Figure 4.17 BMP 16's additional work with the discussed words "Ek vind my alleen tussen mense" (Researcher's photograph, 2015)

4.7.7 Reflection 1

Metaphorically the words he used in his collage could mean: I feel alone amongst other people, and there is a poignant sense of self-consciousness attached when interpreting it through this filter. From a knowledge perspective it can also literally be the discovery of his individuality as an adult or it could mean he has discovered his Self through a process of self-actualisation in his relationship with people and the world out there, which includes a basis of knowledge that he values.

4.7.8 Reflection 2

BMP 16 seems to have found a psychosocial door through which he can escape from a collective confinement – the downside of the farm labourer's culture. The fact that he has intrinsic knowledge of their needs, their assets and the conditions of life on a farm, enables him to enter their milieu unobtrusively and intervene by implementing a bottom-up method of community development.

4.7.9 Reflection 3

The artist Paul Klee, cited by Edwards (1993:74), comes to mind when pondering on the case of BMP 16: "I must begin, not with hypothesis, but with specific instances, no matter how minute."

4.8 Vignette 2: "I feel pretty"



Figure 4.18 BMP 27's final body map (Van Wyk, 2015)

4.8.1 Introduction

The vignette based on BMP 27 describes the milieu of her group as well as its being focused on her individual involvement. She was definitely one of the strong, extroverted personalities, providing the township group with an entertaining chutzpah factor that contributed to the pleasant workshop atmosphere.

4.8.2 Reflection

Of all the groups, the township community facility was the most problematic to procure. It was not as if the venue was in demand, but rather that the officials were not accustomed to its being used over weekends and not familiar with the concept of the venue's being used to practise and develop visual arts in the community.

Compared with the grassroots sector, this group was more confident, more extroverted and energised, and seemed to enjoy themselves much more. They also enjoyed the music provided. Apart from one participant who requested a replay of certain music, they did not make any specific musical requests. BMP 27 was the lead dancer in the group. She entertained us with a couple of impromptu voluntary dance performances.

Table 4.6 Compares my active reflections in response to viewing BMP 27's body map, serving as example of the subtle mental exchange when interacting with art compared with being more inter-subjective

<i>My personal response to BMP 27's body map</i>	<i>My facilitator's view of BMP 27's body map</i>
Most of all it is the infectious joyous playfulness of her working manner that I value and admire.	<i>The natural way that she generates work is an example of someone in contact with her own creativity.</i>
The specific gesture of her body map's pose beautifully captured the gist of her rhythm when she was demonstrating the 'Nama Stap' (indigenous dance).	<i>The bold visual statement of her body map was enhanced by her lively narratives and dance demonstrations which she shared with all.</i>
BMP 27 has an admirably intuitive way of	<i>There is honesty in both her narrative and</i>

working that gives her work validity.	<i>her visual imagery.</i>
She displayed great charm in being contented with her role in life, but nevertheless voicing aspirations of going to Hong Kong.	<i>She offered a valuable contribution to the intergenerational and general engaging group dynamic of the workshop.</i>

4.8.3 Sketching the workshop scenario

My 'parenting' facilitator's blue hat role (De Bono, 1992:81), which originated from the *Thupelo* experience, allowed me to share in the group's assortment of pleasant backstage talks, confessions, prayers, discussions, narratives and testimonies. This patter formed a relaxed on and off humming background noise while participants were working. Music selected from David Kramer, Percy Sledge, Richard Hawley, Eric Clapton, musicians from Delta Trust, Tracy Chapman, Roberta Flack and some unknown donated South African sounds of marimba and penny whistle played as backdrop to the setting. (The evocative soundtrack of the film, *Crouching Tiger, Hidden Dragon*, was BMP 26's favourite. She subsequently requested that it be played a couple of times.) Like the other two, this group constituted an intergenerational assembly who seemed to enjoy the fact that young and old could spend the weekend together creating their body maps in an exploratory manner. The most salient aspect of the township workshop was revealed by the relaxed and special manner that they seemed to care about one another. BMP 27 was the one who seemed most willing to share her own narrative with the group.

On the last day of the workshop, I enquired whether there was a volunteer willing to talk about the workshop and its process on local radio. She was the only one willing to do so. She did however request that I should accompany her. The radio interview took place the following week. This revealing radio interview was conducted with me in *the red hat* (De Bono, 1992:78), while BMP 27 "was weaving in some rich detail" (Ellingson, 2009:135) of the workshop, entwined with her own historic narrative. It was during this interview that BMP 27, dressed in beautiful attire, with lovely indigenous handmade jewellery, revealed how visual art practice aided her in a healing manner.

4.8.4 Her history

In spite of my participatory role and emotional inclusion, I only fully appreciated the thick description of BMP 27's testimony on radio when I re-listened to it in solitary inter-

subjective mood, sitting in front of my PC. Only then did I hear and appreciate the truthfulness of her statements. She declared the process as one of working with oneself on paper. She described how she had followed my suggestion to search for images that evoked aspects of herself and her life in recycled magazines. The brief had been to focus on that about themselves which they wanted to share with possible viewers or *the world*. She claimed that every time she found something of significance, a shift took place in her which brought a healing beauty to her soul and she called it: “lets wat mooi begin word in my” (Something that lifts my spirits and begins to make me feel ‘pretty’).

Although I had listened to her narrative before, the full impact of her mourning the loss of her child hit me in a different way when I realised that she was still very much engulfed with grief when she took part in a previous workshop where we were together. During that workshop I heard her say how an incorrect pharmaceutical prescription at the clinic caused her daughter’s death. I did not at the time realise how recent it was. On radio she related that during this event, “die Aller Hoogste” (the Most High) had removed “die verskriklike” (the most frightful) and then had liberated her totally from the residue during the very recent body map workshop. She declared the process as one of, “Ek en my ek” (I working with my me). This testimony resonates with the restorative value that art practice can have in society (Malchiodi, 2007:204; McNiff, 2014:345-353). Art therapist, Kalmanowitz (2013:319,322), describes this type of process as providing a bridge of communication where words are superfluous.

During the walkabouts BMP 27 was the one who was most engaging, enhancing her participation with live demonstrations of dance that she said had always helped to liberate her of her troubles. Her tale is that of a very religious person who is in close contact with her instincts and her creator. Both she and her husband are *inkommers*, outsiders who moved to the region from Namibia. On radio she openly described the narrative of her husband who was raised by whites in the apartheid era. She said that at the time their elders allowed whites to take their children, knowing that the children would have a better future. The sealed bond shared between the couple and her husband’s white benefactor was revealed when she referred to him as their “ons oupa, ons pa en alles wat saak maak” (their grandfather, their father and everything that matters). He sent them ahead to his new abode to prepare the way for his own relocation to Vanrhynsdorp in South Africa. She further revealed a lifelong biography of being in close contact with nature and with animals. Reared by her father as single parent, she had a different

upbringing compared with most other girls as it is much more common that fathers are absent. She related how he had taught her, on rising, to wash her face with ice-cold water, even in winter, and to make her bed immediately after that. Some of these little bits of information regarding men playing a dual role in parenting a child resonated with a period of my own background, which can only be understood in a fellowship of camaraderie.

During the radio interview she related how in later years when she had lost a baby soon after birth, she coped with the trauma by stealing a puppy in the neighbourhood. She raised the puppy on her own post-natal milk, resulting in an enchanted relationship between her and the animal. The neighbourhood was fascinated by their operational rapport. She would give the mature dog tasks around the yard and he would comply. She also mischievously told how she and the dog had a hunting relationship, hinting that a buck or two disappeared every once in a blue moon. She laughed and said that she and her dog only put their hunting tricks to the test when desperately needed. I asked what had happened to the dog and she replied: “’n blanke man wat oorkant gebly [het] op ’n plaas ... “ (a white man who lived on a neighbouring farm). “Toe wat sy teef hond loops is, toe gaan my hond ... toe kuier my hond” (the neighbour’s female dog attracted her male dog) “toe skiet hy my hond” (the neighbour shot her dog). “Vier dae toe kom my hond huistoe” (It took four days for her dog to come home). Hy kon nie eens loop nie, toe seil hy so ...” (Her dog could not walk, so he had to crawl home). “...as die dokter sê hy kannie vir Mannetjie help nie. Sê vir hom hy moet hom slaap maak” (if the doctor says he cannot help Mannetjie, tell him to put him to sleep [to euthanise him]). Aspects of these anecdotes are collaged in her body map.

The radio interview was concluded by her informing listeners about the significance of a purple painted foot in one of her works. To her, this foot was a religious symbol representing Jesus. She said the other foot was painted green, which in turn she explained was a symbol of her gratitude for all her blessings. She concluded the interview by explaining the significance of a flower that for her symbolised resilience. On reviewing her body map I realised that her memorised visualisations differed somewhat from reality and that she was possibly referring to other paintings that she had made. All of this had to be evaluated in the light of her testimony that visual art practice and the methodology of the workshops had invoked so much change for the better in her life. During one of the

walkabouts, in speaking of her own creativity, she referred to “die kunsgalery in my hart” (the art gallery in my heart).

4.8.5 BMP 27 and the co-design event

Although she was not part of the Google group (circle) who discussed the co-design, she enthusiastically took part in the collaborative land art event. Preceding the event, I made contact with her on regular occasions to give her a running account of the group’s discussions. She was invited to contribute ideas, but she concurred with all that was suggested by the group. On the morning of the event, true to her word, BMP 27 was waiting for our bus at the designated place along with two others from Vanrhynsdorp.

4.8.6 Conclusion

Sensing mutual terms of endearment: through small bits of information I sensed a comparison between our personal mythologies. We are more or less the same age, but she chooses to call me *Juffrou* (Teacher or Miss – which I wish she would not do). We both know that she has lots to teach me, as she is extremely knowledgeable about the indigenous Nama culture, its language

and general practice. During the workshop she actively took part in informal group discussions on evolution and African history. As a result of this conversational topic, I presented her with a little children’s book on evolution which was lying in a box with recycled magazines. She loved it. Later during the walkabout, while a fellow participant received feedback from the group, BMP 27 decided to implement the other person’s feedback in her own work. She informed me of her idea to paint reptilian fins on the contour of her spine, synchronising an image in the book with the group’s feedback. After making the changes, she was elated with the result, which seems to trace the history of her body’s cellular lineage to its primordial origins. This artistic expression seemed especially apt in revealing the mythical aspect of her persona.

We want you to take from us. We want you, at first, to steal from us, because you can’t steal. You will take what we give you and you will put it in your own voice and that’s how you will find your voice. And that’s how you begin. And then one day someone will steal from you (Kleon, 2012:37 cites Francis Ford Coppola).



Figure 4.19 Detail of BMP 27’s final body map

4.9 Vignette 3: A 'Japanese destiny'



Figure 4.20 BMP 42's final body map with a photograph of his portal adjacent to it (Autographic photograph, 2015)

4.9.1 Introduction

Wearing De Bono's red hat (1985:56-79; Ellingson, 2009:135), which reflects emotional intelligence; I discuss the shared narrative of BMP 42. This participant had a resonating and challenging effect on me. It was not only in his work, but in a general, strong religious/spiritual theme that surfaced in the fieldwork during discussions, as well as its being visible in the body maps of some of the participants, of which BMP 42's is the epitome of this religious topic. Schafer (2014:134) says these types of works are necessary to realise a new environmental reality. Schafer (2014:212) speaks of the connection between the arts and spirituality when citing George Bernard Shaw in *Back to Methuselah*, "You use a glass mirror to see your face; you use works of art to see your soul." Religiosity/spirituality seems to be part of the ontology of the inhabitants of

Namaqualand. BMP 42 is an *inkommer*, who seem to be comfortable in this milieu where he has been residing for the past year. In his poem, titled 'Close to Earth', he said: "we searched the whole world through where meaning in paint and brush no longer fully do ...", thereby implying a spiritual longing.

4.9.2 Reflection

I observe that BMP 42 is a highly creative and sensitive person who seems to carry a lot of psychosocial weight on his shoulders. I met him for the first time at the start of the town workshop. He was in such high spirits that it gave me reason to be concerned. I carried no prior knowledge of his personality and was worried that he seemed to be extremely excited about the workshop. An art therapist had warned me against the dangers of body mapping; this was in my mind as I observed his elation, which stood out, compared with any of the other participants' responses during the first day's workshop. When later discussing this issue with Key Informant 2 (October 2015), we concurred that any form of the arts could then be regarded as 'dangerous' – that is, if you decided to use the lens of some art therapists. Seeing that this research is focused on creativity, psychological risk of someone being affected adversely was as unlikely as any other 'normal' occurrence or activity. However this did not waive my responsibility as facilitator to look after the wellbeing of all participants. Because of some life experience, I kept a wary eye on any of the participants' emotional responses, because our discussion also implied that people are vulnerable and artistic personalities are often more so. Fortunately no participant showed any emotional distress. For ethical backup I had consulted with a local psychologist to provide a plan of action in case of complications (Van Zyl, 2015).

BMP 42's high-spirited response to the workshop and to his art making confronted me with some associative introspective comparisons (De Bono, 1992:78; Ellingson, 2009:135; Miles et al., 2014:42). Van de Ven (2007:20) quotes the maxim: "A picture is worth a thousand words."

Table 4.7.illustrates mirroring comparisons of me as participatory researcher relating personally to the visual art created by BMP 42.

The musical component of the workshop was markedly different compared with that of the other two sectors: the town group at times preferred silence while working. BMP 42 brought his own music, asking that it be played instead. Some were visibly and audibly

irritated by some music and preferred to work without music. The town group only danced on two short occasions, once during each weekend.

Table 4.7 My active reflections in response to viewing BMP 42's body map serves as example of the active process when a person interacts with art duoethnographically (Miles et al., 2014:8).

<i>My personal response to BMP 42's body map</i>	<i>My facilitator's view of BMP 42's body map</i>
<p>Questioning and confronting my own current spirituality, as well as a general recall of my youth with regard to some inner weighty mental discourses. A specific memory of a youthful holistic spiritual awakening was called to the surface when contemplating his work and its intent.</p>	<p><i>A religious theme is dominant in this work; it serves as religious testimony of his journey related to the Christian celebration of the Pentecost which coincided with the workshop.</i></p>
<p>The issue of searching for my quest in life synchronised with the evolutionary ongoing process of becoming more conscious of vital psychological aspects in life.</p>	<p><i>The bold visual statement clarified by oral affirmation during the walkabout informed the group of his intention of placing the spiritual paramount in his life.</i></p>
<p>Recalling a youthful mental rebellion related to the imprisoning stronghold of materialism in this life.</p>	<p><i>Implying an uncompromised choice in stance related to material versus spiritual aspects of life. Stating that he wants to die in the secular aspect of his life.</i></p>
<p>Recalling idealistic uncompromising concepts related to judgement between good and evil</p>	<p><i>Absolute surety relating to right and wrong/idealism.</i></p>
<p>Having similar flexible boundaries regarding the capacity to imagine as I recall a pre-school time when I amused myself by inventing fairy tales before falling asleep at night. I find his sharing endearing and am amazed at the level of friendship and trust that is established.</p>	<p><i>BMP 42 generously sharing revealing quotes and dreams. He guilelessly related how he tells himself imaginary tales.</i></p>

4.9.3 Sketching the workshop scenario

BMP 42's youth and small physique were in contrast with his holistic influence on the town group. His enthusiasm expressed orally as well as in his field notes was contagious and appreciated by me and clearly by some of the other participants as well. He seemed to personify the significance or beneficial value of art practice within the workshop scenario with his optimistic demeanour. In contrast with me, when I was young, he had the maturity and capacity to engage with the group. His caring and trusting behaviour seemed to transcend that of any of the other participants.

4.9.4 His story

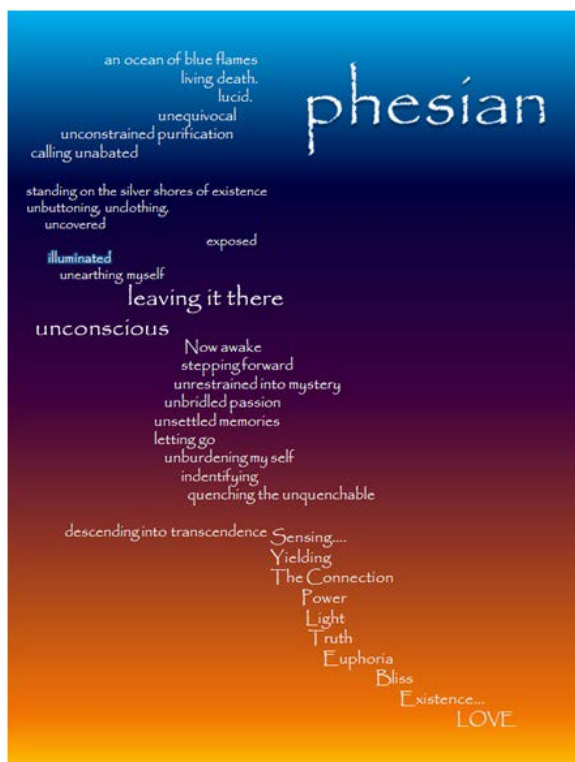
The significance of a small gateway encapsulating a poem created as portal to his body map was a singular creative approach within the group, successfully adding to an implied layered dimension of reality, or personifying a symbol of transformation to another sphere of 'reality'. He was the only participant who endeavoured to work three dimensionally. He did this by making use of two sheets of cardboard, lifting them apart by glueing items of similar height in between the sheets at regular intervals, which simulated his intent of representing two divine ordinances of life, namely the secular and the spiritual.

The visual art produced by BMP 42 as well as some of its accompanying intense narrative is an intention to deny the material world that portrays a longing for another sphere of existence, in obedience to the Christian belief of sacrificing the egotistical self.

During the icebreaker game of choosing an object from the brown paper bag, he pulled out a small white plastic ruler with an image of the Union Jack on it. He could not hide his disappointment, stating that he had never been proud of his culture, the effect it had on him and everything related to it. (When, post praxis, I asked him to explain his negative reaction, he simply said: "My destiny is Japanese.")

During one of the walkabouts BMP 42's work received lively comments from the rest of the group; some claimed to see aspects of his profession as social worker in the sombre background images which contrasted sharply with the outside layer which they perceived to be presenting his own personal goals and interests. When it was his turn to comment, he goodnaturedly acknowledged their opinions, but stated that his body map had quite a different personal meaning. He said that the personal that they perceived as important was unimportant to him and had no value. He claimed that the body map process had

aided him in his spiritual awakening of letting go of the personal by “living more for Christ”. The significance of the dove in his artwork symbolises the presence of the Holy Ghost. For him the artistic process of the workshop was feeding into the corresponding time of the Pentecost. He further implied that he was nothing on the inside, because that is where Christ must be welcomed in. “The outside as perceived by others,” he said, “... it really doesn’t matter ...”. The skull in the background is tilted looking up towards the heavens. He explained that this implied his wish that his egotistical aspect would die that way eventually. His body map is thus a visual testimony to or portrayal of his concept of his own Christianity.



Phesian

an ocean of blue flames
living death
lucid
unequivocal
unconstrained purification
calling unabated
standing on the silver shores of existence
unbuttoning unclothing
uncovered *exposed*
illuminated
unearthing myself
leaving it there
unconscious
Now awake
stepping forward
unrestrained into mystery
unbridled passion
unsettled memories
letting go
unburdening my self
indentifying
quenching the unquenchable
descending into transcendence
Sensing ...
Yielding
The Connection
Power
Light
Truth
Euphoria
Bliss
Existence...
LOVE

The Connection
Power
Light
Truth
Euphoria
Bliss
Existence ...
LOVE

Figure 4.21 Portal poem designed and written by BMP 42 during the body-map workshop

During the walkabout, BMP 42 said: “Christ says you have to die to yourself to find yourself”. He used this directive and asked himself:

How am I going to ... display myself when I have to die to myself? And actually I've been finding so much of myself since I've been dying to myself? It's so ironic, but it ... it's just the way it is. And hmm ... ja, I still have a long way to go, but ... I'll ...
hmm.

4.9.5 Verbatim fieldnotes made by BMP 42

BMP 42 was prolific in explaining particular incidences in his life. During the second weekend of the body-map workshop he presented me with some torn-out pages of his notebook.

These verbatim notes are included below. Important subjects for him are: liberation, artistic freedom, his emotional reactions, and his religiosity.

- “From birth to black holes, this truly was a transforming and liberating experience; one transcending I believe universal dimensions.”
- “Artistic repentance.”
- “I love the fact that you can go over from the Saturday to the Sunday with this workshop!”

It's also nice to know that you don't have to do anything specific ... it's nice and free! And the artistic acceptance or openness to any weirdness or difference makes me love it so much more!

He ended off by commenting on the provision of lunch, expressing gratitude for the shared meal, and quoting from the Bible:

I have food you know nothing about! (John, 4:32). It is very special to enjoy a meal with people whom I have exposed my soul to, but I would do it without the incentive of a meal, because all the rest I have received has 'fed' me!

4.9.6 Relating to the co-design of the group

During the planning phase of a co-design where all of the workshop participants were able to meet and interact, BMP 42 was the most responsive and engaging. He initiated the suggestion that everybody should collaborate by executing one single work. This idea directed the group's thoughts to the concept of a land-art event where once again he was an enthusiastic participant.

