# A PRACTICE-BASED AND PRACTICE-LED STUDY ON THE IMPACT OF ART FAIRS ON PROMOTING GRASSROOTS VISUAL ARTISTS IN SOUTH AFRICA FROM 2015 TO 2017

by

**DANIEL RANKADI MOSAKO**

Submitted in accordance with the requirements for the degree of
**DOCTOR OF PHILOSOPHY**
In the subject
**ART**

at the
**UNIVERSITY OF SOUTH AFRICA**

**PROMOTER: PROFESSOR NOMBEKO P MPAKO**

**FEBRUARY 2022**

# DECLARATION

**Name:** **DANIEL RANKADI MOSAKO**

**Student number: 55407587**

**Degree:** **DOCTOR OF PHILOSOPHY IN ART**

**A PRACTICE-BASED AND PRACTICE-LED STUDY ON THE IMPACT OF ART FAIRS ON PROMOTING GRASSROOTS VISUAL ARTISTS IN SOUTH AFRICA FROM 2015 TO 2017**

I declare that the thesis with the above title is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.  I further declare that I submitted the thesis to originality checking software (Turnitin) as required, and that it falls within the accepted requirements of originality prescribed by the university of South Africa.  I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.

_____                   2022 / 02 / 23

SIGNATURE                                                                      DATE

## DEDICATION

This thesis is sincerely dedicated to the emotional turmoil I endured as a Doctoral student. Furthermore, a heartfelt dedication to my late mother Junior Hilda Selaelo Mosako who together with my father Philemon Mega Mosako blessed me with the character of being a studious person. They unselfishly dedicated their time to help, aid and steer me to learn and do my schoolwork each day they came home from their daily activities so that I could be moulded into the person I am today. For that I will forever cherish them in my life.

# ACKNOWLEDGEMENTS

## CURRICULUM VITAE

Daniel Rankadi Mosako is a renowned fine artist and archivist who holds the following degrees: Bachelor of Arts in Fine Arts in Education, Bachelor of Arts with Honours with specialisation in Art History, Bachelor of Information Science Honours, Postgraduate Diploma in Heritage and Museum Studies, Master of Historical and Cultural Science in Heritage and Museum Studies, Master of Arts in Fine Arts, and Doctor of Philosophy in Art. He is working on his second doctorate, which is in heritage and museum studies.  He is a published author and has showcased his artwork in several solo and group exhibitions over a decades-long career. Among the trainings he attended were an article writing and publishing mentorship programme under the direction of Professor Mpho Ngoepe; art education studies under the supervision of Professor Nombeko Mpako; exhibition curatorship under the guidance of Professor Alexander Edward Duffey; art mensuration under the management of Professor Estelle Marais; and art critic practices under the leadership of Professor Allen Crump.  His artistic work is centred on the discourse of social cohesiveness and uses metaphors to represent it. Whereas his heritage and archive studies are concerned with public programming concepts and techniques for making archives accessible to the public, as well as the application of learning theories to facilitate museum education content.

Highlights of his international art footprint include the following major art expositions: Ngoma Triangle Arts, (Uganda) 2004; Insaka Triangle Arts, Lusaka (Zambia) 2005; Greatmore Studios Trust (South Africa) 2005; UNESCO Art Camp, Ordino (Andorra) 2014; National Arts Festival, Grahamstown (South Africa) 2015; Art Santa Fe Art Fair, Santa Fe (USA) 2015, 2016 & 2017; Seoul Trade Expo, Seoul (South Korea) 2016; Red Dot Miami Art Fair, Miami (USA) 2016; Art Expo New York, New York (USA) 2016; San Diego Art Fair (USA) 2016; That Art Fair, Woodstock (South Africa) 2016; Essence Book & Art Affair, Durban (South Africa) 2016; Johannesburg Art Fair, Sandton (South Africa) 2016 & 2017; Art Africa Fair, Cape Town (South Africa) 2017; Unisa Masters and Doctorate Art Students, University of South Africa (South Africa) 2017; Artklop Festival, North West University (South Africa) 2018; Dubai Hotel Show (Dubai) 2018; Birmingham Autumn Fair (United Kingdom) 2019; Birmingham Spring Fair (United Kingdom) 2020; Uncanny Stories, University of South Africa (South Africa) 2021; and Andorran National Commission for UNESCO retrospective exhibition of Art Camp Andorra 'Colors for the planet' (Andorra) 2022.

# ABSTRACT

**A PRACTICE-BASED AND PRACTICE-LED STUDY ON THE IMPACT OF ART FAIRS ON PROMOTING GRASSROOTS VISUAL ARTISTS IN SOUTH AFRICA FROM 2015 TO 2017**

In the global art market, art fairs have become very popular art events. This thesis examines whether and how major art fairs in South Africa empower visual artists at the grassroots level. The study used practice-based and practice-led strategies as additional units of analysis to argue that by expanding partnerships and participation networks at South African major art fairs, (namely: the FNB Joburg Art Fair, Investec Cape Town Art Fair, Turbine Art Fair, and Art Africa Fair), socioeconomic inclusion of grassroots artists can be achieved. Most studies on art fairs focus on the glamour and celebrity trends of such expos. However, this study proposed an inclusive visual artists empowering model advocating for an inclusive approach in the promotion of artistic talent towards social cohesion.

Hermeneutic phenomenology and auto-ethnography research methods were used to investigate modes of operation of art fairs and how these events are advancing social cohesion in South Africa. Social cohesion is applied as a framework of this study. Through this study art gallery curators, art fair coordinators, as well as accepted and rejected artists at art expo events communicated their experiences regarding art expo participation, and on how participative inclusivity can be achieved. The results of this study critique and reject the view that grassroot artistic talent cannot be promoted through art fairs that are hosted by the South African based organisations merely because they are not affiliated to prominent art galleries. Arising from the data and analysis thereof, this study proposes an inclusive visual artists empowering model and argues for an inclusive approach for the promotion of artistic talent in the country.

**Keywords:** inclusive empowering model; art fairs; social cohesion; social inclusion, social exclusion, practice-based, practice-led

# ISISHWANKATHELO

**UPHANDO OLUSEKELWE NOLUKHOKELWA YIMISEBENZI EYENZIWAYO MALUNGA NEFUTHE LEMIBONISO YEZOBUGCISA NGENJONGO YOKUKHUTHAZA AMAGCISA EEMVELISO ZOBUGCISA EZIBONWAYO EMZANTSI AFRICA UKUSUSELA KOWAMA- 2015 KUYE KUMA-2017**

Kuya kukhula ukuthandwa kwemiboniso yezobugcisa, eyaziwa ngokuba zii*expo* okanye ii*trade fairs*, kwiimarike zentengo yeemveliso zobugcisa kwihlabathi liphela. Le thisisi iphononge ukuba imiboniso emikhulu yoMzantsi Afrika - iFNB Joburg Art Fair, Investec Cape Town Art Fair, Turbine Art Fair, kunye neArt Africa Fair – yenza njani ekomelezeni, ekubandakanyeni nasekukhuthazeni italente yobugcisa eluntwini olusezantsi jikelele. Kukho ibinzana elithi "amagcisa ezinga loluntu olusezantsi" (*"grassroots-level artists"*), elibhekisa kumagcisa asakhasayo aphuma kwimiphakathi engathathi ntweni njengeyasemaphandleni nasezilokishini, uninzi lwawo ezifundisa ngokwawo.

Izifundo zophando ezininzi ezingemiboniso yobugcisa iqwalasela kubuqheleqhele nemikhwa yoosaziwayo kule miboniso. Esi isifundo siqwalasele ukuba imiboniso yobugcisa eMzantsi Afrika ingawasebenzisa njani amaqonga enkcubeko njengamajelo omanyano akhuthaza ukubandakanywa kwamagcisa asakhasayo kwezentlalo noqoqosho. Iindlela zophando ezisetyenzisiweyo zezokuphendla inxalenye nokupheleleyo kombandela othile, le nto yaziwa ngokuba yi *hermeneutic phenomenology* kwakunye nophando apho umphandi ebandakanya ubomi bakhe eluphandweni, i*auto-ethnography* ngesiNgesi. Ezi ndlela zophando zisetyenziselwe ukuqwalasela iinkqubo zokusebenza zemiboniso yobugcisa, nokuthi ingaba le miboniso ingasetyenziswa njani na ekuqhubeleni phambili umanyano kuluntu loMzantsi Afrika. Kwesi sifundo kuqhutywe udliwano ndlebe nabahlohli beegalari, abaququzeleli bemiboniso yobugcisa, amagcisa, ngenjongo yokufumana amava abo ngemiboniso yobugcisa. Isifundo songeze ukusekelwa nokukhokelwa kokwenziwayo njengenye indlela yokuhlalutya, sisithi ukuba kunokwandiswa intsebenziswano neminatha yokuncedisana ngokusebenza, umanyano entlalweni lungenzeka kwaye lungayindlela yokuqhubela phambili ukomelezwa kobugcisa

kule miboniso. Iziphumo zesi sifundo zigxeke kwaye zalukhaba uluvo lokuba italente yobugcisa kwimiphakathi esezantsi ayinakukhuthazwa yimiboniso yobugcisa ebanjwe ngamanye amaqumrhu aseMzantsi – kuba engekho phantsi kweegalari zobugcisa ezidumileyo. Isifundo sicebise indlela yokusebenza ebandakanyayo, eza komeleza amagcisa okubonwayo, saphakamisa ubambiswano ekuqhubeleni phambili italente yobugcisa ekhokelela kumanyano kwezentlalo.

**Amagama aphambili:**    Amagcisa omphakathi osezantsi; indlela eyomelezayo; imiboniso yobugcisa; umanyano kwezentlalo; ukubandakanyeka kwezentlalo; ukukheswa kwezentlalo; imiboniso yesidlangalala kwezobugcisa

# ISIFINQO

**UCWANINGO OLUSEKELWE UMKHUBA KANYE NOKWENZA MAYELANA NOMTHELELA WEMIBUTHO YOBUCIKO EKUKHUTHAZENI AMACIKO OKUBUNWAYO EMAZINGENI APHANSI ENINGIZIMU AFRIKA KUSUKA NGONYAKA WEZI-2015 KUYA KOWEZI-2017.**

Imibukiso yobuciko, evame ukubizwa ngokuthi imibukiso yobuciko noma imibukiso yezohwebo, isiphenduke imicimbi yobuciko edume kakhulu emakethe yezobuciko yomhlaba. Le thesisi yahlola ukuthi imibukiso yezobuciko emikhulu yaseNingizimu Afrika - i-FNB Joburg Art Fair, i-Investec Cape Town Art Fair, i-Turbine Art Fair, ne-Art Africa Fair - isebenzisana kanjani nokufukula, ukufakwa nokukhuthaza ithalente lezobuciko kusukela emazingeni aphansi. Igama elithi "amaciko asezingeni eliphansi" libhekise kumaciko ajwayelekile nasafufusa aphuma emiphakathini entulayo njengezindawo zasemakhaya nasemalokishini; iningi labo liyazifundisa.

Iningi lezifundo zemibukiso yezobuciko ligxile ebuhleni nasekuthrendeni kosaziwayo kwalokhu kuvezwa. Lolu cwaningo lubheke ukuthi imibukiso yezobuciko eNingizimu Afrika ingasebenzisa kanjani izinkundla zayo zamasiko njengemigudu yokubumbana komphakathi ekuhlanganiseni nenhlalonhleko yomnotho yabaculi basemazingeni aphansi. Indlela noma ithiyori yokuhumusha ezwakalayo kanye nezindlela zocwaningo lwe-auto-ethnography zasetshenziswa ukuze kuphenywe izindlela zokusebenza kwemibukiso yobuciko, nokuthi lezi zenzakalo zingasetshenziswa kanjani ukuze kuthuthukiswe ukubumbana komphakathi eNingizimu Afrika. Ngalolu cwaningo abagcini begalari yezobuciko, abaxhumanisi bezobuciko, kanye namaciko kuye kwaxoxiswana nawo ukuze bathole ulwazi lwabo ngemibukiso yobuciko. Ucwaningo lusebenzise umkhuba osuselwe kumkhuba kanye nomkhuba wokuhola njengengxenye eyengeziwe yokuhlaziya, luphikisa ngokunwetshwa kobambiswano nokubamba iqhaza kwamanethiwekhi, ukubumbana komphakathi kungasungulwa futhi kukhuthazwe njengamandla okuthuthukisa ubuciko kule mibukiso yobuciko. Imiphumela yalolu cwaningo iwugxekile futhi yawuchitha umbono wokuthi ithalente lezobuciko emazingeni aphansi angeke lithuthukiswe ngemibukiso yezobuciko esuke

isingathwa yizinhlangano ezizinze eNingizimu Afrika - ngoba nje azihlangene nezikhungo zezobuciko ezivelele. Ucwaningo luhlongoze yimodeli ebandakanya bonke abantu, ukunika amandla amaciko abonakalayo kanye nokumela indlela ebandakanyayo ekuthuthukisweni kwethalente lezobuciko nase kubumbaneni komphakathi

**Amagama abalulekile:** Amaciko asezingeni eliphansi, imodeli enikeza amandla; imibukiso yobuciko; ukubumbana komphakathi; ukufakwa komphakathi, ukungabandakanywa komphakathi, ukuvezwa kobuciko

# TABLE OF CONTENTS

LIST OF APPENDICES (Attached separately page 3 to 94)

ART EXHIBITION CATALOGUE (Attached separately – page 1 to 40)

# LIST OF TABLES

## LIST OF FIGURES

# CHAPTER 1: INTRODUCTION

The aim of this study was to establish the impact that major art fairs in South Africa have on the promotion of local talent in the field of visual art. The intention was to investigate whether South African based and sponsored art fairs (exposés) promote and support artistic talent from the grassroots level. The argument this study sought to make is that artists from poorer backgrounds are still not fully represented in the creative industry related economy. This exclusion contradicts the post-apartheid constitution which calls for full community participation in socio-economic growth. The inclusion and promotion of grassroots level artists would fulfil the South African constitutional mandate, which is that no citizen must be excluded from socio economic development. Chapter 7 of the South African constitution, under developmental duties of municipalities, stipulates that "a municipality must structure and manage its administration, budgeting, and planning processes to give priority to the basic needs of local communities, and to promote the social and economic development of the community" (Republic of South Africa 1996). According to Roztocki and Weistroffer (2016: 542), socioeconomic development is a process that initiates changes or improvements in a person's, organisation's, or society's social and economic situation.

In this study, grassroots artistic talent refers to visual artists from disadvantaged communities. These artists are mostly self-taught and use available unsophisticated materials to create artworks. The Rawvision (n.d.) publication, classifies 'grassroots art' as art made by artists mainly from disadvantaged communities; mostly intuitive[1] or trained artists using unsophisticated materials in creative and extraordinary ways.[2] The 'grassroots' concept is further used to represent individuals who are economically challenged and form part of the poverty-stricken sector in South Africa. For Ndebele (1987), this situation calls for the democratic government to revamp social thinking towards radical codification of social thought, resulting in renewed forms of social cohesion

---

[1]Fine (2003: 153) describes self-taught art as a form of identity art in which the characteristics of the artists and their life stories influence features and outputs of the created objects.

[2] Grassroot art is referenced as art produced by ordinary individuals using ordinary art material as well as high-end art materials. Grassroots Art Centre*]*

This study presents an account of how the South African based art exposés conduct their business which is mainly profit orientated, with their main objective being to facilitate the marketing, promotion, and expanding of art wealth to broader and emerging markets. This approach involves, but is not limited to, providing a platform for major creative industries, particularly galleries, to collaborate and promote art talent to worldwide markets. Research shows that throughout the world, exhibitions at art exposés yield positive results through the promotion of artistic talent via the related commercial contexts and activities (Komarova and Velthuis 2018: 2). The National Development Plan 2030 (NDP 2030) acknowledges that "the arts and related creative economy sector are thus an asset that needs investment to provide opportunities for more people, [who are] often outside of the formal economy" (National Planning Commission 2012: 152). This acknowledgement by The NDP 2030 echoes the founding United Nations' Creative Economy Report of 2008. The report affirms that there is an ever-increasing demand for creative products which then rely on the creative sector for distribution and consumption. The report further states that "this ever-increasing demand is [a] confirmation of the potential of the creative economy to contribute to economic growth" (United Nations Conference on Trade and Development 2008). Thus, investing in the development of grassroots visual artists enables them to access the formal economy through art fair platforms. Hence, Komarova and Velthuis (2018: 2) confirm that local contexts play a critical role in the promotion of the new art market by operating as an activation mechanism. This activation includes local contexts that encourage prospective art dealers to enter the emerging market in search of new talent.

This study investigates various aspects of art fairs including the promotion, marketing and exposing of local artistic talent to the external art world through publicised and collaborative exhibitions. Art fairs have become the most popular art activities in the global art market (Morgner 2014). These fairs, are predominantly held in exclusive venues and sometimes at open spaces, such as site-specific art expositions, with the specific objective of expanding their audiences from local to international, using international standards (Lewis 1999). A critical review of the evolution of selected art fairs nationally and globally was conducted during this study to frame the main argument of this research, which is that art expositions need to extend their objectives

to include empowerment and developmental strategies that will benefit artists, especially those who were previously or are currently disenfranchised or marginalised.

The revised white paper on Art, Culture and Heritage asserts the following:

> Given that every society is a social, political, economic and cultural construct that maintains and renews itself by drawing on its creative and innovative store of cultural and heritage resources, the remaking of South Africa into a just and inclusive society cannot be accomplished without drawing on the creative, cultural and heritage resources of all our people (DAC 2017: 4).

An art fair is a significant investment for a gallery although this investment can have uncertain returns. Nonetheless, art fairs continue to be the best way for artists to stay up to date on the latest developments in the contemporary art world, meet gallery owners from around the world, and encounter other artists and trends. This study is set within the social cohesion theory which is framed by social inclusion and empowerment principles. Social cohesion is defined as "a set of social processes that help instil in individuals the sense of belonging to the same community and the feeling that they are recognised as members of that community" (Jenson 2010: 6). Social cohesion is presented in this study, along with social inclusion and social exclusion constructs, to explain the modus operandi of South African art fairs and unpack the dynamics associated with their business.

The researcher's engagement as an observer and sometimes exhibitor in numerous art exposés around the country, continentally, and internationally, culminated in the findings of this study. The study used a qualitative approach, with questionnaires, semi-structured interviews, focus group interviews, document analysis, and unobtrusive observation supported by the researcher's complete participation. Hermeneutic phenomenology and ethnographic research approaches were employed to interpret the data emanating from the field work, while auto-ethnography was used to interpret the researcher's involvement as a participant in some of the art exposés. The results from this research were further interpreted visually in a solo exhibition curated by the researcher and the study's promoter. This exhibition formed part of a

series of public displays wherein the researcher participated individually and in group exhibitions during data collection for this study.

## 1.1 CHAPTER OUTLINE AND THE STRUCTURE OF THE THESIS

The study is divided into six chapters. Chapter 1 presents an overview of the research introducing the contextual background, problem statement, research questions, research aim and objectives, the significance of the study, delineation of the study, and conceptual framework.

Chapter 2 provides a literature review of national and international art fair trends and explains the concept of inclusivity in relation to the objectives of the study. The chapter links art exposé enablers such as art competitions, art awards and artist-in-residencies with the conceptual framework. Socioeconomic benefits as well as social inclusion and exclusion are explored against the backdrop of the existing literature on art fairs. Other aspects such as the historical development of local talent in visual art, are also explored. This chapter includes a discussion on policies and guidelines for arts and culture in South Africa as laid out in the first White Paper of 1996 on arts and culture.

Chapter 3 articulates the research methodology used in this study. This includes details on the research approach, design, data collection, and data analysis. The chapter also links the research data collection with the analysis of the practical component as this study was both practice-led and practice-based.

Chapter 4 presents the results from various data collection methods. Triangulation of data from the chosen methods is presented to validate the findings.

Chapter 5 provides the interpretation and discussion of the research findings. This is done qualitatively and through emergent visual interpretation from the practical component. These findings are driven by the following objectives:

- to evaluate the extent to which art fairs promote artists from the grassroots level.
- to identify exclusionary barriers that exist as well as positive inclusionary efforts that can benefit all artists, specifically from grassroots levels.

- to develop and introduce a model that can sustain the promotion of talent in visual arts from both rural and urban communities.

Chapter 6 presents a discursive analysis of international trends on the promotion and development of creative industry towards social cohesion. This is followed by the proposed inclusive empowering model emergent from this study. Finally, conclusions based on the research findings are provided with recommendations proposing prospective future studies related to the holistic promotion and development of creative industries as an expansion of the formal art economy.

## 1.2  THE STUDY'S CONTEXTUAL BACKGROUND

Over the last two decades there has been a substantial growth in the number of local and international art fairs (sometimes also referred to as trade fairs). There has also been a rising interest from art experts and stakeholders in this economic trend (Zmpogko 2019: 15). The literature confirms that art fairs have grown, serving as important avenues and business models for art trading and talent promotion in a variety of locations. In consequence these art fairs are influencing the socioeconomic equation and are revolutionising the art industry in that they are ultimately determining the way artworks are purchased in modern society (Mun-Delsalle 2016). Diamond (2016: 15) adds that the existence and growing rate of art fairs primarily advance and promote contemporary artworks, thus influencing the art buyers' market. This claim regarding the growth and promotion of contemporary art is supported by data from the United Nations Conference on Trade and Development:

> Tourism and the expansion of leisure and art markets will continue to contribute to the dynamism of arts and crafts in world trade. At the national level, efforts to enhance the production of arts and crafts in developing countries can help to preserve cultural identity and foster economic development through arts and culture. However, policies and incentives are required to promote cultural policy while exploring new trade opportunities. These two objectives are mutually supportive and can promote inclusive development at the grass-roots level (United Nations Conference on Trade and Development 2008).

Thus, the marketing and promotional roles played by visual art fairs locally and internationally create an important wave of economic empowerment and cohesion in the contemporary creative art discourse. De Beukelaer (2014) reinforces the notion

that the international art trade is an extremely important way for artists and cultural entrepreneurs to expand revenue beyond small local markets.  The critical argument this study makes is that the promotion and marketing of artists should be extended to regular, deserving talented[3] artists from grassroots levels.  Considerations can be explored and enforced by art fairs through the expansion of cultural platforms to attract artists from the grassroots level and non-urban geographical areas.  Currently, local art fairs promote exhibitors from urban communities while those from rural areas are inhibited by distance and financial constraints from stepping into the opportunities available at such fairs.

Art fairs in South Africa were established in 2008, with the FNB Joburg Art Fair setting the precedence. The establishment expanded the promotion of contemporary art exhibits in international markets (Bain and McLean 2013: 94).  However, their effect has not yet benefited grassroots level artists because most art galleries that showcase at art fairs prefer to feature their affiliated artists rather than artists who are from grassroots areas, and they tend to recruit artists featured at university or college final year exhibitions (Louden 2019).  This creates misconceptions that art is difficult to be understood by poor people and that it is not an economically viable commodity for everyone (Van Zyl 2005: 68).   Bain and McLean (2013: 94) advocate for the development and promotion of economic activities at community level to correct the neglect of grassroots struggles and for the creation of necessary spaces for collective artistic economic experimentation.  They further argue that creative arts at a local scale can be assisted to perform optimally through the establishment of conducive environments where artists can work together and develop cultural economies (Bain and McLean 2013: 94).   A commendable initiative involving local artists and social groups is Hip-hop Graffiti in the Western Cape which uses unconventional contemporary urban productions to promote contemporary art forms such as graffiti art, and promotes public art performances in the non-urban areas (Becker 2017: 257). Such initiatives need to be expanded across all creative arts by those who have the resources and skills to empower people from disadvantaged backgrounds.

---

[3]In this text the phrase ordinary artists are used synonymous to grassroots level artist.

An assessment of the challenges in the South African economy confirm that the status quo needs to change to be aligned with inclusive economic growth strategies aimed at reducing inequality as speedily as possible (Mbatha 2019). This is confirmed in the Revised Department of Arts and Culture (DAC) Third White Paper Draft of 2017, which proposed that the promotion of arts and culture in South Africa be attended to and allowed for social and political climates that are conducive for the arts. This climate must embrace an equality framework that is committed to redressing past imbalances and facilitating the development of all people (DAC 2017: 16).

Mbatha (2019) asserts that black South Africans from rural areas are no longer compelled to become miners and farm labourers; they can now explore other careers conceived by black economic empowerment programmes. Over and above the available career choices, the arts should be prioritised by the DAC. Arts, culture, and heritage services should be provided with facilities, funds, and resources to contribute to poverty alleviation and job creation towards social cohesion and nation-building of all South Africans (DAC 2017: 16).

Quemin (2013: 166) observed that acclaimed artists and galleries whose artworks sell for high amounts and are mostly from Western countries, benefit the most from international contemporary art fairs, and are given prime spots to promote and market their artworks. On the other hand, artists who are based in rural areas are generally excluded from opportunities provided by art fairs due to socioeconomic barriers. These barriers are also outlined by participants in Chapter 4 of this study, and they include, but are not limited to: access to information about available opportunities, funds for transportation, admission fees, as well as funds for art materials.

Knight and Rogerson (2019: 209) expressed concern that geographical exclusion is prevalent in South Africa. They go on to say that the creative industries are becoming increasingly important in the South African metropolitan areas. In Cape Town, creative industries form a substantial part of the inner-city economy. In Johannesburg, many creative industries are scattered across the city. This study proposes an inclusive

model[4] that aims to recommend patterns of socioeconomic inclusion with a view to development of effective empowerment and accessible promotional platforms.

According to Da Costa (2015: 29), grassroots participation is a foundation of the creative industry, comprising everyday skills and artefacts. In India grassroots artists use their creative outputs for economic viability in establishing successful social enterprises, penetrating effective barriers, and using art as an opportunity for success. Sandler (2020) affirms that the recognition of grassroots creativity as part of urbanism began in the mid-2000s, bringing in bottom-up, public service actions to improve urban spaces. The author refers to the transformation of Sao Paulo in Brazil as an example of how creative interventions can transform a city in various ways.

The inclusive approach proposed in this study was observable at the cultural festival held during the 2000 Sydney Olympic games under the rubric of diversification of the Australian cultural character, and the 2004 Barcelona Olympics. Initiatives by these cities made it possible for contemporary aboriginal art and culture to be brought into the mainstream festival venues (Garcia 2007: 108). The DAC white paper Cultural Policy Framework, which is intended to promote social development and is aimed at social integration, cohesion and inclusion, poverty alleviation, as well as addressing prejudice, xenophobia, racism, and integrating grassroots level people into the economic hub, is not fully implemented in South Africa when it comes to the promotion of such artistic programs. According to the DAC framework, cultural and creative industries, such as galleries, community arts centres, museums, theatres, and multipurpose public spaces, should be incorporated in the process of revitalising South Africa's diverse economic sectors through varied funding models that include creative and cultural industries funding and incubator programmes (Mthethwa 2016). These should be included in the development of a South African local economic environment for the future. As a progressive strategy, the framework advocates for the acknowledgement of the creative industry as a "new economy" for creative individuals.

---

[4] The model intends to establish efficient and effective ways to introduce strategic programmes to support and promote art talent from grassroots levels with intentions to add their art product to mainstream art expositions.

## 1.3  PROBLEM STATEMENT

The neglect of grassroots artistic talent in the visual arts has been a problem in the South African artistic landscape since the 18th century.[5]  This is due to the dominant Eurocentric approach to artistic creation which labels art made by Africans as 'primitive' and is therefore afforded an inferior status.  This approach relegates and classifies art produced by grassroots artists as 'unprofessional,' 'amateur' and 'non-elite'.  Therefore, this study questions whether major art fairs hosted and sponsored by South African-based organisations post 1994, do promote local talent from the grassroots level.  It also proposes that talent from the grassroots levels and peri-urban areas must be included in the creative industries' economies.  The purpose of engaging in such a study is to explore whether the criteria and patterns that art fairs use in the marketing of galleries and their affiliated artists respond to the mandate and strategic goals and framework of the DAC.[6]  These goals call for the development, promotion, protection and preservation of national arts by enhancing, supporting, and building the artists' capacity through a sustainable National Development Plan, using unbiased policies[7].

The mandate of the DAC is stipulated to be as follows:

- Develop and promote arts and culture in South Africa, and maintain its role in social cohesion development;
- Improve economic and other development opportunities for South African arts and culture nationally and globally, through mutually beneficial partnerships to ensure the sustainability of the arts sector; and
- Develop and monitor the implementation of policy, legislation and strategic direction for the identification, conservation and promotion of arts and cultural heritage (DAC 2005).

During the colonial and apartheid periods in South Africa social inequalities were prevalent due to racial disparities and which are still the norm today.  The democratic government of 1994 committed itself to reshape several sectors, including arts, culture, and heritage, with the intention of reforming the previously inherited non-

---

[5] Art produced by South African artists was strongly categorised according to priority and degrading classifications. Art produced by Western artists was prime art whereas that produced by black artists was addressed as township art. South African art (Scott-Berning (n.d.)).

[6] The visual art framework is developed by VANSA and is the ultimate document that guided artists on visual arts rights and promotions launched in 2016.

[7] [Online]. Available: http://www.dac.gov.za/8-2-1-vision-mission-values. [Viewed 27 July 2015].

inclusive economic structures.  This was done by instituting new legislation to enable a shift towards shared economic structures.  Similar structures are evident in other countries globally such as in the United States of America, where art workshops are conducted countrywide under a national initiative in search for emerging artistic talent. In the state of New Mexico, for instance, the chosen works are displayed for tourists' sale at the community art display spaces during and after the annual Art Santa Fe art fair (Muruyama 2008).  According to Wilson (1997: 9), Santa Fe is an art destination city which seeks to maintain a good balance between the economic necessities of art tourism and exhibitions.  The Art Santa Fe art fair promotes inclusive social objectives such as public education and local economic self-sufficiency for creative arts.

In South Africa, and elsewhere in the world, the successful staging of art fairs goes together with profit-making, which tends to benefit a small group of prominent and successful galleries.  However, smaller galleries suffer financial battles associated with high exhibition fees (Single 2020).  South African art fairs have created cultural platforms to showcase and promote grassroots artists, however, this is not enough. Thus, other means of empowering and promoting up-and-coming artists from disempower backgrounds need to be explored.

