



Impact Report: 2003 - 2010

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RATIONALE

“Public art can play a catalytic role in place-making, local economic development, cultural tourism and the regeneration of cities and regions.”

—Joseph Gaylard, VANSA



Why public art within the JDA?

The Johannesburg inner city has been transformed over the last decade. In the early 1990's, the historic city centre was widely regarded as a no-go area for formal business and tourists alike, and for an economic hub of its size and importance, the inner city was painfully short on facilities, attractions and events. Visitors went out of their way to avoid South Africa's largest central business district. The City of Johannesburg was faced with an immense developmental challenge, compounded by severe financial constraints. To restore confidence in the inner city, the Municipality needed to find ways to encourage the private sector to invest in the future of Johannesburg. Urban regeneration became an important city development strategy.

Over the last ten years the City of Johannesburg and its partners have worked hard to improve services, infrastructure and perceptions in the inner city and other key nodes, including in marginalised areas. While many challenges remain, the overall results are extremely positive. Investment in the inner city and Soweto has blossomed, and new transport networks have revolutionised our approach to public transport. Johannesburg has also asserted itself as the cultural hub of Southern Africa as new iconic public structures, buildings, squares and art-works have emerged from the urban landscape.

The Johannesburg Development Agency has put an emphasis on creating public art-works that contribute to the new, revitalized identity of the city. Many of the landmark initiatives and buildings that characterise the new Johannesburg would not exist had it not been for the funds and support provided through the JDA's Public Art Program. The eland that graces Jan Smuts Avenue, the iconic Firewalker sculpture in Newtown, the pieces along Vilakazi Street, the art on the Rea Vaya bus stations, and over 200 other unique pieces have helped to create a vibrant and intriguing Johannesburg.

The artwork placed in an environment can be a representation of a concept or idea by an artist, or a statement by the city to its inhabitants and visitors, or it can be a collective statement of a community about its own context. Socially researched and collectively produced work creates shared ownership and support. A city with a structured and responsive public art policy and program sets trends for ways of seeing the built environment, its social spaces and cultural identity. On a global level this creates a competitive edge and builds an aura of attraction to a place with distinct culture, art, architecture and public space.

RATIONALE continued

According to the City Improvement District hierarchy, a great city experience is inherently visually stimulating and culturally rich:

Hierarchy Diagram: City Improvement Districts



The JDA works to ensure that public art contributes to Johannesburg's climb towards becoming a world class city.

There is also the need for development projects to be connected to the community they intend to serve. Urban space by nature is a controversial: "Urban space is the product of conflict... urban space is produced by specific socioeconomic conflicts that should not simply be accepted, either wholeheartedly or regretfully, as evidence of the inevitability of conflict but rather politicized – opened to contestation..." (Deutsche 1998, p.278). In attracting investment and improvement of Johannesburg, development projects run the risk of alienating communities and contributing to negative gentrification. Public Art can help to minimize this.

Public art can achieve ownership of community space through community participation. Art serves as a catalyst to "reinvigorate dead and dying city spaces; to agitate for dynamic change against a mixed political and social backdrop of segregation and repression. The city evolves into a restless place of innovation, reinvention and renovation. New York may be the city that never sleeps but Johannesburg is the African city that never rests. The city, rooted firmly in its persistent drive to transform, becomes a dynamic public urban space through which identity, meaning and memory are progressively generated and circulated" (Cooper 2009. p.11).

FUNDING

“It is public art that has done the most in terms of raising awareness of urban rejuvenation.”

- Gerald Garner, Johannesburg: Ten Ahead



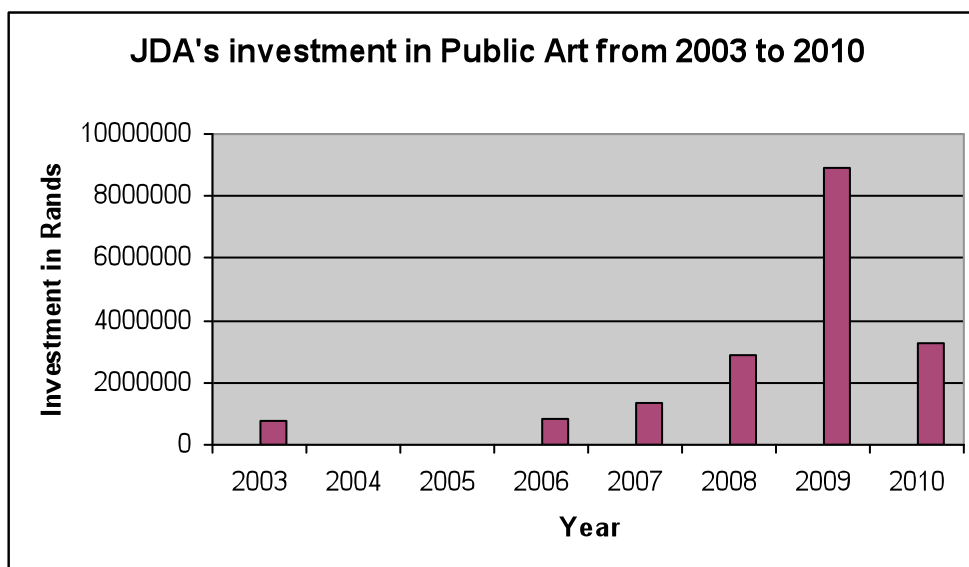
Sources of funding

The JDA's public art projects receive funding from 1% of the JDA's capital projects expenditure, as determined by the *Percent for Public Art Policy*, which was implemented in 2006. This policy requires that one percent (1%) of the construction budget of all major city building projects (R 10 million or more) be devoted to public art. The one percent for public art will be levied on all capital projects for building construction /renovation carried out by the City of Johannesburg. The percentage is calculated on the total construction/ renovation costs of public buildings and facilities, including design fees and landscaping. All projects meeting these criteria will be deemed eligible for the public art levy and contribute to the Public Art Fund unless Council approves specific exemptions for particular projects.

Funds from the percent for public art are used towards the development of art to be displayed in public areas, including the commission, design, purchase and installation of works of art, as well as the employment of administrative staff connected thereto.

Investment by year

The following chart shows the investment in public art by the City of Johannesburg and the JDA. It illustrates a fairly consistent trajectory of growth in the budget spent on public art per year.