When evaluating the land-art experience by completing an open-ended questionnaire I provided, he gave some critical feedback that aided the reflexivity of the research owing to his uninhibited critical *black hat response* (De Bono 1992:79). Some of his critique was related to himself for not being more holistically focused and for his carrying too few stones to the labyrinth that was packed. Timewise he felt that he needed two days. He suggested that the group might have benefited more by spending some time together prior to the event, so that they could have formed a bond or spiritual connection. He did not appreciate it when BMP 27 interfered with his work by stealing a found object from his allocated creative section of the land-art design. She placed this object in her own section, after which I suspect that he took it back. He showed his final appreciation of the land-art practice by contributing a poem called: 'Plat op die Aarde', which he translated as 'Close to the Earth':

*...the Self we hoped to find
when this rock-laiden Labyrinth started to unwind
but through a deep artist's bond we resemble a plaid
and connect with the Creator of the Knersvlakte plain
close to the Earth we shall be*

in unity with each other, Earth and God our destiny

After constructing the vignette based on BMP 42, I invited him to view it, thereby providing an opportunity for discussion. He seemed pleased that the text reflected his intentions accurately. I had hoped that he would supply me with more background information relating to the strong religious theme of his work, but it was not forthcoming so I did not press for detail. Instead we had a short discussion about his negative reaction at the workshop towards Western civilization, personified by the Union Jack. It was evident that everything epitomised by the West held negative connotations for him. He claimed that both the English and Afrikaans languages had close ties with alienating aspects of his culture. He said: "The Afrikaans language is European and does not represent a free spirit." In contrast, he spoke admiringly of Eastern culture. He particularly mentioned an interest in the Mandarin and Korean languages and confided that he even dreamed in Japanese, although he had no mastery of it. When I asked whether there was any explanation for it, he simply said he felt *his destiny is Japanese*. In addition, we also discussed possible future ideas for the collective group of art practitioners in the area. After this meeting, BMP 42 sent me a quotation (12 November 2015) which contextualised our previous meeting.

*Without tradition,
art is a flock of sheep
without a shepherd,
without innovation,
it is a corpse*

4.9.7 Conclusion

Subsequently there have been regular exchanges of information, BMP 42 being the participant who most often generated an exchange of communication. During one of these occasions he related that his portal poem, titled 'Phesian' (Figure 4.23), written during the workshop, was inspired by the Biblical book of Ephesians which he had read at the time of the workshop.

As recently as 22 February 2016 (almost seven months after the land-art event), BMP 42 gave written testimony of the positive effect that the visual arts-based intervention had had on him. He stated that it catapulted him into artistic awareness and claimed to be living proof of the positive effect of a visual art intervention. This participant has by far been the most responsive in communicating his 'new-found' artistic talents as he frequently sends me poems or images of new created work which I value and discuss with him. His letter stating the above can be viewed as Appendix N.

On 6 July 2016 he sent me a poem that complements his body-map:

Self ... death's bait

Self-created self opens destruction's gate

Survival ...

Change ...

Self crumbles in fallen state

Empty self remains

Christ re-creates

Paul Cezanne, was to say of a painting that it was a coloured state of grace, and asked in exasperation whether art is a priesthood that 'demands' the pure of heart who must belong to it entirely. True religion, that is religion which is not driven by the logic and dogmas of metaphysics and which is free to use myth and image, story and poetry for the art that they are, has the same simple ability to recreate, to embody or incarnate, the essence of truth-filled experience. True religion, as does true art, brings these things to our remembrance. Their relationship is intimate. Indeed, who dares claim that they are distinct (Austin, 1995:12).

4.9.8 Reflection

Some participants were more responsive according to personality types. Thick descriptions of personal experience were drawn from participants during group discussions or walkabouts of the body-map workshops. Four participants requested more

time to complete and hand in their final works. At least two of the participants orally reported that they experienced the workshop as positively transformative and said that they had had no expectations of this beforehand.

4.10 The co-design of a land-art performance and installation

After the workshops of the first phase were completed, a social media circle was formed on gmail to discuss and co-design an event where all three groups would be able to collaborate during a visual art practice. Land-art was suggested as a collaborative exercise and discussed within the circle. It was also postulated that such teamwork could manifest as an example of strong ties being built among fellow art practitioners in the region (Chidester et al., 2003:333-335). In addition it would make the collective group of art practitioners more prominent. Unfortunately the group was only accessible to those participants who were connected to the Internet. To compensate, the rest were telephoned regularly to inform them and collect their input.

BMP 42 proposed that all the participants should focus on a single artwork. This was a response to my suggestion that participants pair during the intended collaborative event. BMP 42 was apprehensive that certain art practitioners would be more popular, thereby leaving some feeling dejected. This concern of his correlates with the high social sensitivity of the Inuit referred to in Table 2.2 (Boult, 2006). Associative thought processes and dialogue of the group led to the idea of executing a land-art project. The only other proposed suggestion for participants to work in pairs, would have required that such partners agree on a theme. Everybody seemed to be in accord to opting for a land-art project instead. Various options to select a specific site were investigated.

The owners of the Knersvlakte Spens (a nursery and farm shop) were accommodating and invited me to their farm situated next to the national road, the N7. I inspected the area prior to the event and found a large, barren spot that would allow the group to practise land art without damaging the veld. I made contact with a land artist who knows our region. She introduced me to someone who specialises in designing and building labyrinths. This person sent me a basic layout for a labyrinth with a diameter of six metres. The design was implemented and adapted to suit the chosen site. The completed design was enlarged to a circular diameter of 12 metres. The labyrinth's design contained body maps or textural expressions of 13 participants within a path on its outside circumference. A fourteenth participant, new to the research, had volunteered to assist

me in measuring and drawing the inner pathways of the labyrinth while each of the rest was responsible for his or her own section. All materials were collected from the immediate environment. Garbage (which Site Specific land artists call 'matter out of place' (MOOP) (Botes, 2015) was collected and deposited in a discarded and rusted drum. This drum garnished one participant's site. 'Guidelines for a Creative Process' used by the land-art group, Site Specific (Botes, 2015) were useful in directing a general course of action. None of the participants, including me had any previous experience of land-art practice. The guide that was implemented is attached as Appendix H.

The distance to the site where the land art was executed posed a transport problem. Although participants seemed to agree to the project, none of the grassroots sector turned up, which was very disappointing. A substantial amount of planning went into organising transport for three farm labourers who had agreed to participate, but on the morning of the event they all withdrew. In retrospect I realised that I should have spent more time explaining what land-art is.

Not much time was spent on talk during this event, as it was a daunting task awaiting the group. Site guidelines from Site Specific (Botes, 2015) were discussed among the group after which participants set off in various directions on their quest to find materials. At the site and during construction, conversation took place only between those working close to one another, although pleasant talk was exchanged at the Knersvlakte Spens during the lunch break where we were served a delicious soup and home-baked bread. Participants were requested to complete an evaluation report on completion. Many commented on being dog tired, but feeling content. It seemed that the fresh air and physical exercise of the event had taken its toll. During follow-up conversations I received feedback from participants who almost all relayed that the day in the veld had resulted in an extremely pleasant night's rest for them.



Figure 4.22 Images of the land art event (Researcher's photographs, 2015)



Figure 4.23 Image of the land art event's finished *Knersvlakte* labyrinth (Researcher's photograph, 2015)

4.11 My role as participatory researcher

As an actor in my research, I played an inter-subjective role, but became an immersed participant during enactment of the land-art event.

4.11.1 Reflection

I have worn the blue director's hat taking De Bono's lead (1992:77-81) when acting out the role of facilitator, but switched to the green, red and yellow hats during participation of the land art event.

4.11.2 Facilitation

When describing the thought process of facilitation, it was as follows: I think about the holistic aspects of the research. I gather all the tools and knowledge at my disposal to aid the research methodology. Like a caregiver I try to think of all the possible requirements that participants will need for the body-mapping workshops. I do my morning yoga, take supplements and pray that I will not get the flu, which will keep me from carrying out the planned strategy of successive workshops during the autumn and winter of 2015. My husband has sold our farm. I need to pack up after a stay of 36 years, but I do not think

about that too much. I am not in denial; rather looking forward to a move. I suppose I am a little bit obsessed with the research. Nobody here really understands, which I accept. After all, I am investigating a matter that has a long personal run-up. I will only know if it has meaning once I have put in the effort and carried out the planned design.

I need to convince local art practitioners to join forces with me. Then to see whether they get satisfaction from the process, after which we need to find ways to engage with the public. I am motivated by something seemingly from outside myself, or maybe it is simply the logistics of my biological clock, a self-actualising goal. De Bono (1992:78) thinks people disguise their emotions as logic. Nevertheless I still feel guided and handle obstacles as they arise. I imagine what I am doing as a pioneering endeavour, on the one hand; on the other, I feel invisible, drawing zero attention from the status quo. At least nobody is looking over my shoulder. BMP 16's collaged words come to mind, pertaining to loneliness and self-realisation (Table 4.5). Both interpretations of his words ring true for the wearer of the hats as well; sometimes I wear the red hat under the blue – is that allowed, Professor De Bono? (De Bono, 1992). I remain composed during the workshops, but inwardly I am delighted at the creative process I see unfolding in front of me. I aim to guide by being reflexive and as non-interventionist as possible, minding Walsham's (2006:322) advice that "one should be either liked or respected by participants, preferably both". I encourage participants to stretch their imaginations so that their process and its outcome may possibly intrigue the public. At times when asked for advice, I aim to search for possible solutions within the entire repertoire of my accumulated artistic lived experience, hoping there is something useful in the bag for them (Ellingson, 2009:89,116,166).

Back to the blue hat, one more facet of the research is aimed at successful engagement with the public: organising, recording and facilitating both private and public meetings within the community before and after conducting the visual art workshops. I strive to implement reflexivity in the fieldwork by providing ample opportunity for participants of both the visual art workshops as well as the selected members of the public to evaluate the research by delivering critique. I invite them to voice their opinions relating to any of its various aspects, assuring them that it will add value to the research. Members of the public are selected because of their interest in arts and in culture as well as their stakeholder position or their field of knowledge within the community. I expect more people to become interested once the public is able to view the art created during the

body-map workshops. It was my intention to exhibit the created body maps during the month of September 2015, when an annual festival was planned in the hub. An image of the labyrinth would have been exhibited as well to inform the viewers of the collaborative outcome. The general public would then have been invited to respond to the art works by filling in a questionnaire or by volunteering to be interviewed. This could have formed part of the data collection of the research. However, I was advised to suspend this idea until the research was more fully developed.

Obstacles that came in the way of the fieldwork/praxis contribute to the overall picture. Testimonies about people in senior positions, who compromise the initiative of individuals or groups, provide information that may lead to creative solutions in future.

While wearing the blue hat, I realise in retrospect that it was asking a great deal to expect the farm workers to trust me. As a rule they are subjected to working conditions where obeying orders diligently will enhance their job prospects. I was asking them to participate in body mapping and it might just have been too ambitious an endeavour to expect them to be creative on call, yet the six that completed their body maps are testimony that it can be done. The rest may have been too polite to have a discourse about the matter. The concept of their creating visual art may have been intimidating or foreign for grassroots inhabitants and their employers, which in part could explain why the applications to participate were few and slow to arrive. A resolution might lie in investigating how the grassroots communities should be approached and what needs to be done. Some, who participated for one day and then withdrew, showed remarkable drawing talent. Much of the time invested in recruiting participants from all three sectors yielded few results.



Figure 4.24 A display of some of the grassroots participants (Z and Y) who did not withdraw, but did not complete the process (Researcher's photographs, 2015)

4.12 Reasons for withdrawal supplied by non-participants post praxis

A community leader in the township where a workshop was conducted encouraged her artistic trainees to attend the body-map workshops. I received six applications from their NPO, but only one person turned up. On enquiry, the domestic worker told me about a local tendency in the township of people expecting monetary compensation when participating in any event. She claimed that social grants had a general corrupting influence on the local population, which was extremely negative. She said practices of abuse were being carried out against children so that mothers could gain income from it. When asked why social services were not called in, she replied that it was useless and said that there was a total lack of response from them.

4.13 Inclusive aspect of the research intervention

I had sent application forms to the management of a local organisation for the disabled, because the research aimed at including people from all the existing organisations in the region. One person applied, but did not turn up at the workshop. An interview was conducted with the senior administrator who said that everything had been done to encourage this person, but that a lack of confidence had kept her away.

The fact that children participated was a bonus. The workshops could not have been advertised as being for children, as it would have given the whole praxis a different slant, but when mothers initiated this it developed into an ideal situation, demonstrating intergenerational rapport which I would not have been able to plan. One of the *Thupelo* workshop's objectives is to provide artistic role models for children.



Figure 4.25 Drawing and fragments of body map BMP 13 (Researcher's photographs, 2015)

Painted on Canvas Lyrics by Gregory Porter

We are like children

Were painted on canvases

Picking up shades as we go

We start off with gesso

brushed on by people we know

Watch your technique as you go

Step back and admire my view

Can I use the colors I choose?

Do I have some say what you use?

Can I get some greens and some blues?

*We're made by the pigment of paint that is
put upon*

Our stories are told by our hues

Like Motley and Bearden

These masters of peace and life

Layers of color and time

Step back and admire my view

Can I use the colors I choose?

Do I have some say what you use?

Can I get some greens with my blues?

(Porter, 2012)

4.14 Analysis of aspects relating to the different categories of the praxis

Matrices are used to display conceptual aspects and to compare some of the categories with one another (Miles et al., 2014:107-119). These aspects revealed themselves as important facets during the development of the research. They resonate under the following topics: interest, engagement, understanding, expectations, energy invested, negative response, group dynamic, general social cohesion, themes, and recommendations. The diversity of responses of the different categories in the research is revealed in the matrices.

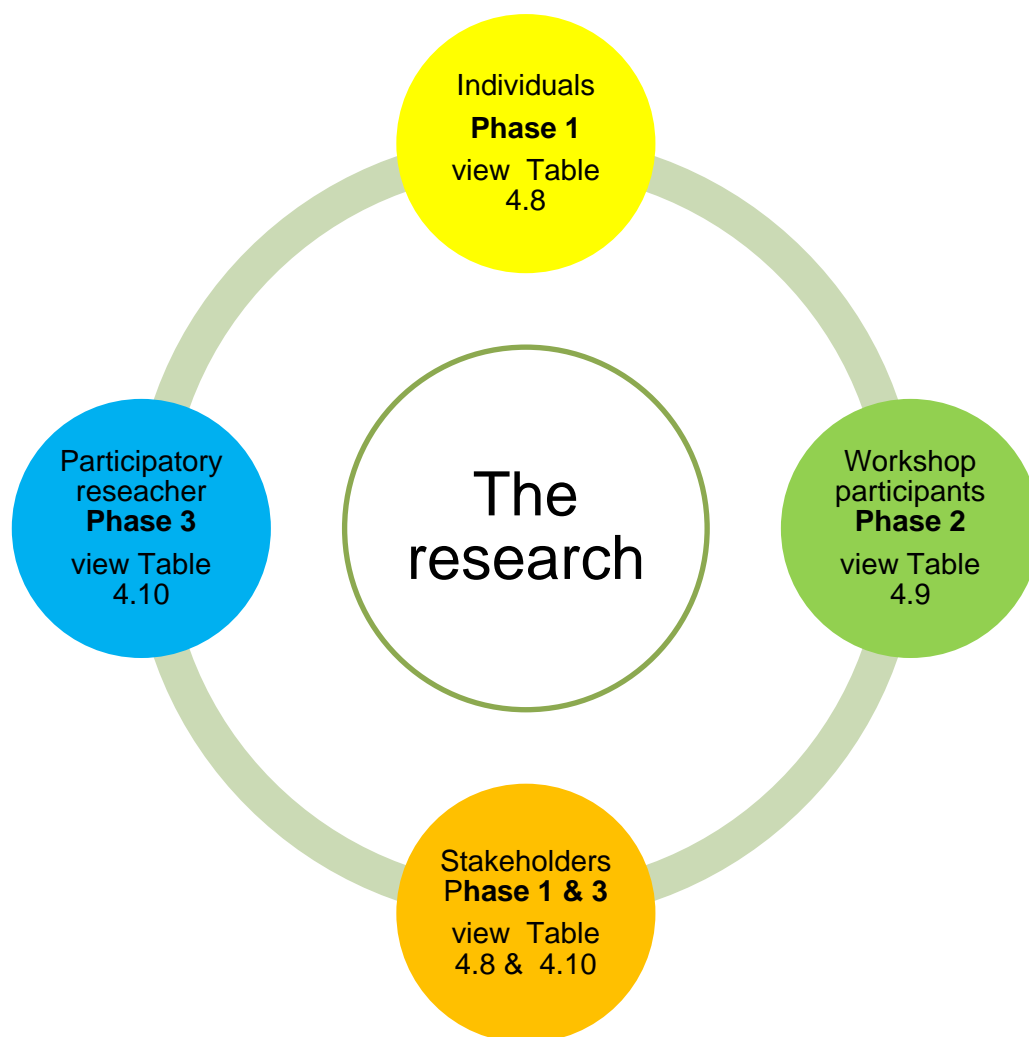


Figure 4.26 Various categories as well as the sequential phases of the research refer to the tables where their analysis can be viewed

Table 4.8 First layer of analysis of data collected from individuals and stakeholders

Participants in the research	Individual contacts/members of the public 2014–2015	Stakeholders February 2015
Interest	Shown strong interest and willingness to become involved.	Forty-two individuals from diverse fields who seemed interested in the topic of art and culture were invited; 14 declined.
Engagement	Medium to high, mostly engaging on request, otherwise, waiting for the researcher to provide solutions with the exception of cold drink donation for the workshops.	Strong interest with 28 attendees registering at the meeting to discuss the topic of art and culture in the region: Table 3.3.
Understanding	Realisation that visual art practitioners need interaction with the public and that there is a lack of space to exhibit art (Bruwer 2014; Filton, 2014; De Klerk, 2015).	Results of public meeting in Section 4.4 and Table 4.2.
Expectations	Art should be healing. Funding can enable art practitioners to make a difference in society. The public should be educated regarding art and cultural matters (De Klerk, 2015).	Opportunities as part of SWOT analysis in Table 4.2. Additional suggestions in Section 4.4.
Energy invested	Medium to high.	Highly participatory.
Negative response	Lack of visual art education at school level is blamed for lack	Sceptical comment at meeting questioning the validity of

	<p>of interest in art (De Klerk, 2015).</p> <p>Comment that tourism bureau is apathetic and does not promote unique aspects of area (De Beer, 2015).</p> <p>Social grants have a corrupting influence on certain sectors in society (Coetzee, 2015).</p> <p>Data collected have shown that newcomers find it difficult to engage with the local community (Pool, 2014).</p>	<p>trying to solve social problems.</p> <p>Weaknesses and threats displayed in Table 4.2.</p> <p>Continuum showed position of art as low ranking. See Table 4.1.</p>
Group dynamic	Not applicable.	Mostly energetic and excited.
General social cohesion	<p>Low to medium (De Klerk, 2015).</p> <p>Positive that visual art can enhance social cohesion (BMP 16).</p>	Comment: "We are not aware of each other."
Themes	<p>Traditional crafts.</p> <p>The wine culture, wine cellars, wine making.</p> <p>Local characters and unique personality types.</p> <p>Unique fauna and flora.</p> <p>Musical interests.</p>	<p>Unique aspects of people as well as ecology and geography of the region.</p> <p>See Table 4.2.</p>
Recommendations	<p>Education regarding art should be addressed (De Beer, 2015).</p> <p>A forum of stakeholders should meet once a month to promote area.</p> <p>Organisational skills of art practitioners are lacking (De Klerk,</p>	Opportunities as revealed in SWOT analysis in Table 4.2.