Such alternative explorations are observed in regions such as the Middle East, North Africa, and South Asia which have initiated, produced, and promoted collaborative and community-based art.  There are clear networks and initiatives to support broad empowerment and inclusivity in these areas.  Such initiatives are often arranged by organisations with a globally recognised status, who remain tied to the local empowerment of communities from which they emerge (Ali 2020).

In the South African context, Middel and Partners (2018) accounting group addressed the following question: Are the arts the missing link in South Africa's economy?  They proposed:

> Consider the arts, the creative potential that resides in South Africa.  Almost anyone, anywhere, has some form of creative talent.  Whether they are working with their hands, their voices or their minds, there is a contribution that each person can make.  Business is largely unaware of this creative resource, by not engaging with creative minds and artists, South African business

is missing out.  In turn, artist's abilities to make a valid economic contribution are handicapped as there are insufficient platforms that support their development in South Africa.  Those creative minds determined enough will seek out greener pastures overseas where incubators and better opportunities exist for innovation (Middel and Partners 2018).

Middel and Partners (2018: 1) believe that the art economy is the best commodity to complement education, and see it as the obvious solution to skills development, unemployment, and economic growth.  Promotion of the creative arts in South Africa is an appropriate way to recognise the wealth of creativity that exists within the country, therefore commerce and industries should engage more with these creative minds to grow the economy.

Furthermore, according to Middel and Partners (2018), the South African business sector is missing out because it seems to overlook the wealth of creative resources that could be applied to innovation from grassroots, non-mainstream artists and seems to mainly focus on mainstream artists.  Increasingly, urban revival is taking place in cities through the influence of artists.  A good example is the American situation where part of the revitalisation of the American economy after the Great Depression of 1930, was for New York to employ 'struggling unknowns' like Pollock and De Kooning as public art participants.  This engendered entrepreneurial opportunities and urban regeneration which further ignited creative thinking within the visual art genre (Middel and Partners 2018).  Thus, government and private enterprise can create platforms for artists and think tanks for entrepreneurs so that their ideas can contribute to developing the South African economy.  This is starting to happen in South Africa, with companies such as Hollard, Enthoven, Spier, and Nandos leading the way regarding the development and support of visual artists.  These companies share a commitment to empower the arts. The more organizations like Business Arts South Africa (BASA) provide more local artists with venues to display their talents on a global scale the more the dream of "a better life for all" can be realized in for artists South African (Middel and Partners 2018).

## 1.4   AIMS, OBJECTIVES AND QUESTIONS OF THE STUDY

The main objective was to use a practice based/led research approach to determine the influence that South African based art fairs and sponsored international art fair

participation have on the empowerment of local artists with special emphasis on those at grassroots level. Such empowerment would add confidence and foster financial independence among local artists through bringing their artwork into the mainstream art economy.

The South African visual arts landscape does not fully demonstrate that South African art fairs support and promote grassroots artistic talent. The use of cultural platform categories at South African art fairs should be broadened to include more artworks produced by artists from underprivileged communities. These artists are frequently overlooked by professional galleries, which prioritise artists already affiliated with them. Through the practical activity that was a part of this study, the researcher illustrated the iconographic expression and interpretation to portray these imbalances.

### 1.4.1 Secondary objectives:

- To evaluate the extent to which art fairs promote artists from the grassroots level. Evaluation of this involved scrutinising the existing selection criteria used at South African art fairs for exhibiting visual artists. To achieve this objective, the researcher used a practice-based and practice-led research approach and designed interactive data collection tools to facilitate in-depth-interviews with key art fair organisers and coordinators.

- To identify exclusionary barriers that exist as well as positive inclusionary efforts that can benefit all artists, specifically from grassroots levels. To achieve this second objective, the researcher used a semi-structured, open-ended interview schedule to collect data from participants whose applications were declined to showcase their work at some artists' promotion platforms. The researcher examined the conditions necessary to create a conducive environment for initiating inter-sectoral coordinated teams to promote, develop and support artistic talent at art exposés.

- To develop and introduce an inclusive model that can sustain the promotion of talent in visual arts from both rural and urban communities. To achieve this objective, the researcher evaluated the creation of standardized practices used to develop, support, and market talent in the formal South African visual arts exhibition space.

To achieve credible results from this study, detailed reviews of the main art fairs in South Africa were conducted, at the FNB Joburg Art Fair, the Turbine Art Fair, the Cape Town Art Fair, and the Art Africa Fair. The researcher utilised several data collection methods, which are described in detail under Chapter 3 of this thesis. The data gathered assisted in the analysis of the strategic goals of the DAC in relation to the modes of operation of art fairs in South Africa, and pointed out the gaps through which grassroots artists can be promoted.

These objectives are to create inclusive socioeconomic activities in the creative industry.

The results and findings of this study are primarily intended, but not limited, to benefit the following visual art practitioners in the creative industry in an unbiased manner:

- Grassroots artists
- Visual arts exposition coordinators
- Art gallerists
- Art collectors
- Art enthusiasts
- National and international art audiences
- Art workshop coordinators

The following research questions were formulated in relation to the research problem statement.

- How can concepts of social cohesion benefit grassroots visual artists obtain entry into South African-based art fairs?
- How do practice based/led research contribute to art fair participation respond to art fair open calls?

- What factors and hindrances influence the promotion of grassroots level artists/exhibitors?

- What factors influence the categories and choices made by chief curators at art fairs and gallery curators when it comes to the promotion of artists at grassroots level?

- How can emerging artists from disadvantaged communities overcome the barriers that prevent them from showcasing their work at 'elite' art exhibitions and other enabling platforms?

## 1.5  CONCEPTUAL FRAMEWORK

The conceptual framework of this study was informed by the researcher's personal experience as an artist and participant within the art fair sector.  The framework was also founded on the social cohesion theory, which is explained further by concepts of social inclusion and social exclusion.  Social cohesion is concerned with the working together of a society towards a better life for all.  "Social cohesion refers to cohesive relationships between actors which share values and goals and are able to cooperate to achieve these shared goals" (Green and Janmaat 2021: 2).  In this context, property refers to principles that are espoused and shared by people for a common goal.  The cohesion constructs and principles that bind people together are also mandated by the DAC as a government institution.  Olamijuwon, Odimegwu and De Wet (2018: 91) expand on the notion of social cohesion by stating that social cohesion draws from the collective efficacy theory which incorporates trust, the sense of belonging, and shared values.  Efficacy is an important aspect of any society because it deals with a sense of confidence that an individual or society may portray regarding the performance of specific tasks.  In addition, a cohesive society is also concerned with people's assessments of their ability to plan and carry out the actions required to achieve specific types of performances.

Amin and Vandeyar (2014: 5) add that there is a strong relationship between social cohesion, social inclusion, and social exclusion.  Social exclusion is also known as social marginalisation, which is where people are excluded from benefiting from socioeconomic benefits.  Malik and Wahaj (2019: 251) further define social exclusion as the lack of a variety of social, economic, cultural, symbolic, or personal capital for

citizens. An economy is a social domain activity that deals with the production, distribution, trade, and consumption, of products and services by the different agents of a society. Cultural capital in a society is concerned with the gathering of knowledge, creative problem-solving behaviours, and abilities or skills that a person can use to demonstrate personal and cultural competency in society. Barron (2015: 135) emphasises that individuals in any society must have equal opportunities to be successful economical players; as agents or players and members of society, each individual should be able to manage their flow of money, resources, and services, and participate in demand and supply activities.

Ghimire (2018: 49) defines social exclusion as a deprivation that encompasses a wide range of events and processes, not limited to poverty but including social, cultural, and political problems. Through social inclusion and social exclusion concepts, the study portrays how art fairs can be used as scaffolding for the empowerment of artists.

Therefore, in dealing with social cohesion, "a collection of social processes that assist to instil a sense of belonging to individuals to their community and feel that they are recognised as members of that group" [is necessary] (Jenson 2010: 6). The phrase social cohesiveness is frequently used when referring to social inclusion to portray constructs such as stability, connectivity, common norms, shared values, and networks within society (Mulunga and Yazdanifard 2014: 18-19). Thus, cohesion evokes a sense of belonging and a shared identity.

The DAC defines social cohesion as:

> The degree of social integration and inclusion in communities and society at large, and the extent to which mutual solidarity finds expression among individuals and communities. In terms of this definition, a community or society is cohesive to the extent that the inequalities, exclusions and disparities based on ethnicity, gender, class, nationality, age, disability or any other distinctions which engender divisions, distrust and conflict are reduced and/or eliminated in a planned and sustained manner (DAC (n.d.)a).

According to the DAC's definition, it is evident that societies and organisations must foster the good attitude of working together to achieve common goals, which could include the promotion of grassroots artists. In this regard, Bennett (2002) concludes

that the adoption of social inclusion practice can develop incentives and empowerments within institutions of various kinds, thus enabling institutions such as art galleries and art fairs to respond effectively and equitably to society's demands regardless of geographical location, poor education, racialism, and poverty.

### 1.5.1 Socioeconomic empowerment as constructs of social cohesion

The "sociocultural and socioeconomic domains" of social cohesiveness, according to Peucker (2017), relate to citizens' sense of belonging to a democratic society, with shared values, and a common vision. To avoid high levels of inequity based on socioeconomic condition, gender, and other characteristics, communities should not be denied participation in profit making initiatives based on gender, ethnicity, heredity, religion, age, or any other sort of different ability (Baciu et al. 2017). In this instance, inequality is perceived as the uneven and unjust distribution of resources and opportunities among people of a given society. Profit is a term that is regularly used to indicate the monetary benefit that an organisation or an individual receives for services rendered or products sold. Therefore, denying groups or societies full involvement in socioeconomic activities depicts characteristics of social exclusion (Ghimire 2018: 52). Efforts to correct social exclusion can lead to the creation of strategic frameworks and discourses on inclusive participation. Such engagement might begin with a broad understanding of the value of integration in society. According to Ghimire (2018: 51), social connectedness refers to the social interactions, institutions, and perceived identities of belonging that contribute to social cohesion, integration, and solidarity in any balanced scenario. In the art exhibition context, integration is when artists from urban and rural geographical locations come together to produce a joint socioeconomic benefit.

Exclusion, according to Ghimire is the outcome of the breakdown of social and symbolic connections between people and society, as well as the failure of the state (Ghimire 2018). Thus, social policy must be equipped to deal with the integration of the marginalised to ensure social cohesiveness and solidarity.

South Africa can learn from Frantz Fanon[8] who insisted that progressive societies need to free themselves from repeating of the past, when people were segregated according to class systems and financial strengths, and turn towards inclusivity. In South Africa, art fairs seem to promote an individual capital gain model much more than an inclusive economic empowerment model. As stated by Nkrumah (1965: 1),

> The result of neo-colonialism is that foreign capital is used for the exploitation rather than for the development of the less developed parts of the world. Investment under neo-colonialism increases rather than decreases the gap between the rich and the poor countries of the world. The struggle against neo-colonialism is not aimed at excluding the capital of the developed world from operating in less developed countries. It is aimed at preventing the financial power of the developed countries being used in such a way as to impoverish the less developed (Nkrumah 1965: 1).

### 1.5.2 Art fairs as constructs of social cohesion

Jenson (2010) argues that the development of economic growth depends on effective institutions that ordinary people can rely on and use as frameworks to begin self-reliant and self-sustaining economic growth. The New Partnership for Africa's Development (NEPAD) was formed on the basis that Africa's economic progress will be aided by being incorporated into the global economy based on market liberalisation (Ntibagirirwa 2012: 20). This approach is appropriate for grassroots South African visual artists to consider and form network groups that will be promoted at national and international art fair venues. In his article entitled 'The rediscovering of the ordinary: Some new writings in South Africa', Ndebele (1986: 152) suggests that paying attention to the ordinary people and recognising them can yield excellent results in significant growth of consciousness. Such consciousness conforms to the attitude outlined by Ekpo (2010), that African and grassroots individuals should be socioeconomically active through their own efforts and they should stop being dependents of western socioeconomic structures.

> [the promotion of] more social cohesion leads to better institutions, and that better institutions in turn lead to higher growth and that together, these suggestive empirical results show that building social cohesion – through the construction and maintenance of high-quality institutions

---

[8]Frantz Fanon (1925 - 1961) was a Pan Africanist and a humanist who focused on the psychology of colonialialization of the human being as well as the decolonization thereof.

pursuing the common good, and through the lowering of economic divisions – has been, and remains, a vital task for countries wrestling with development (Jenson (2010: 13).

This study makes the argument that in South Africa art fairs as art trade institutions should contribute to the socioeconomic development of the country by operating under the National Development Plan guidelines (National Planning Commission 2012), thus exploring a nationwide grassroots empowerment approach[9]. Art fairs in South Africa have only recently begun to focus attention on the promotion of under-represented artists. Such a long-awaited promotional empowerment was mentioned by Tumelo Mosaka, the curator of the 2018 Investec Cape Town Art Fair. Mosaka confirmed that setting up a section within the exposition space titled 'Tomorrow/Today' and cultural platforms were an initiative to support artistic talent developed outside the conventional art markets (Cape Town Art Fair 2017). Such an initiative for the support and promotion of local talent seems to be best practice for social inclusion practice.

To understand the social inclusion concept, one must also consider Marx's theory on the social analysis of various class systems.[10] According to orthodox Marxists, the capitalist class uses capital power to control production and related profits, thus influencing practical everyday life and socio-economic activities. Ramsden et al. (2011: 8) point out that grassroots level art production is generally side-lined as being amateur arts activity and is not promoted, is un-researched and poorly represented, largely because its artistic content is perceived as weak and unimportant.

This study proposes an inclusive model that will inform a change in the selection criteria at various art fairs in South Africa. The envisaged model proposes that local art communities and grassroots arts become significant role players in the visual arts industry, independent art fair cultural platforms, and the art economy at large, subsequently becoming independent from galleries that mainly promote their affiliated artists. The inclusive model supports Ekpo's (2010) argument that Africans should take an Afrocentric stance in the face of Western influence in socio-political and socioeconomic modelling.

---

[9] Martin (2012) refers to nationalists in the African context as groups of individuals and government or organisations that call on Africans to reject colonial principles and practices.
[10] Bohmer, P. 1998. Marxist theory of racism and racial inequality.

Hopefully, through this model rural and grassroots artists can be awarded a fair chance to participate in the South African art market and global art economy through regional art leagues and collaborations.[11]  The art leagues can be backed up by regional art skills mentoring and art practice workshops[12] that can lead to well-orchestrated cultural platforms and art fair publicity.[13]  The inclusive visual artists empowering model can be a route to art participation selection at national level.  Thus, grassroots artists will be recognised at last and form part of the socioeconomic art hub.  Currently, major art fairs are staged in major cities[14] and, as a result, rural and peri-rural exhibitors feel excluded from the art eco-system.  This is supported by the observations made through auto-ethnographic research conducted at four national art fairs which are presented in the following chapters of this document.

## 1.6  THE SIGNIFICANCE OF THIS STUDY

The argument this study is making is based on social cohesion and equity where art fairs could create strategic platforms for grassroots artistic talent.  The rationale for this inquiry emanates from an observation of the neglect of many grassroots artists by art fairs in South Africa.  There is a significant gap of the representation of local art talent by grassroots artists at fairs which are best positioned to promote such talent at an international level.  If such talent can be featured significantly at art fairs in the country, then the world stands a better chance of finding out about and being exposed to local art works produced by grassroots artists.  This will provide these artists with a sense of belonging in the international art markets.  Social equity neglect is seen in other economic sectors in South Africa as well, such as trade and industry, truck driving, domestic work, tourism, and hospitality (especially restaurant waitressing), education, health services etc.  Although there have not been any major human rights violations reported in the arts industry compared to these sectors, there have been many disgruntled South African artists who claim that the selection criteria at art fairs is biased against them, hence the need for this study.[15]

---

[11] Art leagues can be regarded as art support strategy.
[12] Art workshops are equivalent to art development strategy.
[13] Art exposition publicity can be related to art promotion strategy
[14] The South African art fair cities are Johannesburg and Cape Town.
[15] Personal stories from artists at exhibition venues such as the Thami Myele Art Award official openings.

Thus, the foundation for this study is based on on-going side-lining of independent visual artists from the grassroots level by South African based art fairs which are regarded as major economic hubs for the creative industry. Another factor is the sense of xenophobia from local artists who feel excluded from the socioeconomic landscape in their own country. This is because there is usually a noticeable number of foreign artists showcased by South African based galleries at these fairs.

Musewe (2010) portrays xenophobia as a multifaceted phenomenon with different levels. He recognises that violent behavioural patterns take place at the lower income group and grassroots societal levels. For him, this is somewhat easy to observe and identify as it is tangible in form. On the other hand, he stated that there is corporate-xenophobia pattern that manifests as subtle hatred of black foreigners by South African black professionals at corporate level, and is difficult to deal with because it is less tangible. This study uses the stated research processes to make observations directly and indirectly at art fair spaces of silent xenophobia patterns as indicated by Musewe and Lee (2013).

# CHAPTER 2:  LITERATURE REVIEW AND THEORETICAL FRAMEWORK

This chapter reviews existing literature on international trends in art fairs.  Attention is given to factors that affect the impact of art fairs in the creative industries as well as their contribution to improving the livelihood of artists globally.  The impact of historical racial inequalities on the South African creative industries is presented to highlight the disparities caused by educational inequalities which disadvantage black grassroots artists from accessing art fairs as economic hubs.  In addition, the chapter explores the role played by art fairs in the promotion and development of artists particularly grassroots level artists.  Finally, it presents a conceptual framework that explains the impact of the imbalanced educational and economical systems on societies.  The framework uses social cohesion theory to explain ways to combat challenges brought about by socioeconomic inequalities.  The side-lining of certain social groups in benefiting from the art industry economy is discussed using social inclusion theory, and the Pan-Africanist concept of socioeconomic development.

## 2.1  INTERNATIONAL TRENDS ON ART FAIRS

Art fairs are internationally understood as trade shows where people in the art business buy and sell works of art for a profit (Moeran and Pedersen 2011: 59).  Most art fairs (expos) are short-term exhibitions held in a common venue that is subdivided into multiple display booths (Artspace 2013).  Renowned expos typically run for about a week or two, with galleries and independent art organisations applying for participation and being evaluated according to the panel selection standards that are outlined according to specific expo aims (Saul 2003).  The Tate Gallery online resource in Britain, asserts that art expos are prestigious spaces for showcasing international artists that are represented by commercial galleries to a body of collectors and art audiences at an international level (Tate (n.d.)).  Artspace, one of the world's best contemporary online publications, offers further clarity regarding art fairs, stating:

> On the most basic level, an art fair is a trade show—i.e. a place for people in the art business, from dealers and art advisers to collectors and curators.  But fairs are also sumptuous visual emporiums that are open to the public, and exhibitors tend to pepper the events with dazzling,

spectacular pieces to delight crowds and capture the imagination of photographers (Artspace 2013: 1).

Cline (2012: 6) affirms Tate Gallery's claim that the goal of art expos and their exhibition method is to select and display good artworks to the public in a strategic and organised manner.  The exposition of artworks is aimed at promoting and enabling financial exchange between a willing buyer and a willing seller, where the value of art largely depends on the reputation of the artist at the time of sale at the respective art fair venue (Steinkamp 1994: 397).  Thus, international art fairs play an important role in the livelihood of artists (Antal 2015).

Throughout the world, the nature of art fairs varies from one art fair to the other, based on their respective themes.  Subsequently, each fair attracts different social groups resulting in an increased number of audiences visiting art expos and thus, changing the characteristic of expos into art excursions (Swarbrooke 2011: 18).  These art fairs (art expos) can also be in the form of touring shows where important art transactions take place and thereby influence the art markets for the benefit of art audiences and participating artists (Uppsala 2014: 202).  However, stratification in the art market can be a major challenge for individual artists who struggle to make a living from the sales of their artworks as independent artists (McCarthy et al. 2005: XVI).  Art fairs provide artists and the audience with exposure to distinctive art trends and styles to stimulate a 'creative interest' from which new skills and ideas might emerge.

Cline (2012: 3) suggests that art fairs play a critical role in the society as a market share platform to improve art sales and present audiences with interpretations of the society through the artists' lens.  Cline (2012) further states that art fairs are a nucleus where artists, audience, collectors, art critics and art institutions converge and interact with a common interest to engage with the exhibits.  Art expositions are, therefore, seen as basic means of expression that contribute to art discourse and promote artists' talents (Lee and Lee 2016: 100).  This should be done irrespective of the artists' geographical location or their level of acclaim in their art career.  A good example in this instance is the auxiliary art project handled by the Frieze Art Fair in London where, ordinary artists are woven into mainstream art markets.

Frieze London has curated works of art by offering their own programs. Frieze Projects, for non-profit sectors, aims to introduce young and emerging artists to the public. Frieze London bestows the Frieze Artist Award to one of the artists. With consultation from the senior curator, the project seeks works of art to be displayed to intervene and interact with structures at the fair. The selected artists have opportunities to expose their art to many people from different fields who visit the event, such as important private or institutional collectors, critics, journalists, dealers, other artists, and art lovers. Moreover, the artists' names, style of art, and marketability are shared not only with the visitors to the fair, but also with the entire art market via secondary exposure (Lee and Lee 2016: 100).

Frieze projects have had a significant impact in the global space, as has the Pand Exposition commonly known as the Pand Art Fair held twice a year in Antwerp in Belgium (Brewer 2013: 2). This art expo was initially established during the mid-fifteenth century. Back then, the Pand took place in the convents of cathedrals over a six-week period (Szanto 2006). Exhibitors at the Pand Art Fair, consisted of picture sellers, frame makers, powder pigment grinders, and prominent Flemish painters (Szanto 2006: 329). The Pand's format of 'art fair' was later explored in the nineteenth century in London at the Royal Academy; this format coincided with the introduction of the contemporary consumer society and the rise of the age of consumerism in art trade globally (Belk 2006: 1). The objective of these early century art fairs was to promote and create market platforms for the art audience. These were set up by art dealers as an added benefit to support artists (Moeran and Pedersen 2011: 59). As far as early historical art fair trends are concerned, Job (2017) states that the history of the Pand Art Fair and its influence was later advanced by the Salon De Refuses held in Paris. This acclaimed classic art fair was established in 1667 by the Royal Academy of Painting and Sculpture, as the largest-scale art exhibition in the world (Delacour and Leca 2011). Subsequently, the Salon De Refuses developed through the centuries and served as a good example of a model art expo[16] that constantly dealt with artists' participation, selection grievances and constant selection criteria reformations (Boime 1969). It is worth noting that the Salon De Refuses specifically made an effort to provide public exposure for independent avant-garde artists. Its existence led to the formation of the Impressionist Group Show circa 1884.

---

[16] Art fair is referenced to as network of various art markets that include art works, art ideas, art collaboration (Morgner 2014)

Authors point out that artists' participation patterns at the Salon De Refuses was questioned some by artists. Some artists argued that the selection criteria used by the Salon De Refuses jury was biased in nature (Boime 1969). As a result of this,

> Associates of lesser-known artists arranged individual counter-exhibitions to expose the bias attitude and despotic practices of the academic juries. Indeed, by the early 1860's the notion of a separate exhibition of official rejectees was popularly entertained by the wider community of artists. Among the chief advocates of such an expo was the artist-critic Théodore Véron. Véron, later published his ideas in systematic form, opted for group solidarity artists and the participation of the public in the reviewing of Salon selections. Véron, complained to the Administration of Beaux-Arts that the jury's rejection of his work for the current Salon demonstrated the flagrant injustice of the Salon system. He requested that the public be permitted to adjudge submissions, which should be accepted for hanging (Boime 1969: 412).

Contestation of the prejudice existing in the art expo selection criteria and advocacy for the involvement of public juries brought fruitful outcomes in the art expo industry in the nineteenth-century. According to Boime (1969: 412), individuals such as Véron strongly proposed that the Salon De Refuses should have multiple art categories. Such diverse categories were intended to encourage ordinary artists to be active participants in art fairs and thus contribute positively to prominent expo trends.

> Véron freely admitted that his work was less than a masterpiece, however, he insisted that the hierarchy of merit be established to help him better assess his talent-that is, only through exhibition can the creative individual fulfil himself. He felt that such a classification would not impugn the jury's verdict and would permit public review and discussion to clarify the defects of works adjudged inferior. What was crucial was to show and be seen (Boime 1969: 412).

It was only after the confrontation and expressions of dissatisfaction by Théodore Rousseau and his associates, on the approach used by the Salon De Refuses to select participating artists, that the introduction of the partially inclusive multi-style art category system was accepted (Boime 1969). This was a democratic concept reviewed by the general jury as influenced by the public. In addition, some artists such as Antoine Etex protested that the non-inclusive selection criteria of the Salon De Refuses was extensively exclusionist of non-mainstream artists (Boime 1969). Etex discredited the selection criterion based on the classification of works by genres and

alternatively recommended classification of work according to merit instead (Boime 1969: 412).

Moeran and Pedersen (2011) observe that expo events have been a critical tool for distant trade since the medieval period. Art trade fairs were common then because they succeeded in blending the exchanges between the different art markets and art promotions into a single exposition held in a common venue. Such art trade practice and artistic talent promotion exposition trends are still explored and performed in the twenty-first century with minor differences from commodity to commodity (Den Admirant 2014: 4). As a result, art expos have progressively become integral components of the modern society and are recognised events (Den Admirant 2014: 4). Relevant examples of such commodities in the creative industries include contemporary art events showcased at prestigious venues such as the Venice Biennale, the London Fashion Week, and the Fan Fair in Nashville (Moeran and Predersen 2011). Thompson[17] (2011: 59) suggests that the volume of artworks presented at international expos provide quality of exposure and promotions and their sales outclass those of top auction houses. It is for this reason that art expos are perceived as prestigious trade shows that promote artistic talent in visual art, going far beyond the ability of auction houses. This is because dealers, collectors, art advisers, curators, museum directors, artists, and journalists, interact and contribute to art discourse (Thompson 2011; Den Admirant 2014; Mun-Delsalle 2016; Yuan 2016).

The contemporary trade fair model resembles the 'Grand Prix' art fair of the twentieth century, namely, the Armory Fair, staged in New York City in 1913 (Moeran and Pedersen 2011: 59). The Armory Show in New York in 1913 was more than just a showcase of artists. Its aim was to "extend the mental space", which was achieved through its structural design. Around 1,600 works of art were showcased in rooms with display booths that were shaped like octagons with open corners. The organisation was meant to expand the territory and influence of the individual works, separating them from their historic and productive context and placing emphasis on the individual artworks. This was essentially the precursor to the white cube mentality,

---

[17] Thompson (2011: 59) is a Nabisco chair emeritus and senior scholar at the Schulich School of Business, York University in Toronto.

the modern-day ideal for promoting works of art, as exemplified through the exhibition designs used by acclaimed international art expos (Cline 2012: 18-19).

Thus, art fairs fulfil an essential component in the art market by responding to the expansion demanded by the visual arts globally (The Art Mine Collectors Corner 2016). Such global demand is based on four key art components: the artist, the gallery, the audience, and the place (Yuan 2016). Art expo trends are characterised by these components which vary from art fair to art fair, continent to continent, country to country, and city to city (Yuan 2016). According to Malyon (2004), the artist is the individual who produces the artwork as an end-product that portrays a distinctive view of creation and representative subject matter. The artwork is the object that carries the artist's intentions and acts as a communicator between the artist and the audience. The artwork is the product of an individual and is an autonomous act of expression (Hein 1996); the audience is distinguished as the people who view and admire the artist's creativity as it is imbedded in the artwork. The audience includes the art critics, collectors, curators and art historians. The place is where the artist, the audience and the artwork unite, such as an exposition event or exhibition (Malyon 2004).

Major art fairs are indirectly subjected to high expectations to act as constructive catalysts for the promotion of artists and contribute to the host city's socio-economic regeneration processes (Morley 2013). This is because they are positioned as enablers that merge tourism strategies with urban planning (Garcia 2007). Westlund and McAlvanah (2017) emphasise that expositions invite global audiences to pavilions, so as to transform and increase interest in art and artists and participating galleries. Garcia (2007: 108) observes that in addition to socioeconomic regeneration, major art fairs have successfully rejuvenated the urban landscape through arts activities in first world cities. Such successful regenerations and expo trends have been observed in legacy cities such as Glasgow, Sydney, and Barcelona. Garcia (2007) points out that the 1990 art expo in Glasgow acted as a catalyst that converted old buildings into legacy art venues as a form of urban regeneration. Much as these public events were successful, their shortfalls must also be highlighted. For example, the Glasgow art expo failed to act as a platform for representing local cultures (Garcia 2007: 108).

As a trendsetter, the 1990 cultural event in Glasgow had positive and negative outcomes. As an international event, it was aimed at promoting arts within the city (Garcia 2007). However, it was confronted by a revolutionary protest group which felt the artistic programme was biased against ordinary city dwellers because it mainly celebrated prominent national and international arts companies that benefited the privileged few at the expense of the working-class majority (Garcia: 2007). Despite the concerns raised by the event critics, the Glasgow event is said to have achieved its objectives of improving the international profile of the city and accelerated inward investment as an urban regeneration initiative (Garcia 2007: 108).

A similar negative outcome was also observed in the 2000 Sydney Olympic Arts Festival and Programme (Garcia 2007). The Sydney event was criticised for failing to meet the exposure needs of the marginalised communities within the city. The art exposition event was blamed for acting as a cosmetic for the international world and the portrayal of Aboriginal treatment aesthetically romanticised the plight of the Aboriginal people for its own gain (Garcia 2007: 108). The Sydney event was further criticised by local arts groups for not involving and representing cultural minority art interests (Quinn 2005). This group accused the Sydney Arts Festival of failing to represent the real diversity of the greater city and the country, because its celebrations were centred within the city. Such city centred celebrations neglected to expose arts celebrations from the periphery areas. The critics felt that the Aboriginal concept was viewed through Western lens, and it was obscurely portrayed as a token of beauty rather than truly depicting Aboriginal values (Garcia 2007: 109). Garcia (2007) states that the failures of Glasgow 1990, Sydney 2000 and Barcelona 2004 demonstrate an absolute lack of understanding by the organisers regarding the needs of locals. Garcia (2007) further affirms that the problem of major expositions in metropolitan cities is their failure to address the needs of locals particularly those who are socioeconomically challenged, and that major art fairs fail to secure a fair distribution of socioeconomic benefits within the hosting cities and across all human class systems.