*The high investment in 2009 can be attributed to 2008 projects finishing late, two large pieces, the start of the BRT artworks, and increased upgrades due to the World Cup.

OBJECTIVES

“City dwellers can now relate to the imagery they encounter in public spaces.”

- Gerald Garner, Johannesburg:



Objectives of the Public Art Programme

The JDA was established to initiate, stimulate and support development projects and rejuvenate economic activity throughout the Johannesburg metropolitan area. In doing so, the JDA's ultimate aim is to create environments that will attract new investment, increase occupancy levels, and enhance the City's cultural and tourism potential within defined areas. The introduction of public art projects in 2003 allows unique, inviting environments to be created, adding to potential investment interest. The JDA's mission for public art, as outlined by the Public Art Policy is: "To celebrate Johannesburg's unique character and identity and enhance the urban environment through a vibrant, diverse city-wide program of public art."

The objectives of the City's Art in Public Places Programme are:

1. To enhance the public urban environment and profile the image of the city through an on-going and dynamic programme of public art
2. To increase public awareness and enjoyment of the visual arts
3. To stimulate the creation of new works and the growth of arts-related businesses within the city

The main aims of the public art programme are:

To build an interesting, diverse and high quality portfolio of public artworks for the City of Johannesburg by commissioning and installing public art that:

- Creates interest in the public environment
- Supports the creation of a neighbourhood or area identity
- Serves as landmark, gateway or navigation element
- Improves the visual landscape in public space
- Records, communicates and celebrates historic events

To support the development of the public art industry in South Africa by

- Engaging suitable artists early on in the process of developing new projects
- Supporting a community of practice for public art practitioners to encourage shared learning
- Carefully recording and publicizing the processes, results and lessons learnt

To establish the City of Johannesburg as a recognised public art patron and Johannesburg as a public art destination for tourists and visitors

OBJECTIVES continued

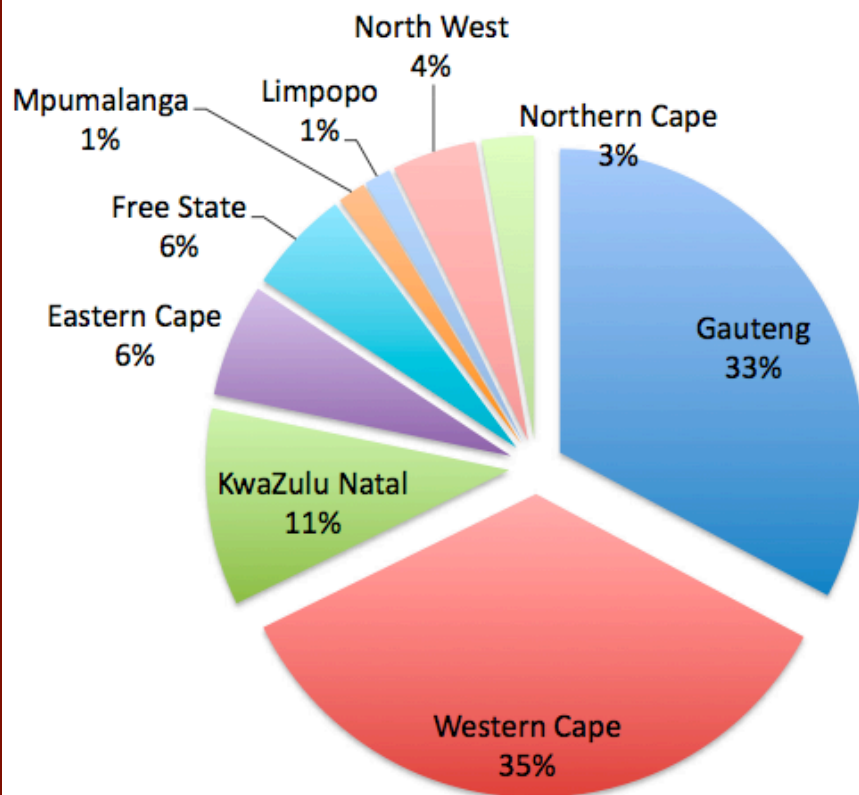
Objectives of the Public Art Programme continued

The central foci of the artworks programme are: innovation, durability and contextual relevance. The program also recognizes the building of a portfolio of artworks; hence the varying types of artworks current and developed in the future. The program speaks to the value and quality of the City's collection with a view to entrenching a world class African Identity as well as maintaining a cutting edge international perception in the field of place making and cultural production.

Demand by Art Practitioners for Public Art

The JDA's Public Art Programme directly addresses the needs of art practitioners in Johannesburg. According to a recent study conducted for the Visual Arts Network of South Africa (VANSA), by the National Department of Arts and Culture, we find that 33% of visual artists in South Africa are in the Gauteng Province. 20.5% of all artists in South Africa are in Johannesburg.

Artist
Distribution
by
Province

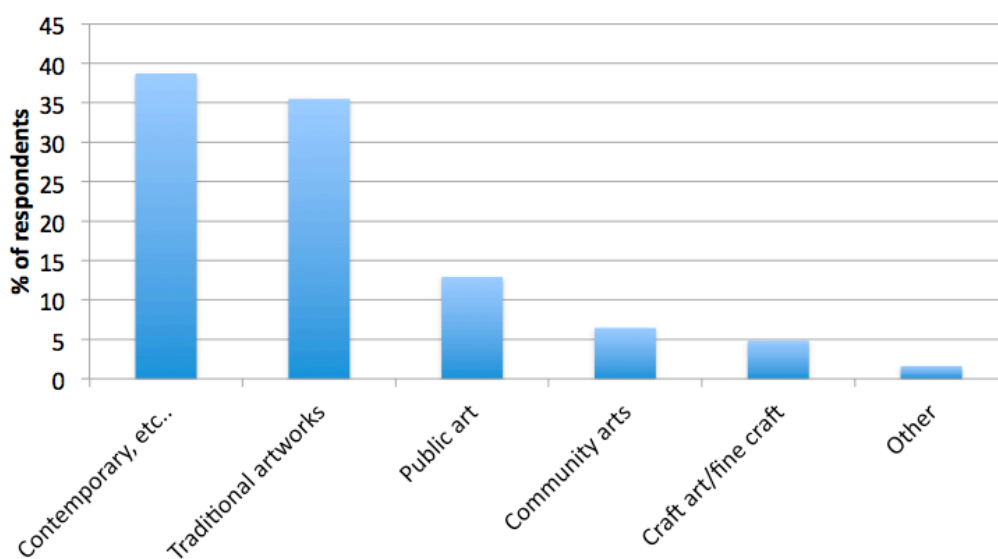


OBJECTIVES continued

Demand by Art Practitioners for Public Art continued

In the VANSAs study, respondents claimed that of the total value of the visual arts market, 12% is in public art, and 6% in community arts. The JDA's Public Art Programme addresses both of these categories.