	2015).	
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Table 4.9 Second layer of analysis of data collected from workshop participants and co-design participants

Participants in the research	Workshop participants 28 March – 24 May 2015	Participants in the co-design of a land-art project held 25 July 2015
Interest	If taken into account that 300+ notices were sent out to farmers, interest from the farming community was low. Interest was equally disappointing in the townships and towns. There were just enough applicants and they could not be selected according to Greatmore Studio's model.	The grassroots sector did not take to the concept; 50% of both the township and the town sector participants took part.
Engagement	There was a marked dropout among the grassroots sector. Twenty-two applied to participate and only six completed their body maps. There were two dropouts among the township sector and none among the town sector.	The grassroots sector did not engage at all; 50 % of both the township as well as the town sector participated. Poems of five participants can be viewed as Appendix I.
Understanding	A combination of lack of understanding as well as low self-esteem could provide answers to the high dropout number from the Grassroots sector. Lack of art appreciation could in turn be to blame for fewer applications being received from both the township as well as the town.	It is possible that the grassroots sector did not understand the concept of land-art practice and the metaphor of the labyrinth as, <i>a journey of self-discovery</i> . These directions evolved from the participants and could not be predicted. Some of the township and town sector participants could also have needed more coaching, although most of them provided reasons for not attending such as not having someone to mind the children or not particularly liking to work in the outdoors.
Expectations	They were all very satisfied when they completed their body	Those that participated said it surpassed their expectations.

	maps.	An open-ended questionnaire was used for them to respond post praxis. "The serenity I experienced in the veld when we arrived was internalised by the end of the day when I followed the pathway of the labyrinth. I will remember this experience for a long time to come. The day was <i>perfect</i> ."
Energy invested	<p>Participants invested a great deal of energy; three participants started a second body map after they had completed their first.</p> <p>During workshops participants seemed to be more focused after a short session of dancing.</p>	Many participants invested a lot of energy in the planning phase as well as in the actual event and everybody said they were pleasantly tired at the end of the day. Some of the comments were: "I enjoyed every moment of the day; it was a thrilling experience which I would love to relive any day. I have never been to such a wonderful place designed by mother nature."
Negative response	Three dropouts from the grassroots sector did not give any reason for staying away; two said they thought it was work related and that they would earn an income when attending the workshop.	One person complained that the duration of the workshop was too short. He also said that he would have liked a better brief as well as more time to interact with the other participants. He also said another participant took his found object and showed too little respect for the designated space where he was working. A youngster complained that the day was long, but he enjoyed exploring a new environment.
Group dynamic	They encouraged one another and gave constructive critique during walkabout sessions.	<p>Self-motivated and supportive of one another. Remarks: "It was a joy being accompanied by enthusiastic, talented and creative people – young and those 'not so old!'"</p> <p>"Most of all, I enjoyed the cohesion of the group."</p>
General social cohesion	All three sectors were very supportive, respectful and	This multi-cultural group seemed to engage with one another while working. During lunch, when a meal was shared, social

	sensitive towards one another.	cohesion was high. Unfortunately the bus only took 12 and I could not share the ride to and from the location with the group. I transported one participant who had to board a bus to return to Cape Town.
Themes	<p>Nature</p> <p>Music</p> <p>Optimism</p> <p>Health</p> <p>Selflessness/altruism</p> <p>Loneliness</p> <p>Beauty</p> <p>Xenophobia</p> <p>Single parenting</p> <p>Poetry integrated with painting</p> <p>Hope, wisdom, love, peace</p> <p>Defining identity</p> <p>Personal narratives</p> <p>Religious narratives</p> <p>Relationships</p> <p>Spirituality</p>	<p>Collecting stones as metaphor for collecting words/concepts/ thought patterns</p> <p>Being near nature and our creator</p> <p>Caring for the environment</p> <p>Poetry</p> <p>Body mapping</p> <p>Texture</p> <p>Found objects</p> <p><i>Silence</i> in nature</p> <p>Contemplation on an altered concept of time for earth and veld, compared to our human constructed concept of it.</p>

Recommendations	BMP 42: "Would like more of the same/a repeat." Some requested: "Provision of art classes."	An individual informant said: "Expand the concept ... to inspire a large part of our community. This research design model can be implemented in the rest of the communities in the Olifants River valley."
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Table 4.10 Third layer of analysis of feedback collected from stakeholders post fieldwork and data from me as participatory researcher

Participants in the research	Feedback from stakeholders post praxis 21 September 2015	Researcher as participant 2014–2016
Interest	Strong interest, lots of discussions, remarks and questions were received from 14 attendees from diverse fields. Some were from social services backgrounds. They appreciate cultural activities and visual art.	Lived experience and my interest provided the rationale for my graduate and postgraduate studies of the past three years.
Engagement	An open-ended questionnaire was completed by 13 stakeholders. The totality of their diverse responses has been accumulatively documented under different questions or statements to reveal their opinions in no specific order or rank, which reflects the depth of their engagement.	The township sector displayed much more confidence as a group compared with the grassroots sector. Participants from this group were demonstratively more extroverted in valuing and encouraged one another's artistic efforts. When critique was delivered it was done sensitively, with respect and care for the other person's efforts, feelings and opinions. Their aim was to give one another feedback that would strengthen the work and encourage the person.
Understanding	Comments: "People are unique. All social groups have problems, want better education for their children and want jobs. The body maps are enlightening in terms of their communicative aspects. The general public will need more information to understand the intention of the body maps. Everyone has emotional needs and problems, but there are different objectives for people from diverse socio-economic groupings. The body maps are beautiful and portray	Participants of the grassroots sector required a safe, encouraging learning space where they could gain confidence regarding various aspects of a visual art workshop. They needed to get to know how to use art materials – telling their narratives, and talking about their own art and that of their fellow participants. Trust had to be established. As a facilitator I could not pressurise participants to believe in what I was doing. Most of the

	<p>emotions and dreams. The body maps could have the effect that people may begin to care for one another. People want equal opportunities even though their backgrounds differ. Found the body maps fascinating, with underpinning of visual art's primal roots, unforgettable images. Joy of life, internalised narratives communicate with the viewer through the artistic medium. The accessibility and socially integrating aspects of art practice are demonstrated by the body maps. Body mapping was an intergenerational, multi-cultural, non-racial exercise."</p>	<p>participants were not forthcoming in providing personal narratives and preferred to let the paint or collage do the talking. Some simply did not turn up again on the second day.</p> <p>When re-listening to some of the interviews it seemed as if I as facilitator became the projection of a transitional entity for some. Without my trying to intervene on a psychological level, there was something about the process that enabled BMP 27 and other participants to heal themselves during the art practice (Winnicott, 1953:89-97; Malchiodi, 2007). This deduction is based on testimonies of the participants.</p> <p>This could also mean that healing effects are continuing long after the workshop has ended. BMP 27 said that she would always respond to a call for participation in local art matters (Malchiodi, 2007:205).</p> <p>One respondent remarked the body-map workshops were socially integrated and said this proved that arts practice does bring people from diverse cultural groups together.</p>
<p>Expectations</p>	<p>Visual art practice can improve self-confidence; it can build trust and aid better communication on individual levels.</p> <p>The body maps will change perceptions held concerning those who have lacked opportunities.</p> <p>Someone needs to take the lead in initiating social arts and cultural development. What is the next step? Exhibiting the body maps could initiate the required social glue to begin to</p>	<p>Six applications from one of the towns came to no fruition when it was discovered at commencement of the grassroots workshop that the term 'art workshop' was totally foreign to these applicants. These applicants had selectively heard and focused on the word, 'work', which implied monetary compensation. When the other applicants explained the concept of an art workshop in their own language, they immediately withdrew. This was a clear case of the</p>

	unite people in the region, thereby raising social cohesion.	ambiguity of language causing major misunderstandings.
Energy invested	The group stayed for the allotted time. Only one person excused herself before we were finished. Some took the questionnaire home and brought it back after they had had time to complete it.	I am totally committed to the completion of the research.
Negative response	<p>“Grassroots and the township inhabitants are part of a similar low-income group which divides them from the townspeople.”</p> <p>Two respondents said that they did not believe that visual art practice would unite people from diverse backgrounds. “There is no platform or opportunity for art and culture in the region. Transport is always a problem.”</p> <p>“There are few opportunities for artists. Social discrimination makes us blind. The farming community has enough problems and does not have the energy and time to support upliftment and education of workers. Wine cellars are lethargic in offering exhibition space for arts and crafts. Artists have to exhibit their work at informal street markets.”</p> <p>Some said: “ ... there is a general perception of inferiority regarding the standard of local art practice”.</p>	<p>Schafer (2014:38) speaks of the collective confinement of culture as a downside aspect that relates not only to the grassroots sector but also to all fragmented communities.</p> <p>Sadly, an obstacle was caused the death of one participant’s cousin. The funeral took place on the Saturday of the second weekend of the workshop and resulted in two participants not completing their work. Attendance at the memorial service resulted in the absence of four participants, with only two returning on the last day to complete their body maps.</p>
Group dynamic	We all represent our region. A united goal can enhance social cohesion. Many farm labourers live in the townships, therefore they are not isolated. Visual art could contribute to people seeing each other through different lenses, which would enhance social unity. The body-map practice created	Section 5.4.1 shows images of a natural intergenerational exchange that took place. Land-art suggestions for a collaborative exercise were discussed within the circle. It was postulated that such teamwork could be an example of building strong ties among fellow art practitioners in the

	equal playing fields and opportunities.	region (Chidester et al., 2003:333-335). In addition it would make the collective group of art practitioners more prominent. Unfortunately the group was only accessible to those participants who had access to the Internet. To compensate, the rest were telephoned regularly to inform them and collect their input.
General social cohesion	Visual art practice can unite people in the region. People share an interest in the Afrikaans language (the predominant local language), administration, public services, food, wine and many other shared aspects. People care about the same basic things such as having more choice, while at the same time also appreciating diversity. Art is an integral part of humanity's potential and it has the power to cross all borders and to unite people. Social cohesion and trust are higher among farm labourers and people living in the townships, compared with those in the towns.	I have learned a lot about my community by participating in the research. I realise that I can only aim to be reflexive, but that I cannot judge myself objectively. I have learned that senior inhabitants, who have lived in the region for longer than I have, value and remember times when social cohesion was high within their community. I respect this although it is not my reality. I choose to believe that artists can contribute to a process of creating a healthier <i>culturescape</i> (Schafer, 2014:184-187).
Themes	Green vineyards, sorrow, religion, hope, despair, nature, emotions, animals, fish, prayer, spirituality, artistic flair, self-actualising aspects, life experiences, artistic abilities, personal narratives/viewpoints. Joy of life, internalised narratives communicate with the viewer through the artistic medium. The psychosocial aspects of being human are displayed in the body maps. Alcoholism, pain, aspiration to improve a standard of living. Flowers and the river. Low self-esteem, aspiring to rise to equal footing.	I envision many themes that could contribute to artistic practice. All of the suggested themes came from Category 1, 2 and 3. I also think there are many more ideas and a collective effort by all the inhabitants could lead to much richer possibilities. Wine making and the vineyards are but one aspect of the region that is not visible in local art. There are many other endemic ecological subjects that can be explored.

<p>Recommendations</p>	<p>More exhibitions should take place. The body maps should be exhibited where the general public can see them. An exhibition of the body maps should be held at the local shopping mall, in libraries, wine cellars, restaurants, general dealers, public buildings, tourism bureaus and schools. Exhibitions require some explanatory information so that the public will understand their intention. The region needs a forum to represent arts and culture – it should be implemented. Funding is required. Workshops are needed to develop arts and culture in the region. A permanent space is required to exhibit art in the region. There should be more social contact between farm labourers and town's people. The business sector does not realise or value the benefits that art and cultural development could offer. Body maps offer an opportunity for people to work on an equal footing. More opportunities should be created.</p>	<p>At CPUT's 2014 Design Conference I presented the concept of my research problem's being based on the lack of a platform for the arts in the Olifants River valley. Someone in the audience responded by suggesting that the artists should then encroach upon the streets. In retrospect, I realised that it was a very relevant comment. The land-art event was already a step in that direction. Street or land art offers opportunities to involve more people within the community. There are many unkempt parks in the towns of the Olifants River valley. This could be a starting point for artists to initiate land-art projects. The body maps created could be turned into mosaic works of public art as was done at UCT's bus terminal in Angio Road, Cape Town (see Fig. 2.1).</p> <p>Art should extend to the environment so that it can begin to affect the attitudes of people, the decisions of stakeholders and local policy makers. Art does not have to be imprisoned by institutions where a select few take notice of it (Schafer, 2014:188).</p>
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Figure 4.27 Intergenerational exchanges at town, township and grassroots sector workshops (Researcher's photographs, 2015)



Figure 4.28 Grassroots sector participants on the dancing floor (Researcher's photographs, 2015)



Figure 4.29 Work goes up for discussion sessions (Researcher's photographs, 2015)

4.15 Intergenerational Exchange

Images shown in Table 4.29 – 4.31 reflect the run of events during the body-map workshops. They show the grassroots group enjoying dancing and show some of the intergenerational exchanges that took place. A. Brand (2015) cited Antjie Krog, a well-known South African poet; her words are applicable to the fieldwork:

It is not about skin colour, culture, language, but about people. The personal pain puts an end to all stereotypes. Where we connect now has nothing to do with group or colour, we connect with our humanity.

4.15.1 Reflection

It seemed that religiosity, cultural history, tradition, transformation, and intergenerational relationships were important aspects reflected in the town body maps. It was clear that

the younger participants were curious to learn about traditional knowledge. BMP 32 said Eskom’s power outages had resulted in people reconnecting socially. This also relates to some of us having too many material goods that stunt our creativity.

4.16 Key Informants’ response to five questions relating to the research

4.16.1.1 Question 1

Who do you regard as your cultural family or group? You may explain from a worldview perspective if you choose or from the South African viewpoint to inform a person from abroad.

Table 4.11 Comparison between the response of Ki1 and Ki2 to similar Question 1

Ki1	Ki2
<p>The groups I identify with are primarily the so-called Khoisan first people of the world. These aboriginal people of South Africa are to be found across southern Africa as Namas, Koranas, Hessekwas, Griquas, etc. Being an offspring of the Nama people, I am an activist of this unique culture as it is pushed to the periphery of our South African society. I am intrigued by this vibrant and culturally rich tribe, now almost extinct. Within this larger group, writers, poets, storytellers in the Nama-Afrikaans dialect are my closest cultural relatives.</p> <p>Religion can strengthen a culture by bringing its people closer together, and it helps people answer basic questions about the meaning and purpose of life.</p> <p>Culture is the characteristics of a particular group of people defined by everything from language, religion, cuisine, social habits, beliefs, and many more.</p> <p>From the South African point of view, we are known for our ethnic and cultural diversity. We have groups like the Zulu, Xhosa, Ndebele, Khoisan, Hindu, Muslim and Afrikaner people.</p>	<p>I read daily and I read diversely so I process many thoughts related to art making. I work alone and rarely invite people into my studio; however I enjoy response to and discussion of particular paintings. My cultural family is books I read and images I see. My students encourage conversation and workshops play a significant role. I communicate on email with artists that I have worked with during workshops. In a workshop we get to understand one another’s processes and learn to articulate what we see and experience.</p>

<p>All of these people are united by being South African and all of their ways of life form part of the country's identity and culture. Every group, however, has its own particular culture and from my point of view a true South African cultural identity does not exist. We are all South African, because of where we live, not because of what we have in common or share.</p>	
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4.16.1.2 Question 2

One of the grassroots participants in the body map workshops that I facilitated used these words in his artwork: "Ek vind myself alleen tussen mense." This can be translated in various ways: 1) *I feel alone amongst other people*, 2) *I realise that I am different compared with others*, or 3) *I discover my higher self only when I am among people*. Please comment or add to this interpretation and respond by relating that which inspires you to be involved with others who share an interest in art/culture.

Table 4.12 Comparison between the response of Ki1 and Ki2 to similar Question 2

Ki1	Ki2
<p>My initial thoughts were to suggest a slightly different approach if it is acceptable to quote an African proverb that says, "a person is a person, because of other people". At which point the reader can be asked to comment on the relative importance to them of art and culture. My other suggestion will be more orthodox. I only find myself ... alone among other people. Both of these express self-understandings that provide insights as to how arts and culture provide vital sources of nourishment as well as critical awareness development for both individuals and the community.</p>	<p>I agree with both translations as I need alone time and I need community time. The work is what the conversation is about – not the person or context. An image, when it is autonomous, carries great significance for society and the individual. An African proverb, I think from the Sudan, says, "If you want to go fast, go alone; if you want to go far, go together." In my experience this applies to image making.</p>

4.16.2 Reflection

Both responded by using *Ubuntu* sayings (Bhengu, 2013). The African proverb that Ki1 delivered correlates with Willa Boezak (2016:14) who says the Khoisan's name literally means 'people's people', implying empathy and care for others.

Ki2's mentor was Bill Ainslie (Savage, 2014:204-209), an activist for social development and a founder of the Johannesburg Art Foundation, which explains her humanistic philosophy.

4.16.2.1 Question 3

Would you say that there is a gift of boldness that comes with age? Would you use it to advance and further the development of art and culture (in South Africa, or the world)?

Table 4.13 Comparison between the response of Ki1 and Ki2 to similar Question 3

Ki1	Ki2
<p>In general, elderly people in the twilight of their lives have plenty of opportunities to reflect on life and will speak their minds regarding politics, jobs, ethos, etc. I am thinking of former community leaders who currently are ordinary community members. Elderly people are highly opinionated. I have facilitated various cultural programmes in all genres for all generations. Elderly people are regarded as walking, talking libraries of their communities. When they die without documentation of their stories, it is as if a library has burnt down. They are most willing to share without inhibition. Boldly and bravely they do not hold back on any detail of whatever nature, having nothing to lose. They go for the kill, slaughter holy cows easily, tackle racial issues head on, they speak their minds, making the most of their freedom of expression; they are opportunistic and take advantage of the fact that they are respected. Not afraid of failure, a 70-year-old lady took part in a visual art workshop saying: 'I am old,</p>	<p>There is a level of experience that can grow and affect one's way of communicating and one's practice. It is in the twilight that I see best, but there needs to be a boldness to continue as image making is a tricky process when one's soul is involved. I am not sure of my worldview; however I teach regularly, I work on projects and fund raise to promote workshops and residencies. I like what I do. The art world goes up and down but my reflections remain consistent; art and work matter to the growth of the individual and society in general. Images have always been made and the more attention they are given the richer we are.</p>

<p>my life is over, it does not matter that my work is not as pretty or correct, I am doing it in a relaxed way, I am not going to write an exam, I will say what I want to." The results of her art works were amazing.</p>	
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4.16.2.2 Question 4

What is your opinion of the statement that *culture is not the icing on the cake*, but rather is the cake itself? (Schafer, 2014:55)

Table 4.14 Comparison between the response of Ki1 and Ki2 to similar Question 4

Ki1	Ki2
<p>I want to suggest a slightly different paradigm. Icing is decorative, put on the cake after the baking. A cake is too dead. I think a new organic connection is needed to convey the essential nature of culture and arts to human existence. Fruit is a healthy outcome of growth and other creative processes in the tree. Pollination connects the tree to the environment in giving and receiving. Bees are so undervalued in our society; agriculture, business and government are on the whole assenting to the ongoing use of pesticides which are destroying the bee population on which we depend for the possibility of fruit! Likewise, art and culture can be marginalised by more powerful lobbies in business and government. The military and security industry for example. But arts and culture nourish the spirit and soul of our community, especially for our children.</p>	<p>I think bread would be a better metaphor as art making is available to everyone as bread is (should be!); cake is available to a few. Icing is a metaphor for those artists who circulate in the elite realm of high finance. Cake is usually a recipe and that works too, but bread is an essential commodity whatever it is made with and whether or not it has icing. So yes, I agree with the metaphor but would extend it. (Carrot cake perhaps?)</p>

4.17 Summary of the chapter

This chapter revealed many of my viewpoints and responses. I have been wearing De Bono’s (1985) blue hat and I am acutely aware that I have been subjective in my selection of included data during the qualitative study. Schafer (2014:178) speaks of the imperfectability of the cultural personality who is set on the probable impossible

aspiration of perfectibility. I appreciate the well-articulated words of Carl Leggo (2010:47) who speaks of “our fabricated versions of history” as well as pointing to the fact that “we can never see or know ourselves”. I find solace in his poetic words: “Wherever you go, know where you come from so you can find your way back” (Leggo, 2010:60).

The visual art produced by the 27 participants along with their verbal testimony is a proclamation of and a gift to the effort of trying to know who we are, as a unique group of people living in the Olifants River valley in South Africa. The body maps serve as testimony of a meaning-making process recorded at a certain time and place. By analysing, evaluating and reconstructing this data, causes of fragmentation in society may be better understood. In carrying out this task I have tried to introduce the reader to the ontology of the region. I hope to find that a retrospective distance provided by the research may provide more opportunities to generate possible solutions.

The rich data collected in the form of the body maps and their narratives have proved that there is no lack of ability to generate ideas and turn them into visual art pieces. I do believe that the body of artists who participated contains the capacity of finding solutions to social fragmentation, and as some of the grassroots participants testified, there are many talented people in the region who have not yet entered the arena. The art practitioners as a collective will be able to convince the general public of the value of art and culture. However I am of the opinion that a bottom-up strategy has to be implemented and someone will have to take the lead in making it happen.

5 CHAPTER FIVE

Conclusion and Recommendations

The landscape as theatre, with many re-enactment possibilities

I do believe in the axiom that the more local one gets, the more universally relevant one becomes ... get on with dreaming about here and fixing all that is wrong here (Clark-Brown cited Jay Pather, 2015:14).

5.1 Introduction

In this chapter, I provide a summarised account of the research. I review whether the objectives have been met and place emphasis on the significant aspects that provided answers to the research questions. I describe noteworthy patterns that emerged during the research, following with a report on recent relevant discoveries. I then make recommendations which may direct future research. Such recommendations are based on the assumption that a focus group could investigate the potential synergy between the formal sector and the diverse cultural potential of the region.

I include shortcomings of the research which I review and discuss (Babbie & Mouton, 2001:568-569). Historical comparative methods (Babbie & Mouton, 2001:399) were used to look for similarities, differences and related patterns in other cultures such as that of CANWA in Australia and Inuit culture in Canada; local examples of social models that were used were Solms-Delta, Greatmore Studios and the Festival of the Lights in Clanwilliam. Their examples served to guide and aid the emergent process of the research intervention.

Many unearthed discoveries may yet come to the fore as visual art, storytelling, and to a lesser extent dance, were but some of the genres used and explored as investigative instruments. The cultural potential relates to holistic genres of art and culture that may complement each other (Schafer, 2014:153,206). Rediscovering indigenous cultural knowledge to enhance resilience and improve sustainability of our cultural endeavours could be of the utmost importance to the ecological crisis that the world finds itself in (Schafer, 2014:84,122). Schafer (2014:196) also says: "By allowing many sides of an issue to surface, it knits many aesthetic preferences into the cultural fabric of society".

Segregation, fragmentation and alienation are global problems and communities are challenged to find their own solutions. I think this is applicable to the Olifants River valley.