The objectives of international art fairs as part of global arts markets include the educational role of art expos in society (Robertson 2005: 76). Art fairs play a pivotal role in setting contemporary art standards and influencing other artists by creating an

experience and a sense of discovery for guests. Art fairs provide platforms for galleries to promote the career of artists (De Stefano 2016). These objectives are further grouped into categories that determine the type of art products displayed. A good example is Art Basel[18] that is held each December in Miami Beach, which has a 'Nova' section designed to showcase works not older than three years, and a 'Survey' section which focuses on historical art and refined art projects. There are other art exhibition programmes around the world that form part of distinguishable art displays. South Africa is not an exception, thus, the country's exclusionary situation should be taken into consideration when staging these events (Langford et al. 2013: 106, 414).

These discussions on art fairs shows that the establishment of art expositions is not a new phenomenon, and such a trend has recently been diversified and modernised using new strategies that broaden global publicity to art fair stakeholders (Dos Santos 2001: 30). A good example of such modern art expos is the New Delhi Art Expo (commonly known as New Delhi Art Fair) in India. This expo was founded in 2008 and it functions as a platform to sustain the artistic aspirations in the city of New Delhi and offers its group of artists ample art promotion and art sales opportunities (Vermeylen 2015: 79). The expo is an important art event in India, and it attracts artists, curators, gallery owners, collectors, museum directors, art enthusiasts and extensive media coverage from around the world. A trendsetter in its league, the New Delhi Art Fair continuously assists the art audience to learn about and celebrate international artistic talent alongside local talent in visual art (Garcia 2007). The New Delhi Art Fair, in its short period of existence, has showcased more than 400 galleries and 4000 artists (Garcia 2007).

> In India, art fairs and festivals are widely identified routes for publicity in the community for artists to promote their artworks. These fairs bring together artists, collectors, enthusiasts, students and teachers alike, and offer them a common platform to interact and connect (KPMG 2018).[19]

According to Job (2017), commenting in the America context, top art collectors and visitors are attracted to international art fairs because they distribute and promote

---

[18] Art Basel is one of the largest and most renowned contemporary art fairs worldwide. As well as the Art Fraizers.
[19] See also http://www.indiaartfair.in/fair.aspx. [Viewed 10 august 2015.]

diverse artists and quality artworks. Furthermore, Santa Fe art community's mission is to promote local art and crafts events by showcasing formidable art images that encourage social interactions between arts clients and artists who maintain a sustainable career (Caves 2000: 52). Through their selection, expositions have for many years created a conducive environment for participating art galleries and competitive art markets (Komarova and Velthuis 2018). In this way, art expos create a reputation for themselves and for the showcased artists respectively, thus creating a strong presence on the contemporary international art market (Matthews 2014). Expos create an environment for participating galleries to explore partnerships and collaborations with other galleries within the same art terrain and with other institutions such as publishing and media houses, creating a significant promotional presence (Esche 1989). Furthermore, participating galleries' artists can participate in social events where they meet collectors, curators and take note of key stakeholders (Towse 2003: 38).

These types of relationships are targeted at soliciting wealth and promoting cultural values for the city and the organising company (Rodner and Thomson 2013: 66), but major events like this should not be organised at the expense of ordinary socioeconomically challenged communities and without proper grassroots consultation (Garcia 2007: 116). Hossain (2018) proposes grassroots participation towards a socio-economic driven society. He defines grassroots participation as a network of activists and organisations that provide new bottom-up solutions for sustainable development and consumption. He asserts that this participation would involve solutions that react to the local context as well as the interests and values of the communities concerned (Hossain (2018).

Nowadays more people attend art expos to have first-hand contemporary art experiences rather than are going to conventional art galleries or museums (Espasmo 2016). Art expos have now become popular venues for international art viewing, art exposure, and art collection (Lesser 2017). This makes hosting cities important contributors and shareholders in the established art market (Rodner and Thomson 2013: 58), thus, resulting in the rise of art fair hosting by world cities.

Global art fair trends and popularity is summarised in The European Fine Art Foundation (TEFAF) art market report of 2015, which stated that global art fairs contributed about 40 percent of the world's Gross Domestic Product and have reshaped the current art market (Espasmo 2016).  The popularity of global art fairs is, according to Neuendorf (2015), as follows:

> A total of 1,032,729 people attended the world's top 20 art fairs in 2014.  The fair with the best attendance was ARCO Madrid, which attracted 92,000 visitors, followed by Art Miami, which attracted 82,500 visitors, and Art BA, in Buenos Aires, which attracted 77,000 visitors.

A more recent trade fair report on art trends also indicated that the sum of international art fairs was 250 in 2017 compared to only a few 15 years before (Genocchio 2017). This new approach of art fairs and art markets presents opportunities for communities with similar interests to host art discourses more freely and has been instrumental in transforming host cities into global art destinations (Mun-Delsalle 2016; Richards and Palmer 2010: 12).

Art is a unique global commodity that benefits buyers and sellers.  Pan-Africanist activists acknowledge that African economic fortunes are largely tied to commodity prices (Smith 2017), and art is not an exception.  Art fairs are cultural and economic domains (O'Toole, 2016).  However, art fairs are not democratic spaces that allow free artistic talent to be marketed – they are in fact profit-motivated businesses that use stringent selection criteria to filter in or out creative arts inputs, thus including and excluding artists.

Art galleries receive great promotional support from art fair platforms through electronic marketing and public displays (Grabum 1979: 47).  This climate leads to certain artists being promoted and connected to prestigious art collectors and dealers (Fine 2003: 164), thereby controlling the national and international art markets and creating prejudiced preferences amongst various talented artists.

## 2.2 THE IMPACT OF HISTORICAL RACIAL INEQUALITIES ON SOUTH AFRICAN CREATIVE INDUSTRIES

To understand the current challenges that face the promotion and support of South African artistic talent, it is necessary to portray the role played by art fairs in South Africa. For this reason, it is important to consider positive and negative externalities associated with the economic development of creative industries. These include the imbalanced educational system, which is a legacy of Apartheid, the role galleries play in facilitating the objectives of art fairs, and the impact of art fairs on the periodic economic boost to hosting cities.

### 2.2.1 Apartheid legacy and disparities in education

There are several aspects and factors that influenced the enhancement of artistic talent in South African visual art. Some of these factors include the historically inequitable schooling system that emanated from colonial and apartheid legacies. Historical records state that the 'Vereenigde Oostindische Compagnie' (VOC) popularly known as the 'Dutch East Indian Company' that was established in 1652 as a halfway station for trade ships that were on the route between Europe and Asia, had a major influence on the South African economic, political, art landscape and trade relations (Nkosi 2017: 2). The historical trading activities made it possible for the VOC to further anchor itself in South Africa by establishing itself as a trading post, a port and a refreshment base, a military force, labour trader, in the process setting up an exclusionist colonial citizenship structure (Nkosi 2017: 2).

The initial capital investment and trade set by the Dutch in the Cape was focused on dealing with the promotion of impartial administration as well as fresh crop farming, livestock keeping and annexation of assets, health services, ship repair stations and a half-way stop between the Netherlands and Batavia (Ulrich 2011: 27, 54). Khoisan[20] people who were mural artists and nomadic travellers in the Cape at the time were forced into becoming servants of the colonisers under the governance of the Cape Colony Governor, Jan van Riebeeck and later Simon van der Stel (Nkosi 2017: 5). The settler group in the Cape was further expanded by 'freemen' (free burghers) who were introduced at the Cape in 1657 as farmers. The introduction of settlers at the

---

[20]The *Khoisan*, an indigenous population in South Africa.

Cape started the process of the European colonisation of South Africa (Nkosi 2017: 5). Eventually, other immigrants including the French Huguenots, who arrived in 1689, settled in the Cape (Nkosi 2017: 9). The settler's administration in South Africa directly and indirectly introduced the class system, racial division, divided labour practices in the country (Nkosi 2017: 9), and western art practices. This class system influenced talent recognition in the country by the 19[th]century, when the Republic's nationalism formed a breakaway from colonial dominance (Crampton 2003: 223). However, even after the break away, South African art remained deeply entrenched in the European tradition (Crampton 2003: 223). Other growing socioeconomic and socio-cultural establishments included class structures which are well elaborated by Nkosi (2017) through the recorded Cape Colony census of 1791 as indicated in Table 2.1.

**Table 2.1: Cape Colony Census of 1791**

| European Burgher (Free Burghers) | 3613 |
|---|---|
| European Married Women | 2460 |
| European children | 6955 |
| European men servants | 39 |
| European men in the VOC's service (excluding soldiers) | 456 |
| European women married to men in the VOC's service | 291 |
| European children of men in the VOC's service | 760 |
| Men slaves | 11026 |
| Women slaves (belonging to the VOC and individual colonists) | 3687 |
| Slave children | 2683 |
| Total counted population (excluding the San society) | 31970 |

Source: Nkosi (2017: 10–11)

Nkosi (2017) further notes that the VOC reigned in the Cape until 1795, with the main mineral discovered, at the time, being salt. At the onset of the 1800s, the Cape became a thoroughfare for Europeans (colonisers) and the British (imperialists) who conquered and exploited South Africa, extracting minerals such as copper (initially mined in Namaqualand), diamonds (initially mined in Griqualand), and gold (dominantly mined in Witwatersrand) as they moved inland to establish themselves in the South African landscape. Doling (1998) confirms that the mining and farming activities introduced and affirmed the hierarchical class systems in South Africa which influenced and categorised 'rich' and 'poor' and determined the socioeconomic and

socio-political labour structures[21]. Smith (2017) affirms Doling's (1998) confirmation that the South African mining industry added to the unfavourable history of exclusionism and economic classification. Later in the 19th century, platinum and coal were mined as additional minerals. The labour processes involved in mining propagated the biased class systems already in place, as explained by Nkosi (2017):

> The racially divided hierarchical labour structure inherited from the mining industry became entrenched in South Africa's social systems. Socioeconomic factors that ensured the continuation of the class and labour practices of the colonizers and the imperialists were the consolidation of the mines, agriculture, and pastoral farming into larger operating units, where dependence on skilled whites who supervised the large number of the workforce became the norm. More intervention of generating a supply and control of the workforce, and the institutionalization of the contract-migrant labour system, as well as its appendage, were enforced (Nkosi 2017: 77).

Commentators point out that the above structures remained in force even beyond the demise of the dominant apartheid government and the general democratic election process of April 1994. Hendricks (2003: 7) observes that the new democratic government put good policy guidelines in place but failed to enforce the implementation of said policies. It also failed to create conditions for delivery of socioeconomic development for many previously disenfranchised voters, thus creating contradictions in the new government which won political freedom but is still subjected to economic imbalances (Hendricks 2003: 7).

Despite the democratisation of South Africa and the label 'rainbow nation' (due to the country's composition of diverse races black, white, coloured, Indian), inequalities in economic, social and artistic development remain prevalent (Hendricks 2003). These inequalities are difficult to deal with because:

> The legacies of colonialism, slavery and apartheid have left deep imprints on the political, social, economic and cultural landscapes of contemporary South Africa. The new democratic government has inherited a problem of monumental proportions. It needs to unravel centuries

---

[21] The British became the dominant force in Southern Africa until the establishment of the modern South African country in 1910 (Doling 1998: 9).

of dispossession and exclusion to create in its stead, a legitimate, democratic and inclusive state (Hendricks 2003: 12).

The above socioeconomic divisions are also reflected in the South African art and craft industry beyond the 19th century. Similar factors are reflected in art fair patterns in South Africa (Crampton 2003: 224). Most productions seem to be consigned to 'African artefacts' with the production of baskets, ceramic/clay pots, wooden bowls and woven blankets being limited to ethnic group talents with no elite exposure and promotions (Doling 1998). This biased classification continues to dominate and degrade art products by grassroots artist in South Africa, resulting in the National Art Gallery limiting its African art collection (Crampton 2003: 224). The segregation of societies and exclusionary economic factors have also been applied to the production of grassroots level art products and practices such as freestanding wooden sculptures, totems, decorative stools, headrests and beaded works that existed prior to the colonialist conquest of Southern Africa (Doling 1998).

Belting (2009) refers to debates amongst artists in India regarding Western art narratives which promote colonial history to focus on narratives that promote Indian art.

> The debates touched on several trajectories that today are controversial in India. Counter-narratives increasingly replace narratives of Western modernism with different concepts such as the return to national narratives of Indian art. There was agreement among the participants that colonial history still unduly dominates the cultural topics in India and guides the attention to long time experiences with foreign art, while native traditions and aesthetics have little space in today's art history (Belting 2009: 5).

This debate is pertinent to the traditional paintings and engravings of the San which became underrated upon the establishment of modern economic systems in South Africa. These authentic cave artworks and indigenous craft products were undermined by those who preferred the Western art forms introduced by travelling European colonisers and Western imperialists in the Cape and sub-Saharan Africa (Doling 1998). Such an unpleasant historical precedent is perpetuated by the influence of Western art and culture carried by travellers, traders, missionaries, and early Europeans who moved throughout Africa with hidden agendas to provide services

such as education and health (Chabatama 2019).    Table 2.2 affirms the acknowledgement and recognition of Western artists compared to local black artists.

**Table 2.2: The founders of Western artistic talent in South African-visual art**

| Artist | Dates | Art style |
|---|---|---|
| *(Early Dutch influence)* | | |
| Anton van Wouw | 1862 – 1945 | Sculpture, Painting, Illustration |
| Pieter Wenning | 1873 - 1921 | Painting |
| *(Early British influence)* | | |
| Sydney Carter | 1874 - 1945 | Painting |
| R G Goodman | 1871 - 1939 | Painting |
| *(Dual influences)* | | |
| JEA Volschenk | 1853 - 1936 | Painting |
| Fanie Eloff | 1885 - 1947 | Sculpture |
| *(Early 20th century Impressionists and expressionists)* | | |
| Hugo Naude | 1869 - 1941 | Painting |
| Ruth Prowse | 1883 – 1967 | Painting |
| J H Pierneef | 1886 - 1957 | Painting, Printmaking |
| Irma Stern | 1894 - 1966 | Painting |
| Maggie Laubser | 1886 - 1973 | Painting |
| *(New groups with varied fine art styles)* | | |
| Walter Battiss | 1906 - 1982 | Painting |
| Lippy Lipshitz | 1903 - 1980 | Sculpture |
| Gregoire Boonzaier | 1909 - 2005 | Painting |
| *(The emergence of township talent using western materials)* | | |
| Albert Ntuli | 1898 - 1967 | Painting |
| John Mohl | 1903 - 1985 | Painting |
| George Pemba | 1912 | Painting |
| Gerard Sekoto | 1913 - 1993 | Painting |
| Cecil Skotnes | 1926 - 2009 | Woodcutting |
| Sydney Kumalo | 1935 - 1988 | Sculpture |
| Lucas Sithole | 1931 - 1994 | Sculpture |
| Louis Maqhula | 1939 | Painting |
| *Secondary to the above list of artists, the following contemporary artists were introduced to the art market.* | | |
| *(Modern internationally acclaimed arts)* | | |
| Clive van den Berg | 1956 | Sculpture, Mixed media |
| William Kentridge | 1955 | Drawing, Painting |
| Penny Siopis | 1953 | Painting, Mixed media |
| Pat Mautloa | 1952 | Painting, Mixed media |
| Sam Nhlengethwa | 1955 | Mixed media |
| David Nthubu Koloane | 1938 - 2019 | Painting, Mixed media |

| Willie Bester | 1956 | Sculpture, Mixed media |
|---|---|---|
| Derrick Vusumuzi Nxumalo | 1962 | Painting |
| Bronwyn Findlay | 1953 | Lithography |
| Andries Botha | 1952 | Sculpture |
| Maureen Quin | 1934 | Sculpture |
| Karel Nel | 1955 | Painting, Sculpture |
| Jackson Hlongwane | 1923 - 2010 | Sculpture |
| Bonnie Ntshalintshali | 1967 | Sculpture, Ceramics |
| Joachim Schonfeldt | 1958 | Sculpture |
| David Brown | 1946 | Sculpture |

Source: Doling (1998)

These individuals are classified as talented artists with high levels of impunity, based on their exploration of Western art media and stylistic developments. The artists listed in Table 2.2 continued to be the most prominently displayed at South African art fairs even decades later, when other new artists entered the South African art community. They were constantly acknowledged because they had mastered Western art skills. This is different to African artists using traditional art mediums such as wood carving, bead work and grass weaving which were and still are less celebrated, due to their works not being classified as 'high-end art' as perceived through the lens of Western fine art. Doling (1998: 19) adds that Western art production styles were endorsed and made popular at tertiary art institutions nationally. This is still the case as most artists who are showcased by prominent galleries at the national art fairs are those with tertiary qualifications or those who have had opportunity to be trained informally through art centres that were established by civil society and non-governmental organisations (NGOs).

### 2.2.2 The implementation of community arts centres

The issue of development and economic empowerment in any disadvantaged community places an emphasis on education, housing, health services, and job creation, but places very little emphasis on arts and culture. In reality, cultural issues are largely overlooked (Hagg 1991). Jones et al. (2021) reaffirm Hagg's (1991) statement by stating that there is a lack of understanding of the barriers and challenges to innovations in disadvantaged communities. This is the case in most developing countries despite grassroots innovations being regarded as essential to local sustainable development. Jones et al. (2021) go on to say that local art centres, which

include local artists or art workers as well as other role players, are ideal environments for the development of intercultural organisations that foster social cohesion. This idea also supports Hagg' (2010) observation that community arts centres established by civil society since the 1960s, such as Rorkes Drift Art and Craft Centre and Polly Street Art Centre, made significant contributions to the social, economic, and political empowerment of disadvantaged artists.

At these centres there was an element of cultural unity and empower that benefited many artists especially during the apartheid period. These benefits included being exposed to skills development, networks of art buyers, constant support, raw material subsidies, infrastructure funding, and maintenance that advanced facilities for cultural education, sometimes equivalent to skills training offered at university arts education and theatres (Hagg 2010). Most black artists were denied admission to professional art institutions. In addition, many did not have the opportunity to learn art in high school because schools did not offer art under the previous non-democratic government.

According to Hagg (2010), the new community art centres established under the post-1994 government are lagging, and have since become "white elephants" due to historical disjunctions, ideological shifts, fragmented policies, inadequate infrastructure maintenance plan, and insufficient capacity in both government and the arts sector to subsidise material utilisation and operational personnel. Hagg (2010) emphasises that it is critical for the government and NGOs to accept that the optimisation of arts centres requires a policy-driven approach that includes a long-term maintenance plan from the government in collaboration with civil society, a focus on policy implementation rather than policy-making, and realistic programmatic output from capacitated local organisations beyond the basic infrastructure establishment.

Community art centres have proven their worth in many foreign countries and are an essential component of community development (Hagg 1991). In the UK, for example, there are approximately 250 arts centres that provide tuition and skill development to participants. Community centres in these countries are properly maintained and subsidised by local governments, and the business sector (Hagg 1991: 33) however, a different picture exists for art centres in South Africa. According to Hagg (1991), the

art centres situated in metropolitan areas are struggling for survival, while those in rural areas face an even bleaker situation.

> Whenever a country has set itself the target of economic growth without reference to its cultural environment, grave economic and cultural imbalances have resulted, and its creative potential has been seriously weakened. Genuine development must be based on the best possible use of the human resources and material wealth of the community (Hagg 1991: 33).

Hagg (1991: 33) argues that community development must engage its citizens in such a way that not only welfare, but also the promotion of local creativity, is prioritised. The fulfilment of such local talent development acts as a positive step towards social cohesion and may contribute to the alleviation of poverty, as well as the improvement of social morale and economic circumstances. Most successful countries that have invested on community art centres in the development and empowerment of artists such as India, New Mexico, Morocco, and United Kingdom just to mention a few have seen a rise in revenue from creative industries. Subsequently, artists who have undergone training at these community art centres have managed to conduct successful art careers and are sought after by prominent art galleries.

In South Africa, when community art centres were established immediately after the new democratic government, it was envisaged that they would be a source of "cultural enrichment, social development and income generation "(Department of Arts, Culture, Science and Technology (DACST) 1996: 164). Ironically the previously established art centres by NGOs and private individuals are mostly still in use. These include the Dorkay House, Sibikwa, BAT centre and Funda, as well as Caversharm Press and The Bag Factory to mention just a few. This clearly means that the government-established centres have failed to deliver on their planned mandate. On the other hand, the NGO established art centres have produced prolific artists throughout the years, and some are still fundamental platforms for skills development of up-and-coming artists "while at the same time state control over international donor funding undermined the sustainability of these NGO centres" (Hagg 2010: 164).

**Table 2.3: Comprehensive list of art skills institutions that offer art outside university framework**

| Name of Institution | Area and Date of Establishment | Province |
|---|---|---|

| Polly Street Art Centre | Johannesburg - 1952 | Gauteng |
|---|---|---|
| Jubilee Art Centre | Soweto - 1960 | Gauteng |
| Rorke's Drift Art and Craft Centre | Natal - 1962 | KwaZulu Natal |
| Johannesburg Art Foundation | Johannesburg - 1971 | Gauteng |
| Abangani Art Centre | Durban - 1980 | KwaZulu Natal |
| Community Art Project (CAP) | Cape Town - 1980 | Western Cape |
| Federated Union of Black Artists (FUBA) | Johannesburg – 1978 | Gauteng |
| Alexandra Arts Centre | Alexander - 1968 | Gauteng |
| Cape Town Creative Academy | Cape Town - 2014 | Western Cape |
| Art hub Institute of Media & Creative Arts | Johannesburg - 2012 | Gauteng |
| Fordsburg Artists' Studio (Bag Factory) | Johannesburg - 1991 | Gauteng |
| Bartel Art Trust (BAT) Centre | Durban - 1995 | KwaZulu Natal |
| Mofolo Art Centre | Soweto - 1998 | Gauteng |
| Greatmore studio | Cape Town - 1985 | Western Cape |
| Ruth Prowse School of Art | Cape Town - 1970 | Western Cape |
| Community art Project | Cape Town - 1977 | Western Cape |
| East Rand School of the Arts | Johannesburg - 1999 | Gauteng |
| Nyanga Arts Centre | Cape Town - 2008 | Western Cape |
| Mmabana Arts Centre in Thaba Nchu | Thaba Nchu - 1987 | Free State |
| Lejweleputswa Arts and Culture Centre | Welkom - 1996 | Free State |
| Mmabana Foundation in Mmabatho | Mmabatho - 1987 | North West |
| Katlehong Art centre | Katlehong - 2005 | Gauteng |
| Open Window Art Academy | Pretoria – 1993 | Gauteng |
| Funda Academy | Soweto - 1984 | Gauteng |
| The Art Institute – South Africa | Morningside - 2000 | Gauteng |
| The Cape Town Creative Academy | Cape Town - 2012 | Western Cape |
| National School of the Arts | Braamfontein - 1993 | Gauteng |
| Greenside Design Centre | Johannesburg - 1987 | Gauteng |

| Academy of Digital Arts | Cape Town - 2006 | Western Cape |
|---|---|---|
| The creative Academy | Cape Town - 2011 | Western Cape |
| Ruth Prowse School of Art | Cape town - 1970 | Western Cape |
| Lillian Gray Fine Art Classes | Randburg - 2015 | Gauteng |
| Artist Proof Studio | Johannesburg - 1991 | Gauteng |
| City Varsity | Braamfontein - 1996 | Gauteng |
| Lady Grey Art Academy | Lady Grey - 1996 | Eastern Cape |
| Sibikwa Arts Centre in Benoni | Benoni - 1988 | Gauteng |
| The African Art Centre | Durban - 1984 | KwaZulu Natal |
| Tombo/Port St Johns Community Art Centre | Port St Jones - 1996 | Eastern Cape |
| Mthata Community Art Centre | Norwood - 1996 | Eastern Cape |
| Willowvale Community Art Centre | Willowvale - 1996 | Eastern Cape |
| Sokopase Community Art Centre | Butterworth - 1996 | Eastern Cape |
| Mdantsane Community Art Centre | Mdantsane - 1996 | Eastern Cape |
| Gompo Art Centre | Duncan Village- 1996 | Eastern Cape |
| Ngqushwa Art Centre | Peddie - 1996 | Eastern Cape |
| Queenstown Art Centre | Queenstown - 1996 | Eastern Cape |
| Tsitsikama Khoisan Arts Centre | Tsitsikama - 1996 | Eastern Cape |
| EPSAC Community Art Centre | Pert Elizabeth (Gqeberha) - 2000 | Eastern Cape |

Source: Hagg (2001); South African Facts (n.d.), Department of Sports, Arts and culture (n.d.)

An additional list of the community art centres is included in Appendices: 25. The NGO art centres were established because of a necessary demand for art training and development. For example, the Abangani Art Centre was formed as a response to an urgent call by black art enthusiasts who saw the need for art tuition in the city centre of Durban (South African History Online 2017). Most renowned black artists received art training at these centres, since they were denied art tuition at school level. Furthermore, most black students could not study art at Universities and Technikons. The apartheid system also controlled the curriculum structure of South African school system (Doling 1998). It was only in the 1970s that black artistic talent in visual art

attracted necessary international recognition and formed subcategories of national and international art collections (South African History Online 2017). Some of these artists were influenced by law enforcement factors that ultimately channelled these artists into exile. Those who remained in the country were invited by some embassies to showcase their artistic talent in international galleries. Such invitations to exhibit local art at international art arenas became an influential factor that helped many South African artists to be exposed to international art markets and be influenced by international art trends such as Pop-Art, abstract expressionism, imperialism, neo-expressionism, minimalism, and conceptualism (South African History Online 2017), amongst others. This international exposure also introduced local artists to new art styles, namely: installations; animations; live art performance and hybrid screen-printing. The art institutions listed in Table 2.3 stood-up, supported South African including grassroots level artists and guided such talent to gain further international exposure.

It is a common practice and understanding that most grassroots artists, due to various circumstances, are directly and indirectly channelled to become self-taught artists. According to Fine (2003: 155), the location and the social groupings under which many local artists find themselves are adversely used to determine the nature and type of art they produce. These social groupings also differentiate local artists and their art from art produced by 'elite' artists. Furthermore, the simplicity of art produced by poor artists causes them to be labelled as 'unsophisticated artists.' These so-called unsophisticated artists did not receive formal training at tertiary institutions to put them on par with or on the same level with elite artists who are sought after by galleries and who promote their works at art fairs. Table 2.4 presents a comprehensive list of South African institutions with formalised training programmes for artists.

**Table 2.4: South African art institutions that support South African artists.**

| Institution | Area and South African | Province |
|---|---|---|
| University of Fort Hare | Alice | Eastern Cape |
| University of Witwatersrand | Johannesburg | Gauteng |
| University of Pretoria | Pretoria | Gauteng |
| University of South Africa | Pretoria | Gauteng |
| Tshwane University of Technology | Pretoria | Gauteng |
| Open Window Art Academy | Pretoria | Gauteng |

| Foundation School of Art | Johannesburg | Gauteng |
|---|---|---|
| Rhodes University | Grahamstown | Eastern Cape |
| University of Cape Town | Cape Town | Western Cape |
| University of Durban-Westville | Cape Town | Western Cape |
| University of Pietermaritzburg | Pietermaritzburg | Kwa-Zulu Natal |
| Stellenbosch University | Stellenbosch | Western Cape |
| Central University of Technology | Bloemfontein | Free State |
| Vaal University of Technology | Vanderbijlpark | Gauteng |
| Nelson Mandela University | Port Elizabeth | Eastern Cape |
| University North West | Mmabatho and Potchefstroom | North West |
| University of Natal | Durban | Kwa-Zulu Natal |
| University of Zululand | Richards Bay | Kwa-Zulu Natal |
| University of Free State | Bloemfontein | Free State |
| Nelson Mandela University | Port Elizabeth (Gqeberha) | Eastern Cape |
| University of Johannesburg | Johannesburg | Gauteng |
| University of Western Cape | Cape Town | Western Cape |
| Walter Sisulu University | East London | Eastern Cape |

South African Facts (n.d.), Department of Sports, Arts and culture (n.d.)

Some of the universities liaise with the local art centres as a community outreach activity to mentor and share art skills with the identified art centre of choice. For example, University of the Witwatersrand Art Department worked hand in hand with the Funda Art Centre (Hagg 2001: 72).

It is, therefore, evident that historical colonial art acquisition and production frameworks have indirectly and directly influenced the general art practices and appraisals in South Africa, creating the impression that good art can mainly be categorised through the Western lens and must closely follow Western artistry (Crampton 2003: 224). As a result, many successful South African artists follow Western norms and standards as most have studied Western art education practices. This was the case even at the university of Fort Hare which was the first university to offer formalised art training to blacks.

### 2.2.3  South African current education system

In South Africa, many government schools located in areas where most black[22] people live lack adequate and professional art education support structures.  This is in comparison to the model-C schooling system which is composed of the previously equipped government schools for privileged white children.  Mpako (2005) asserts that during the apartheid regime the schools for whites were privileged and empowered by the availability of basic infrastructure such as proper school buildings, science laboratories, libraries, creative arts studios with equipment to mention just a few. Mpako (2005: 6) further states that black people's exclusion was by way of a deliberately discriminating curriculum and practices enabled by apartheid laws.

> Discriminating practices included among others the key practice of limiting the range of school subjects in black government schools.  For example, visual arts, drama, dance, and music were offered in schools for whites but side-lined in schools for blacks (Mpako 2005: 6).

When the ANC democratic government assumed power, it sought to create an equitable educational system by allowing black children into the then "white-only" schools, then referred to as Model C schools.  While this move may have eased the situation to a certain extent, the progress into equipping townships and rural schools for black learners however is still very slow.  Even though the transition of the non-racial schooling system in South Africa proceeded without trauma, the process failed to make a blanket conversion for all disadvantaged schools to be on par with the former Model C schools (Jansen 2007: 26).  Jansen's argument is further outlined by Felix, Dornbrack and Scheckle (2008: 101) who confirm the explicit categorisation of the South African schooling system.  This system is categorised according to different socio-economic reflections that are still evident even after the 1994 elections.