Market Segment – Galleries and Dealers



The most significant challenges highlighted by the artists surveyed in this study were: access to funding, high cost of materials and supplies, lack of demand / buyers, lack of industry promotion by government, shortage of exhibition/project opportunities locally.

The report provides recommendations for improving the market for art practitioners. One of VANSAs report recommendations is: #7: *Promote the more widespread commissioning of public art, particularly through local government.* (VANSAs stats summary)

The JDA's Public Art Programme directly addresses the high concentration of artists in Johannesburg and the challenges they face, as well as the recommendations provided by VANSAs.

INDICATORS

“Public art has the potential to make visible both the intangible heritage and the aspirations of communities, and build ownership and pride in shared, common space.”

- Joseph Gaylard, VANSA Report



Objectives and Demand Indicators

From the information provided by the JDA's objectives and the VANSA data on arts practitioners, eight indicators have been identified that can be measured to determine whether these aims are being addressed:

1. City Image
2. Awareness of the Arts
3. Diverse Portfolio
4. Place Making
5. Job Creation
6. Safety
7. Tourism activity
8. Community Social Impact

These indicators have the potential to be measured in diverse ways. They highlight broad categories that the programme intends to have an influence on. City Image, Renewed Communities, Safety, and Tourism Activity aim to meet overall JDA development objectives, while Awareness of the Arts and Diverse Portfolio are more geared to the needs of the arts community. Job Creation and Community Social Impact address both stakeholders.

RESULTS

“the catalysing function of public art [is] to reinvigorate dead and dying city spaces; to agitate for dynamic change...”

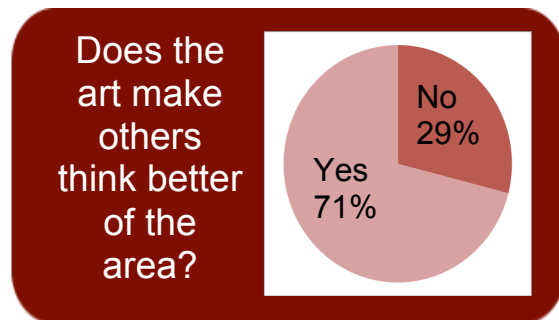
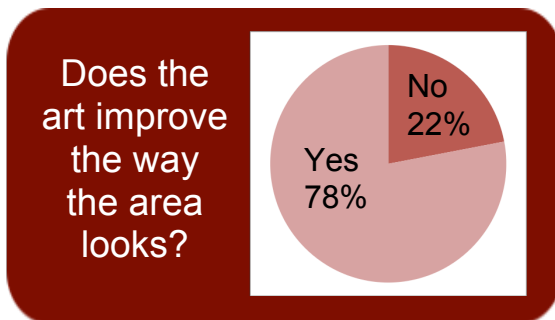
- Paul Stephen Cooper, *Resuscitating Dying Urbanisms*



City Image

This indicator aims to point out how perceptions of the city have been altered due to the addition of public art. The JDA as a whole and the Public Art Programme identify this as an objective. City image is measured by survey data from three case studies (see Appendix A).

The following questions were asked regarding the case study pieces and their immediate areas:



Awareness of the Arts

The goal of this indicator is to see if art has been promoted and gained a wider audience. This directly addresses the recommendation by the earlier-mentioned VANSAs report to *Promote the more widespread commissioning of public art, particularly through local government* (VANSAs Report). Awareness is measured by tracking the numbers of articles in the JDA news archives that feature public art.



RESULTS continued

Diverse Portfolio

This indicator is used to determine if the Public Art Programme is accurately promoting the diversity of art and identity present in the city. This is measured by sorting public art pieces in these categories in the following summary table: sculpture, mosaic, mural, functional, interactive, and educational. Some works fit more than one category, and are counted more than once. This diverse portfolio helps to strengthen the value and interest in Johannesburg's arts and culture scene, while also reflecting the diversity that defines Johannesburg's cultural identity.

Projects to date are categorized as follows:

Type	'03	'04	'05	'06	'07	'08	'09	'10	Total	Inv.
Sculpture	2	0	0	13	6	26	19	11	83	R13.1m
Mosaic	9	0	0	0	0	9	4	2	27	R1.5m
Mural	0	1	0	0	0	9	3	3	16	R1.8m
Function	1	0	0	3	2	16	2	2	28	R1.2m
Interact	1	0	0	1	2	16	1	2	23	R1.1m
Education	0	1	0	3	1	9	7	13	35	R6.8m

Place Making

The JDA works to renew underdeveloped areas and reinforce unique identities in communities. The addition of public art aims to reinforce these site upgrades and improve user appearance, truly creating a "place." This indicator is measured by categorizing public art pieces amongst the regions they serve:

Projects to date are categorized as follows:

Region	'03	'04	'05	'06	'07	'08	'09	'10	Total	Inv.
Inner City	11	1	0	3	6	28	19	8	51	R11.2m
Margin-alised	0	0	0	4	1	12	6	9	32	R4.9m
BRT	0	0	0	0	0	0	43	8	51	R3.7

The places the JDA has installed artworks in include:

Marginalised Areas: Orlando West, Diepkloof, Kliptown, Orange Farm, Ellis Park Precinct

Inner City: Ernest Oppenheimer Park, Drill Hall, Fashion District, Faraday Market Station, Eagle Square, City Centre, Braamfontein, Newtown, Fordsborg, Hillbrow, Berea, Yeoville

To illustrate the categorization of a piece of artwork by type and its contribution to place-making, we can look at the case study of the Master-fibre Playgrounds in Hillbrow (Appendix A):



This piece has been categorized as *interactive* (the children can use the images in their play, jump on them, touch them, incorporate them into stories), and *functional* (the actual surface is necessary for the park, and is a soft, durable material for the children to play on).