Schafer provides detailed information (2014:184-210) relating to the construction of a culturescape²⁹ which would enable a community to constellate their unique community profile. The culturescape, with its properties of exploration, education and discovery, can act as a catalyst by encouraging people to participate. As a synthesiser it prompts collaboration between science and art (Schafer, 2014:189). I have made some recommendations which I strongly believe have growth potential. A comprehensive database of cultural assets should be compiled by all stakeholders to provide society with access to these treasures. Schafer (2014:88) cites UNESCO's declaration:

Culture is the whole collection of distinctive traits, spiritual and material, intellectual and affective, which characterize a society or social group. It includes, besides arts and letters, modes of life, human rights, value systems, traditions and beliefs.

In this light, visual art displaying individual narratives may help erase stigmatisation, laying groundwork for public art appreciation, so that relationships can be augmented and social cohesion can be raised.

5.2 Challenges inherent in implementing the recommendations

Implementation of recommendations in the region would require the interest of a community focus group. Such a group would have to investigate recommendations that are most likely to succeed with the least effort and financial support to establish trust within the formal sector whose support is required. The focus group should be united in promoting the cultural development of the whole region. Currently this is problematic, since there are many conflicts pertaining to either political or opportunistic investments as testified by individuals of formal structures of which I became aware during the fieldwork. However, the forerunner to such a focus group may well be found in the three established initiatives that are ongoing: Wesland Art Society changed its name to Wesland Arts

²⁹ A culturescape is a tool that enables people everywhere to participate in putting the shattered mirror of the community back together again (Schafer, 2014:184).

Association and began to organise first Saturday workshops; two other individuals are accommodating others in their own working environment.

Outside influence is required such as from an academic institution/business investment in the region to enhance and catalyse interaction between the various vested parties such as provided by the Australian model of Sonn et al. (2002). Vezzoli et al. (2008:5-7) also speak of universities that become “facilitators to speed up the evolutionary process” and provide a model for the implementation of such a social design.

To conclude, Schafer’s (2014:164) caveat that the cultural personality is constantly aware of its own imperfectability was kept in mind. This, along with De Bono’s thinking hats, promoted the reflexive process of the research (Ellingson, 2009:40,55).

5.3 Study reflections based on the findings

As a sculptor and researcher, I habitually tend towards juxtaposing issues, aiming to find balance in inner or outer dialogues. Failing that, I tend to wait for issues to find their own equilibrium through artistic and subconscious processes of meaning making. I often find solutions in the therapeutic value of my own art practice. This autoethnographic inclination at finding meaning reflects in the arts and extends to community, which brought me to the research.

The interest shown in the research by individuals, stakeholders and participants indicates that residents care about social aspects related to raising social cohesion in the Olifants River valley. The objectives mentioned in Section 1.8 have been investigated. They were:

1. To provide a stimulus to attract creative practitioners from diverse sectors, uniting them within the community, as well as attaining a certain degree of public engagement.
2. To create a platform for cultural diversity that may enhance the potential for improving social cohesion.
3. To use the research as a springboard for the establishment of a public platform for inclusive artistic practice as this is also sustainable.

The research may have shown that a unified focus is necessary to contribute towards greater social cohesion and it may well prove to be true for the larger population as well. The first objective has successfully been met, although there is room for expansion. The

second objective has also been met to the degree that the Wesland Arts Association has been re-energised by facilitating change from their previous focus on unsuccessful street markets to active workshops. The third objective was also met to the degree that the research can serve as a foundation from which further study can be done.

- The visual art workshops have proved that there are many talented individuals who have undeveloped creative skills, especially within the grassroots sector, but also among people from the other sectors who have not had exposure to visual art training. All of the participants voiced their enjoyment of the process. Some responded by giving feedback in written statements. BMP 42 is the epitome of this in his continuous testimony of extreme enjoyment and meaning making experienced as a result of the fieldwork. I have included many of his verbatim quotes in the vignette (Section 4.9). His energised testimony can be viewed as Appendix N.
- Duoethnographic exchanges of meaning making took place between several of the participants and me during the body-mapping discussions. The intervention met its objectives during the co-designed land-art event as shown in Table 1.4.
- Thirty-two photographic images of the body maps were shown to the stakeholders at a meeting held on 21 September 2015. The stakeholders showed marked surprise at the quality of work and the talent which was clearly evident from this visual display.
- Dialogue between the art practitioners and the wine industry as well as wine tourism have been initiated and will be followed up in the near future to discuss possible collaborative events. Identifying public forums and spaces will be part of this ongoing dialogue.

5.4 Recommendations

I have experienced enough interest from local residents in the research with its primary overall objective of raising social cohesion to come to the conclusion that a focus group could be formed in the region to investigate, discuss and plan the implementation of ideas that would enhance social cohesion. To this effect, seven arts-based events have been held since a meeting held on 6 February 2016, where art practitioners were called to discuss future development of visual art in the region.

5.4.1 Arts-based events

During the February meeting the 18 attendees were requested to contribute towards establishing what knowledge-based practical visual art assets were known in the region. A circle was formed and all attendees were given time to inform the group of their personal assets and needs relating to their interest in the visual arts.

5.4.1.1 Assets

Formally educated art and design trainees were regarded as assets, since they could present workshops where their knowledge could be transferred to those interested. Others who were self-taught, enabling them to master some or other art or craft form, were regarded in similar vein. One of the attendees was a former high school art teacher. She is a painter who teaches both painting and drawing privately. I am interested in multimedia with a main focus on sculpture and drawing, and also like to transfer art-practised knowledge. Both of us enjoy printing as well. Some of the others who were self-taught, offered knowledge-based assets and collectively the group could present workshops in the following crafts and disciplines:

- Mosaics
- Mixed media relief work
- Figure drawing
- Poetry and prose writing
- Performance arts
- Photography
- Digital art making, making PowerPoint presentations, and making videos in combination with drawing, painting or sculpture
- Administrative training leading to marketing of art works
- Framing art
- Land art

5.4.1.2 Needs

Needs were mainly established as individuals who found themselves to be isolated from fellow art practitioners and not knowing how to access practical knowledge related to the arts.

5.4.1.3 Saturday programme for developing visual and other community arts

It was decided to use the Wesland Arts Association's structure to launch a programme of working together on each first Saturday of the month. Most of the attendees were already members of the Association. Venues could be accessed through the municipality. Depending on availability, there is no cost involved, as the objective is to develop visual and other arts in the community. The Association had limited but sufficient funding to compensate presenters with an honorarium as well as covering the cost of possible material requirements. In addition the Arts Association had art materials in stock that could be used for mosaics, painted murals, sculpture and drawing.

Wesland Arts Association's committee circulated information to all its members to inform them of workshops a week prior to the intended dates. Several workshops have taken place since taking the decision about conducting workshops. Each of the workshops has been attended by 12–15 art practitioners.

Attendees were encouraged to become members of the Association, but otherwise there is no obligation and no fees are charged for the workshops. Those who can afford to do so give a donation. I suggested the policy, which was endorsed by the committee, as social cohesion needs to be strengthened among the art practitioners from all socio-economic backgrounds. It was also decided that the Association should function as a unified body that is not only held together by prospects of using the funding that they receive. Finance is important, because that will enable the Association to become sustainable; however long-term planning is required with a unified goal and objectives firmly in place. A lot still needs to be done to create trust among the larger group of art practitioners in the Olifants River valley. The grassroots sector has been invited to the workshops, but none has responded – therefore outreach workshops need to be planned. Art practitioners from the townships, on the other hand, have joined in. Gunn (2003:279-280) advises:

[We] may need to look to individuals, communities, cultures, who or which have created their own sense of the human, not out of their feelings of sameness with others, nor out of their belief that their differences with others might be overcome, but rather out of their conviction that what binds them to others – and thus what makes others crucial to their own understanding of themselves – is, indeed, what is different about others.

Art practitioners also need to get involved with the establishment and embellishment of public spaces.

The following workshops were presented:

5 March – relief work using rhinolite

2 April – combining prose and poetry with drawing

7 May – mosaic work for beginners

4 June – sculpture with rhinolite

One of the presenters has convened follow-up meetings for individuals who wish to continue with their work at her home. Another member of the Arts Association who attended the body-mapping workshops has also formed a group with three others who meet regularly to practise their art as a group.

Continuation of the programme includes a planned group exhibition towards the end of the year, art-making excursions to the veld and to the coast, figure drawing and making frames for paintings or drawings. A workshop presented with a visiting artist from Belgium took place on 4 September 2016.

Further recommendations are continually added and can be implemented in 2017's programme.

5.5 Reviewing whether the research question has been answered

The question was posed: **can a creative, artistic practice-based intervention attract public participation in order to improve social equity and cohesion among selected Olifants River communities?** The praxis of the research indicated that social cohesion between visual art participants was high during the first phase of the research. Participants were supportive, respectful, caring and encouraging in their behaviour towards one another. This was indicated in many ways during the 30-hour duration of the body-mapping workshops, of which the transcribed audio-recorded walkabouts deliver ample testimony. An analysis of the three informant categories relating to their testimonies provides specific details. Two key informants from Category 1 responded with enthusiasm when they viewed the photographs of the body mapping. The stakeholders' opinions (Category 2) can be viewed in Table 4.10. Data collected from the art practitioners (Category 3) in Chapter Four also provides answers to the question, while my thesis is my contribution as Category 4.

Participants were drawn from the whole geographic area and therefore they represent the collective Olifants River communities. The lower attendance rate and withdrawal within the grassroots sector was related to various psychosocial challenges, but also to the pragmatic problem of a lack of transport. Their total absence at the co-designed land art event was also in part related to a problem with transport, although plans were made to meet three at a designated pick-up point. When one participant withdrew, it resulted in the other two being absent as well. A lack of confidence as well as a lack of trust could well be part of the reason why grassroots participants were not fully represented at the body mapping and co-designed land-art events, as well as at the 2016 first Saturdays initiative. BMP 16, from his position as an aspiring community developer, testified that there is a prevalent problem relating to low self-esteem among the farm labourers. This sector may require a more sensitive approach which could boost their confidence and address their unique social and cultural development. This will be discussed under the heading of recommendations.

Grassroots participation is certainly crucial to enable a holistic inclusion of the region's cultural contribution to the culturescape (Chidester et al., 2003:302; Schafer, 2014:184-197). The coloured group to which the grassroots sector belongs, represents the demographic majority, but also represents the indigenous population genetically linked to the Khoisan. The other two body-mapping sectors each represented a 50 percent attendance rate at the co-designed land art event. Palmer et al.(2009:43) said: "Social glue occurs when opportunities arise where people can integrate socially." This observation of high social cohesion was evident during the body-mapping workshops and at the co-design event, as well as at the first Saturday workshops. Aspects of a social divide between local art practitioners from diverse socio-economic backgrounds may be ameliorated during further exploration of integrated workshop opportunities organised by the local Arts Association (Ki2, 2015). Building social capital is not something that occurs

miraculously. Chidester et al. (2003:335) cited Asmal (2002,³⁰ cited in Chidester et al., 2003:335):

In the languages of values, we might suppose, something like religion should generate the ultimate terms. After all, religion is supposed to be about ultimate concerns, about transcendence and about the sacred, which, following the foundational work of the sociologist, Emile Durkheim, provides the social glue, the social cement, the overarching sacred canopy or the underlying sacred foundation for any society. These days, however, it is social capital, not the sacred, that seems to be playing that role.

Values cannot simply be established. Chidester et al. (2003:309), citing Asmal (2002:4, cited in Chidester et al., 2003:309) note: "They must be placed on the table, debated, negotiated, synthesised, modified and earned." People who practise arts and culture can be change agents for raising social creation, first among themselves and second by creating awareness of this occurrence among the general public.

The stakeholder group served as a sounding board, providing feedback after viewing photographic images of both the body maps and the land-art event. From their responses during this meeting, as well as from the answers supplied in an open-ended questionnaire, it was evident that they showed huge surprise and interest in the final outcome of the fieldwork. They concurred that the body maps and their narratives provided enough value and interest to be exhibited to an outside world, provided that viewers proclaimed an interest in visual art, social research or in the specific region. Clark-Brown cites Harris (2015:12) who rightly claims: "Maps codify mans existence ...". An exhibition of the body maps may also serve as an awareness campaign of the region that could add touristic value. Such an exhibition was held in Cape Town at the Iziko South African National Gallery (Annexe) in August 2016 and subsequently at a special event in the Olifants River region in September 2016.

³⁰ Asmal, K. 2002. Price versus arrogance: the new patriotism. In Asmal, K. & James. W. (eds). *Spirit of the nation: reflections on South Africa's educational ethos*. Cape Town: New Africa Education, HSRC; DoE.

The final co-design of the labyrinth during the land-art event presented an example of how the creation of a connecting myth (Schafer, 2014:95) can be facilitated among the communities in the region. By sharing each other's stories, visually as well as verbally, and in conversing, people realise that they share cardinal values that contribute to a beneficial sense of community. Ancient handprints and paintings on sheltered rocks in the Gifberg similarly contribute to visions of an interconnecting myth that can be re-enacted through the arts.

5.5.1 Reviewing the three sub-questions

- **What factors contributed to local art, design and craft being largely non-recognised and relegated to a subcultural status in the area?**

Various reasons such as a lack of social integration, economic constrictions, politically varied communities, industrialisation and the new technological age could all contribute to low social cohesion (Filton, 2014; Pool, 2014; Smal, 2014; Malan, 2015).

Walsham (2006:320-328) argues a global phenomenon of social fragmentation exists because of the technological age that we are living in. Schafer (2014:186) acknowledges this, but he is optimistic that we are globally being driven to an age of culture. The findings of the research lead to the conclusion that the various communities are not capable of sharing their cultural assets, because the infrastructure of the region does not offer facilitation of its potential. Local cultural assets being under valued – such as Bushman rock art – could partly be blamed on the region's historic geographic isolation, including the aftermath of a political formal structure where people were intentionally separated from one another. Tourism statistics are somewhat lower in the region compared with most of the other wine-producing regions in South Africa. The ecosystems of the Knersvlakte are unique, harbouring a rich diversity of species that requires informed tourists to appreciate them. Conservatism in rural areas is another contributory factor that tends to hold social reformation back in comparison with societies in close proximity to cities. The dominant economic worldview (Schafer, 2014:84) is prevalent in the Olifants River region with its focus on the economic sustainability of the agricultural sector (which in this area is mainly wine production for the commodity market). This current system makes use of a filter, where art and culture are regarded as a superfluous luxury. Schafer refers to "culture as a complex whole or total way of life", also using a metaphor of its "being the cake and no longer the icing on the cake" (Schafer, 2014:55).

In future, change agents may make use of a quantitative poll to ascertain the general public's view relating to art and culture's low profile within the Olifants River's population.

- **Why is a partnership of co-marketing products between the wine-tourism industry and local artists not evident in the Olifants River valley?**

This question has in part been answered by referring to the economic-based worldview intellectually and historically introduced by Karl Marx (Schafer, 2014:79). According to this theory, art and culture are regarded as desirable, but not essential, and therefore not prioritised as an essential contributory aspect of the region's sustainability. This worldview regards every other aspect of life as owing its existence to the economic base. The economic base being the dominant aspect in life, Schafer speaks of a new corporate ideology which lies in crossing the threshold from the economic age to a cultural age by serving human, social, and environmental functions, as well as economic ones (Allen, 2007:17-18; Schafer, 2014:141). In contrast to a solely economic worldview, an art and cultural worldview could reflect a broad spectrum of inclusive cultural assets as contended by Schafer (2014:88):

Culture is the whole collection of distinctive traits, spiritual and material, intellectual and affective, which characterize a society or social group. It includes, besides arts and letters, modes of life, human rights, value systems, traditions and beliefs.

Schafer (2014:84) further states, "there is the very real possibility that the global ecosystem will collapse under the colossal weight which is being imposed on it" and claims that:

The economic worldview and its vision of a material Utopia on earth are yielding consumer demands and expectations which are impossible to fulfil, given the size and growth of the world's population and the carrying capacity of the earth.

Social workers in the formal sector and senior personnel in the wine and mining industries have become accustomed to attend to needs-based social requirements in the region. There is a lack of focus in these expenditures. A budget is allocated for needs and it often becomes an obligatory statistic that has been adhered to in order to be compliant with corporate governance and its responsibilities. According to individuals in these sectors, demand for needs is great and is constantly rising. Allen (2007:16), who has juxtaposed a "traditional needs-based community development with that of an

assets-based community development”, points out that needs relate to problems, whereas assets refer to “treasures” with growth potential called social capital.

- Allen recommends implementing goals to build communities, which was similar to the intent of the praxis.
- He also shows that conversation can lead to the attainment of gifts and dreams, again correlating with testimonies received from art practitioners.
- Artists as potential change agents are a further shared aspect with the research.
- Strengthening autonomy amongst artists can also lead to individuals assertively marketing their own art and crafts as well as doing this collectively.

Individuals employed by the tourist industry rationalise that a lack of social constructs is because the region is still young and developing. This is debatable, because Vanrhynsdorp, with its distinct Victorian character, is one of the oldest historic towns in South Africa (Namaqua Tourist Office, 2016). The town was established in 1877; prior to that it was known as Troe-Troe (Scholtz, 1964). Therefore the low profile of social cultural constructs is a peculiarity of the region.

The research was not able to answer the enquiry pertaining to the lack of business partnering between local art practitioners and the wine industry, but it was able to open the discourse. This has led me to believe that the onus rests on all stakeholders in art and cultural development to organise a well-structured business proposition underpinned by both qualitative and quantitative research to attract the formal wine sector into forming a partnership with asset-based social development. Both Allen (2007) and Schafer (2014) attest to the fact that global morphing tendencies require adaptation to remain sustainable by paying attention to communities and to cultural development. The dialogue with the wine industry is ongoing and some planning is under way to involve art practitioners in a large public art project where the whole community will be invited to contribute in building the region’s identity based on the ecology.

- **How can practice-based research, including body-mapping methods, contribute to the wellbeing and social equity and cohesion of certain communities in the area?**

Transport, as many of the participants in the stakeholder group commented during meetings, is always a problem. Taking the geographic layout of the region into consideration, it becomes evident that there is a distance of 87 kilometres linking inland Vanrhynsdorp to Doringbay on the coast. Structured around the towns is the intricate web of farms, placing further emphasis on the fact that transportation of individual farm labourers is not only a matter of getting people from one town to another, but that individual prospective participants are situated in an organic dendritic pattern around a town which makes provision of transport a logistical challenge. The grassroots sector, due to their lower socio-economic status, is most affected by this logistical challenge.

The Wesland Arts Association is focused on facilitating workshops within the whole region, but most workshops take place in Vredendal to keep costs down. The Association is dependent on subsidised funding as well as on locating available venues. The committee constitutes a small group of altruistically inclined individuals. Transport expenditure forms part of the Association's budget, but it is not equipped to solve the problem at large. Although taxis and bus services are available, transport can easily be the most expensive item on the budget of a workshop. Recommendations aimed at solving this dilemma are addressed in Section 5.8.

5.6 Emerging patterns

During the stakeholder meeting held on 10 February 2015, a SWOT analysis reported that many social development efforts exist in the region and there are historic records of their activities. The Department of Cultural Affairs, established in the region since 1975, could be requested to provide a public service by presenting an overview of their records relating to the historic pattern of art and cultural practices in the region. The Chamber of Commerce may support promising cultural entrepreneurial enterprises if such information can be made known. The current low status of the region's cultural assets points to a gap in social relations. This seems to be a phenomenon. By connecting the dots of the existing cultural assets, these activities could literally emerge as an awakening Rip van Winkel (Atkinson, 2007:53) and this presents a unique treasure of human skill that can stimulate social capital.

5.6.1 Data collected from the stakeholders compared with that of the art practitioners

The stakeholders did not have a realistic concept of the autonomy of the art practitioners' creative processes and their abilities. This became evident during the post-praxis meeting with the stakeholders when they viewed the photographs of the body maps and asked me to explain what training I had given the participants. The misplaced perception that I had trained or taught the art practitioners to do body maps was in sharp contrast to the reality of the art practitioners' commitment to a focused investigative creative process of which they were totally in charge. On the other hand, this reaction of the stakeholders may also have been due to their surprise at the obvious individual talent that they were confronted with of which they did not have prior knowledge.

I enjoyed the manner in which the stakeholders vocally attempted to personalise the visual information of the body maps during the meeting. This seemed to enable them to relate and engage with the narrative of the body maps. During the intense intersubjective process of art making, many of the participants gave testimony related to their discovery of personal illuminating meaning that revealed itself in their body maps. BMP 27 repeatedly spoke of "Ek en my ek" (me and myself), which reveals the psychosocial process of creating distance during a process of meaning making. Many of the other art practitioners delivered similar testimonies during the walkabouts, saying that they discovered personal illuminating significance in the visual images that revealed themselves through a combination of conscious and subconscious processes. The group dynamic also contributed to this process to a large extent.

The stakeholders were surprised at the obvious high social cohesion among the art practitioners that was evident from the co-designed event's photographs. The subjective process of raised social cohesion during the body mapping as first phase was enhanced and developed further during the second phase of the land-art event. They enjoyed each other's company, and shared narratives and art making. The effect of raised social cohesion during the art-based intervention is what currently motivates individuals to continue with a programme of meeting on the first Saturday of each month to do art as a group.