In their study Felix, Dornbrack and Scheckle (2008: 101) differentiated the schooling systems which they had observed as shown in Table 2.5.  The table represents a classification of the South African educational system, which provided township schools with fewer subject options in comparison to Model C schools, which were

---

[22]The word black is used cautiously to refer to African people are aboriginal to the African continent. It is a denotation for people with own cultural framework and with own autonomous system of values, sentiments and beliefs (Tembo 2016).

allocated more state funding, and Catholic schools, which were financed privately. Numerous Model C schools offer great sports programs, cutting-edge interactive teaching technologies, and extracurricular development programs.

**Table 2.5: South African schooling system**

| School types | Model C: Well-maintained buildings, big school grounds in quiet Middle-class suburb. Fully equipped computer labs and offices. | "Black" Township: Run-down area, with informal housing. No formal grass playing area. One computer and 1 photo-copier in school. | "Coloured" Catholic: Small government-built houses. Noisy and close to busy roads. Religious symbols in classrooms. Well-maintained buildings. |
|---|---|---|---|
| **Referenced to as:** | A | B | C |
| **Learner-teacher ratio** | 26:1 | 51:1 | 31:1 |
| **Participants** | Teacher A (1) Teacher A (2) | Teacher B (1) Teacher B (2) | Teacher C |
| **Number of classroom observations** | A (1) 3 X 1 Hour sessions A (2) 3 X 1 Hour sessions | B (1) 3 X 1 Hour sessions B (1) 2 X 1/2 Hour sessions | 4 X 1 ½ hour sessions |

The categorisation by Felix, Dornbrack and Scheckle (2008: 101) attests that the South African schooling system still disadvantages black learners especially those from rural areas, causing a ripple effect on creative art careers. The categorisation (A, B, C) developed by the authors demonstrated the prejudice of the South African schooling system. The schooling structure has consequential setbacks for local artists particularly the upcoming individuals who have ambitions to pursue a career in the arts (Van Vuuren 2010: 38). Bodilly and Augustine (2008: XI) confirm that art education had a low priority in the nation's public schools, and arts education struggled to occupy centre space in government schools. Current prospects for economic inclusiveness in the new South Africa require redress in the school system as schools are active generators, justifiers, and transmitters of categorised and racialised identities (Felix, Dornbrack and Scheckle 2008: 99). In New Zealand the Department of Education provided resources for Montessori art at primary schools (Smith 2007: 483). In Third World countries such as South Africa, most disadvantaged artists fail to make the cut during the selection process of art galleries and art fairs, due in most part to their disadvantaged educational backgrounds due to the inertia of the schooling systems.

Maluleka (2015) states that curriculum plays a pivotal role in shaping the social and political spheres of a society by guiding learners' culture and the social practices of their society. The implication of Maluleka's (2015) statement is that the country's curriculum should be a contextualised social process. Thus, the relationship between the education system and opportunities in the creative industry must be reconciled so that an adequate balance can be maintained between the two. This would further boost local artistic talent since the art fair industry is strongly crafted in formal production principles that prioritise prominent artists who have gone through the formal schooling system (Ferris 2013: 247). This seems to be the case because such well-schooled artists can immediately fit into the art market industry, as opposed to grassroots self-taught artists. Most galleries prefer to promote formally trained artists whom they are prepared to feature, selling their artworks at art fairs which prioritise profit-making and display art that is perceived as relevant and suitable for use by an elite society (Bell 1974: 42). This confirms that most successful artist at these art fairs are those with art qualifications obtained from Universities and Technikons or those that had the opportunity to attend art residencies which are mostly advertised in metropolitan cities.

## 2.3 THEORETICAL FRAMEWORK

This study's theoretical structure is based on the concept of social cohesion which is explained in relation to the social inclusion and exclusion concepts. Gidley et al. (2010) conclude that social inclusion is consistent with the practice of access and equality, although there are different levels of inclusion. The most significant ones used to frame this study are: social inclusion which is presented as a neoliberal phase and focuses on modes of access; social inclusion as a participation phase which conforms to social justice norms; and social inclusion as a form of empowerment. The results of implementing these levels of inclusion could contribute to stronger performance measures for people and organisations.

Morgner (2014) points out that the strength and success of art fairs is based on the mutual stakeholders' network relations. Such networks control and influence the art market positively by making profit for art dealers (Moeran and Pedersen 2011: 60) and adversely by excluding others from the same profitable value chain and promotional

platforms (Moeran and Pedersen 2011: 338). Lyck et al. (2012) assert that art fairs exist and are conducted in a way that models them into exclusive institutional entities within specified societies. World art fairs tend to be tied to financial markets and are hierarchically structured to maintain reputation and status resulting in the formation of elite galleries that exclusively showcase works of prominent artists who are often affiliated to them (Jyrämä 2002: 57). Such exclusivity may directly and indirectly exclude local artistic talents. In this instance Freedman (1990: 27) states that an individual may aspire to reach and attain the goals and values set by society, but may be restricted to meet such goals due to systemic and or discriminatory alienation. On the other hand, Velthuis and Curioni (2015: 34) state that the vast proliferation of art fairs as network institutions in the twenty-first century globally, have improved the efficiency of art markets in countries such as India. This has been accomplished through the establishment of various empowerment platforms where art works can be exhibited and transacted between various stakeholders of the art world.

Freedman (1990: 27) reiterates Marx's concerns that an economic system can alienate ordinary citizens from their true potentials. Individuals in a normal society dealing with a normal commodity may attempt to reach set goals but fail to do so subsequently due to lack of talent, training, opportunities, or some form of hostility (Freedman 1990: 27). The theoretical framework discussion in this study is built on socioeconomic inclusion and exclusion theories which are directly linked to the social cohesion theory. The discussion also refers to the ideologies of Africanism and Pan-Africanism.

### 2.3.1 Social inclusionary measures

In this research, constructs of the inclusion and exclusion theories are used to explain the value and benefits of providing socioeconomic empowerment rather than not having them. These constructs have greater benefits for disadvantaged communities. Barron (2015) asserts that through considerations of the inclusion theory, ordinary people may have the ability to become competitive socioeconomic contributors and benefactors. Social exclusion, on the other hand is an unfair process that targets and excludes ordinary people from socioeconomic progression and benefits (Collins 2003).

## 2.3.1.1 Socioeconomic Empowerment

Socioeconomic empowerment deals with the integration of social structures into the mainstream economy (Visser et al. 2017: 261), as opposed to exclusion constructs which deal with deprivation from adequate education and training. Such exclusions deal with the marginalisation of individuals and groups from mainstream social and economic networks and structures. Klasen (2001: 432) states that such deprivation, especially those concerned with education, may foster social exclusion resulting in inadequate opportunities in the economic market. In the current study, socioeconomic inclusion is regarded as the fundamental variable in the promotion of artistic talent.

The primary step of inclusion towards the socioeconomic empowerment of ordinary people can be through the creation of a so-called co-curriculum. Bresler (2011) expresses that curriculum integration requires more than just scheduling of learning content, to teach art skills, but a broader empowerment process, from the re-curriculation of the subject content, to the capacitating of the educators. Such capacity-building is best expressed by Mpako (2005) as a collaborative cultural intervention empowerment exercise, which is a construct of the inclusion theory.

On the other hand, success through the empowerment process is regarded by Gidley et al. (2010) as a comprehensive and integrative approach to social inclusion, since it recognises individuals' strengths towards economic access and or equality. This is an ideal inclusivity concept since there is growing international interest in the cultural and creative industries as economic contributors due to their ability to drive sustainable development and equitable work opportunities. The adoption of inclusion theory by various sectors of society remains an ideal drive towards social cohesion and therefore, the importance of active citizen engagement, involvement, and commitment to the common objective of a just and equitable society cannot be overestimated.

The interrelatedness of the inclusion theory as well as the social cohesion theory can be positively used to guide and instil individuals' sense of belonging and collapse the boundaries of exclusion. Fonseca, Lukosch and Brazier (2019: 236) state that society is motivated towards the well-being of all its citizens by exploring social cohesion structures, reducing inequalities in its daily livelihood, and avoiding marginalisation. This includes presenting empowerment characteristics such as loyalty and solidarity,

strength of social connectedness and shared values, confidence among individuals of society or network group, and eliminating inequalities. The use of inclusion theory in conjunction with social cohesion characteristics may be the key to redressing pre-democracy government policies that have resulted in long-standing socioeconomic inequalities that continue to cast shadows over the current South African art fair landscape.

Social inclusion acts as a participative process through enabling modes of access because collaborating on a project and participating in a network have the potential to yield favourable results such as enhancing the organisational image, performance, and production. It is recognised that social inclusion is a process that increases citizens' access to social activities, education, public institutions, social security, mentorship programmes and services to reinforce or re-establish social relationships and social empowerment (Mulunga and Yazdanifard 2014).

As an alternative to social exclusion, social inclusion raises concerns about both institutional rules and inclusion issues. This is due to exclusionary measures usually being focused on rules that have a negative effect on those groups that have not been selected or included in defined systems (Collins 2003). The most comprehensive and integrative approach to social inclusion, according to Gidley et al. (2010), is the declaration of society having the potential for meaningful cultural change that goes beyond economic access and social justice and equity. This concurs with Bennett's (2002) conclusion that the adoption of social inclusion practice can develop incentives and capacities within institutions; thus, enabling institutions to respond effectively and equitably to society's demands regardless of geographical location, poor education, racialism, and poverty.

### 2.3.1.2  Social inclusion as a social justice norm

One of the constructs of social inclusion as a broader phenomenon is the consideration of social justice. This form of justice gives insight into the status quo of equality of opportunity and the norm of outcome. Due to global variations of different people and societies and the known differences between the rich and the poor, there can never be equality of opportunity and or outcome. For this reason Labonte (2004: 119) states that, despite the known class systems that suppress the disadvantaged,

efforts should be made to approach social inclusion as a positive drive towards equal opportunities and equal outcomes. When South Africa's democratic government took power in 1994, there was genuine hope that the new government would reform the education system. However, 27 years into the post-apartheid government, disparities and inequities in the education system still exist. This is despite the changes made on a merged curriculum system. The fact that there is still no universal free education is still a setback for disadvantaged communities, making the academic achievement of tertiary institution qualification a far-fetched dream. These are the consequences of the slow realisation of constitutional policies and government departments' strategic goals in South Africa, which present an act of violation of social justice for disadvantaged people. Badat and Sayed (2014: 127) argue that learning remains an unattainable commodity for many South Africans, especially those from deprived communities, as a result of slow and non-implementation of policies, particularly equity, quality, and social justice in education. In summary, the inability to implement reformative educational policies in South Africa has resulted in the demise of democratic norms.

### 2.3.1.3 Social exclusionary measures

Socio-economic empowerment deals with the integration of social structures into the mainstream economy (Visser et al. 2017: 261) as opposed to exclusion constructs which are due to inadequate education and training. These exclusions refer to the marginalisation of individuals and groups from mainstream social and economic networks and structures. Klasen (2001: 432) asserts that deprivations, especially those concerned with education, may foster social exclusion resulting in inadequate opportunities in the economic market.

Popay (2010: 295) further affirms that social exclusion has derogatory connotations when addressing other groups as disadvantaged. Such labelling presents a dichotomy problem where people can be privileged by being included and disadvantaged by being excluded from a list of activities such as skills development, cultural prosperity, justice equality, democratic participation, nation-building and economic shares (Popay 2010). Muddiman (2000) also links social exclusion to social divisions and inequalities, such as a lack of adequate resources required to maintain acceptable standards of living, and the need to participate in the country's

socioeconomic activities.  The other form of exclusion that is worth addressing is conditional inclusion that is informed by social stratifications[23] including those that relate to artistic talent support and promotion.

In this study such exclusions are linked to the selection criteria of participating artists in South African art fairs who are mainly selected by galleries whose proposals are adjudicated by a stringent art fair jury.  Popay's (2010) line of argument which is in line with that of Coffee (2008: 262), states that it could be problematic to examine the issue of inclusion or exclusion without investigating the conditions of institutional power and social hierarchy as well as the social forces that govern the inclusion and exclusion of social groups.  Furthermore, Muddiman (2000: 1) confirms that social exclusion is related to social inclusion and social cohesion.  Thus, social exclusion is used as a fashionable term to describe social division.  Social exclusion theorists argue that social exclusion should do with more than just material resource inadequacy. Theorists believe that social exclusion relates to inadequate social participation, and non-provision of balanced cultural and educational participation.  This includes the absence of access to services and leaving individuals powerless to change their future (Muddiman 2000: 2).  Coffee (2008) motivates that the inclusion of local artists by galleries at art fair venues through inclusivity and encouragement by galleries can be created to improve social relationships of societies and build their interest in art.

The indirect practice of social exclusion works against the values and best practice guidelines of the DAC's vision as sanctioned in the strategic overview of the 2014 - 2015 DAC's annual report.[24]    The DAC bases the debate about social exclusion/inclusion on social rights and poverty:

> Poverty is the consequence of social and economic exclusion and a product of inequality produced in a society where wealth is concentrated in the hands of a minority.  It serves to exclude the poor from participation in the mainstream economic, social, and cultural life of a

---

[23] According to Ogbu (1994), inequality persists because changes that have occurred favoured exclusive racial stratification in a society thus creating barriers in opportunity structure.

[24] The DAC vision states: "We are a thriving arts, culture and heritage sector contributing to sustainable economic development and leveraging on partnerships for a socially cohesive nation" (DAC 2013b).

society. It assaults the dignity of the individual and curtails life chances for personal advancement (DAC 2012: 40).

In the process of addressing the social exclusion dilemma within the South African art economic hub, one is persuaded to point out the gross social imbalance, inequality and exclusion experienced by South African grassroots artists, particularly the black South African women artists from the grassroots level. It is for this reason that Cooper (2017) expresses that the South African art community is ill transformed, leaving most disadvantaged artists without the necessary knowledge, support and promotional abilities required to market their talent in the commercial art market. The gender gap is another form of inequality expressed in this study. The issue of woman-exclusion in the South African art society is also evident. As explained by DAC,

> Women are still more vulnerable to unemployment, exclusion from access to resources, decision-making and the unhindered exercise of their constitutional rights and opportunities within the family, at work and in the public domain (DAC 2012: 40).

The unfair discrimination of women in the arts field that is further highlighted by the National Development Plan 2030 as follows:

- Public employment should be expanded to provide work for the unemployed, with a specific focus on youth and women.
- The transformation of the economy should involve the active participation and empowerment of the disenfranchised.
- The role of women as leaders, in all sectors of society, should be actively supported. Social, cultural, religious and educational barriers to women entering the job market should be addressed (National Planning Commission 2012: 33).

The focus on social exclusion can be linked to theorists such as Nkrumah, who portray Western philosophy as utilising metaphysical and conceptual class hierarchy as a form of idealism which foster relations of dominance and disadvantage (Gyekye 2016: 8). Isaacs (2016: 40) adds that "all have equality of intelligence as speaking beings, and precisely because of this, the elite classes impose false standards of inequality to justify their unmerited privileges and hierarchy in society".

Robinson (2013) relates socioeconomic inclusion in the arts to an integration process where collaborative engagements can be explored. Aspects of inclusivity and the promotion of talent are further expressed by the Marxist system of economics, politics, and social perspectives which emphasise that diversity of talent is made useful only in a system where skill, education and talent exchange exist (Freedman 1990: 27). The DAC revised its White Paper to create legislation that would resolve the prevalent South African situation of inequalities that face most societies. The resulting Third White Paper (DAC 2017) is aimed at harnessing arts, culture, and heritage, stipulating the importance of talent and technical skills for creative expression, education, and training. The Third White Paper also points to job creation and the eradication of poverty, to be achieved through close cooperation with all spheres of government and related departments, as well as the international community. This is an essential aspect to encourage the process of socioeconomic transformation inclusivity and cohesion (DAC 2017). Social cohesion is therefore regarded as the logical process to avoid socioeconomic exclusion and encourage socioeconomic inclusion in the artistic talent promoted by major South African art fairs. The promotion of social cohesion is the most important concept for South African organisations and institutions (Burns et al. 2018). Burns et al. (2018) corroborate that social cohesion is a critical catalyst for economic and social transformation, and can be used to cushion a cohesive society and drive policy goals (such as those espoused by the South African DAC – my emphasis).

Furthermore, Kawashima (2006) argues that social cohesion theory can be used to support social change and help to generate a unified sense of identity and pride, thus improving educational and skills attainment, which ultimately intensifies the knowledge of people in the society and of those who enter the global market. In the context of this study such markets reflect the art fair industry. Kawashima (2006) further warns that cultural practice can be used as a social force and encourage the new social group to catch up with the dominant culture of an established class. In this case, the new contemporary art culture and trade from the elite artists can be learned at grassroots levels. However, owners of the previous dominant culture will constantly move on to regroup and generate another culture to redefine exclusiveness (Kawashima 2006: 65). This is where Nkrumah's Pan-Africanism theory comes in. Nkrumah views such exclusive interests as a paradox, and advises that the success of any given society

hinges on considerations of morality which translate into subtle social cohesion (Gyekye 2016: 75). Ankrah (2014: 18) adds that pluralism of any cultural and/or ethnic situation can ruin grounds for social cohesion.

Revolutionaries such as the Pan-Africanists advocate for equality and economic self-sufficiency of Africans on the continent and in the diaspora (Adi and Sherwood 2003). Nkrumah, who is regarded as a Pan-Africanism pioneer, embraced this struggle and intellectual push, saying that those who are exploited must unite for economic prosperity and dissociate themselves from dependence on profit driven institutions. According to Nkrumah (1965), neo-colonialism is a form of threat that accompanied imperialism's final stages. Durokifa and Ijeoma (2018: 1) elaborate on Nkrumah's claim by stating that neo-colonial tactics are used by the world's superpowers to boost Western economic power. Albrecht (2019) summarises this by stating that the effect of neo-colonialism, post-colonialism, and imperialism on the socio-economic matters of non-Western communities is their ability to influence the economy. On the other hand, it is important to remember that the Negritude movement in Africa strongly opposed imperialism's influence. The Negritude ideology is described by Ekpo (2010) through two realistic ideologies. The first emphasises African identity and active African involvement in global endeavours such as international arts, socio-politics, and economics. The second advocates for Africa's establishment of an African economy. I am certain that these institutional concepts, as well as the Pan-Africanist idea, are important in explaining the elite artist's enablers versus the grassroots level artist's biases concerning the stringent art exposé selection criteria.

## 2.4   INCLUSION IN SOCIOECONOMIC ENVIRONMENTS

In this study, social inclusion is rationally driven to pursue social change in strengthening art in society and promoting a better state of affairs for art fairs in South Africa. It is through such social change that the art society can build bridges that incorporate grassroots environments (Saloojee and Saloojee 2011). The role of the social environment and art in society is concerned with post-1994 art promotions, where the creation of conducive grounds for art production carried great potential for renewed social bonding (Sarason, Sarason and Pierce 1990). In the context of this study, social inclusion perpetuates and seeks to appropriate social justice principles.

Social justice encourage honest, fair, and transparent principles in which aspirations are recognised in the other party and vice versa.

In South Africa, a case of social inclusion is manifesting itself where literature bears minimal reference to interventions and strategies used by art exposés in the development, promotion, and support of local artistic talent. Apart from literature endorsements that reflect an overwhelming capital gain that art exposés are profiting from, there is minimal evidence of discussions on the development, promotion, and support interventions of local artistic talent prioritised by art fair enterprises (Sarason, Sarason and Pierce 1990). Very often, the available literature on art fairs focuses on financial gains and lucrative art market opportunities that privilege certain artists and galleries. This is evident as art expo environments are not creating a conducive platform for a broader non-biased art development and socioeconomic development. This biased social approach receives credence from individualistic art fairs that are exclusively set-up for an exclusive audience and art markets.

In addition, it is observed that literature indicates that art fairs are predominantly inspired by high levels of financial returns rather than developing significant artistic talent in visual art (McAndrew 2018: 29; Prendergast 2014: 3). Prendergast (2014: 3) reiterates that huge financial art dealings are conducted at prominent galleries concerning top artists, excluding grassroots and some mid-career artists in the economic mix. This is in contradiction to the broad economic empowerment campaign and its socioeconomic objectives such as skills development and shared economy promulgated by the government on economic development and nation building (Mofokeng, Giampiccoli and Jugmohan 2018: 6). Visual art development interventions at government level in South Africa are also inefficient. These interventions are not sufficient to refine artistic talent development, support, and promote local art fairs that are sponsored and hosted at municipal level. Artistic development, promotion and support have not been adequately explored and documented in the literature (Sarason, Sarason and Pierce 1990). The significant absence of relevant literature is also noted by Ramsden et al. (2011), who state that limited attention has been granted to grassroots arts activities leading to the constant absence of grassroots artists in big social art economic events. Ramsden et al. (2011) conducted a case study on amateur art activities in the United Kingdom (UK), and summarised the outcomes of

their actions as having, "stimulated the emergence of research examining the importance of mainstream arts to the wellbeing, personal growth and social development of the individuals within civil society" (Ramsden et al. 2011: 3).

Ramsden et al. (2011), stated that there are many reasons why amateur arts activities in the UK should be a focus of interest.  They list these reasons:

- The effort of advocacy organisations to increase visibility and lobbying power.
- The increasing connection made between arts and well-being – for individuals and communities - between the arts and community development, social cohesion, identity, belonging and economics which have been demonstrated by many art projects with individuals, community groups and communities.
- The increasing use of arts activities led by professional artists working on projects related to community and neighbourhood regeneration.
- Knowledge transfer: there is an increasing recognition of the use of art and skills acquisition through participation in art activities as a means of knowledge creation and developing an understanding of other spheres of living.
- New directions in practices and modalities throughout the arts (public participation and social change).
- A recognition that 'arts-based projects' have a particularly effective role in enabling people to develop a relationship with the environment.
- An increase in networking between amateur, community and professional bodies, groups and organizations through a blurring of boundaries because of the development of community arts programmes, groups and activities and through a wider remit of funding as in, Awards for All. This has allowed better organized amateur arts activities to gain a greater profile while offering opportunities for smaller scale groups to participate in events on a larger scale (Ramsden et al. 2011: 6).

In South Africa existing social support for art production programmes seems to be applied in a discriminatory approach, as such programmes exclude grassroots level art practitioners.  This point is further emphasised by Grant (2011) who states that galleries and art dealers often reject artists' works on the basis that the artworks are not a good fit for the gallery or collectors' artistic style.  This is done without giving stylistic or developmental advice to the applicant.  It is for this reason that Muddiman (2000: 11) reported that social exclusion is commonly associated with lack of network structures that can bridge and improve local community groups and partnerships. Network bases such as the Artist's Proof Studio, the Bag Factory in Johannesburg and Greatmore Studio in Cape Town are exceptional examples that facilitate the

promotion and skills development of artists from grassroots level. Muddiman (2000) raises the critical question: What kind of people emerge from these networks, and to what extent will the networks provide real access for the excluded and disadvantaged?

In addition to the aforementioned view on network artists, the Bag Factory artist studio prides itself on its open studio opportunities for several enablers which are:

- Attending exhibitions to see new and experimental work from local and international artists;
- Attending artist studio tours or 'artists-in-conversations' to meet artists and learn more about their process;
- Tutoring for children by full-time practising artists;
- International buyers and collectors come to meet some of the best South African artists, housed under one roof;
- Local and international curators come to develop partnerships and to tour the studios;
- Buyers interested in starting a collection or wanting to gain better insight into the visual art market come to meet the artists behind the work (Bag Factory (n.d.)).

These promotions are done through open studio 'art tour' projects with direct access to the primary art market. Comunian (2011: 1172) affirms that networks are emergent structures that provide support for visual artists. This support should be cultivated at national exposés, because internationally acclaimed artists such as David Koloane, Pat Mautloa, Sam Hlengethwa, and Bongi Bengu are amongst artists whose artistic talent was further enabled by art networks such as the Bag Factory artists' studios.

It is worth investigating whether various forms of grassroots level art practices by nature contribute towards the intensification of levels and patterns of exclusion linked to the selection criteria used by sponsored art fairs in South Africa. It is also worth investigating whether such forms can be moderated and revolutionised to alleviate the exclusion and lack of developmental support for grassroots artistic talent in visual art by sponsored art fairs in accordance with mandatory South African legislation. Gamedze (2017), a Cape Town artist and writer affirms, that the exclusion of grassroots artistic talent in visual art by local art fairs is a social exclusion problem that could adversely affect and have a negative impact on balanced art production in South Africa.

Undoubtedly, these exclusionary patterns persuaded lawmakers to commission the production of a best-practice document, intended to transform the arts and cultural practices in South African policy making, 'The best practice guide to the visual arts in South Africa', produced by The Visual Arts Association of South Africa (VANSA) as commissioned by DAC (Visual Arts Association of South Africa 2016). This best practice award provides opportunities for all art practitioners to be recognised beyond their hierarchical class systems. Bennett (2002) presents the model in Figure 2.1 as a way of creating best practice for empowerment and social inclusion.



The complementary role of empowerment and social inclusion in changing the rules of the game for poor artists is as follows:

**Social inclusion:** Changes in policies and institutions - *Done from above*

**Inclusive & accountability institutions**

**Empowerment:** Pressure for change by groups mobilized – *Done from below*
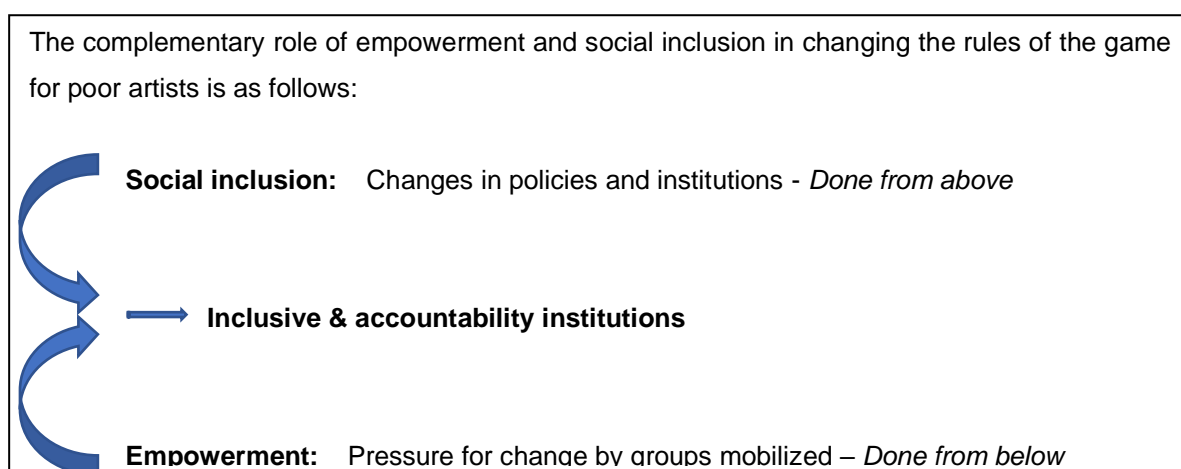
**Figure 2.1: Defining Social Inclusivity**
Source: Extracted from Bennett (2002)

The model elaborates on what social inclusion and empowerment means in operational terms, and how these concepts can be combined to yield inclusive and accountable institutions in order to address the issue of socially excluded individuals or groups that are unable to fully participate in the economy and social development. Social inclusion is the removal of institutional barriers and the enhancement of incentives to increase the access of diverse individuals and groups to assets and development opportunities (Bennett 2002: 13). Bennett (2002) concludes by stating that effective socio-economic empowerment requires the country to consider vulnerable and structurally excluded social and economic groups and to identify systematically ways to ad dress barriers to basic services and economic opportunities.

Kawashima (2006: 68) concludes that social inclusion should not merely focus on barrier removal but should also explore pertinent options of introducing cohesive

services and programmes that promote integration.  The author further states that all cultural organisations should critically self-examine the extent to which they have been committed to becoming inclusive organisations (Kawashima 2006: 69).

This study interrogates existing literature on South African visual art fairs in relation to art development, support as well as promotion, by focusing on the four major art fairs in South Africa as well as the auxiliary art fairs.  It compares art fairs in South African cities and international cities where South African artists have been featured and exhibited under South African sponsored platforms.  The international cities and art fairs are Santa Fe, Miami, Seoul, San Diego, Kinshasa, and New York.  The primary data for this comparison is drawn from the researcher's experience of his artwork being accepted and showcased at these fairs subsequent to a formal application being accepted adjudicated, in the period from 2015 to 2017.

This study sought to assess the level of improvement from the pre-apartheid period up until 2018.

> From their early development in Western Europe in the nineteenth century there has been a close relationship between museums and other exhibitioner spaces and the production of national identities.  In South Africa, museum displays have historically supported colonial and apartheid ideologies, but with the transition to a post-apartheid society, museums have reassessed their divisive roles and repositioned themselves within South Africa's contemporary nation-building project, organized around building unity from diversity.  The development of this new relationship between museums and democratic nation-building is examined here through discussing South African museums' attempts to become more inclusive in their exhibitions, and analysing debates in the museological community concerning the challenges facing museums in a post-apartheid society (Crampton 2003: 218).

Crampton's (2003) statement highlights that the historical policies of the pre-democracy government created long standing socioeconomic divisions that continue to overshadow the current South African art fair landscape.

# CHAPTER 3:     RESEARCH METHODOLOGY

This chapter gives a comprehensive overview of how the data that informed this research was collected and analysed.  It starts by explaining how the chosen methodology was implemented and at which stage of the data collection process.  This includes the research design, research process, research instruments, implementation of the pilot study, research sample, data collection, data analysis, as well as the ethical considerations observed during this study.

The chapter links the research methodology with the data collection method used in the practical component of this practice-led and practice-based study.  In the process of data collection as an ethnographic researcher, the researcher interviewed renowned South African artists whose successful art careers are attributed to contemporary artistic talent in visual art enablers, such as the Joburg Art Fair, the Turbine Art Fair, the Cape Town Art Fair, The Art Africa Fair, and Thami Mnyele Art Awards.

## 3.1   DESIGN OF THIS STUDY

This section deals with how the study developed, and also includes my involvement as the researcher.  The work started with direct observations made at art fairs in South Africa, and especially selected art fairs that exist beyond South African borders.  An extensive survey was conducted at four international art fairs and four South African art fairs.  These are components of international art events that form the core of this study.  Interviews and opinions were also solicited from art expo coordinators[25].  The study then proceeded to use published electronic and printed literature documents during the secondary data collection and data analysis procedures.