The designs were created in response to workshops held with children in the parks, thus directly linking the images and the community. This helps to reinforce *place-making*, by creating unique artwork that tells the stories of the residents of the area. The park is, as a result, not a generic place, and has the potential to become a destination.

RESULTS continued

Job Creation

This indicator addresses the high rate of unemployment in Johannesburg, as well as the challenges faced by arts practitioners. It is measured by listing the number of artist jobs and other job opportunities provided through the public art programme.

As a result of the diverse portfolio, the labour demand for public art projects can be classified as high, medium, or low, depending on the type of piece. The catalogue of 163 pieces has been broken down as 6% high-labour, 30% medium-labour, and 64% low-labour. Labour includes community consultation and workshops and compensation. Numbers have been used from the case-study examples: Large – De la Rey Street Subway Mural – 20 jobs, 11,000 hours, Medium – Fire Walker – 12 jobs, 1,200 hours, Small – A BRT Phase 1A piece – 1.3 jobs, 46 hours.

This leaves us with an estimate of:

4,803 people employed in short-term job opportunities

104,944 hours worked

Safety

This indicator aims to see whether or not the safety of an area is impacted by the placement of public art. Increased safety of an area increases its property value, an objective of the JDA. Safety is measured by using the results from the case studies on crime in the area of the art piece before and after it was installed. Crime mapping records from Metro Police Headquarters were analyzed to see the crime in the immediate area of the public art case-study pieces (defined as a 1-block radius of the piece). The data available showed crimes committed in December 2009 and from July-December 2010. This meant that the numbers could not be used to show conclusive change from before and after the installation of the case study pieces, since one was installed after these dates and two were installed before.

Giovanni Pisapia, the Project Manager of the Joburg City Safety Programme, identified most of the case-study areas as problematic areas due to social disorder and unmanaged buildings nearby the art pieces. However, Mr. Pisapia believes that the parks and inclusion of public art has created environments that encourage control and safety.

In Mr. Pisapia's report on Crime Prevention through Environmental Design, we can find that public art is identified as a contributing factor to crime prevention:

Image/Space Management:

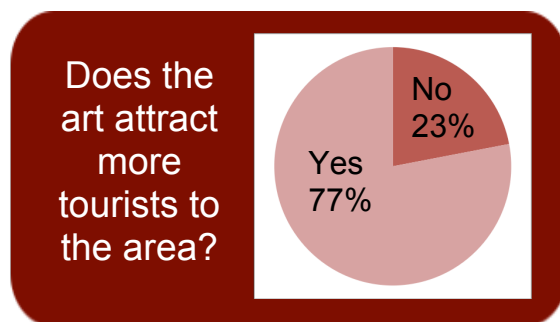
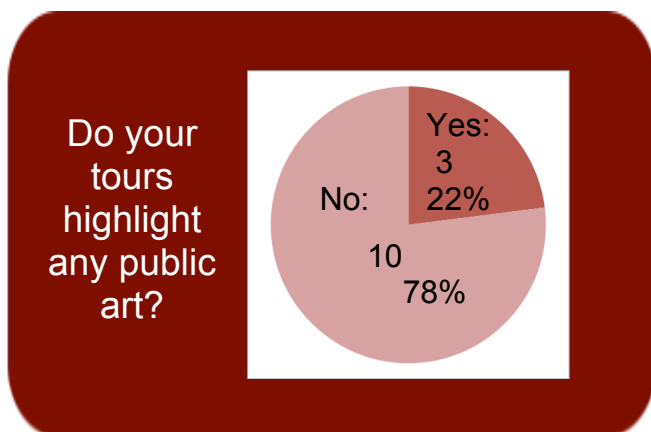
... Extensive researches indirectly link physical and social disorder issues with crime, especially violent crime. It is expected that a reduction of crime in the area would translate into a substantial reduction of violent crime. Such a decrease could take place only through (1) an upgrade of the sanitary lanes' physical environment, (2) the design and implementation of a consistent and effective maintenance plan by all the relevant City departments and (3) the support and engagement of the community through the notion of ownership of the rejuvenated lanes. 4) Encourage public art projects in the sanitary lanes which will increase a sense of community and ownership (e.g. can be the use of constructive graffiti or a competition for the best art work in a sanitary lane among the youth)...

RESULTS continued

Tourism

This indicator evaluates how public art contributes to Johannesburg's level of attractiveness to tourists. This is measured by surveying Johannesburg tour companies on whether or not they feature any public art on their tours.

Community case study surveys also asked if people thought tourists were attracted to the art:



I will be conducting a survey of people in OR Tambo International Airport on 10th August 2011, which will serve as a baseline for future measurements of tourism indicators.

Community Social Impact

Community involvement and well-being is necessary for successful development. This indicator is measured by aggregating survey responses by community members to case studies of particular pieces (see Appendix A). The following table shows the results in 7 of 15 identified categories of social impact in the arts (Callahan, Appendix B).

Attitude	Behavior	Discourse	Knowledge	Opportunity	Participation	Status
74%	15%	20%	30%	17%	0%	32%
<i>have an improved attitude towards the area</i>	<i>have changed their behavior in the area</i>	<i>have conversations about the art</i>	<i>have learned something new from the art</i>	<i>have gained opportunities from the art</i>	<i>felt that they were involved in the creation of the art</i>	<i>believe the community has been positively affected</i>

CONCLUSION

“Regional economic growth is driven by the location choices of creative people... who prefer places that are diverse, tolerant, and open to new ideas.”

- Richard Florida, The Rise of the Creative Class



Taking Johannesburg Public Art Forward

With these results, the JDA can move forward to routinely evaluate these programs on a case-by-case basis and through annual measurements of the overall indicators.

I recommend doing a case study of three public art pieces each year to help build the records of impact. The results of the three case studies I did can be found in Appendix A. Additional information for these studies can be collected each year to help measure the impact over time. A template and methodology document for future case studies has also been made available for future measurements.