5.6.2 Diverse and dominant themes leading to recommendations

The visual art workshops conducted with the diverse sectors allowed me to document shifts of experience that contributed to reflexive data collection. The body maps that were produced were analysed by identifying diverse as well as dominant themes. To condense the large amount of rich information that was collected from this category, I wrote vignettes (Creswell, 2007:184; Ellingson, 2009:65; Miles et al., 2014:182-183) based on one participant from each sector. This decision was made owing to the large amount of visual information as well as written content. The vignettes allow deeper insight into the processes of individual art practitioners. The themes that emerged from the workshops contributed to rich data, but within the research paradigm were not the main focus of the research. Examples of themes that emerged from the praxis are: transformation, spirituality, ethnicity, single parenthood, femininity, social commentary, and relationships. These can be viewed collectively in Table 4.9.

During the body-mapping workshops, focus was not placed on end product, but on process. Social interaction occurred between individuals of the various participatory sectors; this partially answers the research question pertaining to the question whether arts practice could enhance social cohesion.

Comparisons between the various sectors and categories are noted to understand and inform future integrated art development in the region.

5.7 Relevant cultural assets and developments in the region

- The Pniel Centre, a rural development organisation, was established in 2014 as an NPO by BMP 16.
- Fred Wagener, associated with the agricultural development body, LGO, has established rural performance theatre groups for the grassroots community that took place on 26 February 2016.
- A music teacher at one of Vredendal's senior schools has initiated an annual culturally diverse project called Creative Daller since March 2015.
- A group of music lovers have had regular meetings where opera music is appreciated and discussed in Vanrhynsdorp since 2010.
- The Namaqua BIRD (Bio Information and Real Diversity) club that does research based on the unique ecosystem of the region holds regular

meetings. Their members mostly reside in Vanrhynsdorp, but are active in the whole region.

- Two branches of the ATKV are operating in parallel in Vredendal.
- Wesland Art Society changed its name to Wesland Arts Association, thereby including other artistic disciplines.

5.8 Recommendations based on findings

It is possible that all of these outcomes will “collaborate actively and proactively in the social construction of meaning” and sensemaking as stated by Manzini (2014:5). The research includes my analysis and reflections, which can inform follow-up research:

- Multiple holistic benefits of the potential synergy between the formal sector and the cultural potential of the region should be prioritised on agendas. The South African media constantly inform us of a widening gap between low and high socio-economic groups which implies that it would be wise to pay attention to morphing concepts with the potential for positive outcomes as this could have a big impact on job creation in the region.
- During the enquiry of the research and the many discoveries that surfaced, the idea emerged that a formal umbrella organisation for art and culture could lobby for attainment of a designated public third space that could facilitate the current diverse subcultural activities. Such an organisation should implement a bottom-up social strategy and make use of experts in the field to use the region’s unique assets as social capital. As part of this organisation, a database of individual talents and assets in the region should be constructed and be updated continuously.
- Ideas to bridge the gap between the public and the art practitioners were discussed by the art practitioners. Target areas mentioned were neglected parks in towns where land-art enactment could take place, as an example.
- Pro-active behaviour and implementation of innovative ideas could bridge the gap between the public and the art practitioners. Art practitioners could become change agents in their immediate environment to contribute to community development.
- Participation should be all-inclusive, inviting individuals from all sectors of minority groups such as correctional services, old age homes, a disability

organisation and other associations to contribute towards uniting the fragmented communities. Networking could thus be implemented between all of the current existing centres to enhance social cohesion to inform the culturescape.

- Craft and land-art projects making use of the discarded vine shoots during the pruning season were suggested. This idea is sympathetic with recycling, making use of waste products and advocating an environmentally compatible lifestyle.
- Social media and other communication systems would sustain the investment of the larger group dynamic of visual art practitioners.
- A strategy for future job creation could be realised by exhibiting and publishing the images of the body maps. Such a publication, along with narratives, could serve the purpose of lobbying for a broad scope of cultural development that could raise social cohesion among the inhabitants of the Olifants River valley. Other publications could follow.
- A curriculum based on art and cultural development combined with tourism in the winelands should be designed for tertiary education at West Coast TVET College, situated in Vredendal.
- Obtaining the trust of participants was of cardinal importance in the research. Evidence of its occurrence reflects in the ongoing reflective contributions that I received post praxis from several of the participants. Some of the participants responded by exploring deep-rooted spiritual themes in their body maps and written statements which had an emotional effect on the others, including myself. One particular participant was and still is extremely enthusiastic and has since the fieldwork become prolific in producing visual art and poetry.
- Continuation of art and design interventions, such as presented by the research (which only addressed visual art and to a lesser degree storytelling, music and dance) could shift entrenched positions if implemented in a larger area – other disciplines could also be accommodated. This statement is based on ongoing reports of participants who claim that the praxis has provided them with an impetus to continue with their creative endeavours (BMP 42, BMP 34, BMP 30, BMP16, BMP 18).
- A renewed interest in establishing a programme for group work was evident when 18 of the art participants gathered on 6 February 2016 to discuss a

future programme for the group. Discussion ensued of known assets pertaining to visual art practice and possible identification of themes reflective of the region.

- Opinions relating to the region's lack of public support for the arts vary. A public dialogue on the matter is urgently required between locals portraying viewpoints ranging from optimists to realists to those that are despondent (Filton, 2014; De Klerk, 2015; Stephan, 2015; Malan, 2016). An informed outside influence such as a speaker on the topic of social cohesion could provide a more objective view so that inhabitants can compare the region of the research with areas where social cohesion is high to provide a barometer of the region's current position.
- Engagement of fellow researchers and collaboration with the Department of Cultural Affairs and local inhabitants could make an enormous psychosocial impact on cultural life within the Olifants River valley. Currently the Department of Cultural Affairs records the area's cultural practices in a non-transparent manner. They do not seem to use the data, which could reflect the interests of the inhabitants to provide feedback or to further cultural development in the region. Such information could be valuable. It would reflect the region's specific and unique *culturescape* (Schafer, 2014:184). The information could be disseminated to all inhabitants interested in cultural activities. Currently no holistic database of cultural organisations exists. Such information will inform those with an interest in building social capital. It will also enhance job creation. A database of people with artistic skills can inform formal bodies such as the local tourism association as well as the Chamber of Commerce that may be able to involve these individuals in their programmes.
- The grassroots sector should be an inclusive focal point in the region's cultural development because of a historic disadvantage as well as the specifics of their dispersed locations and logistical problems with transport. They can make a unique contribution because of their connection with indigenous knowledge and culture. This would include the Nama language and its rich historic narratives.
- In future, change agents may make use of a quantitative poll to ascertain the general public's view relating to art and culture's low profile within the Olifants River communities.

- From an autoethnographic viewpoint, I believe that an assistant or assistants from the same ethnic cultural group would enhance art practice development among this group. A solution to the challenge of prospective participants being dispersed over the region's farms surrounding the towns could be solved by establishing facilities at available warehouses or halls on selected farms. These places could be used for skills training and cultural development. Many farmers display goodwill towards all accessible forms of education and development that could provide social upliftment for their labourers. A mediator may be required who will take responsibility to comply with the needs and requirements involved in reaching this objective. Goodwill and altruism should be nurtured as trust needs to be fostered on both ends.
- If the formal sectors could be convinced of the social growth capacity of the art practitioners, a direct economic impact on society may be facilitated. Such endeavours could have a positive effect on the financial income of the grassroots sector households, by encouraging potential models of entrepreneurship to be established on farms. In turn they could change the negative connotations associated with living on farms. Artist/s using a mobile art workshop rotating between farms and presenting workshops/transference of skills on Saturdays is another possibility worth investigating.
- Workshops with grassroots communities based on the *Thupelo* principle where participants could share space with an integrated group of art practitioners could open new vistas for both parties. As BMP 16 testified, there is indigenous knowledge that can be shared between creative parties. I have experienced high social cohesion at workshops where diverse socio-economic backgrounds are of lesser importance to the common bond that creative practice fosters. Such practice could provide an ideal platform where artists living on farms could meet art practitioners from townships/the town or the city to learn from and exchange skills with one another. Collaboration between these groups could stimulate the creative impulse for all parties involved. Partnerships may emerge from such workshops based on models of Greatmore Studios and Solms-Delta. Such workshops could be planned well in advance and take place during quiet periods of the agricultural year. Viewing these workshop activities could become a tourist attraction where art and craft items can be sold.

- Within the milieu of the current research, a research proposal based on fostering entrepreneurship may well convince the wine industry to support an alternative model. However it may necessitate implementation of quantitative research to ascertain which sustainable entrepreneurial models would fit the locus.

5.9 Recommendations for further research

Vezzoli et al. (2008:2) comment on the ongoing process of proactive transitional change which would “require radical changes, on multiple levels: social, cultural, institutional and technological”. As part of a strategy to satisfy the demand of all the different socio-economic stakeholders, they propose the implementation of a practical investment model and design (Vezzoli et al., 2008:5-12) for universities to “act as key actor, promoting and facilitating the whole process” of transition management. CANWA have conducted a similar strategy as displayed in Chapter Two, Table 2.1. I have been conscious of the need for a databasis where skills and talents in the region can be logged for some time. Schafer (2014:185) proposes that a culturescape be constructed in communities and devotes a whole chapter to explaining such a course of action for a local as well as a global model. An unbiased inter-subjective stance should be taken when conducting such an exercise. It could involve both quantitative and qualitative research methods. Vezzoli et al. (2008:8) illustrate a model for change where the “most promising sustainable innovations can then be prototyped and tested”. Exploration, education and discovery could be part of this process as suggested and described by Manzini (2014:1-19). Vezzoli et al. (2008:8-9) illustrate an evolutionary path of transition in an iterative process of continuous feedback.

5.10 Final reflection

The research as a practical-based intervention has aided me in laying a foundation for the possible construction of a connecting myth that could integrate the various communities residing in the Olifants River valley. This was achieved through the appropriate research methods, which, in turn, were used to do the fieldwork as a bottom-up social design where individuals successfully created their own body maps and participated in a co-designed land-art event.

Seen in this light, although some unpredictable results occurred, the integrated research design managed to knit together all the different research components in a coherent manner.

1. A particular strength of the research was that as reported by the majority of the practice-based intervention, the land-art event was indeed the strengthening social cohesive factor between the various groups, with a willingness to listen to and share one another's narratives and also empathetically support the collective creative process as it unfolded during the workshops and the final event.
2. Another very relevant contribution of the research is that a number of the participants of the body-mapping workshops have kept on exploring the creative process of the deeply rooted themes of their body maps, as well as using their written statements independently. This answers directly to the research questions.
3. As a researcher, I was enriched by intercultural and indigenous knowledge sharing and the deep insight I gained into the participants' lives (and they into mine). I am convinced that such experiences can be life changing.

Three new community projects have originated from my research project. It is with passion that I look forward to committed engagement with the community and investment in improved relationships through arts-based practices in the Olifants River valley.

Partnerships with the wine industry and the Chamber of Commerce will be investigated. I have taken the step to initiate the conversation between the wine industry, the Chamber of Commerce and the art practitioners.

The participants tackled their body maps in an artistic way, focused on their lives, and touched on many deeply rooted internal and external aspects in a comprehensive and impressive way. This is no mean feat, since many of the participants have not had the opportunity to express themselves in art making. The power of creativity to change lives is illustrated yet again, a lesson from the past for the future.

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7 APPENDICES

7.1 APPENDIX A: Ethics clearance as per Faculty of Informatics and Design Research Ethics Committee, CPUT



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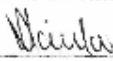
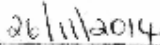
Office of the Research Ethics Committee	Faculty of Informatics and Design
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At a meeting of the Faculty Research Ethics Committee on 26 November 2013, ethics approval was granted to MS D BRAND, student number 214280764 for research activities related to the MTech: Design degree at the Faculty of Informatics and Design, Cape Peninsula University of Technology.

Title of dissertation/thesis:	The design of a visual arts based intervention within the community of the Olifants River Valley
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Comments

Research activities are restricted to those detailed in the research proposal.

 Signed: Faculty Research Ethics Committee	 Date
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7.2 APPENDIX B: Report on the first stakeholder meeting

Report on *Soapbox for Matzikama Arts & Culture* talk session held on 10 February 2015 at Namaqua Wine Cellars, Vredendal

I met with a friend who had a like-minded interest in social developmental projects in the Olifants River communities on 8 January 2015. It was an informal meeting during which I discussed my research and its objectives and she responded by giving me some feedback. A strategy began to shape itself where stakeholders would be invited to discuss the current state of local arts and culture so that data could be collected from diverse sources that all shared an interest in building social capacity. She offered her facilitating service as an industrial psychologist to conducting either a SWOT analysis or to discuss specific questions with a group.

I drew up an invitation that was sent to various groups or individuals. Telephone calls preceded the emails with follow-up calls. An agenda with a suggestion of the following questions to be discussed was posted as well:

- What differentiates us from other areas?
- What do you think is the role of the arts within the Olifants River valley communities?
- Why is there currently no visible platform for the arts in our area?

People in key positions from various fields such as: psychology, social work, commerce, education, tourism, local media, as well as a couple of individuals in organisational positions of existing social structures were called to participate in a discussion that was held in Vredendal on 10 February. Twenty-eight people responded by attending the meeting. Twenty-seven were willing to sign the consent form. Only one person stipulated that his exact words could not be used. Eighty-nine % of the attendees gave permission that their data could be used.

Introduction by the researcher:

I began by welcoming all and ascertained whether the meeting was going to be conducted in English or Afrikaans (which is the predominant local language). Nobody

voted for English. I introduced myself as an *inkommer* for the past forty-two years, a sculptor, a person with a passion for the visual arts and a founding member of the Wesland Art Society. I also mentioned that I regard interaction with my community as an essential part of all the other interests. I placed an explanatory note regarding my research, a consent form, as well as a blank sheet of paper on each seat. I explained that the sheet of paper was intended for any note, message, question, comment or contribution that anyone wanted to make. The statement of intent was self-explanatory. The consent form was discussed point by point. I also made use of the opportunity to briefly inform the attendants of my intention to conduct body-mapping workshops in Vredendal. I explained that participants would not be required to perform as accomplished artists, but that it would rather be a creative exercise in self-exploration and that I would soon be inviting applicants to participate.

I pointed out that more than two decades ago there existed an umbrella body in the area that called itself the Cultural Board. It annually called all local organisations during the last term to attend a meeting to synchronise an events calendar for the whole region that was printed and distributed to all inhabitants. This coordinating exercise proved to be extremely valuable as a communication tool for the whole region.

A screen shot retrieved from the website of the Department of Cultural Affairs pointed out that Vredendal had this in common with Oudtshoorn, in their being the only two towns in the Western Cape with regional offices for this government department. I saw this as an enormous asset, but one that we as inhabitants did not know how to access. I related an anecdote of me and my family's attending the very first KKNK festival in 1995 during which we met Karen Meiring, one of the main organisers. We asked her why the festival was being held in Oudshoorn. She immediately reacted by pointing out that it was driven by the requirements of the local inhabitants of Oudshoorn. I quoted Nina Romm, who during a holistic arts workshop in Cape Town during the nineties made the comment that the group is more intelligent than the individual and thanked all present for being willing to contribute and for prioritising the meeting. Attendees were then asked to introduce themselves and to tell the rest whom or what they were representing. An attendance register was circulated. This information is documented, but could be summed up by stating that people from the following fields were represented: tourism, the mining industry, various schools, the media, municipality, social services, the chamber of commerce, psychology (representing a local rehabilitation centre), an agricultural

community developmental body, an organisation for people with disabilities, a Christian-based developmental centre, a board member of the local community festival, and a couple of attendees who were present in their own private capacity.

I decided to touch briefly on the examples of successful methodological models to allow for and place more focus on the group discussion based on my suggested topics. I emphasised the common denominators and similar genres that were used to promote social development in the following examples:

- Solms-Delta – basically for its similar wine-producing background and its focus on music.
- *Living Landscape* and *Festival of the Lights* – based on Bushman/San rock art, but also current visual art and craft development, its educational component focusing on job creation; the other project on stimulating the imagination of young children from socio-economically challenged backgrounds to create a better future for themselves.
- Greatmore Studios – for providing “a base for artists with a long history of collaborative arts practices, social innovation and outreach projects”.
- CANWA’s community arts projects in regional Western Australia, which could provide stimulus and ideas for a future united goal for the Olifants River communities.

It was decided not to implement a formal SWOT analysis exercise, but rather to focus on a discussion of the strengths, weaknesses, opportunities and threats as well as other questions to collect data from the various fields represented by the attendees. Permission was asked to record the discussion.

7.3 APPENDIX C: A summary of the translated and transcribed Afrikaans dialogue that was recorded during the walkabouts conducted at the grassroots workshop

First weekend

Foreword

The game where each participant drew a random item from a brown paper bag presented me with a topic to initiate dialogue with the group. On the whole, the grassroots group were not very talkative. Each of the participants seemed to internalise a symbolic relevance associated with the item they had drawn from the bag. This helped them to verbalise pertinent issues about their lives that they wanted to talk about.

BMP 12 spoke of a little plastic toy box with beads that she had picked out of the brown paper bag. (A person had to swivel the box around to get the beads to follow a path so that their movement could be controlled.) She identified with the subjective role of the beads, saying *that we often do not persevere with what we want to do, whether due to shyness, or to lack of help ... and then we climb back into our boxes. Sometimes it is financial help that is missing.* She told the group that she would like to *begin a small gallery on the farm where she lives.* During the second weekend she said that the art practice had helped her *to express her bottled-up emotions*, which is why she collaged an image of a volcano in her body map.

BMP 15 had an exceptional sunny demeanour. She chose to focus on all that is positive in her life. When she drew a candle from the bag it suited her theme very well, so that she used multiple images of candles to symbolise her general optimism. At times she was very excited, saying she suddenly had a lot of ideas and was eager to carry on working.

BMP 11 was extremely introverted. Some of his few recorded words were to affirm that *he does not want to talk.* Instead he brought his guitar along and I recorded him playing to the accompaniment of a CD that he also brought along. He told me that he played at church and that one of the other participants did not attend, as he chose to play at the church service instead.

BMP Y spoke of a lipstick that he drew from the brown paper bag, and how it made him think of *the ladies who go to church wearing their lipstick.*

BMP Z drew a dice that made him think of *gangsters, gambling and related violence*. Then he told the group how an art teacher at school had made a huge impression on him. He carried on providing the group with a detailed description of how his teacher gave a demonstration to the class of *how to paint a landscape*.

Second weekend

Foreword

During a walkabout we discussed each of the participants' work in terms of composition, use of images, their narratives or symbols and their colour palette. We also discussed the fact that there were so many dropouts. They told me that they knew of many artistic people living on the farms. When prompted why these people did not participate, one participant blamed it on the absentees' *yielding to the devil's temptations*.

BMP 16 said it is those that are *being idle at their homes that bring about negative thoughts and behaviour*. He blamed these kinds of actions on the hold that peer pressure exerted. BMP 16 gave an extensive explanation of the symbolic meaning of the spade in his body map and how he saw it as *a spiritual weapon with which he can attack the devil and all that is negative ...* He was adamant that *a person who says they want to work should be proactive – saying repeatedly that such a person should begin by lifting themselves onto their feet*.

7.4 APPENDIX D: A summary of the translated and transcribed Afrikaans dialogue that was recorded during the walkabouts conducted at the township workshop

First weekend

Foreword

The first walkabout was conducted on the second day of the township workshop. In general this group was much more talkative. The body maps were put up against the wall just before the recording began.

BMP 30 began by saying that she used the words: *faith, hope and love*, in her work, because those things *help her in her role as single parent*. She wanted her body map to reflect both the positive and the negative aspects of her life. She also said she could see these three things having *a positive effect on children in her environment*. One of the other participants commented that these Biblical words came from Galatians 5. (I made some practical artistic-related suggestions and used the opportunity to discuss some general art terms with the group, such as composition and negative space to make sure that everybody knew what it meant.) Her striking use of colour was discussed and complimented by individuals in the group.

BMP 26 was the only English-speaking participant. (She is an *inkommer* who is enrolled as a student at the West Coast College). **BMP 26** chose to portray the life of a teenager. Her aim was to *explain how a teenager's mind works* and *... why we are like that*. **BMP 27** commented on the small frame of the participant (**BMP 26**), voicing her empathy with **BMP 26's** *emotional wounds*. **BMP 27** said that it looked as if **BMP 26** had aspirations to travel (this was because of the stars in the background of her body map). I thanked **BMP 26** for reminding us about the sensitivity of youth.

BMP 24 told us that the gesture of his body map symbolised *his stepping into his future*. He testified that *he had overcome some negative aspects that had held him back in the past*. *He literally put all the things with bad connotations behind him and the positive things in front of him in his body map*. The group made positive and encouraging comments. At that stage he was focusing on the negative space surrounding his body map. **BMP 27** commented that she could see that *there were missing aspects in his life* and that *she expressed her thoughts relating to his longing for his close relatives that had recently died*. A short group discussion on the topic of loss ensued and how through art,

loss could be used as a subject and an outlet, helping the person to heal simply by accessing this outlet by practising art.

BMP 23 was next in line. She testified that there had been *a dark period in her life due to the demise of a child*. She also used her body's gesture to show that *she is praising the Lord, in gratitude for carrying her through a dark period in her life*. Discussion ensued with practical advice on using a glaze to enhance differentiation between two colours that were close in hue. BMP 26 commented on *the happy aspect of the body map*. Someone else said: *joy*. BMP 23 affirmed that it was what she was trying to portray.