As part of the study design, a data collection questionnaire (Appendix 1) was designed and the researcher carried at all the art fairs attended in 2014 as a pilot study before the formal data presented in chapter four.  In this initial questionnaire, the researcher used relevant questions that helped in probing the research problem statement further.

---

[25]The interviewed coordinators are from the AAF, CT Art Fair, FNB art Fair, Turbine Art Fair, Art Santa Fair, Seoul Trade Fair, New York Art expo, Red Dot Miami.

The problem statement is based on the impact that art fairs have on local artistic talent as well as on an evaluation of whether the criteria and patterns that art fairs use when selecting participating galleries (who then choose artists at art fairs) develop, support and promote South African artistic talent in visual art as mandated by the strategic goals and arts framework of the DAC.

In dealing with the research problem statement, the researcher designed a three-legged data collection approach that guided the execution process of this study. These multi-dimensional approaches became the terms of reference for the data collection process. In this process, the researcher initially outlined and listed the FNB Joburg Art Fair, Cape Town Art Fair, Turbine Art Fair, and Art Africa Fair are major art fairs in the Republic of South Africa that connect for African artists by exposing them to a global audience. This included Thami Mnyele Art Awards, which became an outlier of the data collection field. The art fairs feature artworks by various international artists and allow artists and collectors to interact in a common space with over 100 exhibitors and have far more than 20,000 visitors in a period of 3 days. The researcher began by visiting the event sites of these art fairs, made observations, interacted and collected available prospectus documentation. Among the collected documents were the main events catalogues. The catalogues collected provided an overview of all the art exposés exhibition ground plans and presented the names of the galleries and featured artists that were selected to participate in these sponsored art fairs. At first, the researcher used the collected exposition catalogues to create a random sampling quota[26]. This random sampling quota was assembled by selecting every fifth count of the listed participants in the official exposition catalogues, to the total of thirty participants. The thirty randomly selected participants were then visited in their respective exhibition booths and given the scheduled questionnaire to complete together with the consent form. Secondly, the researcher returned to the sampled participants' booths to collect the questionnaires the researcher had distributed earlier and conversed more on the look and feel of the exposition and the art promotion strategy.

---

[26]Random sampling quota quiring fixed number of cases from the list of all cases in the sample universe population, in specific categories.

Thirdly, the researcher went through the exposition floor on a self-guided tour, to have a general overview of the displayed artworks that reflect and showcase South African artistic talent. It was during such self-guided tours that the researcher conducted unobtrusive observations on how South African artistic talent in visual art is promoted, supported, and developed by South African art fairs. Unobtrusive observation is described by Dane (1990) as observation activities that are conducted in a voluntary manner without the knowledge of the individuals being observed. Instead of relying just on the information supplied in the survey and interview data, the researcher used unobtrusive observation to look for evidence of what people did. The participants in the study perceived the researcher as one of the artists who applied to participate in the art fair and also as an art fair visitor whose interactions with the exhibitors were appropriate based on art fair booth inquisitiveness, unobtrusive observation became effective and the researcher's presence in the field was not alarming.

Lastly, the researcher initiated significant conversation interviews, with selected audiences that showed interest in the exhibits. These audiences were selected using the systematic random sampling technique (Holiday et al. 2021), by selecting every fifth guest encountered within the largest exhibition space. This conversation information was then used to guide the data analysis process when triangulating the collected data to understand the impact of South African major art fairs on the promotion of local visual artistic talent. Key questions asked during the conversation interviews were based on how the visitors perceived the promotion of local artistic talent within the art fair exposition industry. The general perception of the art fair visitors the researcher interacted with is summarised as follows:

> Art fairs are important platforms because they introduce the art audience to distinctive art forms and professionally executed artworks. However, local artists are not well represented in these platforms.

Through this qualitative research approach the researcher aimed to acquire accurate knowledge and understanding of the perceptions and interpretations of the impact of art fairs on visual artistic talent in the post-millennium era. In this art fair exploration initiative, the researcher employed hermeneutic phenomenology research which is perceived as the art of interpretation (Kinsella 2006). This observational research was

correlational in that ongoing behaviour rather than inference was the focal point of these research approaches, in line with a qualitative research approach (Brink 2017). Observational research grants the researcher an opportunity to witness what the participants are really doing when dealing with the situations related to the phenomenon being researched (Provalis Research 2019).

The researcher used hermeneutic phenomenology as a research method because it allows people living in relevant, complicated relationships, to be heard and provides interpretation possibilities (McCaffrey, Moules and Raffin-Bouchai 2012). Furthermore, the hermeneutic phenomenological approach offers a place for voices to speak out and be heard, for the overlooked to be seen (McCaffrey, Moules and Raffin-Bouchai 2012). Through these research methods, the researcher scrutinised the status quo on the development, promotions, and support of local grassroots artistic talent at the investigated art fairs. This approach to data collection is supported by Grove and Fisk (1992) who state that the observational research technique is concerned with the gathering of data, focusing on experiences as they unfold. Hence, the researcher combined all these methods of inquiry alongside hermeneutic phenomenological research to gather data and generate discussions and narratives that gave meaning to the research problem statement throughout the study. The study adopted the hermeneutic phenomenological research pattern because it evoked deeper understanding and interpretations about contextualised art support, development, and promotion of local artistic talent by major art fairs in South Africa. The hermeneutic phenomenology method has been historically preferred as lived experience and interpretative dimension in research (Patterson and Williams 2002: 11).

The hermeneutic phenomenological approach accesses the lived experiences of individuals and groups (Kinsella 2006). This approach has, over time, been applied to the human sciences more extensively than in any other field of study and is today practised by many scholars covering all interpretive acts in the human sciences (Kinsella 2006; Butler 1998). The hermeneutic phenomenological research method is a way of unveiling the phenomenon as experienced by participants in their world of existence. Through this method the researcher aims to create a rich account of a phenomenon (Kafle 2011: 186). Therefore, the researcher used the hermeneutic

phenomenological research approach as the fundamental technique to attain full comprehension of the impact that major art fairs have, positive negative, on local artistic talent in the visual arts. In this study the researcher observed and gathered the perceptions of galleries, visitors and art enthusiasts on the promotional strategies of grassroots artists by art fairs. The researcher interpreted these as reflections on on-site observations of how selection criteria are managed and how promotions of artistic talent are carried out.

The hermeneutic phenomenological research approach is concerned with interpretations of societal and ethnic patterns. Such interpretations can be extended to address the practices of inclusion and exclusion of local artistic talent in visual art at both local and international art fairs. In this study, interpretations are sourced and used to tackle the phenomenon of including and excluding artistic talent in visual arts by major art fairs in South Africa. These interpretations also include the strategy used to develop, support, and promote artistic talent. The hermeneutic phenomenology research approach enabled the researcher to engage in interpretations of conversations held with local artists who had submitted formal applications to showcase their artworks and they were rejected. Naden (2009) confirms that reflections and interpretations take place in different encounters. During this study reflections and interpretations took place at local and international levels at the tabled art exposés, reflecting on what the researcher has observed and acquired with regards to the practices of artistic talent promotion. The observations are based on Butler's (1998: 286) perspectives of modern hermeneutics (Table 3.1).

**Table 3.1: Perspectives of contemporary hermeneutics**

| Perspective | Theme |
|---|---|
| Conservative | The task is to uncover the original meanings of the action-text as intended by the author. Objective, a-historical, and a-contextual, purposeful meanings are secured from the correct and decidable interpretation. |
| Pragmatic (Constructivist) | Interpretation here involves entering into the interpretative norms of a community; meaning here operates and is found within the historical contexts of the interpreter and interpreted |
| Critical | The purpose of interpretation here is emancipatory; conventional wisdoms within communities are challenged to address potential power asymmetries |

| Radical (Deconstructionist) | Here texts and social action are treated as the endless play of signs that reveal and conceal knowledge through difference and contradiction. |
|---|---|

Source: Butler (1998: 286)

Butler (1998) further outlines that the aim of hermeneutic phenomenology as a philosophical concept is to foster understanding and interpretation as opposed to distinguishing the cause of the situation. Such fostering can be achieved under different perspectives. Hence, Butler (1998) advises that the researcher must distinguish which perspective and theme will be adopted in the study. In this study the researcher used the radical perspective on art fairs as conducive platforms, to understand the contradictions that are concealed in the selection criteria used by various art fairs. To understand cover-ups in the art fair industry, the researcher combined three research methods namely, the hermeneutic phenomenological method, the observational method, as well as the auto-ethnographic method.

The auto-ethnographic approach enabled the researcher to explore researched art fairs first-hand based on participation as an art fair applicant as well as an on-site observer. The auto-ethnographic process provided a self-observation platform for the art fair selection criteria, and assisted the researcher to understand the dilemmas that other artists are confronted with in the art fair sector. Thus, the self-reflection platform positioned the researcher as a cardinal component of research, both as an ethnographic and as an auto-ethnographic data collector. Ellis, Adams and Bochner (2011) emphasise that the use of personal experience in research is an added advantage that illustrates sides of a phenomenon which can be put in comparison and contrast with versions of personal experience.

Reeves et al. (2013) explain ethnography as being the study of societies through social interactions through gathering data from observations, interviews, and documents to produce a detailed and comprehensive account of defined social narratives and phenomena. In an epistemological study, the ethnographic approach can be upgraded into auto-ethnographic data collection (Chang 2008: 46). Jones and Harris (2018: 10) state that auto-ethnography requires that the observer interrogates what he/she thinks and believes, and question his/her assumptions, and continuously ask him/herself if he/she penetrated as many layers of his/her defence, fears, and

insecurities as far as the researched project is concerned. In this case, auto-ethnography is formulated when the researcher becomes an active element in the ethnographic process. Hence, the researcher used both auto-ethnography and hermeneutic phenomenology research paradigms in this research methodology to observe and interpret the impact of major art fairs on the development, support, and promotion of acclaimed and ordinary artists. Whereas hermeneutic phenomenology research is explained as that portion of the research paradigm that assists the researcher to read and gain an in-depth understanding of the researched phenomenon, the auto-ethnographic process focuses on an autonomous form of interpretation in the shaping of new knowledge that affects the researcher. Therefore, the auto-ethnography approach became an excellent data collection tool that enabled the researcher to address research objectives and questions regarding the selection criteria used by art fairs in South Africa.

### 3.1.1 The research development

In this research, the researcher elected to include critical components of the observation method to produce observation notes that are decisive for the proposed inclusive visual artists empowering model. As an auto-ethnographic researcher and an art practitioner, the researcher used the active observation participant research style to note and observe ways and means to improve conditions in the visual arts exposition field. This contributed positively to the aim of this research, which was to analyse the visual arts selection phenomena at local art fairs. The investigation focuses on the establishment of art fairs in South Africa over a ten-year period, from 2008 to 2018. The period 2015 to 2017 was the most active in terms of my participation in art fairs, and 2014 was the pilot data collection year. This was performed to assess the South African art fair selection criteria, including the development, documentation, and promotion strategies as stipulated in the DAC white paper document. As a result, the combination of hermeneutic phenomenology study and the multiple modes of observation methodologies proved to be excellent for making meaningful investigation of professionally produced art exhibitions.

Rosenblatt (2012) argues that the best way to collect data is through observation. This can be done directly or indirectly with the subjects' knowledge or ignorance that they are being observed. In this case the researcher may choose to collect data through

continuous observation or via set time periods, depending on the project. According to Rosenblatt (2012), collected data may be interpreted using the following mechanisms:

> Descriptive observations: you simply write down what is discovered from the observation. Inferential observations: you may write down an observation that is inferred by the subject's body language and behaviour. Evaluative observation: you may make an inference and, therefore, make judgment from the behaviour. Make sure you can replicate these findings (Rosenblatt 2012: 1).

Rosenblatt (2012) further outlines that in observation research the researcher engages in casual conversations (interactive interviews) and constructive talks with peers about the problem, refines the research question and develops a methodology to investigate it. During the observation phase, it is ideal to stay receptive to unexpected possibilities and allow one's observations (rather than one's assumptions) to guide the observed phenomenon. While applying an observational research approach to an existing issue, the researcher records and makes observation notes and records progress in accumulating and analysing data with the same peers to obtain input from people who are familiar with the problem being investigated by the researcher. Through the observation research, the researcher draws conclusions on what has been discovered.

Kawulich (2005) confirms that the observation method, particularly participant observation, has been performed in various research disciplines as a tool for compiling data about people, processes and cultures in qualitative research. De Walt and De Walt (2011) characterise participant observation as a natural process whereby the observer has an open, non-judgemental attitude, and has an interest in learning more about others. The researcher is mindful of the tendency for developing cultural shock and being subjected to making errors that can be overcome, being a careful observer and a good listener, and being exposed to the unexpected consequences of the observed field. De Walt and De Walt (2011: 110) elaborate that participation observation research is an approach designed to access more and deliver a deeper contact with the people and or the situation observed. The authors emphasise that observation research eventually creates a programme for the growth of a greater rapport, better access to informants and activities examined. It also enhances better

understanding of the phenomena investigated, including various additional aspects of societal life. Bryant, Liebeskind and Gestin (2017) summarise that in participant observation the researcher is actively involved in the investigation of the phenomenon. As an active data collection participant in this research, the researcher prioritised collecting and compiling data from several visual arts exposition segments in the Republic of South Africa. This segmented art landscape refers to the four national art fair establishments.

Furthermore, to diversify the data collection in this study, the researcher used the critical case study data collection method, because the art fair industry has specific target audiences. Such audiences include art collectors and diverse art loving societies that share various views on art promotion and support activities. Therefore, the researcher conducted case studies on four major art fairs that take place in Johannesburg and Cape Town. These case studies enabled this study to give an account of the promotion of visual artistic talent and the inclusivity representation phenomenon within the South African visual art world.

In addition to the conducted case studies of the four South African Art fairs, the researcher examined and collected data at the Thami Mnyele Art Awards event. The researcher treated this visual art event as an individual case and explored it to gain additional answers to the research questions of this study.

According to Yin (2011), case studies have several shapes, which can be descriptive in nature, where tracing a sequence of outcomes is practised over time in a longitudinal manner, or it can be exploratory in form, whereby a phenomenon is constantly observed. Yin (2011) further adds that a case study can be explanatory in the sense of posing contrasting explanation of events and relating such explanations to other situations. Consequently, the researcher found a case subject field to be a relevant method as it relates to hermeneutic phenomenology research inquiry and such a research approach is appropriate for the investigation of art fairs' selection, growth, documentation and publicity schemes. While conducting observational research and case studies for this study, the researcher identified and targeted the four major art fairs in South Africa (FNB Joburg Art Fair, Turbine Art Fair, Cape Town Art Fair and the Art Africa Fair).

These art fairs reached the peak of their career and existence and maintained prominent activity during the years under analysis (2015–2017). In this instance, the researcher applied for participation as a formal applicant in response to their official open calls. These open calls were posted on their individual websites as well as on the Visual Art Networks of South Africa's (VANSA) website. My art fair application process and participation period took place from 2014 to 2017. The individualised outcome of the case studies conducted was used to formulate and propose an inclusive visual artists empowering model that is ideal to ensure that major art fairs develop, support and promote local artistic talent in visual arts, particularly talent from the rural and the grassroots level areas in South Africa. This model is further discussed in Chapter 6 as part of the research recommendations. During this research, the researcher categorised each of the four major art fairs in South Africa according to the longitudinal case study. The researcher used this form of case study to observe and review the participation trends of artists and galleries at South African art fairs, including their selection criteria. The researcher also used online and published literature to interrogate the art fair phenomenon over a period of three years to observe changing situations at the studied art fairs. The historical trend and grounds for the characterisation of individual South African art fairs was the critical component of the case studies conducted.

While carrying on different case studies at the Johannesburg; Cape Town; That Art (renamed Art Africa); and Turbine art fairs, the researcher appropriated the research to be informed by direct and indirect internal and external influences within the South African art fair population. The inclusion of such art fair influences is important in research surveys as it can lead to the critical understanding of direct and indirect influences as well as the impacts that affect the development, documentation, and promotion of visual arts talent in South Africa. The case study and the observation conducted as well as my art fair visits and participations formed a pivotal point in the research field and contributed positively towards the recommendations established by this work. As stated earlier, the observation method is useful to the researcher because it provides the researcher with ways to check for nonverbal expressions, and determines who interacts with whom, reveals how participants spend time on various activities and communicate with each other (Kawulich 2005). Through these

individualised case studies, the researcher examined and conducted surveys that explored how the selection criteria at art fairs were executed and how these criteria, directly and indirectly, affect the socioeconomic output of local visual arts talent.

Each art fair was treated as an individual longitudinal case study each time the expositions were staged. This was mainly done for observation purposes. These individual case study examinations were performed because every art fair case is different and has its own challenges and merits. This was noted in each art fair as independent art fairs are constantly seeking innovative ways to frame their purpose to their clients. Even if it is the same art fair, it has the potential to showcase different positive and negative elements on a year-to-year basis. So, the researcher opted to perform a critical evaluation of each of the four major South African art fairs, noting how their promotional strategies are drawn up.

Throughout the process of this study, the researcher used auto-ethnography research technique, firstly by attending official opening events of the selected art exposés staged annually. At these art fairs, the researcher won the confidence of the purposefully selected participants, with whom he shared the research topic and explained the nature and scope of the study. Some participating exhibitors were fascinated by the research scope and were willing to complete the research questionnaire. Some artists declined to participate in this study, stating that they were not interested, emphasising that they were more focused on interacting with prospective art fair buyers. Some participating gallerists offered me 15 to 20 minutes of their free time on varied exposition days to conduct semi-structured interviews (Appendix 2B). All the participants the researcher interacted with were given research ethics consent forms to fill in. The information collected was analysed at the close of every art fair to understand and improve data collection strategy, and as the researcher I also reflected on the possible shortfalls. Information gathered from the current art fair was compared to the data gathered from previous art fairs, and added towards an improvement plan while also plotting the interactions for the forthcoming art fair data collection. Consequently, the data collected at the 2014 art fairs was used as a pilot study, and the questions asked in 2014 were evaluated, refined, and improved for the upcoming 2015 and 2016 art exposés. Data compiled from the 2017 art fairs was used to verify and validate the information gathered during the 2014 pilot

study session and to modify the data gathered in 2015 to 2017 art fairs.  Tables 3.2 and 3.3 show the national and international art fairs explored from 2014 to 2018.

**Table 3.2: National art fairs explored from 2014 to 2017**

- Innibos-Lowveld Arts Festival staged in Nelspruit, Mpumalanga province, 2 – 6 July 2014
- Cape Town Art Fair staged in Cape Town, 27 February – 2 March 2014
- Turbine Art Fair staged in Newtown, Johannesburg, Gauteng province, 17 – 20 July 2014
- National Arts Festival staged in Grahamstown, Eastern Cape province, 2 – 12 July 2015
- FNB Joburg Art Fair staged in Sandton, Gauteng province, 11 – 13 September 2015
- That Art Fair staged in Woodstock, Cape Town, Western Cape, 18 February - 6 March 2016
- Artklop Arts Festival staged in Potchefstroom, Northwest province, 4 – 8 October 2016
- FNB Joburg Art Fair staged in Sandton, Gauteng province, 9 – 11 September 2016
- Essence Articulate Book and Art Fair staged in Durban, KwaZulu Natal, 8 – 13 November  2016
- Art Africa Fair, Cape Town, 24 February – 5 March 2017

**Table 3.3: Selected international art fairs explored from 2015 to 2017**

- Art Santa Fe staged in Santa Fe, New Mexico, USA, 7 – 13 July 2015
- Seoul Trade Expo staged in Seoul, South Korea, 16 – 19 May 2016
- Red Dot Miami Art Fair staged in Miami, USA, 1 – 4 December 2016
- Art Expo New York staged in New York, 24 – 27 April 2017

At these art fairs the researcher used a scheduled questionnaire to collect data from participating artists at the identified art fairs as well as from the gallerists who commonly participate at art fairs.  The questions asked focused on the criteria used to advertise open calls for art fairs, the selection criteria, and the confirmation of participation at these selected art expos.  This included discovering best practice clauses that made it possible for selected artists to showcase their work of art.  The research benefit of this form of ethnographic data collection was that it provided a platform to establish participatory and non-participatory observation on the perspectives of participating artists and their perceptions regarding visual art fairs.

This study employed key elements of hermeneutical phenomenological research, where the interaction of art fair participants was observed and their interactive experiences with audiences and with the art fair process were observed and interpreted.  This created meaning and provided understanding of art fair experiences from the open call through to selection stage, the acceptance and rejection stages, to the displaying and dismantling stages.  This enabled the researcher to understand the different perspectives of the artists' lived experiences regarding the promotion,

development, and support interactions at the expositions that the researcher visited. The interpretation exercise was explored at various art fairs during the process of this study from 2014 to 2017. This ultimately granted the researcher in-depth knowledge of the art fairs' selection criteria, which the researcher approached with an open mind.

As suggested in the research objectives, the purpose of this research was to explore the impact and conceptions as well as misconceptions of whether art fairs in South Africa do or do not advance, support, or develop local visual arts talent. Through the above-explained research paradigms, this study probed hidden realities that go together with the impact of art fair expositions on artists. These probing questions were specifically directed at art fair role players, in search of answers regarding the nature of art development, promotion and support granted to South African visual artists including grassroots artists from disadvantaged areas. The answers to these questions were added to the findings of this study. From these answers, the true relationship and benefit of empowerment, promotion roles and benefits of art fairs in South African art sphere was envisaged. Through this research, parallel features on selection criteria were drawn from the studied art fairs and were used to inform the development of an inclusive visual artists empowering model proposed by this study. The envisaged model seeks to address the ongoing disparities between grassroots artists and affluent artists.

The researcher prioritised data gathered from national and selected international art fairs in which the representations of South African artists were evident and publicised. The data from the surveyed art fairs was then collated according to their relevance to the problem statement. The collected data and observed occurrence as well as their frequencies were analysed in a hermeneutical phenomenological manner and the outcomes were interpretations of meanings from artists, curators, and chief curators' lived experiences at different art fair interactions. During this stage, the researcher formed themes linked to the collected data transcripts; through this process a deeper and richer understanding of the art fair phenomena was compiled. The intent of hermeneutical phenomenological data analysis is to translate lived experience into a contextual expression to portray meaningful understanding (Ajjawi and Higgs 2007: 622).

Data collection is a common process in social science inquiry as well as in surveys. The term 'survey' is used in multiple ways, but in this study, it is used to refer to the selection of a relatively large sample of participants from a pre-determined population followed by the collection of a relatively manageable amount of data from those individuals. The 'population of interest' refers to a wider group of participants who form part of the researcher's interest in a particular study. In any qualitative study, the researcher, therefore, uses information from a sample of individuals to make some inference about the wider population (Kelley et al. 2003). Regarding the survey, the researcher preferred to use face-to-face interviews as well as email inquiry because they both offered the researcher interactive follow-up opportunities on tabled questions.

Furthermore, the survey process suited the auto-ethnography data collection strategy, which included my personal encounter with the selection criteria of art fairs, as an art fair applicant and participant during this research period. Méndez (2013) states that the advantage of auto-ethnography research is that it facilitates easy access to the data, since the researcher engages the researched content using his/her own experiences as the primary source from which such experience is used to investigate a phenomenon. In this study the researcher investigated the phenomenon of promoting local artistic talent in visual art within primary and secondary art markets.

I further agree with Denzin (2003) who argues that auto-ethnography is a suitable alternative to ethnography, because it awards the researcher alternative modes to infiltrate hostile environments that come about with basic ethnographic research strategies. He believes that auto-ethnography is efficient and effective as a research strategy because we exist in hostile times in the 21st century, wherein public democratic life is under siege and the culture of fear of sharing information engulfs modern society. In many instances, reactionaries and neoliberals characterise the daily life of our current socio-political environments. Pre-emptive strikes and homophobic attacks have become the norm and erupt sporadically. Thus, research participants are afraid to share basic and critical information freely.

Blanche et al. (2016) confirm that the research process encompasses a strategic framework of activity that defines a series of natural processes which steer the inquiry process to ensure valid research findings and determinations. The authors further affirm that:

> The research process is a plan for action that is developed by making decisions about four aspects of research … the research paradigm, the purpose of the study, the techniques to be employed, and the situation within which observation will take place (Blanche et al. 2016: 57).

Bearing in mind all the above, the researcher opted to conduct this study under a qualitative research design, where systematic and subjective research approaches were used to study the art fair experiences and to construct a relevant social inclusive visual artists empowering model. The art fair model is aimed at addressing the social exclusion problems observed from traditional art fair practices.

## 3.2 THE RESEARCH METHODS

The research methods describe sampling, data collection techniques and analysis, presentation of data, and data validation. Although the inquiry is based on a limited sample of the main art fairs in South Africa, these limited art fairs were bundled into a single group that the researcher viewed as a critical population. The researcher first used this study as a fact-finding mission by directly and indirectly observing trends that take place in art fairs in South Africa and beyond South African borders. To fulfil the above-mentioned fact-finding mission, the researcher used a survey and a questionnaire sent to art fair organisers and participating artists to frame and centre answers to the problem statement. The received responses were used to draw comparative conclusions on the artistic talent available in South Africa and the selection criteria used by art fairs, to ascertain whether the art exposés develop, promote, and support emerging artistic talent, specifically those from the grassroots level.

The advantages of qualitative research method were explored to fulfil the key objectives of this study, these being:

- To evaluate the extent to which South African based and sponsored art fairs promote, develop and support artists from the grassroots level.

- To identify exclusionary barriers as well as positive inclusionary efforts that may benefit up-and-coming artists specifically from grassroots levels.
- To recommend an inclusive model to redress the identified disparities between the artists from the metropolitan cities and people from rural and disadvantaged communities.

The benefit of qualitative research in practice-led research is summed by Ospina (2004: 8) as is "to understand any social phenomenon from the angle of the participants involved, instead of explaining it as an outsider".

The advantages and disadvantages of qualitative research were considered in this research where the researcher conducted an ethnographic research, and visited the South African art fair venues as well as the international art fairs sites. Using the ethnography data collection method such as different types of observations, the researcher was able to obtain an insider's view of exhibition booth occupants at the visited art fairs. This was an important activity because it led me as the researcher to understand and to make sense of what exactly happens at these events.

I also used auto-ethnography as a research approach to achieve personal art fair experience. My personal contribution presented a unique understanding of art fairs experience as far as being accepted and rejected through the stringent selection criteria used by art fairs. This was a fruitful exercise because the auto-ethnography approach deals with challenges from an on-site observational point and treats research as a socially-conscious act. The human activity of being a present participant in the research frame made auto-ethnography to be both product and process (Ellis et al. 2011: 273). In order to become more exposed to the operational modalities of art fairs, the researcher actively responded to the open calls set-up by national and international art exposés. From 2014 to 2017 the researcher responded to such advertised open calls by formally applying to participate as a practising artist. My formal applications to exhibit which were accepted are listed in Tables 3.4 to 3.5, and that that were declined are listed in Table 3.6.

**Table 3.4: National art expos in which the researcher participated**

| |
|---|
| • National Arts Festival staged in Grahamstown, Eastern Cape province, 2 – 12 July 2015 |

- That Art Fair staged in Woodstock, Cape Town, Western Cape, 18 February - 6 March 2016
- Artklop Arts Festival staged in Potchefstroom, Northwest province, 4 – 8 October 2016
- FNB Joburg Art Fair staged in Sandton, Gauteng province, 9 – 11 September 2016
- Essence Articulate Book and Art Fair staged in Durban, KwaZulu Natal, 8 – 13 November 2016
- Art Africa Fair, Cape Town, 24 February – 5 March 2017

**Table 3.5: International art expos in which the researcher participated**

- Art Santa Fe staged in Santa Fe, New Mexico, USA, 7 – 13 July 2015
- Seoul Trade Expo staged in Seoul, South Korea, 16 – 19 May 2016
- Red Dot Miami Art Fair staged in Miami, USA, 1 – 4 December 2016
- Art Expo New York staged in New York, 24 – 27 April 2017

**Table 3.6: National art expos in which the researcher's participation was declined**

- Innibos-Lowveld Arts Festival staged in Nelspruit, Mpumalanga province, 2 – 6 July 2014
- Cape Town Art Fair staged in Cape Town, 27 February – 2 March 2014
- Turbine Art Fair staged in Newtown, Johannesburg, Gauteng province, 17 – 20 July 2014
- FNB Joburg Art Fair staged in Sandton, Gauteng province, 11 – 13 September 2015

Such engagements assisted me as an auto-ethnographic researcher to make informed observations on the selection criterion used regarding the development, support, and promotion strategies available at the selected art expos. Furthermore, the researcher conducted formal and informal discussions with fellow exhibiting artists to discover their views. As much as the researcher cherished the fact that his artwork was accepted, displayed, and promoted through the aid of a government boosted cultural platform, however I was disenchanted by the reality that other fellow artists' applications were rejected by participating galleries and cultural platforms. Such an overpowering spirit of rejection seems to perpetuate a spirit of discontent and disgruntlement amongst grassroots artists.

### 3.2.1 Questionnaire design

Ajayi (2017: 4) summarises the questionnaire schedule as a primary data collection tool that comprises an itemised line of questions presented to participants in written form where participants are expected to give feedback in written form. Such responses include ticking appropriate boxes as a result of careful consideration. In this study, two questionnaires were constructed to source information on the perspectives of exposition participants. These views were sourced in connection with

artistic appearance and visual impact of inadequate[27] and insufficient representation of works by local artists alongside other international artists.  Both questionnaire schedules targeted the following research question:

> How do grassroots visual artists gain access into art fairs funded by the South African Government and South African based organisations?

The first questionnaire schedule was given to participating artists at the selected exposés where the researcher became an active participant and a data collector.  This same questionnaire was administered at the venues where the researcher was rejected as a participant.  The gaps observed from the reviewed literature that relates to the development, promotion and support of grassroots visual artists, formed the core fundamental questions in the questionnaire schedule, where viewers' and exposé curators' preferences were coded.  An interview schedule was then applied to complement the questionnaire schedule.