I recommend putting a greater emphasis on community development with public art pieces. While the focus of the programme is on the city's image, attracting tourists, and supporting practitioners, none of this will be possible if the artworks are no longer standing in the coming years. From my experiences on-site, community-involved artworks tend to be better appreciated and maintained. They uplift those who use the area each day, allowing for a more attractive tourist spot in the future. Artists will also be more willing to be involved if they know their piece will be enjoyed and not harmed.

Steps are certainly being made towards this, as is evident by the current Diepsloot and Kliptown projects, and parts of the artwork budget are allocated to community development.

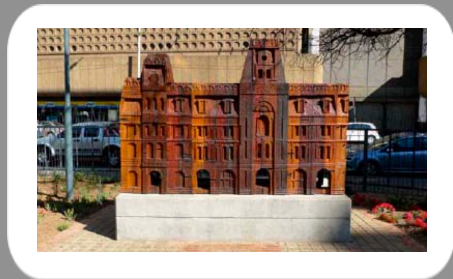
In the survey responses across all three pieces, maintenance was raised as a concern. Of 41 people surveyed, 73% feel that the pieces need to be better maintained. Potential options to address this concern are being discussed and include a public art maintenance team to routinely check all pieces, as well as a specific fund for larger improvements.

Finally, in all of my research, I was struck by how many people were unaware of the plentitude of public art in Johannesburg. Once pieces were pointed out to individuals though, they became very interested and wanted to know more. For example, I surveyed a few people at the Fire Walker who had never took much note of the piece before. I returned a week later and found some of the same people there, and we had a very engaging conversation about the piece, and they all said that they talk about it often now with their friends and people visiting the area. They wanted more information about the artists and what the piece was supposed to be about. Perhaps information brochures or signage to supplement the pieces could increase their effectiveness in community social impact.

APPENDICES

“Public art provides a means of celebrating Johannesburg’s unique culture, diverse communities and rich history.”

- Percent for Public Art Policy



Appendix A: Case Studies

In order to measure impact on a case-by-case basis, a procedure for evaluating completed projects has been developed. The following case studies are a sampling of the portfolio of over 200 public art pieces that the JDA has produced. This method for evaluating the impact of each public art piece can be used in the future, allowing the JDA to gather more information to ensure that the intended outcomes of the art-works are met.

Fire Walker

<p>Title and Description</p>	<p>Fire Walker: The sculpture depicts a woman carrying a brazier on her head in commemoration of the activity which took place in the area in recent years, when ladies would prepare and sell their fires to others preparing food in the surrounding areas. The figure disintegrates or becomes reassembled, depending on the angle from which it is viewed, hinting at the fragility of spaces and the people who pass through them.</p>
<p>Artists and Method of Selection</p>	<p>William Kentridge and Gerhard Marx: The JDA and the City of Joburg (DACH) directly commissioned the artists. They agreed to create an artwork as a gateway feature.</p>
<p>Region, Location, Start and End Dates</p>	<p>Newtown, Intersection of Simmonds and Sauer Streets February 2009 - July 2009</p>
<p>Total Budget and Budget Allocation</p>	<p>R 1,139,999.12 Sculpture Production: R 432,381.00 Site Work: R 62,098.00 Lighting: R 60,000.00 Project Fees: R 445,540.23 V.A.T.: R 139,999.89</p>
<p>Community Involvement</p>	<p>Newtown / Commuters Community members were not directly involved in the creation of this piece, although the content references the people of the area.</p>
<p>Development Project</p>	<p>Queen Elizabeth Bridge Triangle Development The objectives of the overall development project were to make the triangle a healthy, attractive gateway environment to the inner city. A public park with this sculpture made that possible. The public art piece was key in creating the “attractive gateway” that was intended.</p>

APPENDICES continued

Appendix A: Case Studies continued

Fire Walker continued

Community Survey Results (19 people)

Category	Question:	Yes	No
Aspiration	After seeing this, have your aspirations changed?	42%	58%
Attitude	Do you feel happier with the area you live in?	79%	21%
Attitude	Do you feel that others think better of the area?	79%	21%
Awareness	Have you learned anything new from this piece?	47%	53%
Behaviour	Do you act differently in the space with the art?	26%	74%
Behaviour	Do you feel that others act differently in the space?	26%	74%
Discourse	Do you have conversations about the art?	42%	58%
Maintenance	Do you or others treat the area differently now that there is art?	5%	95%
Maintenance	Does the piece needs better maintenance?	53%	47%
Motivation	Has viewing this piece motivated any particular actions or provoked ideas?	26%	74%
Opportunity	Has anything associated with the piece provided new opportunities to you?	32%	68%
Resources	Do you feel that you have better access to anything due to this piece?	5%	95%
Social Capital	Have been connected with new people because of this piece?	11%	89%
Status	Has the local community been positively impacted by this piece?	21%	79%
Area	Is there a positive change on the aesthetic environment?	63%	37%
Area	Is there a positive change on the safety of area?	11%	89%
Area	Is there a positive change on the amount of tourists in the area?	68%	32%
Area	Is there a positive change on the amount of businesses in area?	68%	32%
Area	Is there a positive change on community interaction?	73%	27%

Jobs and Hours

Position	People Involved	Hours Worked	Local	Non-local	Investment
Artists	2	+/- 360	Y		R 300,000.00
Engineers	1	+/- 40	Y		R 38,550.00
Technical and site manager	1	+/- 320	Y		R 70,000.00
Office admin / production fee	2	+/- 80	Y		R 24,390.00
Electrical Installation	2	+/- 80	Y		R 10,000.00
Night Guard	4	+/- 320	Y		R 11,850.00
Total:	12	1200	100%		R 454,790.00