BMP 27 started by systematically explaining the narrative behind the collaged images that she had pasted onto her body map. She said *she has asked Jesus to give her a guesthouse... saying she hopes the Lord does not grant her her wish when she is 80 years old ...* She spoke of the envisioned guesthouse and the plants in the garden. Then she carried on speaking of her two sons who had died. She mentioned their birthdays and their ages as if they were still alive. After this, she spoke of two of her daughters that she also had lost. The listeners expressed empathy. She dismissed it nonchalantly by speaking of herself in the third person, saying: *This is only Aunt X ... I have always had a flowering heart*. She told us about her grandchildren and relayed how she played the guitar for them. She also spoke of her husband and told us about their farm in Pofadder. Out of the blue she pointed to another image and began to tell us of her dream to go to Hong Kong. Everybody laughed. She responded by saying that once, when she was young, she expressed the wish to go to Lesotho. This wish came true in 2009. When she was in Lesotho and looked over the blue-green landscape, she said, she reminded the Lord that she still wanted to go to Hong Kong. Everybody laughed, enjoying her story. Then she began to talk about her love of little wild birds. She carried on talking when at the next moment a real bird flew into the hall. She pointed to the next image which for her represented their farm. She told the group about her dog that she had called Manneljie. She had a very special bond with this dog when they were residing in Namibia. (This is the same story that I later asked her to tell again on life radio. It is also described in the vignette based on her.) She related the detail of their hunting relationship. When asked what had brought her and her husband to Vanrhynsdorp; she replied that they had followed their boss. She said their boss was scared of the then *new black government in Namibia*, which motivated him to move back to South Africa on retirement. Through little snippets of information she made us all understand that she and her husband had a

close relationship with their boss, but that they would leave Vanrhynsdorp when their boss passed on. Even though their boss had promised them a plot in Ebenaeser, they planned to move back to their own place in Poffadder, because they do not get along with their boss's grandchild who is disrespectful towards them. I thanked her for her tale and encouraged her to bring more aspects of her interesting stories into her body map. As requested, she began to tell us how the dog, Mannetjie, died. He was drawn to a neighbouring farm by a female dog. The owner of this dog shot him. It took Mannetjie four days to crawl home. She re-enacted how they took Mannetjie to the vet and after receiving a bad prognosis, decided to have him put down. She related how in parting, she spoke to the dog as if it were her child, saying: *Mannetjie, papa will take you to the doctor*. Her husband later told her that the dog looked him in the face as if knowing what was happening. She said she and her children heard the dog's spirit barking at the kraal on their farm one night. The children wanted to go out to look for the dog, but she prohibited it, saying that he had only come in spirit to say goodbye. She said another dog of hers also came to say goodbye in spirit when he died. His name was Max and he was poisoned by the same farmer. She said she pleaded with the farmer not to harm her dog. She implored him to hit and chase the dog away if he trespassed. She said she did not want a dog any longer, but in the very next sentence she told us of her little dog that is being trained by someone to lead the blind. The local doctor gave the dog to her son-in-law. She again named the new dog Mannetjie, as well as Seuntjie (little boy), and related how she teaches him that he is not to chase their chickens. She also teaches him to obey all her orders and it seems that she entertains the neighbours by showing them how disciplined he is. She voiced her fear that something could happen to this dog, earnestly relating that he leads the blind after all.

Second weekend

Foreword

We decided to let everyone draw an item from the brown paper bag, because we did not do it during the first weekend.

BMP 27 drew a little plastic zip-lock bag with a safety-pin in it. She said *mothers always need safety-pins, because they always have to fix things in a jiffy*. The bag, she said, is also very *handy*. She said *a mother provides a bag in her body for her unborn child*. Young **BMP 29** drew a sweet and said *while it is wrapped it is like the youth, but it can*

not stay that way, because he was going to eat it. **BMP 26** said *she had always been intimidated by thinking that she was not a part of the popular group who wore make-up and now she had drawn a lipstick from the bag ...* **BMP 23**, who drew a key and a piece of cloth, said *she wanted to unlock the doors for others, especially for children. She said the cloth would be handy when looking for her own imperfections and she could use it to polish these until she was clean.* **BMP 30** drew out a clothes peg and a pom-pom. The peg she said was *to straighten things in her life and to hang them up anew so that we can start again.* The pom-pom she said was *to provide some softness when we have hardened ourselves against life.* **BMP 28** had drawn a box of matches. She said it meant *transformation.* More discussion ensued. I told the group the San story of how fire was discovered. The male ostrich was the carrier of fire. The San asked him to dance. He complied by clapping his wings and the fire fell from under his wing where he had hidden it.

BMP 28 was a new participant. She had heard about the workshop from BMP 30 after completion of the first weekend's workshop in the township. She told us that she had psychic powers and often had interesting dreams. I advised her to keep a visual diary of her dreams. In the light of remarks that some of the other participants made, we discussed how ambiguity could convey a message during art practice. We also discussed the importance of art as an outlet for social commentary. The symbolic meaning of colours was discussed as well. BMP 28 noticed a lot of the collaged images in BMP 27's work and voiced her associations and assumptions during the walkabout. BMP 27 seemed not to mind that BMP 28 was fantasising about her work. **BMP 24** did not turn up at the second workshop; instead he later completed his body map by joining the third group in the town. However, his body map was discussed in his absence. BMP 27 said she could see that *he was mourning the loss of his mother.* BMP 28 commented that it *looked as if his one hand had been bandaged.* We speculated whether there was any connection between his hand and the loss of his mother. I mentioned the symbolic meaning relating to gender associated with the different sides of a person's body. BMP 27 responded by saying that *this belief was also held in Namibia.*

BMP 28 informed the group about the way of life in the Vredendal-North township. She told us how *xenophobic outbursts in South Africa were also palpable in her immediate area.* She told the group how she had *previously allowed her children to go to the Somalian shop to play pool, but that she now preferred to accompany them.* This talk

was prompted by **BMP 29's** body map. Then BMP 27 joined in and they discussed the fact that a very promising applicant had withdrawn from the group on the first day. He had excused himself saying that he was going to buy cigarettes at a shop nearby, but he never returned. It later turned out that he went to the bar instead and became totally intoxicated. This applicant's sister had shown us photographs of beautiful paintings that he had made – proving that he was very talented. Further discussion ensued about the many talented people who were not at the workshop. **BMP 25's** work was discussed next. BMP 28 commented that the gesture of BMP 25's body map gave the impression of *someone who got a fright*. **BMP 25** did not want to discuss her work. The group speculated on the fact that each viewer was inclined to make his or her own interpretation when viewing another's art. I also mentioned that art could sometimes bring subconscious messages to the fore. BMP 23 said that *the gesture could also be interpreted as religious praise*.

BMP 28 remarked that **BMP 29's** body map *showed signs of stress in the figure's pose and gesture*. I advised participants to listen to the feedback and use it if they agreed with it, but also reminded them of their autonomous position.

The group discussed the unique aspects of the region. **BMP 27** mentioned that *it was tourist pamphlets with images of grapes, flowers and the mountains of Vanrhysdorp that had drawn her interest to the region*. She had relocated to the region during the month of March when a certain indigenous flower, called the March lily, could be seen in the veld. She related how *she loved the area because of the flowers*. She went on saying *she paints the veld flowers in her heart*. She said *practising art made her happy and is part of her life*. She further related how, *as a child in Namibia, she used to play while making things with grass or with sand*. I asked her whether she received sufficient support to carry on with her art and craft practice. She indicated that she did not and told us how *she wants to own her own gallery where she can do art all day long*. I asked her to tell us what art, music and dance meant to her. She said *the riel dance of this region was the same as the Tjabarra that they practise in Namibia and that this dance heals her and makes her happy all over*. She said the locals are too *inhibited*. A good friend of hers encourages her by telling her that *her example enables her friend to take part as well*.

BMP 23 agreed that art practice also made her happy. She told the group that she could not wait to start with a group of ten children with whom is going to do art in Kuilsriver near

Cape Town where she now lives. BMP 27 praised me for *being active in the region and for bringing her to this point where she can enjoy art practice*. For a while we all discussed role models and we spoke of people who enabled us to enjoy art and how we should pass this knowledge and practice on to others.

The afternoon discussion started by our trying to invite **BMP 30's** child into the discussion; however he was too shy. His mom asked him *to point to his favourite body map*. He pointed to BMP 29's work, but did not want to speak at all. His mother, BMP 30, began to talk of her own work. She said she had *accomplished what she had set out to do and that it made her feel good*. To encourage discussion, I suggested that the walkabout could be seen as an opportunity for participants to compliment others' work under discussion when they felt the urge to do so. Someone in the group commented that they *liked the decorative way that BMP 30 had accentuated her spine*.

BMP 27 was the most knowledgeable person among the group, relating to the Nama language. She began to inform us about the difference between old Nama and a modern version of it. According to her, old Nama was still in use in the Richtersveld. As an example she began to translate some basic words such as food as *tjumne*, house as *ums*, and stomach as *ngha*. She also spoke of various Bushman tribes (*Tarrantjeisa* and *Koisa*). This knowledge, along with a place name, Tsingqwe, where they resided, was related to us. According to her, the Bushmen with a small physique were genetically linked to the older strain of Bushmen. I asked her how she would introduce herself as a Nama descendant. She replied that she would say that *she is from the Nama Swarts*. On further enquiry it was revealed that Swarts is a particular clan within the bigger tribe. She could not tell us more about her own lineage. There was only an elderly aunt on her paternal side who was still alive, but who had lost her memory. She said *this aunt cannot walk anymore and has to crawl or move around on her behind and it seemed that she suffers from dementia*.

It was time to listen to **BMP 23**. She had drawn a key from the brown paper bag. She used this item symbolically in triplicate in her body map, implying that one key be used *to unlock her heart* and the two others *on both sides of the body to unlock a healthy nutritional lifestyle* relating to certain healthy foods. The group gently pointed out that she needed to *improve the outlined drawing of the keys*, because *participants did not*

recognise/read them visually as keys. Further comments were related to compliments, stating that they *clearly got the message of a healthy lifestyle*.

BMP 27 indicated that she wanted to say something. She said *she did not like her own body map's spine and that she wanted to add some fins to her spine*. She compared her work to elements in some of the others' work such as that of BMP 30. I encouraged her to make the desired changes as there was still enough time for her to do it. She spoke of *a fish's fins*. We also discussed her demonstration of the *Nama Stap*, an indigenous dance that I thought I had recorded, (only to later discover that my camera had malfunctioned). Someone questioned BMP 27 about *an area that she had painted white* and suggested that *she should change something in this area*. BMP 27 responded by saying *it represented a cloud*. There were suggestions that she could *add a little bit of blue paint to the cloud to give it some more definition*. She replied *that she did not want to paint a rain cloud, but rather wished to indicate the typical mist that protects the succulents of the area during droughts*. A to-and-fro discussion ensued between BMP 27 and the other participants. BMP 27 stood her ground, insisting that *she did not want to change her cloud*. The discourse kept going until BMP 26 intervened by commenting that *every texture in BMP 27's work resembles something different*. She also said: *When you go up to that white space it looks like you are going into another dimension ... to another place where it's much more peaceful. Where it's not so deurmekaar (mixed up) and stuffed*. This seemed to resolve the matter by everyone agreeing that they could disagree. Then BMP 28 commented that *BMP 27's head looked like that of a sangoma*. BMP 28 said *that BMP 27's work displayed her African background with all the detail of her history*.

During discussion of **BMP 26's** work, various comments were made and compliments given. She had changed the surface area of her body image in her work to that of a mosaic pattern, using different shades of grey in doing so. Participants noticed the words relating to *loneliness, betrayal and insecurity*. BMP 23 *confessed that she had been so touched and worried when she saw the image of the heart and the knife sticking out of it on the first day, that she had sent BMP 26 a comforting cellphone message when she got home after completion of the first weekend's workshop*. Someone responded saying *the stars at the top end of the body map were a sign that all was well*. I commented on the positive effect of the intergenerational exchange that was taking place. I also pointed out to them that some of the children had also been affected by BMP 26's intended shocking

image of the heart with the knife sticking in it and that they had followed her by copying her as can be seen in **BMP 18**'s second image, named **BMP 19**.

Next in line was **BMP 29** who was prompted by everyone to say something as he had been very quiet until then. He responded by blurting out some cryptic words related to things that had been said about the others' works. I questioned him about his own work and he said *it was just a message*. Someone did not understand the word at the top of his work. He responded by saying it: *xenophobia*.

BMP 28's work was discussed: She was questioned about elements in her body map and explained that *she liked to see (or visualise) images in organic shapes such as that of a stain on the wall*. It also seemed that *she preferred to work prompted by her instinct*. Comments were made relating to the collaged image of an older woman who was seemingly resuscitating a younger woman. **BMP 28** referred to the younger woman's brain in her body map where an anatomical section was outlined in black koki. She said *it indicated brain damage ... such as depression*. It seemed as if a sensitive cord was struck, so the group steered away from questioning her about it. Some of the others showered her with compliments, commenting on her *beautiful clouds*. The session was concluded with a short discussion relating to the positive role of the artist in society.

7.5 APPENDIX E: A summary of the translated and transcribed Afrikaans dialogue that was recorded during the walkabouts conducted at the town workshop

Foreword

The same iterative process was repeated where participants gathered in a circle to draw an unseen item from a brown paper bag. This occurred on the second day during the the first weekend.

BMP 31 drew out a yoyo. She commented that *life is like a yoyo game that we play where our emotions take us up or down*. **BMP 44** drew a matchbox from the bag. He said it could be *symbolic of destruction or of new life*. **BMP 42** drew a plastic ruler from the bag with an image of the Union Jack on it. He voiced his disappointment, saying: *I don't like the West. I have never been proud of my culture*, but at the same time saying that *he probably needs to embrace and invest in his own culture*. **BMP 40** drew a purple pencil from the bag. She said *purple is associated with depression as well as its being a royal colour*. She said she could use it to draw, write, record things and communicate with others. **BMP 32** picked a little black cloth used to clean reading glasses. Symbolically this reminded her of *wiping out bad memories as well as using it to clean her lenses so that she could clarify her vision*. It also reminded her of a black hole and served as warning that *'things' could disappear in it*. **BMP 35** drew a small plastic toy lamb from the bag and began to describe it, also saying, *we are the Lord's sheep. He compared the usefulness of a sheep with that of a human being, saying a sheep is very useful, but that it also is a metaphor for conformity and that if you were to stick to this metaphor in your life, there would be nothing left of your individuality*. **BMP 39** drew a similar toy piglet from the bag. She said: *Sometimes a person says something you don't intend and then everyone thinks you are the bad person* (die vark in die verhaal/the pig in the tale). **BMP 34** drew a match box from the bag and declared that *she had nothing to say*. She was prompted to open it and was surprised to find a little beaded necklace inside. One of the others commented that *life is like that; when we do not expect it we discover a jewel*. She responded saying that she could *identify with that, because she too could be a jewel having a lot to offer in friendship*. **BMP 28** had been part of the township group, but she had only joined them during their second weekend. Therefore, I invited her to complete the process of her body map by joining the town group. (She had declared herself as being clairvoyant during the previous workshop.) She had withdrawn a group

of three items that were strung together by some thread. She combined all the things by saying how *her light must shine externally; the string should be used to hold things together and parts of a puzzle were needed to form a holistic view.*

BMP 39 had worked fast. She had created a body map of herself swimming underwater wearing boots. She commented that she liked to be proactive in life, but that there were things holding her back. This aspect clearly reflected in her work as she had created a body in profile with her head in profile as well, swimming forward towards the left-hand side border of the paper; however a smaller, disturbing witch-like face was layered on top of the head, watching the viewer in full-frontal gaze. This face had no mouth. Speculative comments were made by the participants. BMP 42 pointed to the fact that swimming with boots was surely symbolic of things that were dragging her, holding her back. (Her expressive work with its *disturbing* ambiguous amphibian fairytale aspect is reminiscent of the feministic work of Marlene Dumas. She had no knowledge of Dumas' work.)

BMP 32's work was discussed next. She provided a detailed account of all the symbols that she had used in her body map. She decided to make a dyadic body map, placing two of her body tracings in parallel on her sheet of paper. She created images of the sea, its colours, nature, growth, the galaxy, a black hole, a nautilus shell and *explained to the group how all of it had relevance to her narrative.* Her written narrative decoratively formed part of the composition. She explained that *it was about being hurt, making a new beginning, and the desire to bear a child with a new husband. She expressed her enjoyment of the process stating how being a teacher never gives her a chance to focus on her own creative narrative.* Participants noticed all the detail in her work, such as *a sense of freedom, roots, being anchored, various aspects of nature, images of children,* and she responded by *explaining the symbolic meaning of each element or image.* She also related that *life leaves its marks on us.* Then she told the group about her special relationship with both of her children. She referred to BMP 33 who reminded her of herself when she was a child as well as recognising certain challenging aspects of the child's father (her ex-husband) in the child. She had embedded some of her own poetry as well as some quotations in her body map. Someone asked her about some writing that they could not read to which responded: *I was the bird, the wild swan flying.* It was a favourite poem by Clive Samson she recalled from school.

Next, **BMP 44** said he had *chosen the foetal position, because it made him feel safe*. He spoke of *nature, rationalising his specific use of colours*. Then he suddenly began to digress by talking about *his liver, of grapes, of alcohol and of wine*. (BMP 42 commented by saying that he *appreciates the discussion and feels happy and light hearted by it*.) Five persons made various comments relating to BMP 44's body map gesture. Some said *it looks as if he is skateboarding*, others *that he is riding a wave, surfing*. Then they asked him whether he *is riding on a wave*. He responded by laughing. The discussion ended by comments on his use of colour, and in general the symbolic meaning of colours in art.

BMP 40 discovered a discarded poster of Picasso's 1907 painting, *Head and Shoulders of a Woman or Sailor* (Madeline & Martin, 2006:39) among printed material available for everyone's collage requirements. She decided to use the mask-like face in her body map. She said she liked the colours as well. All of these aspects had relevance to her expression of her body map. She began to recite a poem that she had written based on the Biblical book of Isaiah 36. It is about a spiritual purifying process that she had experienced. She also spoke of a course called Healing Hearts that she had done and that she was putting into practice with others. She said *the process entailed burning outdated spiritual aspects of the self*. Others commented briefly. I said it reminded me of alchemy and from what she said it was also about transformation. She agreed.

A group effort was made to involve the child, **BMP 21/22** to say something about his body map or painting, but he was too shy. Some talk ensued about children's natural manner of art making. His mother, BMP 28, said, *He likes to draw when he is at home*. BMP 32 remarked that *BMP 21 drew himself with spectacles, which could indicate that he saw things through a lens of his own, as he did not wear spectacles in reality*.

BMP 35 said his aim was *to create a character, a being wearing a costume*. He was not sure whether he was going to remove the wings that he had drawn, because *he saw that the wings were hanging*. We all commented on *the symbolic meaning of hanging wings and advised him to think about using them as they were, adding ambiguous meaning to their place in his body map*. He said *the yellow used in the mask-like face was intentional*. BMP 42 noticed *the two nuts used in the shoulder pieces, indicating the character's manipulation by an outside force*. Further discussion was about his *rich use of texture, the words 'red tape' inscribed on the legs and the chalice featuring on the chest*. He received some further commentary, feedback and compliments.

BMP 42's work was discussed next. BMP 32 said it *looked as if the body map was floating in space*. BMP 42 was pleased and said *he loved space*. BMP 40 asked him to explain. He said, *I had asked him whether he is a Buddhist*. He referred to this, saying *that he is a Christian*. He said his body map was *about finding himself by renouncing the self*. He referred to *the image of a dove symbolising the Holy Ghost*, which can be seen at the top of his body map's head. BMP 40 said she was also looking for the image of a dove to use in her work. BMP 32 commented on the silent areas versus the busy areas in the work. BMP 42 loved to get this feedback. BMP 31 noticed that there was *an area at the bottom where water was painted on the body map, symbolising the subconscious*. I commented on the aspect of sacrifice and transformation that was noticed in many of the participants' works.

BMP 28's work was discussed. She wanted the group to speak first. I informed the group that she had told the township group of *her ability to see visions* and that I had encouraged her to bring aspects of this into her work. BMP 40 commented on the older figure in the work and said it seemed like an earth mother. BMP 28 confirmed this, saying that she was sometimes aware of communicating with a wise spiritual mother – especially when she is walking in the veld. She related how she *sees images in organic forms*. She gave me a photograph of a rock with a dark figurative stain on it and asked me to investigate whether it was a San artefact. I gave my opinion, saying that it was very eroded and difficult to say, but that many artists used such images as inspiration. BMP 28 said *it looked like a pregnant woman*. Others noticed the various elements in her work and enquired about the image drawn in the brain. BMP 40 said it looked like a key. It appeared as though she was afraid of this symbol, when she said *it would become darker in future*. BMP 31 empathically coached her away from this thought by *suggesting that BMP 28 had autonomy over the situation and that she could prevent this from happening*.

Second weekend

Foreword

The workshop began with all the participants re-introducing themselves, because of four new members. BMP 32 brought her six-year old-daughter, BMP 33. BMP 37 came for the first time, because she could not attend the previous weekend's workshop. A visitor from Zimbabwe accompanied BMP 36 and BMP 34 brought her grandson.