### 3.2.2  Interview schedule

Interviews are regarded as part of the data collection process as they acknowledge that human experiences have diverse qualities and interpretations that the researcher can explore to determine noteworthy human behaviour and experiences using specific open-ended questions (Sullivan and Forrester: 2019).  The process of interviewing is specifically used in research to gain more information regarding people's behaviour, preferences, and attitudes towards a phenomenon (Ajayi 2017: 4).  Vandermause and Fleming (2011) links the interview process to philosophical issues such as conversation and hermeneutic phenomenology which are connected to research ethics as well as validity of the data collected.  In this study, two kinds of interviews were used, the initial being semi-structured interview, which was scheduled and drafted to probe three research questions, those being:

- What factors do art fair stakeholders consider as hindrances for the promotion of emergent exhibitors in South Africa?

---

[27] Adequate representation is calculated on the bases of South African statistical population representation, which according to the statistics South Africa is 80% Africans and 20% European.

- What factors do art fair curators perceive as contributors to promotion of emergent artists?
- What are the measures available for the development and support of grassroots artists to succeed in showcasing their talent at 'elite' art exposé platforms?

Scheduled face-to-face interviews were used to generate discussions that dealt with the necessary development, promotion, and the support of local artistic talent in visual art in South Africa.

For the purpose and process of the scheduled face-to-face interviews, the researcher arranged interviews with art fair organisers, gallerists, as well as local artists that were rejected by the 'Thami Mnyele Art Awards' in the Ekhuruleni municipality. A semi-structured interview was chosen for this study, because it presented open-ended questions that compel participants to give an in-depth narrative regarding art fair selection criteria, hindrances and the various perspectives available to support and promote local talent in visual art.

I also had formal and informal conversations with conference delegates at art fairs, art discussion forums,[28] art fair seminars, and art talk gatherings at the studied art exposés listed in this research methodology chapter. The interview data collection technique enabled me to capture different perspectives regarding participants' opinions; ideas; observations, attitudes, values, and diverse experiences of art fair exhibitions.

The conversation interviewing procedure was the second semi-structured interview used in this study. Informal discussions, among several other audiences, were employed to acquire information for this study. The conversation interview is described as an informal dialogue in which the interviewer solicits information from another person (Nordquist 2016). Burgess (2003) emphasises that conversation is an important part of field research because it offers opportunities for a narrative point of view and other social relations perspectives. Wildemuth (2017) described conversation interviews as following an unstructured line of questions and discussion.

---

[28] Art discussion forums are commonly known as art talks events.

The interviewer follows the interviewee's narration and generates questions as and when the conversation continues based on the reflections of the narration. However, the conversation can be guided by a loose set of questions.

The researcher conducted discussion interviews with attendees[29] of art fair conferences in a friendly and informal manner, asking them about the nature, culture, and ideals of art fairs in South Africa and how grassroots artists may be supported by art fair platforms. The researcher also targeted those visitors at art fairs who showed great interest in exhibited artworks, asking them about their perception of the promotion of local artistic talent in visual art at internationally acclaimed expositions. This type of interview was piloted at the Cape Town Art Fair and the Turbine Art Fair in 2014, where art promotion views from various races and interest groups were engaged in informal dialogues about their interest, appreciation and rejection of the artworks on display. Important points about their stance regarding the displayed artworks were noted, collated and categorised according to two groups: the first group was asked questions based on their excitement about the exhibition, and the second group was of less interested viewers, about the promotion of local artistic talent at exhibitions.

The second type of interview used was the in-depth interview. Lucas (2012: 388), differentiates the in-depth interview from the structured interview by stating that the in-depth interview is less structured and allows the interviewee to be asked follow-up questions as opposed to the survey interview that is rigid in structure and requires a one-way single answer to the questions. During an in-depth interview the interviewer can tailor questions to suit each respondent. This type of interview was chosen because it afforded me, the researcher, adequate opportunity to interrogate the research problem statement and source more target-orientated answers on the promotion and support status of local artistic talent in visual art by major art fairs in South Africa. In the first instance, the in-depth interview schedule was used at the 2015 Cape Town Art Fair, and the newly inaugurated 2015 That Art Fair, as well as at the 2015 Art Santa Fe Expo where the target participants were the participating

---

[29] These are delegates who participated in organised art fair talks under various topics and discussions

galleries at these shows. These exhibiting gallery curators were asked questions about art promotion trends of local arts.

The third interview chosen to gather data for this study was the semi-structured interview, where the researcher collected expected and unexpected information from the art fair participating gallerists. My questions were focused on promotional advantages that local artists received from being showcased at major art fairs in South Africa in 2016, such as the Cape Town Art Fair, and That Art Fair which were simultaneously staged in Cape Town. The third one was the FNB Joburg Art Fair. At these art fairs, the participating artists were requested to share with me their concerns, their excitements or grievances, positive and negative treatments they receive from galleries in South Africa generally and their showcasing as individual artists at acclaimed international art fairs. They were also asked to share their visions and understanding of the local artistic talent promotion strategies, without the fear of being side-lined by gallery curators.[30] This information was given for free, after assuring the exhibitors that the information they had given would be treated as anonymous and with utmost confidentiality from both casual conversation and structured interview lines. A semi-structured interview is defined as an unfixed format interview in which all questions are prepared beforehand and put in the same order according to each interviewee (Business Dictionary 2016). The collected information from the semi-structured interview participants were collated and analysed in the data interpretation process which is discussed in detail in Chapter 4.

### 3.2.3 Observation as data collection method

As indicated earlier, observation is one of the critical primary data collection techniques. Observational research is concerned with correlations in which the researcher observes an ongoing behaviour of a phenomenon or society (ATLAS.ti 2016). This statement is affirmed by Ajayi (2017: 4) as an accurate process where the researcher watches and notes the causes and effects of a phenomenon as it unfolds. Kawulich (2005) describes observation as collecting data about people, processes,

---

[30] Galleries sign binding contracts with artists which restrain artists not to showcase or deal with third party individuals.

and cultural behaviours. Kawulich (2005) further outlines the four types of observation data collection as follows:

- The **complete participant:** is a researcher who is a member of the study group; he / she is involved in setting up and researching other members of the group without their knowledge. This position has two problems: Group members are unaware of being watched, and group members may be unwilling to disclose information to another group member. Often people are more likely to share personal information with a stranger or someone they're not going to see frequently in the future than they would be to share that information with a group member who might slip and reveal another group member's personal information. If the researcher is also a member of the group, participants may later wish they had not disclosed personal information to another member of the group.
- The **participant as observer:** the stance involves the researcher who is a group member and who observes other group members with their knowledge. In this stance, other group members are fully aware of the study and its purposes. The disadvantage is that, as a group member, others are less likely to divulge personal details. Hence, there is a trade-off between the depth of data the researcher can collect and the level of confidentiality available to group members.
- The **observer as participant:** is a researcher who is involved in the social environment under study but is not a member of the group. Group members are aware of the research purpose and are more likely to be open to a researcher who is not a member of their group. The participant is better able to understand what is being learned by engaging in group observation.
- The **complete observer:** this is common of cases where, although they may not be conscious of being watched, the observer witnesses a public event in full view of the public. Kawulich (2005: 2).

Observation methods exhibit different strengths and weaknesses as expressed by Kawulich (2005) who states that the advantages of participant-based observation include access by the researcher to "backstage scenes", a detailed description and an opportunity to view and participate in unscheduled events. The disadvantages of participant observation include the researcher not being capable to grasp occurrences that take place out of the public eye, thus relying on informants who might be biased to the situation mentioned. The other disadvantage is the limitation that the researcher is subjected to in order to participate in the situation observed.

Kawulich (2005) tabulates reasons for engaging in participant observation as follows:
- To identify and guide relationships with informants;
- To help the researcher get the feel for how things are organized and prioritized, how people interrelate, and what the cultural parameters are;

- To show the researcher what the cultural members deem to be important in manners, leadership, politics, social interaction, and taboos;
- To help the researcher become known to the cultural members, thereby easing facilitation of the research process; and
- To provide the researcher with a source of questions to be addressed with participants (Kawulich 2005: 5).

Using the knowledge of both advantages and disadvantages of the participant observation data collection method, the researcher was able to gather knowledge and information on the following research question.

How do participants experience the standardised selection criteria applied by art fairs?

Such information and observation notes were gathered by making unobtrusive observations on how the artistic talent promotion phenomena occurred at the four art fairs under investigation. Here, the researcher focused on the observations of human behaviour towards the displayed artworks selected by the jury, particularly those artworks that represent South African artistic talent. During this inquiry, my central focus was on the interaction between the audience and the exhibited artworks, the coordinators and the art collectors, as well as the selected artists and the non-selected artists. Through the conducted on-site observations, the researcher observed physical reactions of visitors' attitudes towards the displayed artworks. At the exhibition venues, the researcher succeeded in making significant observations on verbal and nonverbal expressions that came across as part of the impact of major art fairs on local artistic talent in visual art. Such manifestations were observed after engaging in on-site conversations with the exposition patrons at the exhibition booth where South African art works were showcased. Grove and Fisk (1992: 218) advise that unconcealed observation could affect the validity of the observation process, whereby participants are conscious of the observation process and can create an atmosphere of uncertainty caused by their awareness to being investigated, while some participants who take part in an unconcealed observation process may expect to be informed of their contribution to observed experience. However, such expectation may make the entire observation process unreliable. The researcher remained neutral and

concealed his position as a data collector throughout the on-site conversations conducted. Such on-site conversations formed part of the critical data collection strategy. The researcher followed a random sample choice strategy and the implementation of data collection tools from observed participants: namely, the audio captions on the smart phone, and note taking.

In the process of this study, the researcher became an active auto-ethnographic participant observer in the art fairs that were studied. The researcher also engaged in active auto-ethnography by also responding to open calls for art fair participation. As a participant, the researcher was subjected to stringent selection criteria. My participation assisted me to observe the bias or non-bias practices at art fair platforms. My actions affirm Grove and Fisk's (1992: 219) assertion that the observational search technique can be useful during the input stage of the observed phenomenon, where participants can be studied before their participation in the service encounter. Such observations commonly take place at participants' domains rather than at organisations' domains. Furthermore, the researcher carried out direct observation whereby the researcher visited art fair venues and made observations on local and international visual artists' involvement and their participation in selected art fairs. At these selected art fairs, the researcher attended scheduled art talks and seminars where the researcher engaged in the discussions and posed questions concerning art fair selection criterion. The researcher then noted the responses and feedbacks shared, and analysed such responses at the end of each art fair. Direct observation when the researcher is directly involved in the lives of the subjects and/or allows the researcher to observe service participants in their own territory and interact in their own language (Grove and Fisk 1992: 223). It was therefore important for me as an auto-ethnographic data collector to be present in my observational space and with a hermeneutic phenomenology perspective.

### 3.2.4 Focus group as data collection strategy

A focus group is defined as a group of interacting participants with a common interest and brought together for a common purpose to gain and share diverse information (Marczak and Sewell (n.d.)). Nyumba et al. (2018) characterise a focus group as a discussion technique where the researcher observes and is part of a group of individuals who discusses a specific topic, with the objective of drawing from the

individuals' complex personal experiences, opinions, perceptions, and attitudes through a moderated interaction.

McDonald (1993: 161) adds that the focus group is a very convenient method for data collection involving role players and market dynamics. Such market dynamics could include art fairs in their several phases of existence. The focus group data collection method was applied in this study as a data collection technique because it afforded me a serious platform to gather data from a group of role players with a mutual pursuit. Such role players included art buyers' forums, artists, and participating gallerists as well as art fair conference delegates and 'art talks' audiences. This form of data collection technique was utilised when collecting relevant data at the Cape Town Art Fair and That Art Fair in February and March 2015 and 2016. Five top rated art galleries from the Cape Town Art Fair and five top rated galleries from the That Art Fair were asked questions about their contribution levels towards the promotion of local artistic talent in visual art. Their responses were collated and analysed at the end of each art fair period. An art exhibition focus group website blog page was also researched and constantly engaged in about local artistic talent promotion and sustenance. Through this blog page, more relevant data was received and analysed about the value of art fairs for local artists, and the ways and means that art fairs can adapt to support and promote local artistic talent in visual art.

Throughout the process of this study, the researcher became an objective observer and an active auto-ethnographic participant in all the four case studies conducted on South Africa art fairs. Key informants sampled for this study were chosen across a critical sample field of stakeholders at major art fairs (a total of four major art fairs in South Africa and four major art fairs in international cities). Nyumba et al. (2018) stated that the focus group discussion method is usually employed in qualitative research to gain relevant in-depth understanding of societal events. This method aims to gather data from the independent group that targets a special topic or subject rather than from a statistically representative sample of a larger population.

### 3.2.5 Document analysis as data collection process

According to Bowen (2009), document analysis is a systematic procedure and a tool for data collection that may be used to review and evaluate printed and electronic

documents.  The author further states that document analysis, as a data gathering methodology, necessitates the examination and interpretation of data in order to gain insights and knowledge of a phenomenon.  It is in light of this assertion that document analysis was conducted and used in this study to interrogate information that deals with the systemic selection criterion and promotion strategies for participating artists in art exposés.  A variety of documents, namely art fair media write-ups, catalogues and open call advertisements, open calls, selection criteria, application forms, rejection, and acceptance letters, press release statements and published exposition reviews constituted an important component of the research and were systematically evaluated.

Other key document descriptions related to this study include participating galleries' and artists' brochures, books and journals about art fairs as well as newspaper articles reporting on art fairs.  Bowen (2009) further regards document analysis as an important technique and systematic procedure for research methodology that can benefit the researcher in the reviewing, evaluating, examining, collating, coding, interpreting and disseminating constructive meaning for the study.  In the document analysis process, documents are perceived as information that needs to be interacted with to gain more knowledge about the studied content and the research problem statement.  Bowen (2009) further affirms that in the document analysis process, key documents that form part of evaluation in the research projects can be in a variety of forms.  In this study such documents included art fair themes, attendance registers per art fair (which form part of the mailing list database), radio and television programmes that promoted the art events, and archived documents about certain art fairs.  The document analysis process in this study focused on appraising relevant literature text passages and understanding the selection criteria of the four art fairs under investigation. Additional document analysis processes included finding relevant quotations in research scripts and making sense of the written text in books and articles used during the literature review process.  Ultimately, the analysed data was triangulated to provide and corroborate the research findings across the retrieved and analysed data.   Such data included questionnaires, coded transcripts, interview transcripts, direct and indirect observation reports.

In as much as Bowen (2009: 31) confirms that the researcher can discover new meaning and develop an understanding of insights relevant to the research problem through documents of all types, the disadvantages should not be ignored.  These are presented as follows:

- Insufficient detail: Documents that are produced for some purpose other than research; they are created independent of a research agenda.  Consequently, they usually do not provide enough detail to answer research questions.
- Low retrievability: Documentation is sometimes not retrievable, or retrievability is difficult.  Access to documents may be deliberately blocked.
- Biased selectivity: An incomplete collection of documents suggests 'biased selectivity'.  In an organizational context, the available (selected) documents are likely to be aligned with corporate policies and procedures and with the agenda of the organization's principles.  However, they may also reflect the emphasis of the organizational unit that handles record-keeping.  These are potential flaws rather than major disadvantages.  Given its efficiency and cost-effectiveness in document analysis, such analysis offers advantages that clearly outweigh the limitations (Bowen 2009: 31).

The advantages are presented as follows:

- Efficient method: Document analysis is less time-consuming and, therefore, more efficient than other research methods.  It requires data selection, instead of data collection.
- Availability: Many documents are in the public domain, especially since the advent of the Internet and are obtained without the authors' permission.  This makes document analysis an attractive option for qualitative researchers.  Locating public records are limited only by one's imagination and industriousness.  An important maxim to keep in mind is that if a public event happened, some official record of it most likely exists.
- Cost-effectiveness: Document analysis is less costly than other research methods and is often the method of choice when the collection of new data is not feasible.  The data (contained in documents) have already been gathered; what remains is for the content and quality of the documents to be evaluated.
- Lack of obtrusiveness and reactivity: Documents are 'unobtrusive' and 'non-reactive': that is, they are unaffected by the research process.  Therefore, document analysis counters the concerns related to reflexivity (or the lack of it) inherent in other qualitative research methods.  Regarding observation, for instance, an event may proceed differently because it is being observed.  Reflexivity: which requires an awareness of the researcher's contribution to the construction of meanings attached to social interactions and acknowledgement of the possibility of the investigator's influence on the research: is usually not an issue in using documents for research purposes.

- Stability: As a consequence, to being non-reactive, documents are generally stable. The investigator's presence does not alter what is being studied. Documents, then, are suitable for repeated reviews.
- Exactness: The inclusion of exact names, references, and details of events makes documents advantageous in the research process.
- Coverage: Documents provide broad coverage; they cover a long span of time, many events, and many settings Bowen (2009: 31).

## 3.3   THE TARGET GROUP OF THE STUDY

Lavrakas (2008) explains the target group for a study as being a set of units for which a study file is to be used for making inferences in the research. These are the same units upon which generalisation of the research findings is to be applied. The author further emphasises that a target group in qualitative research defines and determines whether the sampled cases are eligible or ineligible for the study and the characteristics of the target group which needs to be outlined. In some cases, the target group is restricted to exclude population members that are difficult or impossible to interview or source data from.

The focus group of this research were the Johannesburg, Cape Town, Turbine, and, That Art Fair art fairs which the researcher collectively clustered as a study population group of major art fairs in South Africa. This set of expositions were chosen because they would provide first-hand information and were a manageable group that possessed rich knowledge and information about the pros and cons of development, support, and promotion of local visual artistic talent at professional arts exposition platforms. Furthermore, the target group was extended to include the stakeholders who are directly linked to the activities of the art fairs. These include art gallery curators, visual art patrons, artists, independent art curators, art fair visitors and supporters, arts columnists, art critics, art students including those at grassroots level, visual arts exposition coordinators, art collectors, art workshop participants, as well as national and international art enthusiasts.

With this target group in mind, priority in this study was placed on conducting participative observations on how art fairs advertise their open calls for participating artists. To conduct successful research observations, the researcher prioritised visiting and attending all four major art fairs in South Africa between 2014 and 2017

where the researcher assumed both active and passive roles as an observer and a data collector, with focus on the target group. First, the researcher spent time at art fair locations acting as a passive spectator to compile statistical notes on artists with tertiary education visas and those without higher education, while also compering representation of both domestic and international artworks at these venues. Secondly, the researcher became an active participant as a fine artist at the FNB Joburg Art Fair and at the Art Africa Fair where his artwork was displayed as part of the exhibits.

The four South African Art Fairs and the four international art exposés, where the researcher's artworks were exhibited, formed part of the target group. At these eight expositions, the researcher asked exposition coordinators questions regarding the promotion and representation of local artists at those staged art events. The researcher also noted and critiqued the verbal responses as well as the physical behavioural reactions of the questioned participants. The researcher then triangulated the observation notes by posing similar questions in the questionnaire and similar probes in the interview schedules to confirm and recognise discrepancies in the collected data from the research participants.

## 3.4   THE SAMPLING APPROACH

Blanche et al. (2016) indicate that sampling is concerned with the selection of research participants from the entire population or target group. It is concerned with the selection of settings, effects, behaviours, and societal processes that are to be discovered, researched, and analysed. Blanche et al. (2016) state that the main purpose of sampling is to take a sample unit that is adequately representative of a population about which the researcher proposes to make conclusions from.

There were three groups: art fair organisers, art fair visitors, and participating artists. For the purpose of this research, the researcher identified and used three sampling techniques from Elmusharaf's (2008) list. In the first instance, purposive sampling was applied to select art fair organisers, with 35 selected from each art exposé visited. Purposive sampling is commonly associated with qualitative research for the identification and selection of cases that can provide specific information because they have direct knowledge of the phenomena being studied (Palinkas et al. 2015).

Random sampling was applied in relation to members of the public who were visiting the fairs. The researcher chose every fifth visitor of the total visitors who visited the selected booth per day where artworks that represent South African talent were displayed. Random sampling was also conducted at South African sponsored art fairs where the researcher's artworks were not displayed and interacted with visitors who showed keen interest at the art booth where South African artists' works were displayed. The sampled population was asked to respond to a questionnaire asking them to comment on the representative tendencies of the works on display. Those who indicated that they do not have adequate time to complete the questionnaire, the researcher directly posed the key question that solicits their suggestion on how they appraised the current art expo and how the promotion of local artistic talent by art fairs can be improved, for them to witness in future art expos. For the latter, the researcher reflected closely on their answers to the questions presented. Their answers were subsequently noted on the researcher's notebook and later analysed to enrich the composition of the visual art fair model suggested in Chapter 5. This sampling pattern granted me substantial ground to probe and understand the art fair phenomenon in the South African setting, considering existing pros and cons in relation to local artistic talent promotion and sustenance. The size of this sample was 30 participants.

The third sampling technique used in this inquiry was the snowball sampling process. "Snowball sampling is commonly used to identify cases of interest from sampling people who know people that generally have similar characteristics who, in turn, know people, also with similar characteristics" (Palinkas et al. 2015: 17). Snowball technique was used to select artists that had submitted formal applications to showcase their artworks and they were rejected. The researcher used art network and database to source rejected artists from the Thami Mnyele Art Awards (TMAA). The researcher particularly chose this artist promotion platform because it is based in the Gauteng province[31] and often showcases grassroots level artists. Furthermore, the researcher chose the TMAA because, unlike other art fair events, artists take their work to the site as part of the selection process, and then come to collect the rejected artworks if they are not selected. After the initial group of rejected artists was interviewed at TMAA, the snowball sampling techniques was used, until 30 artists had

_____

[31] Gauteng and Cape Town are regarded as the hub s of the arts industry in South Africa.

been interviewed. This assisted the researcher to obtain more information from word-of-mouth references that were referenced by artists who were named by other rejected artists.

The main disadvantage of the purposive sampling method is inappropriate bias by the researcher regarding who to select, but appropriate bias is one of its strengths (Brink, Van der Walt and Van Rensburg).

> Purposive sampling technique is a type of non-probability sampling that is most effective when one needs to study a certain cultural domain with knowledgeable experts within. The inherent bias of the method contributes to its efficiency, and the method stays robust even when tested against random probability sampling. Choosing the purposive sample is fundamental to the quality of data gathered; thus, reliability and competence of the informant must be ensured (Tongco 2007: 147).

In order to give voice to the rejected artists, the researcher visited the Thami Myele Art Awards (TMAA) in the Gauteng Province, where the researcher collected data from the artists whose artwork entries were declined by the art award selection jury. At the TMAA 30 artists were offered an equal chance to complete the scheduled questionnaire that seek to collect data on perspectives of art entry rejection. Although the research focus point was on the four South African art fairs, TMAA was used as a critical case sampling of the rejected artists because the same modalities used in the art awards to adjudicate participating artists are parallel to the art adjudication system used by art fairs to select participating artists. The researcher used the art awards cases because art fairs would not share their information of any participating or rejected artists.

## 3.5   DATA ANALYSIS

Hermeneutic phenomenological data analysis is an umbrella term that looks at a range of approaches involved with various methods of analysis, based on interpreting content against the existing context (Kafle 2011). Key elements of qualitative hermeneutic phenomenology research were used in the study to interpret, understand and experience sectoral perceptions of the impact of different art fairs on artists, thereby granting the researcher in-depth knowledge of artistic talent in visual art development, support, and promotion. Furthermore, the study, explored various

occurrences and logistics related to artistic talent in the visual art showcasing strategies in South Africa. Through such exploration, the researcher gathered further data from the data analysis process, which the researcher used to draw recommendations for this research.

I used qualitative data analysis methods on the data gathered as a result of the scheduled questionnaire and interviews. Data from art fair participating gallerists, visitors, and participating artists was coded and analysed. The researcher used auto-ethnographic research principles as an additional research method to explore first-hand activities at researched art fairs. Secondly, the researcher also acquired first-hand information as an added advantage towards the findings of this study. Thirdly, the researcher experienced first-hand participation experience under stringent circumstances presented by the art fairs during the process of this study. The researcher visited four registered art fairs, additional non-major provincial art fairs in South Africa[32] and international art fairs[33] without any preconceived ideas. These visits guided the data analysis process that the researcher specifically used as a data collection strategy.

A selection of key questions that formed part of the data collection consisted of separate questions for participating artists, rejected artists, gallery curators who participated at the art fairs and general audience. They are succinctly summarised as follows:

- Participating artist: What were your expectations from your participation?
  Were your expectations met and in what way?
- Rejected artist: Has your application to participate ever been rejected? (If yes how many times – and state by which art fair) Tick next to the year per art fair.
- Gallery curators who participated at the art fairs: How has your participation as an exhibitor contributed to the development of the skills listed below towards the artistic practice?
- General audience: What suggestion would you share regarding what should the local art fairs do differently to develop and support local artistic talent?

---

[32] Standard Bank National Art Festival, Innibos-Lowveld Art Festival, Aardklop Festival, Essence Festival, Macufe Festival. Cool Capital biennale. These are popular art expositions in South Africa.
[33] Art Santa Fe, DRC open art market, Seoul Food and Hotel expo, San Diego Art Fair, Art Miami, and USA Art Fair.

Detailed questionnaire and interview schedules are attached – Appendices 1 and 2.

## 3.6 AUTO-ETHNOGRAPHY AS A DATA COLLECTION TECHNIQUE

Campbell (2016: 96) describes auto-ethnography as a powerful tool in research methodology and a data collection strategy. This approach is based on the researcher's personal experience of a phenomenon, enabling the researcher to describe, analyse and understand cultural experience from within the phenomenon. This form of data collection places emphasis on self-narrative within a social context, where the researcher's experience, emotions and interactions are placed at the centre of the investigation, which makes the researched phenomenon richer and more meaningful (Campbell 2016: 96).

Duncan (2004) maintains that auto-ethnography research and theory has not been recognised at the same level as ethnographic research has. Ethnography research and method have been a data collection practice of choice since the early 1900s (Duncan 2004); at that time ethnographers prioritised exploring and investigating the anthropological world and its subject matter. However, the researcher believes auto-ethnography is an ideal method to be employed in this study. The researcher concurs with Duncan (2004) in this regard, auto-ethnography research and theory emphasises the importance of 'the self' as a critical source of data and introspection of field research. The researcher, therefore, used it as one of data collection tools, to grant him privileged insight into the processes used by art fairs to select and promote visual art talent. Personal experience is perceived to be a vital component in a visual art orientated study. Auto-ethnography is perceived as a functional approach to research that systematically analyses individual experiences to gain knowledge and cultural experiences within art fairs (Ellis et al. 2011). Creswell and Poth (2018) indicate that there are various approaches within qualitative research; some include the situation where the phenomenon under investigation can be examined through the life experiences of the individual participant as a scholarly procedure (Creswell and Poth 2018: 154). Ellis et al. (2011) further argue that through auto-ethnography, the researcher uses the theory and principles of autobiography and ethnography to write auto-ethnographically. Such an approach characterises and orientates auto-ethnography as both process and product.

Auto-ethnography as a framework acts as a meaningful process that offers the researcher added advantage of understanding the relationships between audiences, and the phenomena and the producer of the products or services (Ellis et al. 2011). As a result, through the auto-ethnographic process, the researcher can make sense of the situation that confronts them and others (Qutoshi 2015). As an art fair applicant and participant, the researcher agree with Mcilveen (2008) who states that auto-ethnography resembles a vehicle for social constructionist research that can be operationalised with the aim of establishing trustworthiness and authenticity of the study's phenomenon. Furthermore, the method is presented as a means to operationalise the notion of critical consciousness within researchers and practitioners (Mcilveen 2008). In this situation, Adams (2005) further adds that people tend to adhere to cultural customs and everyday interpretations of the world that confronts them. The following paraphrase sets the tone to find the 'who' of the discourse.

My life experience as a practising artist, art curator and a researcher added value and became an advantage to this study. The researcher used the auto-ethnographic method to answer the following research questions:

- How do grassroots visual artists gain access to the art fairs funded by the South African Government and South African based organisations?
- How do participants experience the standardised selection criteria for the art fair?
- What factors do visual art fair stakeholders consider as hindrances for the promotion of emergent exhibitors in South Africa?

As an auto-ethnographic researcher, the researcher responded to national art fair open call advertisements by submitting formal applications for participation at annual art fair events. Table 3.7 shows the formal art fair participation applications which the researcher submitted to various art events in South Africa during the period of study.

**Table 3.7: Applications by researcher to major art fairs in South Africa 2015 to 2017**

| Art event | Date | Open call advert and theme | Application |
|-----------|------|----------------------------|-------------|
| National Arts Festival: Grahamstown | 2 – 12 July 2015 | The 2015 NAF had more than 400 shows and exhibitions on the Fringe encompassing children's theatre, film, | Appendix 14 |

| | | music, comedy, drama, physical theatre, dance, cabaret, visual art, performance poetry and music theatre; all supported by the National Lottery Distribution Trust Fund.<br>Theme: Keep it sharp and fresh | |
|---|---|---|---|
| That Art Fair: Cape Town | 18 February - 6 March 2016 | The 2016 art expo showcased talent from all over Africa, specifically artists usually not part of the so-called traditional art scene. Owning art or networking with the art community often seems unattainable for an outsider – this event sought to break down those barriers while creating a positive platform for artists to flourish.<br>Theme: Artists unite – art and affordability | Appendix 15 |
| Artklop Arts Festival: Potchefstroom | 4 – 8 October 2016 | The Visual Arts Programme at Artklop 2016 consisted of curated group and solo exhibitions, with participating artists from South Africa, Zimbabwe, Botswana, France, and Greece. It also departed from the previous programme format and sought to find a balance between current themes as seen in the art industry | Appendix 16 |
| FNB Joburg Art Fair: Johannesburg | 9 – 11 September 2016 | Africa's first international art fair focused on contemporary art from the continent and the diaspora, the FNB Joburg Art Fair plays a pivotal role in supporting the contemporary arts landscape in Africa.<br>Theme: Africa as creative power station | Appendix 17 |
| Essence Articulate Book and Art Fair: Durban | 8 – 13 November 2016 | The programme aimed to engage professionals, the public, traders as well as literature and visual arts enthusiasts on industry best practices through informative conversations around its positioning as the leading hub for the development of Africa's knowledge production industries, which included visual arts, books and new media.<br>Theme: Articulate | Appendix 18 |
| Art Africa Fair: Cape Town | 24 February – 5 March 2017 | This diverse curatorial approach was an attempt to transform vernacular African ideas into tangible expressions, to challenge stereotypical understandings, and to introduce, propagate, and take responsibility for new representations about Africa, from Africa.<br>Theme: First Africa's curated fair. | Appendix 19 |
| FNB Joburg Art Fair: Johannesburg | September 2017 | A platform for the development of art, growing business opportunities for the industry and positioning Johannesburg as a contemporary art city, the | Appendix 20 |

| | | anticipated fair returned for its tenth anniversary edition | |
| | | Theme: Contemporary art expo | |

I also chose to participate in the international art fairs as listed in Table 3.8. For these international art fairs, the researcher submitted formal art fair participation applications through the Department of Small Business Development[34] (DSBD).