APPENDICES continued

Appendix A: Case Studies continued

Fire Walker continued

Publicity on Piece

Publication	Type	Local	Int'l	Source
Times Live	Multimedia	x		http://multimedia.timeslive.co.za/photos/2009/07/the-firewalker-of-jozi/
Fire Walker	Book		X	http://issuu.com/fourthwall/docs/firewalker
Engineering News	Article	X		http://www.engineeringnews.co.za/article/joburg-unveils-11-m-tall-fire-walker-steel-sculpture-2009-07-29
South Africa Info	Article	X		http://www.southafrica.info/business/economy/development/firewalker.htm
City of Johannesburg	Article	X		http://www.joburg.org.za/index.php?option=com_content&view=article&id=4146
City of Johannesburg	Article	X		http://www.joburg.org.za/index.php?option=com_content&task=view&id=3978&Itemid=254
CMTV	Video	X		http://www.polity.org.za/article/the-unveiling-of-johannesburgs-tallest-statue-2009-08-13
Delta	Article		X	http://deltaskymag.delta.com/Destinations/Johannesburg/Destination-Posts/Art-in-the-Streets.aspx
On Air	Article	X		http://www.onair.co.za/broadcast/?p=199
Marvellous Art Musings	Blog	X		http://marvellousartmusings.wordpress.com/2010/06/20/has-william-kentridge-gone-%E2%80%98huisgenoot%E2%80%99/
Goodman Gallery	Article	X		http://www.goodman-gallery.com/artists/williamkentridgeandgerhardmarx
Handsome Things	Blog	x		http://handsomethings.com/?s=fire+walker&submit=Search
Newtown	Article	x		http://www.newtown.co.za/heritage/art
Christhuman	Blog	x		http://www.christhuman.net/art-and-culture/item/beauty-rises-out-of-the-big-smokes-concrete.html
Wits News	Article	X		http://www.wits.ac.za/academic/humanities/schools/12583/
Jozi Journo	Blog	X		http://jozijourno.blogspot.com/2009/07/firewalker.html
The Library	Article	X		http://lib.co.za/projects/public_spaces/firewalker.htm
The Star	Article	X		http://www.onair.co.za/broadcast/wp-content/uploads/2009/07/fwst-copy-copy.pdf
Designing SA	Multimedia	X		http://designingsouthafrica.com/viewport/87/
Gauteng Co.	Article	X		http://www.gautengcompanies.co.za/special-features/367300.htm
One Small Seed	Blog		X	http://www.onesmallseed.net/profiles/blogs/joburgs-statue-of-liberty
City Press	Article	X		http://www.citypress.co.za/Entertainment/FeaturedSubcategory/Kentridge-on-his-new-namesake-20100603
Channel 24	Article	X		http://www.channel24.co.za/News/Local/Joburg-gets-Kentridge-art-20090729-2
SA Art Times	Article	x		http://www.scribd.com/doc/29281850/SA-Art-Times-AUG-09
The Weekender	Article	X		The city of gold's Statue of Liberty
Joburg	Article	X		http://www.joburg.org.za/index.php?option=com_content&view=article&id=5604&catid=88&Itemid=340
Total:	24	21	3	

APPENDICES *continued*

Appendix A: Case Studies *continued*

Fire Walker continued

Materials

Material	Source	Local	Non-local	Investment
H-Columns	Metals Centre	Y		R 42,744.00
Base Plates	Metals Centre	Y		R 5,440.00
Hold down bolts	Metals Centre	Y		R 2,450.00
3mm laser cut plate with sub-frame	General Profiling	Y		R 361,727.00
Scaffold hire and erection	Bright Yellow	Y		R 15,000.00
Temp site fence	Estee Automation	Y		R 9,000.00
Crane hire	MPR Hiring	Y		R 22,800.00
Making good to site	Estee Automation	Y		R 3,448.00
Sculpture directional lighting	Paul Pamboukian & Associates	Y		R 50,000.00
Total:		100%		R512,609.00

Tours

Out of 13 companies surveyed who offer tours of Johannesburg, 23% say that this piece is included on the tour. This piece contributes directly to the identity of the area, since visitors are shown this as a piece of the city as a whole. The inclusion of this piece on tours of the city indicates that city residents feel that it is an important landmark that should be shared with tourists.

Value of the piece

A 3m version of the piece was sold for R1m by a French collector (cite). The highest quoted price for a Kentridge sculpture is R1.2m (<http://secure.financialmail.co.za/07/0629/life/flife.htm>). This piece, however, is much larger than any other sculpture he has sold on record, and therefore would be valued at higher than R1.2m.

Safety

Crime mapping records from Metro Police Headquarters show limited crime in the immediate area (a 1-block radius of the piece) from July-December 2010. The only crimes reported for this period were two in October 2010 and one in November 2010. All three of these crimes can be mapped closer to the unmanaged taxi rank across the street from the piece.

Giovanni Pisapia, the Project Manager of the Joburg City Safety Programme, identifies the area as a problematic area due to social disorder in these unmanaged areas east and west of the piece. However, Mr. Pisapia believes that the public art has created some order and limited crime in its specific area by changing the environment.

APPENDICES continued

Appendix A: Case Studies continued

De la Rey Street Subway Mural

Title and Description	<p>De la Rey Street Subway Mural A large-scale mural depicting scenes gleaned from Oral History sources as well as the community's own stories about life in Fietas before large parts were destroyed under the Group Areas Act.</p>
Artists and Method of Selection	<p>Reg Pakari, Bronwyn Lace, Rookea Gardee Artists were invited to join the workshop research series that was planned to create public buy-in and eventually inform the final design of the artwork. Artists from the area were urged to participate and new artists that came to the workshop encouraged to return to the different workshops, discussions and research sessions. The artists that finally received the project were identified by the project committee due to their participation and dedication to the research process, living or working in the area, ability and willingness to work collectively, and the skills and processes they brought to the team.</p>
Region, Location, Start and End Dates	<p>Fordsburg De la Rey Street and Seventeenth Street February 2009 - February 2011</p>
Total Budget and Budget Allocation	<p>R 978,808.88 Management: R 120,550.00 Artist Fees: R 84,000.00 Consultation: R 28,000.00 Preproduction (community consultation): R 104,875.93 Production: R 641,932.95</p>
Community Involvement	<p>Fietas Stories about life in Fietas and Fordsburg continue to live on vividly in the memories of former and current residents. Community meetings and story-telling sessions helped shape the Subway Artwork. Original photographs, both historical and contemporary, were collected and stylized to create the design. Through children's games days and kite flying, a specifically designed exhibition, questionnaires, The Fordsburg newspaper, East Wave community radio station and door-to-door visits, the research allowed people to tell stories of their memories of Fietas and the subway, show photos and make suggestions towards some of the design ideas.</p>
Development Project	<p>Fordsburg, Pageview, Vrededorp The original plan for this development project included a vision to "create a unique enclave in the city that: reveals the richness in character of the local community by celebrating the diversity created through layered patterns of social involvement and histories in the area; portrays the qualities of the local community by creating improved and upgraded quality spaces..." This vision would have been difficult to achieve without artistic interpretations of the diversity and history of the area, thus the subway mural was essential in reaching the development project's objective. Public Art was also included in the framework for the project in the category of Physical Upgrading and Spatial Redesign as a way to beautify and celebrate gateways in the area that help to achieve the branding strategy.</p>