Discussion started with **BMP 32's** work. BMP 37 and BMP 28 pointed to *the diversity of symbols used*, each reacting to the work orally in a personal way. Then BMP 32 responded by saying *the image of the wolf was indeed as they thought, a symbol of protection, but it was also representing her wounded soul, since the wolf in her work was portrayed as docile. The butterfly as well as the nautilus in her work represented transformation.* I pointed to the figure on the left-hand side of her map, which was stunted. It reminded me of a bonsai and I said it could *represent suffering induced by an outside power.*

Next, BMP 37 commented on **BMP 44's** work, saying that there was a lot of missing information. She noticed and questioned that fact that *his feet were not grounded* and said *that there was nothing inside the body to indicate normal functioning.* This seemed to puzzle her. Then BMP 42 responded by saying that *he also for the first time noticed that there was a huge contrast between the body and its surrounding setting – its negative space.* He said *the gesture of the body conveyed tension that was building and creating an expectation that it was going to explode.* Without talking directly to BMP 44, participants voiced *their impressions that he contained a lot of unresolved mental stress.* BMP 36 concurred. I invited BMP 44 to respond. He confirmed that what they were saying was correct. He said *he had written a poem about solving problems which he had embedded in the work.* (This poem is fragmented, but it seems to refer to dreams, ideals, admonishment and personal narrative.) According to him, creating the body map was a process that *helped him to find calm and peace in his heart.*

BMP 35 said: *I may still remove the [hanging] wings.* BMP 40 commented that *the wings are hanging.* A group discussion followed on the symbolic meaning of powerful wings that are hanging as well as the theatrical connotation. There are other details, such as texture and armour that were noticed, and which fascinated some of the participants. BMP 35

was somewhat secretive, saying that he wrote poetry he intended to use in the background of his body map. He said it would *intentionally be illegible*. He further emphasised the importance of his legs, saying *without his legs and his feet, he would go and sit in a corner and wait to die*.

During the following walkabout, **BMP 35** was absent (he had asked to be excused); his work was discussed nevertheless (when he turned up the next day, he showed me that he had spent hours at home, drawing detailed feathers for the wings of his body map). BMP 37 said *the body map looked like it represented a joker*, but she noted the weight on his shoulders and said *people often joke to hide serious matters*. She also *noticed a glass that was painted on his chest and wondered whether it referred to a problem with alcoholism*. I commented that we should inform him of this feedback so that he could respond to it. We noticed that one of the children had used recognisable elements of his body map's pose as a follower (BMP 22). I informed BMP 37 of a previous discussion (when she had been absent), where the image of the glass in BMP 35's work was discussed as well. Others picked up associations with the Holy Grail. A response ensued, relating to religious dogma, which BMP 36, BMP 37 and BMP 40 discussed. They agreed that their interpretation might be wrong and that they possibly needed more information from BMP 35. I said they should bear in mind that BMP 35 had a theatrical background. This was evident in the rich textures that he seemed to favour. One triangular area looked like armour. BMP 42 noticed *representation of fertility in the body's reproductive/sexual area*. I mentioned that it could also refer to his solar plexus, relating to a general focal point of his source of energy. The whole area of his leggings in his body map was decoratively and repetitively inscribed with the words 'red tape'.

At the end of the walkabout more comments were made relating to the children who had copied elements from different adults' work. I pointed to the fact that children were more observant and that they seemed to work much faster than adults – BMP 37 responded by saying *children do not complicate things the way grownups do*.

BMP 39 said *her body map made her feel there is light at the end of the tunnel*, but respondents in the group did not agree. Some thought they saw a smile, but BMP 42 said *he felt a heavy emotion when he looked at the small face in BMP 39's body map*. Others concurred that *the face did not have a mouth*. BMP 39 then said that it was probably related to the fact that *she internalises things*. She said a missing mouth could imply that

*she was in the habit of not using her mouth to speak when she should. Later she said when she does speak, others are surprised at what she has to say. She rationalised it by saying this was the reason why she preferred to keep quiet. There was more discussion relating to her hands that seemed to be groping and the fact that she had boots on made them think that it was related to the reality of her life. Later when **BMP 39** was absent, BMP 37 pointed to the sea, saying *the figure is overwhelmed by life*. BMP 40 concurred that *the person has no choice – she just has to swim*. BMP 34 joined in, *questioning the antonymous aspect of the words: ‘every cloud has a silver lining’* that in decorative script follows the silhouette of the swimmer’s back. The group agreed that *there was nothing in the work that rationalised the inclusion of those words*; therefore they thought *they seemed to affirm the desperation of the situation*. One of the respondents began to confess how she had once almost committed suicide by walking into the sea. She said the body map brought back associations of the desperation that she had felt.*

Then BMP 31’s work was discussed. Some saw faces in areas where BMP 31 said she did not consciously paint any. Discussion of her painting technique ensued, while comments were made relating to her use of colour. BMP 31 said her intention was simply *to state that we are part of God’s nature and that we eventually return to it*. Her body map also referred to *the passing of time*. *The left-hand side reflects a midday sun, while the right-hand background shows a darkening sky*. Animals are very important to BMP 31, especially dogs, *which represent our general relationships with one another as well as with the earth and with God*. This brought us to the theme of transformation once again. A quote was read by one of the participants: *We are renewed truly through what we had despised and rejected*.

Next BMP 37 commented on **BMP 40’s** body map, saying *there was a nuance of evil in it, reminding her of witches that were burned during medieval times*. BMP 36 differed, saying *it seemed like a holy angel from heaven who reigned over evil below*. BMP 24 said it looked as if it was *someone who has overcome evil with the help of an angel who carried the person to the light*. (It seemed as if BMP 40 was not paying attention; she was absent mindedly carrying on with her art.) I emphasised that the intention of the walkabout was to provide feedback from the group so that participants could ascertain whether outsiders would understand their work. BMP 40 replied saying *the comments gave her goose bumps, because they were so accurate*. She said *initially she had no*

idea of what she was going to do, but that it accurately reflected a certain period of her life.

BMP 34 introduced herself by saying that *she could paint, do sculpture and write*. She said she was not trying to create a painting, but rather that *her body map was about hope*. She declared that *her feet could be bound, but that her thoughts were her own*. Her history, she said, was *what made her who she is*. She wanted nothing of it removed, because she said *her dream would disintegrate if parts of her history were removed*. I questioned her personal definition of a painting that ensued in a group discussion. **BMP 32** said *BMP 34's body map reminded her of Breyten Breytenbach's paintings*. **BMP 34** said *the process she followed was like that of coming out of her cocoon*. **BMP 42** playfully complimented her by saying: *You are a big 'gogga' [insect]*. She received more compliments, to which she replied that she had *always tried to beautify the ugly*.

The next day **BMP 34's** work was discussed again. Participants made various comments to which she responded by saying that *although her body could be imprisoned in real life, her spirit was free*. She was bound by certain tasks in life, but she said *that her mind and thoughts were not trapped*. She had inscribed her body with a lot of her own poetry, including the words, *you are who you are*, written on her heart. She said like **BMP 40**, she *initially had no idea what she was going to do*. She said *the body mapping process had helped her to be less self-conscious*.

BMP 37 commented that she *liked BMP 42's Buddha pose*. She noticed the collaged words: *Finding real balance* and said *she would have to look at it some more ... as there was more to it*. **BMP 36** volunteered to comment next. She said *BMP 42's work was related to his career*, especially the sombre internal figure and that the outer area referred to his love of life and nature. Then **BMP 42**, whose work it was, began by saying that *he respected the fact that his work could be interpreted differently, but that for him it represented a personal journey*. He pointed to the dove representing the Holy Ghost, saying that for him *it had great significance that the Pentecost was taking place while he was taking part in the body map workshop*. **BMP 40** responded to this, saying that *there were similarities between his and her work and that he was just saying the same thing differently*. I mentioned the theme of transformation had emerged significantly in all the workshops and that both their works had aspects of it as well. **BMP 37** responded by saying *the walkabout was an eye-opener for her, as she realised how subconscious*

subjects surfaced in people's art. She said *she enjoyed listening to how people interpreted things differently and that this aspect made her more aware of the function of art.* I mentioned the book, *Women who Run with the Wolves*, which contends that depression could actually be a source of inspiration for creative exploration. Then **BMP 36** told us how *she had not painted for a long time, as she had struggled to fall pregnant and had then miscarried.* After this she *could not do art, but she said now that she saw and understood what BMP 42 had done with his body map, she was excited to do her own art.* The session was ended by BMP 37's comment: *There can be no life if there's not death ...*

BMP 28's work was discussed and analysed. Participants questioned some of the collaged words that to them *seemed out of context*; it was resolved by her saying *she did not intend to convey any specific message with the words.* BMP 42 complimented her on her colour palette. Some of the others dissected and questioned the detail in her work. They saw the number 98 and speculated whether it referred to a significant year in her narrative. It was resolved when she revealed that *it was actually a flower and not a numerical figure.* Then they questioned *the meaning of the brain collaged in the head with the anatomical part that is drawn in black koki in the brain.* Some participants tried to figure out which part of the brain it was and *what its significance could be.* I drew attention to the older woman in her work, whispering to or resuscitating the younger woman. Discussion ensued that was resolved when BMP 28 explained that *her work is about healing the past.* She received some compliments from BMP 42. Later she said *she sometimes senses the presence of an Earth Mother who informs her about traditional or cultural things.* The group responded by discussing further detail and meaning related to art. BMP 40 said *BMP 28's name ... meant bitter water.* BMP 28 responded by saying that *her son was born on Mother's Day and that she became depressed after his birth.*

BMP 42 discussed some technicalities about his body map and where he intended to put the small gateway with his poem to be placed, as part of his work.

Next **BMP 42** explained that *he wanted his body in the map to be in relief.* BMP 37 commented that *she was impressed with everybody who was experimenting to such a noticeable degree.*

BMP 36's work was discussed next. She was talking on the phone. Participants liked her hair and commented on it. BMP 42 said she looked happy, even though she was showing

her back to the viewer. BMP 42 thought she was topless; she denied it, saying she wore a flesh-coloured top and that it was *an idealised scene that she portrayed*. She seemed confident and determined *to be positive*.

BMP 40's work was discussed. BMP 37 said *it looked as if incinerated pieces of paper were whirling out of the flames below*. BMP 40 replied that *she actually burned the paper with her poems written on it so that it could be authentic*. BMP 36 said she especially liked the dove at the top. BMP 40 worried about some detail and seemed insecure about some of her decisions. BMP 37 paid her a compliment relating to *her use of colour, especially the warm colours in the fire*. Others began to read the text that was written on torn pieces of paper that were whirling from the flames of the fire at the bottom of BMP 40's body map. BMP 31 questioned the phrase, *inner vows*. BMP 40 responded saying that *mental vows often imprison people*. BMP 40 again related *the spiritual experience that she had in order to explain the significance of the popcorn that she had drawn on her body map*. (BMP 40 later sent me a chronological layout of her spiritual journey of the past decade.) She described *the humorous metaphor of popcorn that had either burned, was half burned, or had expanded fully*. She told us that *these images were shown to her in a revelation where the spiritual capacity of individuals was compared to the various stages of popcorn exposed to heat*.

BMP 44 had started a new body map. He had placed his body inside a whirlwind with vines and grapes around him.

BMP 37's work was discussed again. Participants commented on birds in the air and some other detail. BMP 37 told us that *she had painted a heart with the initials of her children and their partners as well as those of her grandchildren*. She related that she had *six children, two of her own and four that she had 'stolen'*. She said *she was the one who kept the family together*. She showed this visually by placing her body's feet on the globe. She referred to many symbols in her body map and explained their significance, all of them relating to her personal narrative. I complimented her on her impressionistic painterly technique that she used in certain areas.

BMP 34 had also started a new body map, named **BMP 45**. She used small coloured pieces of paper to create a mosaic landscape of the region. She insisted that *there was an underlying body map in the landscape* – though it was difficult to see this. The

Maskam Mountain could clearly be identified, along with other identifiable ecological aspects of the region.

7.6 APPENDIX F: a poem by BMP 44, recited during the body mapping workshop. It was recorded and transcribed

I wrote this poem in 2013, it is related to when a time when I was extremely worried and very angry. It is connected with my body map. The poem is about shifts in thought patterns during a healing process of becoming positive again. It is about prayer helping you to be positive or asking your mother to pray for you. This is ... one's thoughts:

Drome kom drome gaan, idealisme sal bly staan

Omstandighede bly onveranderd, al vlug jy om elke hoek en draai

Die lewe en sy verantwoordelikhede sal jou altyd uit die bloute verraai.

Verder aan ok as jy nou begin positief weer raak

of jou eie manier vind om positief te raak.

En net soos paaie ons wankellend deur die valley lei,

Is daar altyd 'n eindbestemming.

Soms moet 'n mens terug draai op dieselfde pad na 'n punt wat jy

gerieflikheid vir veiligheids onthalwe verby gestee het.

Maak nie saak wat jy in die oog het op die oomblik.

Die gevoel van die tipe verantwoordelikeheidsin, deur die aand

begin sal jy nie eindig.

7.7 APPENDIX G: Testimony of BMP 40 as sent to me post body-mapping workshops

MY GEESTELIKE REIS

DIE AFGELOPE 10 JAAR

SOOS AAN MY GEOPENBAAR

DEUR LYFKUNS

2005

Kry *visioen* waarin God my 'n blik gee op ...

- *Sy liefde.* Dis in my hart ingebrand. Ek kan dit nie verwoord. Ek besef: Ek kan Hom nie uit myself liefhê nie. Sy allesomvattende liefde weerkaats net van my terug na Hom. (Was vir my 'n probleem.)
- Bevryding: Ek sien in my hand 'n klomp ballonne wat met helium gevul en aan toutjies vasgemaak is. Hy sê ek moet hul laat los. Ek sien hoe hul opstyg, kleiner en kleiner raak tot hul verdwyn.
- Vra ek moet my linkerhand oopmaak, waarin ek 'n handjievul kiepiemielies het.
 1. Daar is **een** wat nie ontpop het nie. Verklaring: *Hy het nog nie warm genoeg gekry nie.*
 2. Die **tweede** een het verkool. *Dit is vir niks meer goed nie.*
 3. Die **derde** een het net effens gepop.

Die skrifgedeelte uit Openbaring spoel deur my: "Was jy maar koud of warm, maar omdat jy lou is, sal Ek jou uit my mond uit spoeg."

4. Die **vierde** een was ten volle uitgepof. *Hy is wat God hom bedoel het om te wees.*

2006

1. *Mei:* Maak 'n potloodaantekening by Esegïël 36: 16-38: 'Net God kan dit doen.'
2. *Oktober (14/10)* Skryf in pen by die gedeelte: 'Maak die deel my eie', en by vers 26, 'hartoorplanting'.

Só bevrydend die wete, want in myself kan ek nie.

3. Woon *gawe-kursus* by kerk by.
4. *November*: Skryf 'Ek sal ...' n.a.v. Esegïel 36:16-38
5. *November (9/11)*: Skryf 'Verwagting'.

2013

Sien Radio Kansel toer na Israel. Ek weet net ek moet gaan.

April/Mei: Besoek van 10 dae aan Israel. Koop 'n gebedesjaal (*tallit*). Sien eers later die inskripsie op hoofgedeelte: "Arise, shine; for your light has come, and the glory of the LORD has risen upon you." Ewigheidswaarde! Dit verklaar en bevestig die volledig ontpopte kiepiemielie.

2014

Tydens kuier by kinders woon ek 'n gedeelte van 'n 'Healing Hearts' kursus saam met hul by. Daarin nooi God ons om tot Hom te nader met ons harte, sodat Hy dit suiwer kan maak. (Esegïel se hart van klip en Openbaring se louteringsproses.) Die twee skrifgedeeltes bevestig boodskap oor-en-weer.

Dis wat in my voorstelling deur vlamme verteer word.

Die hele stel DVD's en lesings van kursus word sonder voorbehoud aan my beskikbaar gestel.

2015

1. *Fasiliteer* tans 'Healing Hearts'-kursus by Bybelstudiegroep.
2. **Woon kunswerkswinkel by. ALLES KOM OP DIE LAPPE sonder 'n enkele gedagte of beplanning van my kant af!**

7.8 APPENDIX H: A guide for doing land art provided by Janet Botes

GUIDELINES FOR YOUR CREATIVE PROCESS:

- Respect nature and all living creatures – the plants, trees, animals and your fellow human beings. Consider using only local, organic materials. Otherwise please remove MOOP (Matter Out of Place) at the end of the session. Feel free to clean up and collect litter as you go along.
- Have a conversation with the land. Explore, learn & play with what you find around you.
- Be true to yourself & your art, don't compare yourself to others. Our focus is on process, on *temporary* work and exploration. Don't put yourself under pressure to perform!
- For ideas or inspiration, look at the [Site Specific website](#) and landartsouthafrica.blogspot.com or just google 'land art'!

Participation is at your own risk, please take all precautions to keep yourself safe

7.9 APPENDIX I: Poems written by participants during and post the land art event

BMP 28

Die Hart van klip

Klik klak flap ...

Val daar 'n hart

Gemaak uit die natuur

Van verwonder tot

'n Kleurvolle genaakte dier

Tot ronde fingers

BMP 42

plat op die aarde

Wes-land kuns vereniging!

ons soek die wêreld wyd

om te kan kuns sonder kwas of kryt

ons soek in die natuur

om nie beperk te word tot enige muur

gediertes se beendere het ons gevind

herinner ons hoe vlees en aarde uiteindelik bind

dis ons roeping, terug na die land

verder weg van elektrisiteit, nader na die siel se kant

plat op die aarde is ons kuns uitgepak

'n klippie, 'n bos, 'n vullisdrom en selfs 'n "Spar" inkopie sak

die Self is wat ons wou vind

in hierdie klip-gepakte Labrint

maar deur 'n diep kunstenaarsband

is ons in eenheid gebind aan die Skepper van die Knersvlakte land

plat op die aarde sal ons wees

in eenheid met mekaar, die land en God se Gees

Close to Earth

we searched the whole world through
where meaning in paint and brush no longer fully do

we search in Nature
not bound by any man-made structure

animal bones we found
reminiscent of flesh and Earth's destined bound

back to the Earth is our calling
away from electricity, closer to the soul's yearning
close to the Earth our art is laid bare
a rock, a bush, a rubbish bin and even a "Spur" shopping bag
recycled with care

the Self we hoped to find
when this rock laden labyrinth started to unwind

but through a deep artist's hand we resemble a plaid
and together connect with the Creator of the Knersvlakte plain

close to the Earth we shall be
in unity with each other, Earth and God our destiny

BMP 42's translation of his poem: *Plat op die aarde*

KNERSVLAKTE LABIRINT

Jy vra my wat is 'n labirint

Deur ons met kwartsklippies getint?

Dis 'n pad wat jy stap

Om te dink, my vrind!

Van gisters wat was

Tot waar jy jou nou bevind.

Oor môres wat wag

Om jou te groet met 'n nuwe dag.

Kyk gerus om jou rond

Soek die mooi in die hier en die nou

Hier speel dit wegkruipertjie met jou!

Vir jou skuil sy skoonheid dalk in die oggenddou

Of bleke son van die winterkou

Dalk in die vetplantjies wat jou voetval omvou ...

As jy stilword en luister

*Mag jy dalk nog hoor
uit vergete gisters wat was
Die gekners van waens, mens en dier
Getem deur die natuur
soos deur 'n mens, 'n wilde tier
Want hy is oud
En jy is jonk
Jy het nog baie by hom te leer*

*Ongenaakbaar bar en brak
Die aardkors in sy somerslaap gebak
versluier slegs sy skoonheid
Tot die reën dit benat.*

*In die winter as die Heer se seën
Ryklik op die dorre aarde reën
en die voetval van reënwater
Op die harde aarde vergader
Klink 'n wekroep luid
Die veld se weergeboorte uit
"Die bruidegom kom vir sy bruid!"*

Dis dan dat die veld ontluik soos 'n vrou

Eers skaam, skugter, tot sy jou vertrou

Dan sprei sy vrolik wyd en syd

Haar blomtapyt in volle glorie uit

En wink jou hartlik nader

Om saam in haar hartland te vergader.

Soggens slaap sy laat ou maat

Met oë styf toe van die vaak

Totdat die son se warm strale

Soos met onse Doringrosie

Haar wakker soen

om te ontwaak uit haar nagtelike slaap.

Sonsoekend, vol bewondering

volg sy dan sy baan

Totdat hy met 'n eie kleurespel

Sy segetog verruil met die maan.

Waar Zoutrivier se modderwalle

Bakhand blom aan alle kante

In rooi en groen en geel getooi

Om sy kosbare blouoog mater

Hoog geskat na waarde

dog sout soos die see se water

Vertroetelend te koester

In die kosbaarheid van die hier en nou

Solank haar skoonheid hou

Maar jy, dorstige reisiger

Moet dit liever nie waag

Om jou dors te les as dit knaag

Dit sorg vir die ene konsternasie

Want dit is dan 'n pure purgasie!

Sou jy snags jou hier bevind

Kan nagtelike skoonheid jou verblind

En jou onherroeplik aan hom verbind.

Die hemelkoepel wat glansryk sy skatkamers uitstal

Met Orion wat tronend waghou, swaard in die sy en

suster Suiderkruis, die wegwysers, as jy verdwaal op jou reis.

Melkweg met haar lange sleep

vol sterrewolke en donker leegtes

en flikkerende sterre ongeteld

vertel 'n verhaal van die Maker so groot,

dat ongetelde sterre dit nie eens kan verwoord.

As jy dalk langer mag talm en staar

sal jy verskietende sterre en sateliete ook gewaar!