**Table 3.8: Applications by the researcher to major international art fairs**

| Art event | Date | Open call advert | Participation |
|---|---|---|---|
| Art Santa Fe: United States of America | 7 – 13 July 2015 | The four-day juried contemporary art show ranked fourth Best U.S. Art Festival.<br>Theme: art Santa Fe returns | Appendix 21A and 21B |
| Seoul Trade Expo: South Korea | 16 – 19 May 2016 | Korea's largest and most promoted International Tradeshow for the food, beverage, food service and hospitality industry. The exhibition offered 4 days of trade for importers and distributors in the hospitality sector | Appendix 22 |
| Red Dot Miami Art Fair: United States of America | 1 – 4 December 2016 | A modern and contemporary *art* the heart of Miami featuring an international slate of 75+ galleries showing 500+ leading artists.<br>Theme: a juried, contemporary art show | Appendix 23 |
| Art Expo New York: United States of America | 24 - 27 April 2017 | Art Expo New York, the world's largest fine art trade show for 39+ years, is our flagship show.<br>Theme: Harmony | Appendix 24 |

The first exposition participation was at the Art Santa Fe. The theme "Art Sana Fe returns" was relevant as it was the first time that South African artistic talent in visual art was showcased at the Art Santa Fe exposition. A total of ten South African artists were selected to participate in the Art Santa Fe exposition, which was held at the Convention Centre in Santa Fe, New Mexico, United States of America. At this art fair, the researcher exhibited 15 artworks under the theme 'Social Cohesion.' The 15 artworks the researcher produced were systematically arranged to amplify the 'Social Cohesion' theme at the independent booth awarded for exhibiting by the Art Santa Fe

---

[34]The Department of Small Business Development (DSBD) is mandated by the South African government to promote trade relation with other international countries particularly for the creative industry.

exposition organisers.  The whole process was coordinated by DSBD together with the South African Department of Trade and Industry (DTi).

For data collection at the above listed art fairs, the researcher created a data collection rubric which was used at each art fair (Annexure 14).  The rubric included the random sampling pattern which entailed a probability sampling procedure of systematic random sampling.  Dane (1990: 298) states that "systematic random sampling is accomplished by choosing elements from a randomly arranged sampling frame according to an ordered criterion".  The sampling frame involved every fifth guest who visited the exhibition booth who was then engaged in a constructive conversation interview.  The focused talks were extended and kerbed after the number of visitors who were willing to engage in focused conversations reached a total of thirty, as not all sampling booth visitors were willing to engage in extended constructive dialogues.  The conversation deliberations were focused on the approach and strategy used by Art Santa Fe as an independent institution to promote local and international arts including South African artists.

At the Art Santa Fe exposition, the researcher used the formal event's catalogue to select participating galleries and independent artists as research data participants.  Here, the researcher counted every fifth participant in the catalogue and selected them to constitute the random sampling group.  The sampled group was given the scheduled questionnaire (Appendix 1) together with the consent form (Appendix 13).  These questionnaires were issued in the morning and collected in the afternoon on each day of the exposition period (7 – 13 July 2015).  The researcher also conducted an interview (Appendix 2) with the Art Santa Fe exposition organiser Charlotte Jackson on 8 July 2015.  After this interview the researcher realised that some questions needed to be modified.  Therefore, the questionnaire was modified to include more direct questions and the researcher deleted the general ones.  The interview schedule was modified for upcoming interview sessions using a refined questionnaire version (Appendix 2B).

In the following year 2016, the researcher submitted a formal application to participate in the 2016 'That Art Fair' exposition.  My formal application was as a direct response

to an open call advertisement, published on the VANSA[35] website page.  My application was adjudicated and accepted by the 'That Art Fair' organising committee.  The submitted art piece for this exposition was a quadriptych which was displayed on a 5-metre length wall under the theme 'Race Relations'.  For data collection purposes, the researcher used the official 'That Art Fair' catalogue to conduct systematic random sampling as a selection criterion to choose each fifth participant listed in the catalogue, to a total of thirty participants.  These participants were given the scheduled questionnaire form (Appendix 1B) to complete together with the consent form.  The two forms were issued in the morning and collected in the afternoon.  After the exposition was officially closed for the day, the researcher collected and collated the participants' questionnaire forms and categorised the question responses in a meaningful way using data coding to avoid making data assumptions during data analysis.

I chose to code the data received by using the numeric format ('1' was used for the all the yes responses and '2' was used for all the no responses, all the missing data due to non-responses were coded '0'.  The researcher used content analysis technique for the dense textual responses).  Data coding is described by Dane (1990: 200) as a coding process that allocates each response an appropriate code transcription that are then formatted for data storage purpose.  Such formatted data should have enough information to allow the next person to understand it and locate the various codes used to respect the collected data.  With regards to content analysis, Dane (1990: 170) advises that inferences about the content must be objective and not biased, so that any other person can make similar inferences if they access the data.

The second data collection point explored in the year 2016 was the FNB Joburg Art Fair.  The fair was staged from 9 to 11 September 2016 at the Sandton Convention Centre.  The same rubric for data collection the researcher used in the That Art Fair was applied as a blanket tool for sampling participants and distributing the questionnaire forms at all the art fairs that formed the research field of this study.  For the 2016 FNB Joburg Art Fair, the researcher submitted a formal application and the

---

[35] VANSA is an official visual art platform set to support visual artists and disseminate important information about art networks, residencies, exhibitions, commissions, and art employment opportunities.

selection panel at the Department of Trade and Industry – Creative Industry accepted and approved his application for participation. Two artworks were submitted to be showcased at this sponsored international exposition. For data collection purposes, the researcher used the official FNB Joburg Art Fair catalogue to conduct systematic random sampling using the selection criterion to identify every fifth participant listed in the catalogue, to a total of thirty participants. These participants were given the scheduled questionnaire form (Appendix 1B) to fill in together with the consent form. The two forms were issued in the morning and collected in the afternoon. After the exposition was completed for the day, the researcher collated the collected participants' questionnaire forms and categorised the question responses to conduct meaningful data analysis.

Similar data collection strategies and data analysis were followed during the following fairs:

- Seoul Trade Expo (16 – 19 May 2016)
- Artklop Arts Festival (4 – 8 October 2016)
- Essence Articulate Book and Art Fair (8 – 13 November 2016)
- Red Dot Miami Art Fair (1 – 4 December 2016)
- Art Expo New York (24 – 27 April 2017)
- Art Africa Fair (24 February – 5 March 2017)
- FNB Joburg Art Fair (September 2017)

The fundamental objective of participating at these international art fairs was to be an active auto-ethnographic participant. As a participant the researcher was exposed to first-hand information as far as South African artistic talent promotion was concerned.

### 3.6.1  Year one: data collection exercise

The data collection process started in 2014, and was explored at the 2014 Turbine Art Fair in Johannesburg and at the 2014 Innibos-Lowveld Arts Festival in Mpumalanga. The 2014 art events visits became the prelude for the 2015 events. In 2015, the researcher visited the following local art events: National Arts Festival 2015; FNB Joburg Art Fair 2015; Cape Town Art Fair 2015; Turbine Art Fair 2015. The researcher also took part in the international Art Santa Fair. In 2015 the researcher visited

additional art expositions to survey their selection criteria and choice of participating artists and galleries. These were: Macufe – Bloemfontein, Decorex – Midrand, Nirox Sculpture Fair in Johannesburg, Soweto Craft and Art fair in Soweto, and the Cool Capital Biennale in Pretoria.

I also scrutinised the websites of the above-mentioned arts fairs and auxiliary expositions in search of secondary data that referred to the selection criteria, and viewed their selected choice of artists and galleries. The researcher then contacted the listed artists and galleries and proceeded to arrange interviews with the commonly showcased artists and galleries. This helped to map the art fair selection criteria and their choices of artists and galleries.

### 3.6.2  Year two: data analysis

My choice of data analysis was qualitative in nature and the researcher linked this data to my research problem statement and the objectives of my study. The data collected was analysed at the end of each art annual exposition over a period of three years (the same art fair was revisited in 2016 as part of the observation process during the data collection process). The first data analysis approach used was semiotic analysis, whereby the researcher analysed the broad meaning of the phrase 'grassroots level artists,' and 'local artistic talent in visual art.' The researcher used this analytics approach to analyse participation channels through which grassroots levels artists were represented at art fairs. The second data analysis tool the researcher used was hermeneutic phenomenological data analysis, which sought to present an independent interpretation of the phenomenon aimed at the formation of new knowledge and in-depth understanding of the impact of South African art fairs and the promotion of local artistic talent in visual art. Furthermore, the researcher combined the hermeneutic phenomenological approach with documentation analysis to strengthen the outcomes of this study. This was done because it reflected the direct perceptions and experiences of selected and unselected local artists by South African art fairs, and these connected to the hermeneutic phenomenological and documentation analysis processes. The researcher's experience as a practising artist was not different because he faced and share the same challenges and sentiments experienced by other local South African artists.

As an added advantage, the researcher used the conversation and interaction analysis approach where the researcher analysed real-life conversations that emanated from observed interactions at the visited and studied art fairs in South Africa.  Conversation analysis recognises face-to-face interaction as a platform for the analysis of human action related to a phenomenon (Goodwin and Heritage 1990).  Sindinell (2012) states that the primary goal of conversation analysis is to identify the range of activities that research participants are engaged in, and to describe the actions used by participants to accomplish such activities.  Thus, a comprehensive account of interactions can be studied based on basic conversations as well as on sequential evidence surrounding the conversation environment (Sindinell 2012: 79).  Conversation analysis, according to Sindinell (2012), comprises real-time elements noticed from larger socio-cultural, socio-political, and socioeconomic components of the conversation environment. Conversation analysts believe that environmental factors influence people's interactions, particularly interactions between people with great influence, privilege, resources, and reputation (Sindinell 2012: 86).

Conversation analysis in this study began with listening to the data audio recording clips collected during my conversations with participating artists at the tabled art fairs which the researcher visited during this study.  The data recording clips were analysed alongside the transcribed observation notes made during my art fair site-visits.  The analysed audio clips carried an added advantage of voice interactions and voice intonation which depicted elements of human behaviour, giving a sense of the interactions which transpired from a natural occurrence of unsolicited conversation. The conversation analysis was specifically linked to the following research question as an effort to gain more understanding of the art fair phenomenon:

How do participants from grassroots experience the standardised selection criteria applied at the art fair?

Sindinell (2012: 88) concludes that added bits and pieces of conversations can assist to identify a phenomenon and its significant challenges.  The author further states that the goal of using conversations is to notice recurrences and understand the practices within a phenomenon; hence a conversation analyst is related to a detective and an explorer.

### 3.6.3 Year three: drawing conclusions and making recommendations

This study acted as an inquiry regarding the promotion of local artistic talent in visual art at major art fairs in South Africa. The findings of this study suggested future research on setting up art fairs that facilitate master classes to support local visual artistic talent in visual art. This was reflective of the gaps noticed during the data collection process employed while using focus groups, published documents, conversational interviews, observations, and critical in-depth interview schedule, as well as composite questionnaire schedule, whereby Likert-type scaling and open-ended questions were used.

### 3.7 EXHIBITIONS AS A DATA ANALYSIS METHOD

Sullivan (2010: 220) uses the following illustration (Figure 3.1) to explain how exhibitions can be used as data content and how such exhibitions can be related to text as part of a set of research activities that include conferences, art talks, art plenary discussions, and art discussion forums.
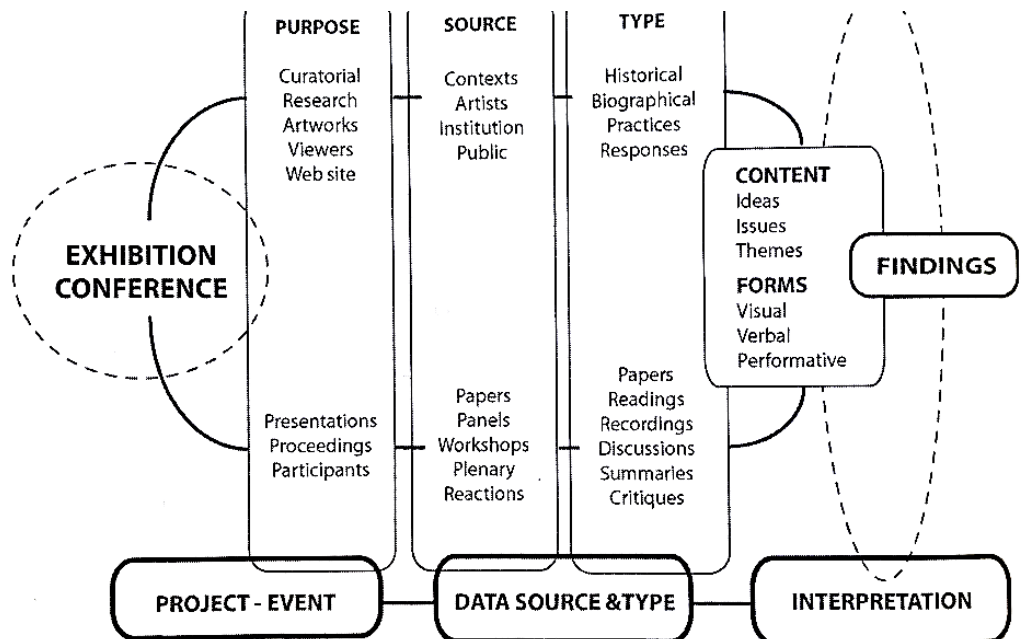


As a site for art practice as research, exhibitions have the potential to be designed to suit many inquiry purposes. Exhibition space in museums, galleries, and community places, and on the Internet, bring together various constituencies to explore themes and issues that open up possibilities to reconfigure the subjects, situations, and sites for visual arts research.

**Figure 3.1: Exhibition as data collection tool**
Source: Sullivan (2010: 220)

Based on figure 3.1 it is evident that exhibitions serve as a catalyst for bringing art and ideas to the public; they are a means of presenting and contextualising art so that modern audiences might find it relevant and creative. This also portrays how art fairs are best positioned to educate the public about contemporary art practices and expose the artists to a wider audience. I therefore, used the art fair exhibition opportunities to submit formal art fair participation applications to the above-listed art expos. My art fair participation applications were accepted at art events listed in Tables 3.4 and 3.5 above.

The final exhibition, which consolidated all the selected exhibition opportunities from 2015 to 2017 (and excluded 2014 activities that were used for the pilot study as listed above), was staged as a doctoral creative output show at the UNISA Art Gallery from 14 October to 2 November 2017.

For this study, the researcher used the exhibition opportunity to showcase artworks using practice-based research to conduct constructive conversations with the randomly selected art fair visitors, and demonstrated the elements of inclusion and exclusion at art fairs. This was done to gain more insight into the gallerists' perceptions regarding the showcasing of South African artistic talent at internationally acclaimed art fairs. More data was collected from the art fair coordinators who provided insight into why ordinary artistic talent in visual art is minimally displayed at the national major art fairs. Through such arranged interviews, additional knowledge was gained on how ordinary artistic talent can be exhibited at national and international art fairs.

On the other hand, expositions have established and extended an open offer to local art groups to be participants at art fairs through selected exposition cultural platforms. These include art groups such as Artist Proof Studio and the Bag Factory both in Johannesburg, as well as the Great More Art Studio and the Lalela Organisation, both in Cape Town. However, such art groups only have limited exhibition space and artistic talent promotion to artists who are affiliated with them as resident artists. Therefore, such group expositions directly and indirectly exclude those who are not their affiliates in art fair events. Preliminary findings during the staged exhibitions that were used as data collection methods found that galleries that are awarded an

exhibition opportunity through the selection criteria that is commonly enforced by the art fairs, are in an advantageous position to promote their affiliate artists to the international art markets and stand a chance to gain wide international recognition.

Deductions: The art exhibition activities related to the third objective of this study indicate that there is a formidable relationship between art fairs, participating art fair gallerists, art collectors, and art fair visitors.  Such a relationship has a common purpose, which is to interchange art products and artistic talent in visual art on the international art market for the benefit of the art buying audience, which acts as a long-term benefit of the participating artists, and the reputation of the hosting art fair organisation.  This chapter discussed the data analysis and interpretation with reference to the literature review, exhibitions that were held as data collection tools, conversations conducted as data collection strategies, and primary and secondary data collection approaches.

## 3.8   TRIANGULATION

Triangulation is concerned with the cross-checking of the general validity and quality of available information, and is concerned with the accumulation and verification of acquired data (Grove and Fisk: 1992).  Triangulation is divided into three categories by Grove and Fisk (1992) as follows:

- Multiple source triangulation, where multiple versions of the same source or multiple sources of the same information are verified.  For example, this triangulation method may involve the interview of both the customers and the manager connected to the same service or product;
- Multiple investigator triangulation is concerned with comparisons of observations made by data collectors.  In this case triangulation across a panel of experts or researchers with a common interest or subject matter minimizes disparities in the collected data and yield a common reality; and
- Multiple methods triangulation is concerned with the use of varied data collection methods used to research a phenomenon (Grove and Fisk 1992: 223).

In this study, the researcher utilised the multiple triangulation approach, using questionnaires, interviews, and researcher's observations to draw conclusions about the promotion, or lack thereof, of artistic talent at national art fairs.  Grove and Fisk (1992) conclude that the use of the multiple triangulation method can corroborate and

elaborate the research question, and findings that differ would be confirmation of gaps in the researched phenomenon.

## 3.9   ETHICAL CONSIDERATIONS

Matters pertaining to ethics are important in qualitative research especially when dealing with art fairs' copyrights and artists' considerations for sharing information about disparities in the art fair world.  Babbie (2020: 62) equates the word 'ethics' to morality because both words are concerned with matters pertaining to the right and wrong social attitudes, as well as proper and improper codes of conduct.  Therefore, it is imperative to comply with ethical consideration when conducting research, because the subjects (human beings) who serve in art expo spaces may feel infringed or enraged to comment as informants on an inquiry based on the roles and responsibilities of art fairs in the South African art landscape.  Tuckman and Harper (2012: 12) state that ethical considerations must be an essential part of research, and the researcher must assert that research conduct will respect participants and the information granted.  This includes the fact that research data was sourced humanly without interfering with the participants' human right to privacy and anonymity.  In this study the researcher respected the necessary right to privacy, and he informed the participants of their right to withdraw and decline to be interviewed at any stage of the research process.

Blanche et al. (2016) further emphasises compliance with research ethics.  This is particularly relevant if research is conducted to address questions that relate to specific communities in a society.  For Blanche et al. (2016) such research should specify who the beneficiaries of the research output will be, as well as how direct and indirect participants will be involved in the attainment of the research results that produces knowledge and interventions of value to participants and or society.

This study conformed to the ethical research elements stated in the research ethics clearance letter that was received as part of the approval process of this study (Appendix 3).    This  document  accompanied  all  the  scheduled  face-to-face questionnaires and mailed questionnaires as well as all the scheduled structured and semi-structured interviews.  In most cases ethical issues are associated with the use of in-depth interviews and research involving communities.  The interviews conducted

at the discussed art fairs in this research demonstrated adherence to such ethical issues. In this case the researcher conducted observations while protecting the anonymity of all participants. A person had the full right not to participate at all in a study. To exercise this privilege, potential participants were told about the study and gave their written consent to participate. The informed consent required the prospective participants to be provided with the following information:

- An explanation of the purposes of the research, its expected duration, and a description of the procedures, including those that are experimental;
- A description of possible benefits, to the participants or others, resulting from the research;
- A statement about confidentiality of records; and
- A statement indicating that participation is voluntary and may be discontinued at any time, and that non-participation or discontinuance of participation will not lead to penalties (Tuckman and Harper 2012: 12).

My research's ethics document clearly states the title of this study: "A practice-based and practice-led study on the impact of art fairs on promoting grassroots visual artists in South Africa from 2015 to 2017". The ethics document also presented the objectives of the study, which were: "to explore art fair affairs, in term of the criteria used to select local exhibiting visual artists". The information sourced from the participants was used to determine the extent to which South African (local visual artists) are presented or not presented and represented or not represented. Special attention was paid to sourcing information from individuals from grassroots communities that are disadvantaged by being dislocated from metropolitan areas and the creative-economic hub. The aim of distributing the consent form alongside the scheduled questionnaire and the scheduled interviews was to obtain affirmation of consent from participants and to make them aware that their participation in the research was voluntary and that the information would be treated with high confidentiality. These participants shared their knowledge and suggestions on the development, support, and promotion of artistic talent in visual art at South African sponsored art fairs. Participants were also made aware that they were free to withdraw from engagement in this study at any point if they felt uncomfortable.

## 3.10 RESEARCH LIMITATIONS

This research study experienced the following limitations:

- Chosen participants did not have enough time to fill in the scheduled questionnaire;
- Some emailed questionnaires were not responded to;
- Some artists were not interested in signing the consent form, but filled in the scheduled questionnaire;
- The number of official art fairs in South Africa was limited (two in Cape Town and two in Johannesburg), so these art fairs were augmented by art festivals, namely, the Innibos-Lowveld Arts festival; National Arts Festival (held in Grahamstown); Artklop Festival, and Macufe, to expand the sampled art fair quota; and,
- The art fairs that declined my application to showcase my artworks at their venues did not fully divulge the shortfalls of my application and artworks in relation to their selection criteria.

## 3.11 SUMMARY OF FACTS

In this chapter the research methodology which includes research processes and data collection formats was discussed and the reasons for choosing the qualitative research approach were shared. Armed with this research methodology, the researcher engaged with the art fair industry and markets in order to understand and interpret the socioeconomic as well as the creative economy dilemmas between participating and non-participating artists at art fairs.

On the part of the general economy, the researcher share the same vision with Denzin (2003) that the economy is weakening, and unemployment is at its highest where crony capitalism reigns, creating a social exclusion drift. Denzin (2003) further shares that global capitalism taunts free market enterprises in an unjust world, where the gap between the rich and the poor continues to widen. In this unbalanced world, economic exclusion is governed by amongst others, the class system[36] with apparent social-

---

[36] This class system is based on Marx's social class theory that distinguishes between grassroots people and the bourgeoisie.

economic challenges. The prejudicial economic imbalances alluded to in this study is summarised by Mbatha (2019) who states that most poor South Africans are still unfairly excluded from post-apartheid economic benefits, because these poor people are indirectly held hostage by subliminal class exclusions. These are exclusions where prime opportunities are experienced by those who are elite and closely connected. In conformity with Mbatha's (2019) and Denzin's (2003) line of debate, the researcher preferred to utilise an auto-ethnographic research approach to acquire first-hand information with greater understanding as a visual artist who is likewise subjected to exclusions and rejections based on prejudiced selection criteria associated with the promotion of local artistic talent. The ideological relationship between monopoly capitalism and socioeconomic exclusion needs to be addressed, so that public arts participation and its benefit can be accessed by all from various social class systems.

As an added advantage, with auto-ethnography the researcher can penetrate the barriers of reluctant participants who classify innocent democratic engagements and interviews as personal, interrogative, and political espionage. In this instance, Denzin (2003) confirms that auto-ethnography is the ideal strategic means for sociological research that is conducted in a hostile environment. Therefore, in this study the researcher chose auto-ethnography research to capitalise on its advantages. Auto-ethnography produces a direct account of the events and realistic narratives that are accessible as first-hand information (Denzin 2003: 270).

I received the UNISA ethics clearance and accompanying consent letter for this research study. It is on these grounds that the researcher managed to interact with research participants. Under ethnography, various participants willingly said and mentioned things that added significant value to the outcome of this study. However, some were much reluctant to be interviewed and recorded. "Social research, moreover, often requires that people reveal personal information about themselves—information that may be unknown to their friends and associates. And social research often requires that such information be revealed to strangers [researchers]" (Babbie 2020: 64).

# CHAPTER 4: DATA PRESENTATION AND ANALYSIS

This chapter presents and analyses the data collected during the research fieldwork of the study. It triangulates the data collected using various methods such as documentary analysis from the four art fairs over a period of three years (2015 to 2017), with an additional year (2014) being regarded as the pilot year. The chapter also looks at the focus group interviews of some artists who were rejected from the Thami Mnyele Art Awards, as well as other participating galleries who only feature affiliated or chosen artists. The data presented in this chapter seeks to probe the extent to which South African based companies incorporate the DAC's policy for the promotion of arts and culture objectives within art fair practices. This is also with regards to the empowerment and exposure of artists from disadvantaged communities. The chapter further reflects on how inclusivity and social cohesion aspects are handled in art fairs in South Africa. This study's population were mainly art fair coordinators, participating galleries and their affiliated artists as well as artists presented by cultural platforms whose applications to exhibit were rejected as they did not meet set criteria. These rejected artists were identified through the snowballing technique conducted with the artists who were rejected from Thami Mnyele Art Awards when they were asked to give names of other artists who were rejected from any other art fairs.

To streamline and focus the results for the purpose of this study, the presentation and analysis of data is divided into four parts. The first part is the presentation and analysis of data from the four art fairs' online and printed documents over a three-year period starting from 2015 until 2017. The second part is the data from rejected artists that was collected through focus group interviews and snowballing. The third part is transcriptions from the questionnaires of art fair coordinators and gallery curators. The fourth is a presentation of visual data in the form of a solo exhibition by the researcher. All this data is presented along with the researcher's notes from the on-site observations, informal conversations with art fairs stakeholders and his full participation as having participated as an exhibitor in a number of art fairs nationally and internationally.

## 4.1 DATA FROM ART FAIRS' ONLINE AND PRINTED DOCUMENTS

This section presents data from art fairs' documents supported by the researcher's observation notes taken during his participation at the four major art fairs, the FNB Joburg Art Fair, the Cape Town Art Fair, the Art Africa Fair, and the Turbine Art Fair. A synopsis of each art fair's founding principles and objectives, followed by longitudinal presentation of data from relevant documents and researcher's observations, are presented from 2015 to 2017 on each Art Fair. Participating in international art fairs became more popular between 2015 and 2017, notably in South Africa, and portrays a vibrant socioeconomic culture in the participating cities. This section seeks to reveal inclusionary as well as exclusionary measures practised during the selection of exhibiting artists, which are exacerbated by socio-economic disparities experienced by black up-and-coming artists. Although these socio-economic difficulties heavily affect many artists, the artists from grassroots level are most affected. These difficulties range from lack of exposure and proximity to accessing formal and informal educational centres, compounded by scarce financial resources. The main objective of this data is to show how these disparities worsen accessibility by the grassroots level artists to these art fairs while presenting their general practice as artistic economic hubs.

Thus, the data seeks:

- To evaluate the extent to which South African based and sponsored art fairs promote, develop and support artists from the grassroots level.
- To identify exclusionary barriers as well as positive inclusionary efforts that have benefited some of the successful black artists.
- To establish how regular artists, specifically those from grassroots levels can rise above the current barriers set by participating galleries, and equally benefit from the economic proceeds made available by art fairs as economic hubs.

### 4.1.1 FNB Joburg Art Fair

The FNB Joburg Art Fair (JAF) became the first international art fair in the African continent and was instrumental in promoting appreciation of contemporary art by marketing art from Africa (Chicamod 2015). At this expo, acclaimed artists, galleries, critics, collectors, art enthusiasts, and writers found the opportunity to network and

establish art business relations.  The fair ultimately became the leading platform for galleries and operated as a business venture, renting out exhibition spaces and charging an entrance fee to art collectors, buyers, and audiences (Labuschagne 2010: 7).  The first JAF in 2008 showcased a total of 22 exhibitors, three being from African countries namely Egypt, Morocco and Ethiopia, and the remaining 19 from South Africa (FNB Joburg Art Fair [JAF] Catalogue 2008).  Exhibitors in this context include galleries who represent and promote artists who are affiliated with them and are showcased in various booths within the allocated space at the art fair.  At each annual JAF, an art selection jury is established where a winner is chosen.  The jury's mandate for selecting the winner is to shape the quality of representation from the growing African art market among other objectives.  This shaping is not limited to marketing African artists here in South Africa and continentally, but also exposes them to the global market.  Ross Douglas, the director of JAF, asserted that too often talents leave Africa to find a market elsewhere and that the FNB Joburg Art Fair was established to create an open and sustainable art economy for local artists (FNB Joburg Art Fair 2014).

Since 2008 the FNB Joburg Art Fair has been held annually at the Sandton Convention Centre in South Africa.  The first show took place from 13 to 16 March 2008 and the second from 3 April to 5 April 2009, followed by a show annually to date.  Its fundamental objectives were, firstly, to "redress the gap between prices attained by living African artists to be on par with their counterparts in developed countries and Asian emerging markets", and, secondly, "to bring contemporary art to a broader, upper-income local market, including black business-people with new-found wealth" (Art Sand Collections n.d)).  The first objective is a noble initiative because the issue of exploitation of up-and-coming artists, including those from disadvantaged communities, by galleries and art collectors in general can never be over emphasised (Labuschagne 2010).

The second objective seeks to expand the art market by introducing new potential consumers such as upper-income local market as well as black business-people to this newly found wealth art commodity.  The wealth in this case is associated with the price appreciation of artistic products within their time of existence.  According to Binge and Boshoff (2016), the increased interest in South African art, either locally and

internationally, has created a thriving market for collectors and art enthusiasts. Collectors and investors use a subjective art price model based on the artist's reputation, size of artwork, name of auction house, medium used, authenticity of artwork, and date of production as well as the buyer's interest in either the artist or the artwork (Binge and Boshoff 2016:14). A good example is Zwelethu Mthetwa whose work was featured in the 2008 JAF. Since then, his work has been showcased widely, escalating into the international price range equivalent to that of well-known international/Asian artists. Mthetwa has formal art education from the Michaelis School of Fine Art, University of Cape Town. He became an acclaimed artist for his black and white photography alongside other South African photographers like David Goldblatt and Roger Ballen. Another example is Mshekwa Langa who was also showcased by the Goodman Gallery at the 2008 JAF, and because of that exposure, his work rose to fame and so did the prices. Langa is acclaimed for his drawings, installations, photography, sculptures, videos and mix media body of work.