APPENDICES continued

Appendix A: Case Studies continued

De la Rey Street Subway Mural continued

Community Survey Results (8 people)

Category	Question:	Yes	No
Attitude	Does the art improve the way the area looks?	88%	22%
Behavior	Does the art lower the amount of crime in the area?	13%	87%
Attitude	Are there more tourists in the area because of the art?	50%	50%
Attitude	Do you feel that others think better of the area?	63%	37%
Discourse	Do you have conversations about the art?	0%	100%
Maintenance	Does the piece need better maintenance?	88%	22%
Opportunity	Has the piece provided new opportunities/resources to you?	0%	100%
Participation	Were you involved in the creation of the piece?	0%	100%
Status	Has the art affected the community?	50%	50%

Publicity on Piece

Publication	Type	Local	Int'l	Source
Electric Spag.	Blog	X		http://saaleha.com/2011/05/27/photowalk-fietas-and-surrounds/
CoJ	Article	X		http://www.joburg.org.za/index.php?option=com_content&view=article&id=6247&catid=166&Itemid=254
CoJ	Article	X		http://www.joburg.org.za/index.php?option=com_content&view=article&id=6254&catid=122&Itemid=203
CoJ	Article	X		http://www.joburg.org.za/index.php?option=com_content&view=article&id=5887&catid=122&Itemid=203
CoJ	Article	X		http://www.joburg.org.za/index.php?option=com_content&view=article&id=3410&catid=198&Itemid=198
JDA	Article	X		http://www.jda.org.za/news-and-media-releases-2011/february/647-launch-of-the-fietas-subway-artwork
Gauteng Tour.	Blog	X		http://www.gauteng.net/blog/entry/the_subway_artwork_photo_essay/
Elle Decoration	Photo Essay		x	http://issuu.com/2610southarchitects/docs/street_smart_-_article_elle_deco_feb_2011
CoJ	Article	X		http://www.joburg.org.za/culture/built-heritage/fietas/about-fietas-and-its-mural
26'10 South	Blog	X		http://2610south.blogspot.com/2010/11/blog-post.html
Joburg	Article	X		http://www.joburg.org.za/culture/built-heritage/fietas/about-fietas-and-its-mural
Total:	10	9	1	

Safety

Crime mapping records from Metro Police Headquarters show limited crime in the immediate area (a 1-block radius of the piece) from August-December 2010. The only crimes reported for this period were one in October 2010 and three in November 2010. All four of these crimes can be mapped further down the road from the mural, since the actual subway and artwork is just outside of the mapping radius. Data has not been mapped after the official launch of the piece in February 2011, and thus no concrete evidence is given for increased safety in the area to compare before and after the mural was completed. Giovanni Pisapia, the Project Manager of the Joburg City Safety Programme, identifies this area as one of limited crime. Mr. Pisapia believes that this mural can help the community to take ownership of the space and create a more controlled and managed area, leading to increased safety.

APPENDICES *continued*

Appendix A: Case Studies *continued*

De la Rey Street Subway Mural continued

Jobs and Hours

Position	People Involved	Hours Worked	Hours Worked (ea.)	Local	Non-local
Site Assistant	1	1,299.25	1,299.25	X	
Dampforce: sandblasting/plastering	4	847.75	3,391	X	
Marking	2	3.75	7.5	X	
Flagman	1	449.75	449.75	X	
Biecc Oversight	1	420	420	X	
Substitute Site Assistant	1	406	406	X	
Signwriting Team (Lelaka)	5	60	3,000	X	
Stencil Painting (Soweto 77)	4	400	1,600	X	
Painting Team Leader	1	850	850	X	
Total:	20		11,423.5	100%	

Materials

Material	Source	Local	Non-local	Investment
Paint Materials	Dulux Rosebank	Rosebank		R 23,090.15
Building Supplies	Builders World	Newtown		R 1,854.20
Paint	Dulux Wynberg	Wynberg		R 1,750.00
Building Supplies	Superbuild	Braam		R 1,470.88
Food	Pick&Pay	Joburg		R 149.13
Dustpan Brush	GAME	Joburg		R 64.95
Drill	Sharp-rite	Jeppestown		R 554.33
Building Supplies	Main Hardware	City&Sub		R 2194.45
Glue	Mega Mica	Eastgate		R 129.99
Roadsigns	Magnified	West Rand		R 970.00
Building Supplies	Phoenix	Germiston		R 299.89
Steel Installation Materials	Lambsons	Pretoria		R 1663.26
Nuts	Mica Campus	Auck. Park		R 21.95
Reflectors	Kenron Products	Alberton		R 519.84
Petrol Generator	Grobler Auto/Caltex	Mayfair		R 383.57
Petrol	Total/BP Mooi/Sunnysshell	Joburg		R 4885.18
Ladders	SA Ladder	Booyens		R 2,955.74
Storage/Security	MH Claassens	Kingsway		R 5,000.00
Storage	Metro Rail Storage	Fordsburg		R 450.00
Total:		100%		R 48,407.51

Tours

Out of 13 companies surveyed who offer tours of Johannesburg, 8% say that this piece is included on the tour.