As volle maan die septer swaai

Beklee sy als in haar gloriebaan

Met lig en skadu, byna soos dag

Selfs die sterreheemel tree dan terug

As sy die skepping sagkens verlig

As die son se strale na die reën

Die spons sagte aarde hul water ontnem

Verkreukel dit vinnig tot 'n heel ander seën

Van wonderskone moddermosaiek

Elk met sy eie dinamiek

om heel aards aan jou vertoon

Plooie met oudword is ook mooi.

Dit is die doel dan van onse labirint

Met stories en kleure in kwartsklippies getint.

AS

9 Augustus 2015

BMP 34

ME se labirint-geïnspireerde gedig:

Namakwaland se kind

se siel verewig in

Lyfkaart Labirint.

Van stokkies en klippies

'n geroesde blik of twee

'n skedel bleekwit verbrand

kry ook sy plekkie in

die lyfkaart labirint.

In stilte beleef elkeen

God se prag in die natuur.

Uit gebarste koekegrond

beur vetplantjies om die prentjie af te rond.

Mensgemaak maar

tog wonderskoon

vorm elke klip op sy plek

'n lyfkaart Labirint

*om hulde te bring aan Namakwaland
van uit 'n kunstenaarssoog.*

BMP XXX

Kners Labyrinth

Pick me up, pick me up!

Wanna go, wanna go too!

Propel me to the labyrinth, go girl go

Why do you want to do this?

(Do you not know? The veldt is holy, holy, holy!

Holy embedded in its mother's womb)

Will it be removed again?

(Your touch defiles the veldt/paradise!)

Know that I do not condone this.

(Thou shall not eat the fruit of the tree.)

We are not planning to remove it,

The wind and the passing of time will ...

No foreign matter will be brought

Only local sticks and stones will do

No human construct

I want you to know,

I do not condone this ...

Nevertheless I will find you a place.

So be it

*

Rocks like us are dissimilar

Each resonating differently

Glittering white quartz on mother earth's belly

Eons ago's big-bang; sun's third rock

Where we are re-constructed ad infinitum/finitum

Pick them up; He will fetch us,

Molecular movement of stone to dust to us and

Seven-year cycles reforming us from stone to dust

We pack the labyrinth

With eon-old rock

That is us

Unpacking ourselves

Projecting, gnawing, searching

We are

Yesterday's (and tomorrow's?) stones

7.10 APPENDIX J: The open-ended questionnaire that was used to obtain feedback from the stakeholder group after the praxis was completed. Photographic images of the final body maps and the land art event were shown to this group. An opportunity for questions and discussions was provided before the questionnaire was answered.

Sleutelfigure fokusgroep

Datum: 21 September 2015

Tyd: 15:00

Plek: Opleiding lokaal, Namaqua Wynkelder, Vredendal

Inleiding:

Hierdie byeenkoms is in opvolg van die Seepkis gespreksgroep wat op 10 Februarie 2015 met sleutelfigure as fokusgroep gehou is. Dit behels navorsing ten opsigte van die vraag:

Hoe kan georganiseerde visuelekuns beoefening deur die maak van lyfkaarte en die interaktiewe betrokkenheid van die publiek 'n rol speel om integrasie te bewerkstellig in die Olifantsriviervallei? *How can organised artistic practice by means of body mapping and public participation in this practice improve social cohesion among the various Olifants River communities?*

Die onderliggende vrae is: a) Waarom is resultate van kunsbeoefening nie prominent sigbaar in ons area nie (in vergelyking met ander wynlandgebiede)? b) Waarom is dit problematies vir byvoorbeeld die plaaslike kunsvereniging om mense in die hele spektrum van die Olifantsriviervallei by hul aktiwiteite te betrek (bv. die plaasarbeiders)? c) Waarom is daar geen betrokkenheid tussen wyntoerisme/nywerhede in die gebied om kuns aktiwiteite te ondersteun nie?

.....
.....
.....

Die praktiese:

Visuele kuns werkskole is van Maart tot Julie gehou met die drie groepe: 1) plaaswerkers, 2) inwoners van die informele nedersettings, 3) inwoners van die dorpe en 4) 'n geïntegreerde werkskool. Die navorsing het bestaan uit twee fases. Die eerste was om lyfkaart werkskole aan te bied vir die drie genoemde groepe. Die tweede was om die drie groepe te laat deelneem in die beplanning, ontwerp en uitvoer van 'n geïntegreerde visuelekuns projek.

As deel van die data invordering wil ek graag die finale foto's van die uitkoms van die lyfkaart werkskole aan julle vertoon en vra dat julle anonieme terugvoer verskaf in die vorm van kommentaar en die beantwoording van 'n paar vrae. Julle is ook welkom om na die tyd per e-pos addisionele kommentaar te lewer op enigiets wat verband hou met die navorsing. Julle anonimiteit word gewaarborg.

Onderstreep asb. dit wat toepaslik is.

Demografiese inligting:

- 1. Binne watter ouderdomsgroep val jy?
20 – 30; 30 – 40; 40 – 50; 50 – 60; 60+
- 2. Is jy manlik/vroulik?
- 3. Wat is jou belangstelling/spesialiteitsveld /watter professie verteenwoordig jy?

Opvoeding/Toerisme/Maatskaplik/Sielkunde/Kuns/Kultuur/Gemeenskap
ontwikkeling/Enige ander

.....

- 4. Hoe sou jy die kultuur of etniese groep beskryf waarby jy inskakel?

.....

Vraag 1. Hoe sou jy jou indrukke van die foto's van die lyfkaarte aan iemand anders beskryf?

.....

.....
Vraag 2. Dink jy 'n uitstalling van die lyfkaarte van die drie groepe sal die publiek interesseer?

JA/NEE/MISKIEN/Enige ander kommentaar

.....

Vraag 3. Dink jy 'n uitstalling van die lyfkaarte en foto's van die interaktiewe projek kan 'n noemenswaardige positiewe bydrae maak tot versoening of integrasie in ons area?

JA/NEE/Enige ander kommentaar

.....

Vraag 4. Waar volgens jou wete of mening kan mense wat kunstig is hul werke ten toon stel in die Olifantsriviervallei?

.....

Vraag 5. Dink jy die lyfkaarte en foto's van die landskapkuns is van so 'n standaard dat dit in die Nasionale Kunsmuseum in Kaapstad uitgestal kan word?

JA/NEE/MISKIEN

Vraag 6. Weet jy van voorbeelde van publieke kuns in die Olifantsriviervallei?

JA/NEE

Indien JA, noem asb. die plek/ke.

.....

Vraag 7. Dink jy deelname aan die lyfkaart werkskole kan vir die deelnemers voordelig wees ten opsigte van enige van die volgende eienskappe (onderstreep asb. dit waarmee jy saamstem):

- | | |
|-----------------------------------|--------|
| a. Met mekaar versoen | JA/NEE |
| b. Kommunikasie verbeter | JA/NEE |
| c. Mekaar se vertrouwe wen | JA/NEE |
| d. Algemene selfvertroue bevorder | JA/NEE |

merk asb. a – d in orde van belang indien JA gekies word

.....

Enige ander kommentaar

.....

Vraag 8. Dink jy deelname aan die interaktiewe werkskool (landskapkuns) is 'n bewys dat 'n gesamentlike fokus mense vanuit verskillende agtergronde nader aan mekaar bring?

JA/NEE/enige ander kommentaar

.....

Vraag 9. Wat het die volgende groepe met mekaar in gemeen indien daar wel iets is:

a. Plaaswerkers en dorpenaars

.....

b. Dorpenaars en informele nedersettings

.....

c. Informele nedersettings en plaaswerkers

.....

Vraag 10. Kon jy tydens die vertoon van die lyfkaarte se foto's enige deurlopende temas identifiseer wat die deelnemers afkomstig uit die Olifantsrivier se uniekheid uitbeeld?

JA/NEE

Indien JA , noem asb.die tema/s

.....

Vraag 11. Is daar enigiets belangrik wat na jou mening nagelaat is om te vra?

.....

Indien die tyd toelaat, is jy welkom om te reageer op die navorsingsvrae in die inleiding. Daar is 'n toepaslike spasie gelaat. Jy kan ook agterop enige van die bladsye skryf.

.....

Baie dankie dat jy deelgeneem het aan hierdie byeenkoms. Indien jy belangstel in terugvoer van hierdie byeenkoms, kan jy my per e-pos kontak of jou e-pos adres hier verskaf.

.....

7.11 APPENDIX K: Cultural contribution presented by BMP 27

Prayer of a Griqua

Ek slat my twee oge op

My kyk vang die verste kop

Waarvanaf sal my hulp kom?

My hulp is van die Jirre, van Hom

Hyt nou jimmel en Prieska gekom maak.

Sonner lat jou voete klipperse raak, is hy skoene agterrie skaap.

Hy dink nooit eers oor slaap.

Sontyd is hy hoed op jou kop.

Hys mos nou da om jou op te pas.

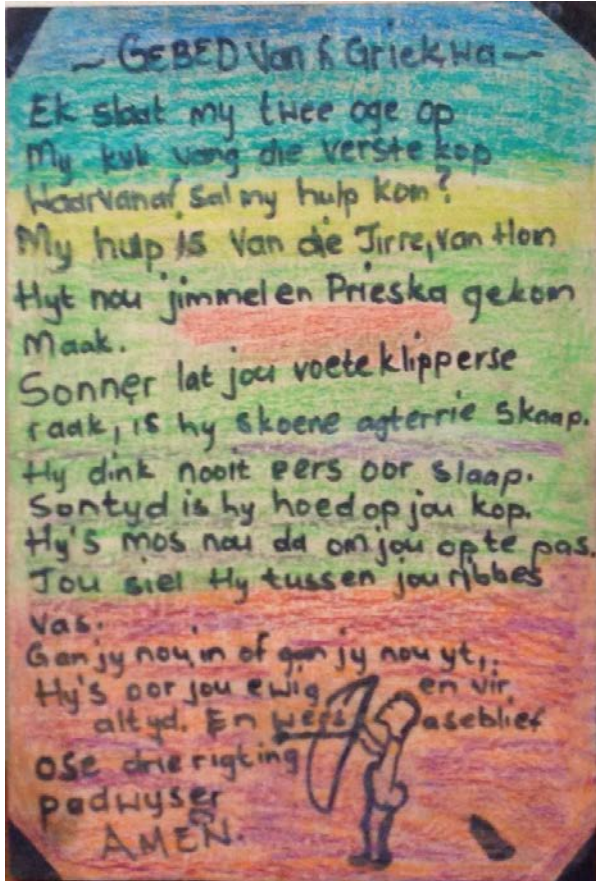
Jou siel [hou] Hy tussen jou ribbes vas.

Gaan jy nou in of gan jy nou yt.

Hy's oor jou ewig en vir

Altyd. En wees aseblief ose drierigting padwyser

AMEN

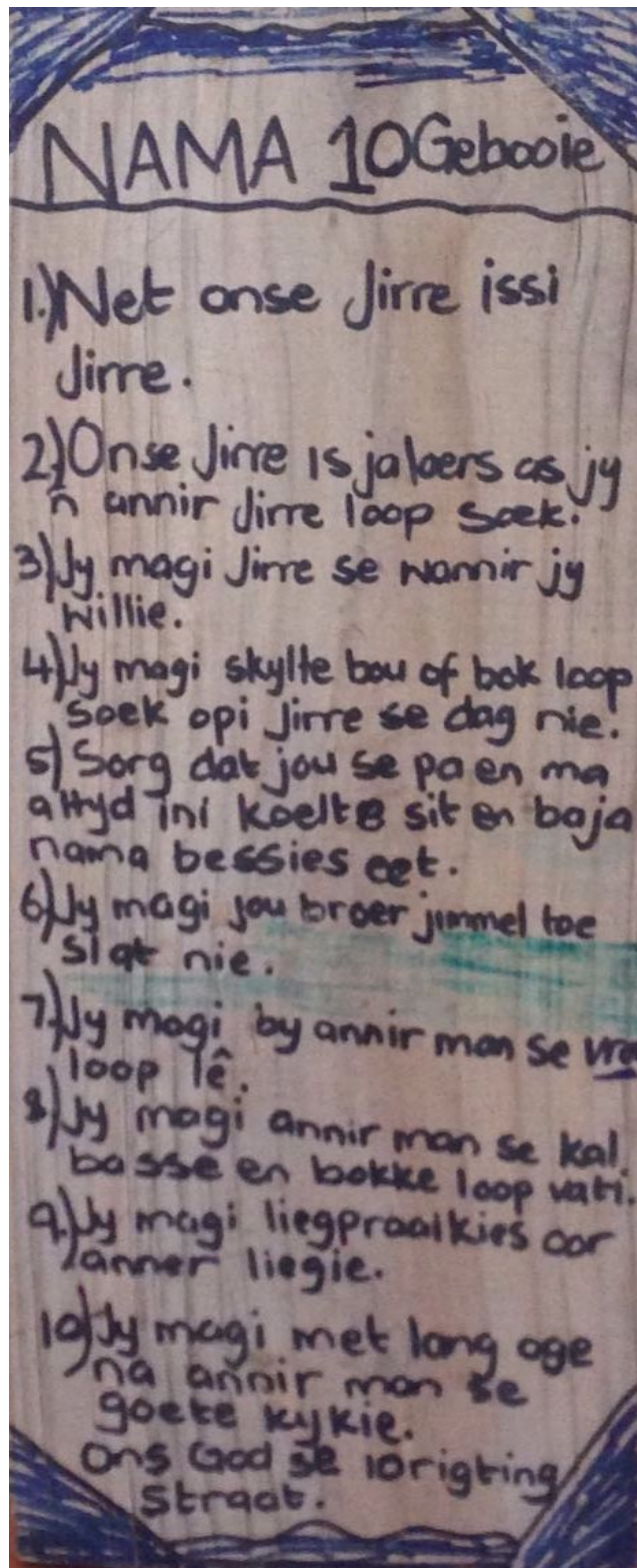


Prayer of a Griqua (Researcher's photograph, 2016)

NAMA 10 Gebooie

1. Net onse Jirre isi Jirre.
2. Onse Jirre is jaloers as jy 'n anner Jirre loop soek.
3. Jy mai Jirre sê wannir jy willie.
4. Jy magi skylte bou of bok loop soek opi Jirre se dag nie.
5. Sorg dat jou pa en ma altyd ini koelte sit en baja Nama bessies eet.
6. Jy magi jou broer jimmel toe slat nie.
7. Jy magi by annir man se vrou loop lê.
8. Jy magi annir man se kalbasse en bokke loop vati.
9. Jy magi liegpraat kies oor anner liegie.
10. Jy magi met lang oge na annir man se goete kykie.

Ons God se 10 rigting straat.



The Nama Ten Commandments (Researcher's photograph, 2016)

7.12 APPENDIX L: The budget for the praxis of the research

1. It was estimated that the praxis could amount to a cost of R30 000.
2. The co-design did not require any art materials and the shorter duration of the event resulted in less expenditure on meals and refreshments. This had the effect of cutting the estimated costs by 50%.

	Stakeholder meeting 10 February 2015	Grassroots body map workshop	Township body map workshop	Town body map workshop	Co-design	Stakeholders' post-praxis meeting
Number of participants	28	6	10	12	14	14
Art materials	-	R1 623.48	R1 947.15	R1 828.63	-	-
Meals and refreshments	R278.10	R1 411.60	R2 375.77	R 866.84	R1 014.58	R250.00
Transport	-	R 100.00	-	-	R 950.00	-
Printing & stationery	R210.90	R 26.10	R 28.50	R 18.00	-	-
Photographs		R 58.50	R 78.00	R 78.00	R 65.00	-
Vouchers	-	R 300.00	R 500.00	R 600.00	-	R420.00
Total	R489.00	R3 519.68	R4 929.42	R3 391.47	R2 029.58	R670.00

Grand total of the praxis: R15 029.15

APPENDIX M: Poster designed for CPUT's 2015 Research Day

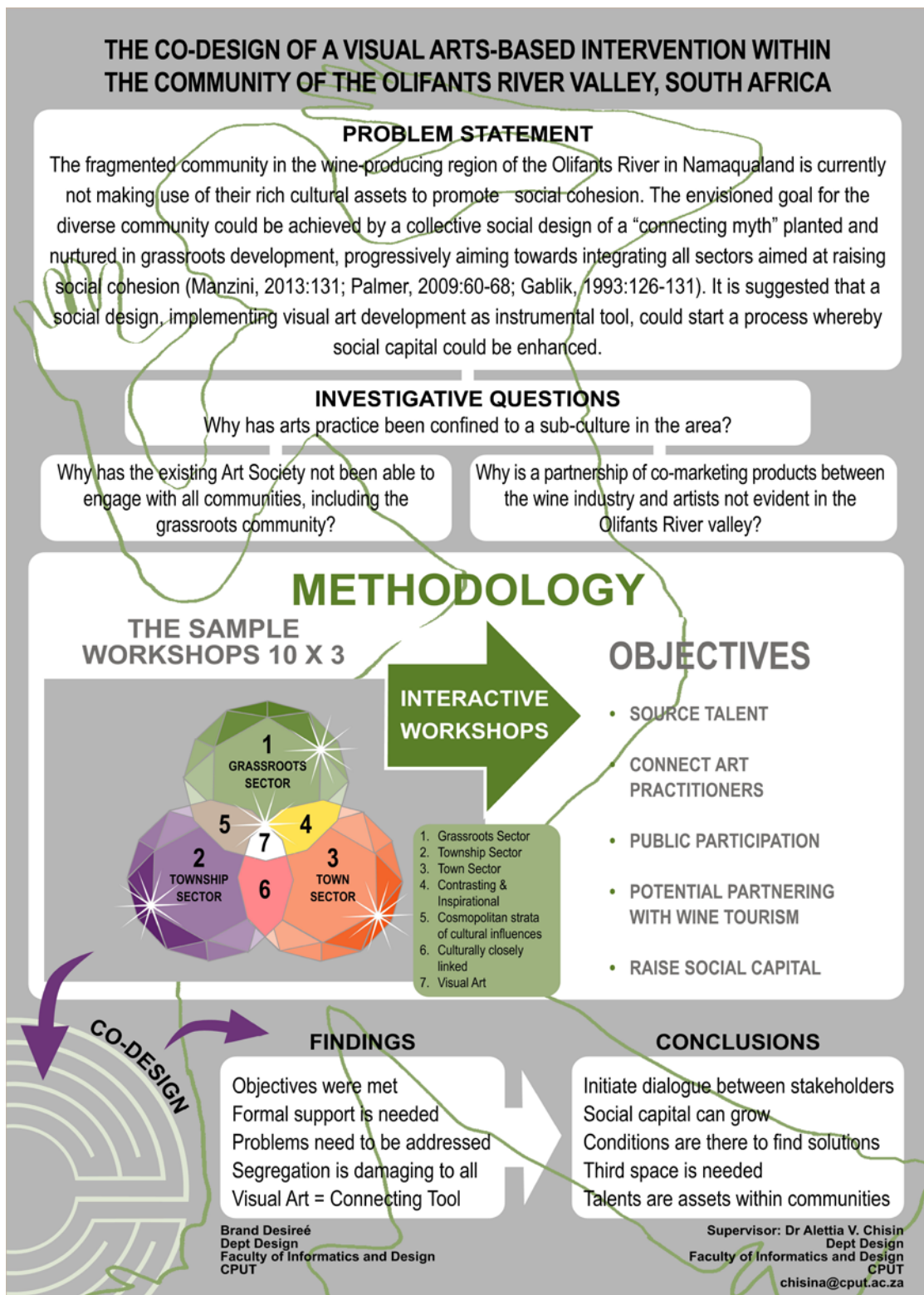


Figure 6.3 Shows the poster that was designed for participation in CPUT's Research Day 2015

7.13 APPENDIX N: Correspondence received from BMP 42 [22 February 2015]

Goeie dag Desireé

Ek hoop dit gaan goed. Ek onthou jy het genoem dat ons nou nog feedback kan gee aangaande die kuns goed. Wel ... ek sit nou lunchtyd en staar na my painting in progress in die middel van alles (sal jou nog wys) in my plekkie. Toe dink ek yoh....ek is regtig meer kuns bewus vanaf die bodymap tyd. As gevolg van dit en al die ander kuns inputs vanaf daardie tyd het ek soo baie kuns begin doen ... en my plek is selfs oorvol kuns ... deesdae Google ek omtrent net kuns, ek doen meer digkuns as tevore ... het nou al selfs 'n esel! So ek moet sê, jou doel wat jy aan ons verduidelik het is al bereik ... jou bewusmaking van kuns in die gemeenskap ... al was dit sover net met een mens! Ek hoop darem dit raak meer mense!! Sterkte met die res van jou tesis!

(By the way, die klein kindertjies in Vredendal Noord is MAL oor teken ... daardie program wat ek een keer daar aangebied het in 2014 ... hulle vra my nou nog "... wanne verf/teken ons weer" ... ek weet nou nie of dit 'n produktiewe en volhoubare projek kan wees nie, maar om dalk iets aan die kinders aan te bied, dalk ons almal as die kunsvereniging ... met die kontrei wat foto's neem en so ... dit kan groot exposure wees vir ons ... en vir kuns ... of selfs as ek weer 'n program aanbied en jy tyd het kan ek jou nader en net goed staaf hoekom kuns as tool gebruik moes word. ☺)

Lekker dag verder!

7.14 APPENDIX O: Edward de Bono (2008) Six Thinking Hats