APPENDICES continued

Appendix A: Case Studies continued

Master-fibre Playground Designs

<p>Title and Description</p>	<p>Master-fibre Playground Design and Signage As a part of the Hillbrow/Berea/Yeoville Parks Upgrade and Public Art Programme, Brenden Gray created designs to cover the ground and signage-artwork in response to workshops held with kids in the parks in 2008.</p>
<p>Artists and Method of Selection</p>	<p>Brenden Gray and Mpho Molikeng Artists were engaged in orientation workshops in the Windybrow Theatre on the HBY opportunities and scope of work. Various known, emerging and unknown artists attracted through local networks attended these workshops. A call to artists for expressions of interest and ideas for workshop and participation processes were disseminated. Brendan Gray and Mpho Molikeng were then paired up and commissioned by the committee based on their interests and proposed ideas.</p>
<p>Region, Location, Start and End Dates</p>	<p>Hillbrow/Berea/Yeoville Pieter Roos Park: Empire Rd & Victoria Ave / Joubert Str Ext. Donald Mackaye Park: Joe Slovo Dr & Abel Rd JZ de Villiers Park: Joe Slovo Dr & Doris Ave De Roith Park: Clarendon Place & Twist Str. Alec Gorschel Park: Joel & Fife Streets November 2007 - June 2008</p>
<p>Total Budget and Budget Allocation</p>	<p>R 85,000.00 Pieter Roos Park Design: R 17,000.00 Donald Mackaye Park Design: R 17,000.00 JZ de Villiers Park Design: R 17,000.00 De Roith Park Design: R 17,000.00 Alec Gorschel Park Design: R 17,000.00</p>
<p>Community Involvement</p>	<p>The brief required that the artists produce designs that could be applied in the resurfacing of the play areas thereby adding to the overall restructuring of these parks complete with new play equipment. Mpho Molikeng and Brenden Gray held participatory workshops and playful exercises with children in the parks to create a design for each park's play area. These designs were then translated into Masterfibre, a soft material that is made out of recycled tyres. Each park had a colourful materfibre base for the children's playground area. The Signage Artworks were also in response to the workshops. Presented at child's eye-level, the signs are positioned near the Masterfibre design of the play-area in the 5 parks. The sign artworks are aimed to assist the participants of the play area workshops to make the link and be reminded of their design, experience and series that came out of their project that ultimately lead to the design of the rubber surfaces. By working with the youth that use the space, the design of the playground could create a direct visual reference and therefore ownership of the space.</p>
<p>Development Project</p>	<p>Hillbrow/Berea/Yeoville A part of the Parks Upgrade project.</p>

APPENDICES *continued*

Appendix A: Case Studies *continued*

Master-fibre Playground Designs continued

Community Survey Results (14 people)

Category	Question:	Yes	No
Attitude	Does the art improve the way the area looks?	93%	7%
Behavior	Does the art lower the amount of crime in the area?	21%	79%
Attitude	Are there more tourists in the area because of the art?	36%	64%
Attitude	Do you feel that others think better of the area?	64%	36%
Discourse	Do you have conversations about the art?	0%	100%
Knowledge	Have you learned anything new from the art?	7%	93%
Maintenance	Does the piece need better maintenance?	86%	24%
Opportunity	Has the piece provided new opportunities/resources to you?	0%	100%
Participation	Were you involved in the creation of the piece?	0%	100%
Status	Has the art affected the community?	36%	64%

Publicity on Piece

Publication	Type	Local	Int'l	Source
UJ Newsletter	Article	X		http://www.uj.ac.za/EN/Faculties/fada/research/Documents/research%20jul%2008.pdf
Cumulus 2009	Essay	X		http://ocs.sfu.ca/cumulus/index.php/cumulus09/swinmit/paper/viewFile/405/5
Total:	2	2	0	

Safety

Crime mapping records from Metro Police Headquarters show varied results in the immediate areas (a 1-block radius of the pieces) for four out of the five parks that the art was installed in (Pieter Roos Park is outside of the mapping radius). Data was not mapped prior to December 2009, and thus no concrete evidence is given for increased safety in the area to compare before and after the surfaces were installed in July 2008. Giovanni Pisapia, the Project Manager of the Joburg City Safety Programme, identifies the areas where the parks are located as problematic areas due to social disorder and unmanaged buildings nearby the parks. However, Mr. Pisapia believes that the parks and inclusion of public art has created environments that encourage control and safety.

Jobs and Hours

Position	People	Hours (ea.)	Hours Worked	Local	Non-local
Artists	2	160	320	X	
Specialist Master-fibre Workers	8	160	1280	X	
Total:	10		1600	100%	

Materials

Material	Source	Local	Non-local	Investment
Mater-fibre	masterfibre.co.za	x		N/A
Digital print / 7 year vinyl with varnish	N/A			N/A
Chromodeck on mild steel post	N/A			N/A
Total:				

APPENDICES continued

Appendix B: Social Impact Categories

Outcome Areas:	Description
Attitude	A feeling or mental position toward a fact or opinion. Indicators might reveal changes in attitude that take place within an individual or relate to the world around them. Or, attitudinal changes might refer to a broader community.
Behavior	The actions one takes and the manner of conducting oneself in response to a situation. Behavior indicators can go beyond change in outlook or way of thinking to actions taken. Behavior change may begin with an interest in behaving differently, followed by the action taken.
Discourse	The verbal interchange of ideas. Indicators of discourse include direct communication, public discussion, and media/publicity.
Knowledge	Being aware of, and understanding, information and principles. Indicators of knowledge range from personal (what one person knows) to communal (what a group knows) to more global (what a variety of groups or fields know). Knowledge can pertain to an art form or artistic trend, or any other area, such as a societal problem or circumstance, an illness, a political issue, etc.
Opportunity & Resources	<p>A chance or opening for advancement or progress. Indicators exist on a variety of scales from the individual to larger systems, such as options for new and strengthened work or increased access to resources or events (jobs, performances).</p> <p>Sources of supply or support or available means. Indicators of resources include funding, cost reduction, specific opportunities for growth, in-kind support and physical capital that assist one in completing work or tasks.</p>
Participation	Taking part and being involved in an activity or initiative. Indicators of participation measure who, and how many people, are engaged (and if they are a newly reached population) along with what products, activities and materials are involved.
Status	The position or rank in relation to others or the state or condition of a person or group with respect to circumstances. Status indicators address increased access to the civic realm, often by marginalized groups, and greater inclusion of diverse voices in discussions and leadership roles.

-Callahan Consulting for the Arts

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“Public art has changed people’s perception of the inner-city from that of a grimy wasteland to that of a well-kept city that radiates creativity, edginess, and magnificence.”

- Gerald Garner, *Johannesburg: Ten Ahead*



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