It is important to note that both Mthetwa and Langa had already risen to greater recognition by the time they were showcased by their respective galleries in the 2008 JHB art fair. On the flipside of the coin, the grassroots artists presented as the subjects for this study generally lack both basic education and exposure to the relevant artistic nurturing environment due to being based in rural areas. Most of them are mainly self-taught and are hardly exposed to any professional and skills development initiatives such as artist in residence, let alone benefiting from influential platforms such as art fairs. This calls for relevant and nurturing initiatives to bridge the gap between suburban artists and artists from rural areas to expand economic empowerment through artistic industries.

### 4.1.1.1  2015 FNB Joburg Art Fair

The 2015 FNB Joburg Art Fair was held at the Sandton Convention Centre from 11 to 13 September. The entrance fee to the expo venue was R100 ($7.30) for adults and R80 ($5.80) for scholars and pensioners. There were 52 exhibitors divided into four categories, which were 27 Galleries, 4 'Multiples', 12 'Platforms' and 9 'Special projects' and 1 featured artist (see Appendix 4A). Galleries included 24 longstanding and established exhibition spaces with a stable number of artists, some of whom have been gallery affiliates for a number of years. Three of these were considered 'young

galleries' as they were new in the art market with new affiliated artists. The 'Multiple' section refers to a single exhibitor representing multiple artists with a common curatorial theme or concept. There were 4 'Multiples' and all were South African based. Platforms on the other hand refers to established independent art skills development centres, such as Bag Factory, Artist Proof Studio, BAT Art Centre, community art centres such as Funda Art Centre and Mfolo Art Centre. Eleven of these platforms were South African based and one was from Zimbabwe. According to Artthrob, special projects are collaboration exhibitions between a sponsorship partner and the sponsored artist or art group, and 9 of these were showcased at the 2015 JAF (Artthob 2016). Within the 24 well established galleries, 15 were from South Africa, 1 from Zimbabwe, 1 from Nigeria and 7 from the UK, USA, France, and Spain. Of the 15 South African galleries, 3 also showcased artists from their international branches, namely, David Krut Projects based in Johannesburg, Cape Town and New York; Everard Read Gallery based in Johannesburg, Cape Town and London, as well as Sulger-Buel Lovell based in Cape Town and London. While it is difficult to give specific numbers of artists per exhibitor, based on my observation during my walk-about, each exhibitor/stall/booth represented between 4 to 10 artists resulting in an average of 6 to 7 artists per stall. Based on the catalogues obtained from the 2015 expo, there were between 360 and 400 artists represented by the overall art fair, and they were mostly South African based. The independent featured artist was Candice Breitz from Berlin, who presented video installations entitled 'Him + Her,' a social commentary on social anxieties and narratives, spread across seven monitors.

The 2015FNB Art Prize winner, Turiya Magadlela, was showcased by the Jenkins Johnson Gallery who exhibited a body of work entitled 'Imihuzuko' – a representation of accumulative pain. She is a South African artist based in Johannesburg who matriculated from the National School of Arts. She further studied at the Funda Community College in 1998, the University of Johannesburg from 1999 – 2001, and the Rijks Akademie in Amsterdam from 2003 – 2004. Her work, which is predominantly installations, focuses on personal experience of women and motherhood, and narratives from Black South African struggle history. Her work was judged by the highly respected curators Bisi Silva from Nigeria and Koyo Kouoh originally from Cameroon (Williams 2018). The adjudication panel also included Carolina Lewandowska (Centre Pompidou) and Zoe Whitely (Tate Modern), as well

as Lucy MacGarry who was the curator of the 2015 JAF. The jury found the 2015 winner's work a commentary on social realities and to be of great significance.

### 4.1.1.2 2016 FNB Joburg Art Fair

In 2016, the FNB Joburg Art Fair presented its ninth official art expo as one of the leading contemporary African art events. The art fair took place from 9 to 11 September at the Sandton Convention Centre. The entrance fees were set at R100.00 ($7) for a Friday pass, and R130.00 ($9.10) for a Saturday/Sunday pass.

There was a total of 76 exhibitors within eight categories and one featured artist. The first section comprised 27 contemporary galleries, 7 from Cape Town, 5 from Johannesburg, 7 had multiple branches based in both Johannesburg and Cape Town (some had international branches), 1 from Port Elizabeth and the remaining 7 were from outside South Africa. The second section was 5 modern galleries and all were from Cape Town and Johannesburg. The third and fourth categories comprised 6 East African special projects and 7 East African galleries. The fifth section comprised 2 annual special projects, 1 from Johannesburg and the other from Togo but based in France. The sixth section comprised 6 gallery solo projects representing artists from Johannesburg, Cape Town and Harare. The seventh section comprised 8 limited editions all representing artists from Cape Town and Johannesburg. The eighth section comprised 15 art platforms; 9 were from Johannesburg, 2 from Cape Town, 2 from Harare, 1 from Pretoria and 1 from Ghana (see Appendix 4B). This was an expansion from the 2015 art fair with the additional objective of promoting contemporary art from Africa (FNB Joburg Art Fair 2015: 9-11).

Contemporary galleries refer to galleries which presented works of art with mix media combination, methods, concepts, and subjects that challenge the traditional classical art execution style. Modern galleries on the other hand were those that presented art production that celebrate experimentation, side-line past traditions, and embrace abstract art as the new art form (Silka 2016). Solo projects were presentations or installations based on a body of work inspired by the artists' interpretation of social and environmental activities (Muller 2016). The limited-edition section was explained as "art prints on paper in the form of etching, linocuts, wood cuts and screen prints" and were also extended to limited editions of clothing ranges (FNB JAF 2011).

Lucy MacGarry was the 2016 JAF curator. MacGarry is an independent art curator based in Johannesburg. Under her curatorship the event showcased artists from 12 countries outside South Africa, namely, Burundi, Uganda, Ethiopia, Tanzania, Sudan, Somalia, and Kenya which are part of the East Africa art scene. These were countries of choice because the 2016 fair contributed resources to highlight a transformational moment in East Africa's art scene (FNB Joburg Art Fair 2016: 19). A few exhibitors at this event had representations from multiple cities. These were David Krut Projects which had representations from their Johannesburg, Cape Town and New York branches, the Everard Read and CIRCA Galleries with representations from their Johannesburg, Cape Town and London branches, Kalashnikovv Gallery with representations from their Johannesburg and Berlin branches, Sulger-Buel Lovell with representations from their Cape Town and London branches, and SMAC Gallery with representations from their Cape Town, Stellenbosch and Johannesburg branches. The WHATIFTHEWORLD, Stevenson, Goodman Gallery, and Gallery MOMO had representations from their Johannesburg and Cape Town branches. Other participants were South African exhibitors; 10 from Cape Town, 15 from Johannesburg, 1 from Port Elizabeth, and 1 from Pretoria. Wangechi Mutu was the 2016 JAF featured artist and his work focused on conflating gender, race, and her personal identity.

The limited-edition section showcased 8 exhibitors, whereas, the solo projects section showcased 7 independent artists – 5 of them from South Africa and 2 from Zimbabwe. The South African based artists were:

- Goodman Gallery presented Clive van den Berg. Clive's work contains memories and scars that allude to past injustices that most societies have faced.
- Lizamore and Associates presented Mandy Coppes-Martin. Her art uses specialised fibres, threads, and silks to retrace the past and immediately construct a new skeleton of memories.
- ROOM Gallery and Projects presented Nelmarie du Preez. Through performance interactivities, Nelmarie investigated the relationship between the body, mind, and technology.

- Ruann Coleman was presented by SMAC Gallery. Coleman's work explores the notion of materiality combined with meaning in a series of controlled experiments.

- Kalashnikovv Gallery and First Floor Gallery exhibited Lo Makandal, a South African artist, and Troy Makaza, a Zimbabwean artist, separately. Installations and sculptural paintings included Makandal, works with found materials, and detritus. Makaza employs metaphors to describe social and intimate settings where traditional roles are less important and liberal values are less fixed, whereas Makandal's body of work investigates tales of subjective recollection in her space.

- Grace Cross, a Zimbabwean artist who was presented by the SMITH studio, employs material interplay to create artworks that express components of home and land, gender roles in the domestic sphere, and aspects of security and space for the foreign body in a strange setting.

The artists showcased in these art fairs are mostly professionally trained and are already acclaimed in the art world as opposed to the grassroots level artists who are seldom considered for marketing and promotion by the elite galleries that participated at the 2016 JAF event.

After a stringent nomination and adjudication process, Nolan Oswald Dennis was announced as the 2016 FNB Art Prize winner, for his individualised technique conveying commentary on the current world experienced by him as an artist. Dennis' body of work was adjudicated by a jury composed of Raphael Chikukwa, a renowned curator of the National Gallery of Zimbabwe; Paula Nascimento, who is an Angolan architect and curator; and Lucy MacGarry, the 2016 in-house FNB Joburg Art Fair curator. Dennis is a South African artist born in Zambia to South African exiled parents, and operates as an interdisciplinary artist in Johannesburg. He graduated from the University of Witwatersrand with a degree in architecture and a Master's degree in Arts, Culture and Technology from Massachusetts Institution of Technology. His work is primarily influenced by his preliminary study of political science and philosophy, and focuses on black consciousness and politics of decolonialisation as his phenomenal subject matter, using topographical images that relate to colonialism

on the African continent (Tsotsi 2019). In this expo Dennis presented a body of work that represented nostalgia through a narrative assemblage of material composed of prison cell blankets. Dennis (2018) suggests that material-discursive practice as a form of art-making creates and propels a significant mode of knowledge-making.

### 4.1.1.3  2017 FNB Joburg Art Fair

In 2017, the FNB Joburg Art Fair presented its tenth annual art fair event with more focus on contemporary African art, still maintaining its original objectives to promote contemporary art in the broader art arena in South Africa. The fair took place from 8 to 10 September at the Sandton Convention Centre. The entrance fee was R150.00 ($11.27) for adults and R80.00 ($6.01) for scholars and pensioners. The 2017 expo experienced a lower turnout of exhibitors compared to the previous year's event due to the non-special focus on East Africa as was the case at the 2016 JAF Expo.

There was a total of 60 exhibitors and a featured artist. These were divided into six categories which were 28 contemporary galleries, 5 modern galleries, 7 limited edition participants, 1 annual special project, 8 gallery solo projects, 11 art platforms. 33 exhibitors were from South Africa (1 from Potchefstroom, 13 from Johannesburg, 1 from Port Elizabeth, 18 from Cape Town) (FNB Joburg Art Fair 2017). Some galleries had multiple representations, these are: SMAC Gallery which was represented in 3 separate display stalls, the Gallery MOMO which was represented in 2 display stalls, as well as the Goodman Gallery and the Stevenson Gallery which were represented in 2 display stalls respectively bringing the estimated number of featured artists to 600. The Everard Read/CIRCA presented art works from its three branches, as well as the David Krut Projects which presented exhibits from its 3 international branches. The 2017 featured artist and exhibitor was Ronin Rhode from Berlin, a South African artist based in Germany, whose body of work tackled prospects that affect societies in the form of age, race, gender, and identity from a visionary perspective using calculative shapes and colour theory.

I noticed, after going through the art fair and tracking the event through its historical catalogues, that some participants had actively been showcasing at the Joburg Art Fair since its inception in 2008. Amongst the regulars featured at the expo were the 5 top rated galleries, the Everard Read Gallery, Goodman Gallery, David Krut, SMAC

Gallery and Gallery MOMO. All these had established branches in Johannesburg and Cape Town and are based in South Africa. Other countries that were selected and participated in 2017 included Uganda, Angola, Ethiopia, Kenya, UK, USA, and Germany. The 2017 selection also featured new exhibitors from other provinces, such as the North-West University Gallery, the Under-Ground Contemporary and the Gallery 50ty/50ty. However, grassroots level artists from areas that are geographically located outside the major cities were still severely side-lined.

Peju Alatise from Nigeria was announced as the 2017FNB Art Prize Winner. Alatise, is an interdisciplinary mix-media artist who has a degree in architecture from Ladoke Akintola University in Oyo state, Nigeria. Her body of work is inspired by the cultural narratives of the Yoruba people and convoluted by her existence in modern life as a Nigerian. Her work probes issues of equal rights for women in politics and current economic matters. The featured artist at the 2017 JAF was Dr Esther Mahlangu, whose creative art was applied on a Bavarian Motor Works (BMW) 7 series vehicle. Mahlangu is a renowned senior Ndebele artist who became the first woman to create artwork under the theme BMW Art Car, on the BMW 525i series, in 1991. She was once again commissioned in 2016 by BMW to make artistic impressions on a BMW 7 Series using the distinctive Ndebele geometric patterns (FNB Joburg Art Fair 2017). To a minimal extent this was how far the expo went to showcase artistic talent from rural areas.

It is clear from the exhibition list presented in Appendix 4C, that most if not all the exhibiting galleries which represented various artists were from the two main South African economic hubs, Johannesburg and Cape Town, and even other big cities such as Durban and Port Elizabeth were not equally represented. During my conversations with some of the gallery curators and art fair organisers it was clear that not much effort was being made to train and mentor emerging artist from rural areas. While there is a hype of activities taking place during these art fairs, such as art talks, demonstration lessons, display of various cutting-edge artworks, an artist needs to first afford to be present to be able to join in such activities and obtain the practical experience required to be equipped with skills as an artist. Thus, financial resources are the first and foremost barrier that disadvantages emerging rural-based artists. The few artists who have been successful who originated from rural areas were

advantaged first by being at the right place, at the right time, either by having been able to study at one of the formal and/or informal educational centres, or to migrate to these economic hubs. Thus, grassroots level artists who cannot afford to migrate to Johannesburg or Cape Town are already disadvantaged by their lack of proximity to opportune locations to access being exposed to knowledge, skills, and various enabling resources, not to mention proximity to art fairs. Thus, the purpose of this study is to suggest an all-inclusive approach which will uplift disadvantaged artists towards effective social cohesion and economic inclusion. The advantages that Turiya Magadlela was exposed to as a winner and an exhibitor at the Jenkins Johnson Gallery were due to the artist's proximity to a metropolitan city, unlike other grassroots level artists from the peripheries of metropolitan cities.

The 2017 event made some considerations to include galleries from other South African metropolis areas such as Port Elizabeth and Potchefstroom. However, other major areas and rural outskirts of these metropolises were not featured, leaving such areas desperately excluded from participating in this prestigious event. Furthermore, the stringent nomination criteria used by the fair to select the FNB Prize Winner out-rightly excludes talent from grassroots levels as these artists are disadvantaged by the evident lack of necessary resources to access important skills or even to be present at the art fair.

### 4.1.2  Cape Town Art Fair

The Investec Cape Town Art Fair (CTAF) was conceptualised in 2012 and launched in 2013 as the first international art expo in Cape Town, and second best rated after the JAF in South Africa (Rhode 2017). Its fundamental objective was to promote and showcase contemporary art in the city of Cape Town. In its inauguration it was accepted as the leading network event for galleries, emerging and established artists. In its first year the CAF showcased 40 galleries and 130 independent artists under the production management of Fiera Milano Exhibitions Africa (Cowie 2013). These were established galleries which featured their prominent affiliate artists. The Fiera Milano also manages the Miart Art Fair in Milan (The Cape Town Art Fair [CTAF] 2017: 4). The CAF paid more attention to contemporary art from Africa and the Diaspora, taking its cues from the JAF expo structure (Herald 2015). The 2013 inaugural event showcased prominent artists and galleries from various countries including Edson

Chagas from Angola, Ndidi Emefiele from Nigeria, Wycliffe Mundopa from Zimbabwe, and Moataz Nasr from Egypt. At this expo the audience browsed through South African contemporary artists such as Wim Botha, Kilmany-Jo Liversage, Barend de Wet, Deborah Bell, Mohau Modisakeng, Haroon Gunn-Salie, Kudzanai Chiurai, Mikhael Subotzky, Cameron Platter and Joshua Miles who were presented by their respective galleries (Salon Nine One 2014). Most of these artists rose to international fame, with artists such as Kudzanai Chiurai being featured in international magazines such as the Apollo (Reilly 2019), and artists such as Wim Botha being sought after and featured at collections such as the Norval Foundation years later (Norval Foundation 2018). Once again in 2014 the expo maintained its visibility and was staged at the Victoria & Alfred (V & A) Waterfront. Since inception the event has been staged annually to fulfil its objective of promoting contemporary art in the city of Cape Town.

From inception till 2017, the CAF expo developed to showcase exhibitors under the following categories:

- Main section - the section that displays contemporary art from leading international and local galleries, showcasing established and emerging global artists affiliated to specified galleries.
- Tomorrow/Today - a theme-based curated section of the expo showcasing artworks that interrogate current issues, linking them to narrative prospects and visions. These artist's works are presented by well-established international galleries.
- Past/modern - presents past acclaimed master artists of the 20th century showcased by modern galleries.
- Showcases limited and numbered print productions and art on paper from artists and galleries.
- Solo section presents mid-career and emerging artists under a curated setup.
- Cultural platforms present non-profit organisations and cultural institutions that represent artists who are affiliated to them.
- Magazines and bookshops, which present international publications in the form of books, magazines, journals, and catalogues that represent artists and art

write-ups (Nevertheless, this study focuses on categories that presented physical artworks.)

- Unframed focuses on large scale art production that cannot be confined to 4-sided frames.

### 4.1.2.1  2015 Cape Town Art Fair

The 2015 event was held at the V & A Waterfront from 25 February to 1 March, and featured local and international galleries from Johannesburg, Cape Town, Pretoria, Nigeria, Kenya, Zimbabwe, Hungary, Italy, and the United Kingdom (Art Times 2015: 8).  The entrance fee was R80 ($6.79) for adults and R50 ($4.24) for children.  The show maintained its objective, showcasing contemporary art in the City of Cape Town. The guest curator at this event was Roselee Goldberg who focused on the promotion of African themed live performance art as a contemporary art additive to the fair (Creative Feel 2015; Art Times 2015).

There was a total of 32 exhibitors all classified under one main section.  The exhibitors' list reflected in Appendix 5A shows that exhibition booth spaces at the 2015 CAF were awarded to prominent galleries based in world class cities.  In South Africa's case, the cities were again Johannesburg and Cape Town.  The showcased galleries included 1 from Germany, 2 from the United Kingdom, 1 from Hungary, 1 from Zimbabwe, 17 from South Africa, and of these South African galleries, 15 from Cape Town, 1 from Pretoria, and 1 from Johannesburg.  Furthermore, 3 exhibitors had representations from multiple cities; the Everard Read Gallery which had representations from their Johannesburg and Cape Town galleries, the Sulger-Buel Lovell gallery with representations from their Cape Town and London gallery branches, and Galleria Continua which had representations from their San Gimignano; Beijing; Les Moulins; and Havana gallery branches.  Other exhibitors were represented as follows: 1 gallery from Nigeria, 2 from Italy (representing separate cities, namely, Brescia and Milan), and 2 galleries from Kenya.  The non-representation of exhibitors from other cities and provinces in South Africa was again observed.  This is a contradictory situation, considering the DAC Revised White Paper (DAC RWP) of 2013 clause 17 (DAC 2013a) which stipulates that the Broad-Based Black Economic Empowerment Act of 2003 is bound to provide support for the creative industries.  The DAC RWP clause 2.3, advocates for the removal of preventative elements of active participation of

women, youth and persons with disabilities in the Creative and Cultural Industries economy.  This is endorsed in the empowerment section as follows "Empowerment: Of all cultural practitioners, the youth and women artists, in particular, are faced with barriers to access markets, funding and institutions" (DAC 2017).

### 4.1.2.2  2016 Cape Town Art Fair

The 2016 CTAF presented an up-scaled art fair event with a strong consideration of contemporary art exhibits as an endorsement of its objective which was to promote contemporary art in Cape Town.  It included expo participants from other international spaces, the African continent and Cape Town.  The event was held at the Cape Town International Convention Centre (CTICC) as its fourth Italian and South African collaboration (CTAF 2016: 5).  The entrance fee was from R60 ($3.75) – R300 ($18.75).

During this expo, there were a total of 58 exhibitors, divided into five categories.  There were 31 Main section galleries, 5 Past/Modern galleries, 6 Edition participants, 10 Cultural platforms and 6 Magazine and bookshop participants (see Appendix 5B).  The entire expo featured individual artists who were gallery affiliates from the following countries: 1 from United States of America, 1 from Zimbabwe, 1 from Belgium, 1 from Italy, 2 from Germany, 1 from Cameroon, 1 from the United Kingdom, 1 from France, 32 from South Africa (25 from Cape Town, 7 Johannesburg).  Some exhibitors had multiple representations namely, Gallery MOMO; Goodman Gallery; SMAC Gallery; Stevenson; and WHATIFTHEWORLD gallery; these had a footprint in Cape Town and Johannesburg.  Kalashnikovv Gallery had representations from their Berlin and Johannesburg branches.  The Everard Read/CIRCA Gallery had representations from their Johannesburg, Cape Town, and London branches while the David Krut Projects had representations from their Johannesburg, Cape Town, and New York branches.  Although the 2016 CAF had expanded its exhibitors and talent representations, South African artists from grassroots level remained side-lined.  Another setback for grassroots level artists was the entrance ticket prices which were too much, given the context and financial challenges of many grassroots level societies.

The highlight of this expo was the Tomorrow/Today exhibition, curated by Azu Nwagbogu who showcased 8 artists under the theme 'Consuming Us,' 3 of which were South Africans from urban cities, namely, Johannesburg and Cape Town, as usual.

### 4.1.2.3        2017 Cape Town Art Fair

The fifth CTAF event took place at the CTICC from 17th to 19th February.  The event presented a significant contemporary art flavour from 88 exhibitors from various cities including Paris, London, Milan, Lagos, Abijan, Addis Ababa, Harare, Nairobi, Accra and Dubai (CTAF 2017).  This was a follow up of the fair's initial objectives of promoting contemporary art in Cape Town.  In affirmation of its objective of promoting contemporary art in Cape Town, the 2017 programme aspired to engage top rated curators, art advisers, artists, and museum curators across the continent and the world (CTAF 2017).  The entrance fee was from R60 ($4.51) to R300 ($23.07).  The 2017 expo expanded its exhibitors to eight categories, and these were 34 Main section galleries, 10 Tomorrows/Today, 5 Past/Modern galleries, 3 Unframed, 9 Edition participants, 13 Cultural Platforms, 8 Magazine and Bookshop participants, 6 Digital Platforms, see Appendix 5C.

The unframed section was dedicated to large scale artworks created by Mary Sibande who was represented by Gallery MOMO; Liza Grobler who was represented by the Everard Read Gallery; as well as the works of Katharien de Villiers and Michael Linders who were represented by Smith Gallery.  The Past/Modern section showcased old masters who were presented by modern galleries.  In this section Robert Hodgins was presented by the Goodman Gallery; Alexis Preller and John Mohl were presented by the Stevenson; Kevin Atkinson and Erik Laubscher were presented by SMAC Gallery, and historical works of Cecil Skotnes and Edoardo Villa were presented by WALL Gallery.

The Cultural Platform section dedicated for non-profit art bodies presented non-commercial entities that included the AVA Gallery in Cape Town; the Bag Factory in Johannesburg; the Espace Launde Arte in Luanda, Angola; the Village Unhu in Harare, Zimbabwe; as well as the Lalela Organisation based in Cape Town.

The highlight of the 2017 CAF event was the Tomorrows/Today display curated by Tumelo Mosaka, representing 10 galleries from 6 countries, 4 of which are based in Johannesburg and Cape Town, South Africa. The exhibition showcased artworks produced by 10 upcoming contemporary artists; these works addressed concepts on present and future hope for Africa. This curated section had a cash prize winner who was announced as Troy Makaza, a Zimbabwean artist who uses metaphors to represent social and intimate spaces as visual communication using a 3-dimensional organic woven art form.

The event made valuable efforts to diversify its exhibitors by attracting a high number of national and international gallery applicants, and involving young African curators such as Tumelo Mosaka. However, the event fell short of including artists from grassroots levels through extensive local municipality advertisements. The countries represented in this expo primarily reflect urban cities, than the secondary locations outside main cities.

### 4.1.3  The Turbine Art Fair

The Turbine Art Fair (TAF) was launched in 2013 at the Turbine Hall, in New Town, Johannesburg. The Turbine Hall was initially built and used as a steam driven power station in 1927 (Creative Feel 2018: 16). The expo was founded by the Forum Company under the stewardship of Glynis Hyslop. Its selling bracket for art was capped at R 40 000. Such a quota generally presents opportunities to entice investors and new buyers to collect new artists' works. This expo created an exhibition space for graduate painters, children's art, and documentary film screening. The fair is currently sponsored by the Rand Merchant Bank to enable access to the arts by supporting and exposing emerging artists. The TAF was launched based on the objective of promoting artwork and talent by emerging South African artists and throughout its existence the fair has sought to maintain this objective of empowering young talent. Through its focus on young talent the TAF has become a springboard for new artists into larger art markets and spectrums, with artists such as Lebohang Motau, Mario Soares, Bambo Sibiya, and Jan Tshikhuthula anchoring themselves as noteworthy in major art cities such as Cape Town and Johannesburg (Creative Feel 2018: 24).

**4.1.3.1  2015 The Turbine Art Fair**

The 2015 event was held at the Turbine Hall, Johannesburg from 16th to 19th July under the theme 'Emerging Artists'.  The entrance fee was R85.00 ($6.82) and on the weekend was R180.00 ($14.45).  In an effort to emphasise its initial objectives of promoting artwork and talent from emerging South African artists, the TAF presented artworks under the following categories:

- Galleries – this section marketed artists who have contractual relations with the respective galleries.

- Emerging painters - Graduate Show, focused on a selection of graduates and post-graduate painters whose artworks make a social commentary of cutting-edge aspects in the world.  The event was curated by renowned professionals from academic institutions who primarily selected exhibitors from formal art departments in South Africa.

- The TAF and Sylt Emerging Artists Residence Awards (TASA), presented a body of work produced by artists who completed the two-month residency programme at Sylt, Hamburg in Germany.

- Fresh produce: targeted a selection of art works produced by artists. Professional portfolios were adjudicated and were set to be mentored by two non-profit organisations, Visual Art South Africa (VANSA) and Assemblage Art Collective.  The mentorship programme was conducted for a period of six months under the guidance and mentorship of the late David Koloane, Anthea Moys, Usha Seejarim, Frances Goodman, Peter Mammes, Nina Barnett, Dirk Bahmann and Mathijs Lieshoud.

- The Fresh Produce was later renamed the Talent Unlocked Section, which presents opportunities for young artists who have passed the mentorship selection process.  The aim of this section was to develop, and support chosen artists to venture into the professional and commercial art markets (Creative Feel 2017b).

There were 64 exhibitors who were divided into 3 categories and a TASA winner. These categories were composed of 41 Galleries, 14 Graduate Painters, and 9 Fresh produce participants (see Appendix 6A).  At the 2015 event, Stelamorago Mashilo

presented a body of artworks produced during his residency, after being awarded the Turbine Art Fair and Sylt Emerging Artist´s Residency Award (TASA).

The 2015 Graduate Painters show was curated by Hentie van der Merwe and featured 14 participants, 3 of whom were from the Witwatersrand School of Art, 4 from the Michaelis Art School, 1 from Stellenbosch University and 6 from the Rhodes University Department of Art. The Fresh Produce exhibition was curated by Zanele Mashumi, where 9 artists were showcased, 2 from Port Elizabeth, 2 from Durban, 4 from Johannesburg, and 1 from Cape Town. The fair also featured 41 exhibitors under the gallery section. It is greatly to their credit that the 2015 TAF decided to showcase talent from peripheral areas brought in by collectives such as Blaquelnq Contemporaries, a community art collective whose objective is to create a network where professional artists and upcoming artists can work in a contemporary art technique. Fresh Produce is the outcome of collective projects brought together by Visual art South Africa, Assemblage and Turbine Art Fair wing. Such talent managed to gain international exposure and promotion, leading to artists such as Mthombisi Maphumulo gaining strength to establish the Amasosha Art Movement, a collective based in Durban promoting artistic talent.

### 4.1.3.2  2016 The Turbine Art Fair

The fourth TAF expo was held from 14 to 17 July 2016 at the Forum Turbine Hall, Newtown, Johannesburg, and had developed to be an upmarket sophisticated event on the South African art calendar, with the objective of promoting artwork and talent by emerging South African artists. The maximum price tag for artworks at the 2016 expo was set at R40 000, and the entrance fee was R100 ($7.20) and R200 ($14.41) on weekends.

There were 79 exhibitors who were subdivided into 3 categories and a TASA winner. These categories included 17 Fresh Produce participants, 39 Galleries, and 15 Graduate painters. During the 2016 event, Sarah Biggs presented her translucent, dreamlike quality artworks after being chosen as the winner of the TAF and Sylt Emerging Artists Residency Award and participating in an art residency on the Island of Sylt in Hamburg, Germany. Biggs' body of work was curated by Suzie Copperthwaite. The 2016 expo featured Lindokuhle Sobekwa (Photography) and

Itumeleng Kunene (Drawing) and Sakhile Cebekhulu (Painting), who were part of a group of 15 artists showcased in a sub-section exhibition curated by the co-director of the Eyethu Gallery, Rolihlahla Mhlanga. The sub-section exhibition was made possible after the Assemblage collective, in collaboration with VANSA and Turbine Art Fair, conducted a six-month intensive workshop programme that integrated practical art-making business and professional practice training for artists (Creative Feel 2016). The Emerging Painters - Graduate show was presented under the curatorship of Tanya Poole, and featured 15 art graduates from a selection of art departments at South Africa higher institutions (see Appendix 6B).

The expo showcased 17 emerging artists under the Fresh Produce section. Forty exhibitors were also granted exhibition space under the galleries section, together with 15 emergent painters who exhibited under the Graduate painter's flagship. It is greatly noted that the emergent painters' exhibition, curated by Senior Lecturer and Head of Painting at Rhodes University, Tanya Poole, brought in new talent to the TAF. However, this section limited its focus to the selected few artists drawn from the Fine Art departments of South African universities, with no artists from the self-taught groups or rural areas.

### 4.1.3.3  2017 The Turbine Art Fair

In 2017 the TAF presented its 5th annual event at the old Turbine in Newtown, Johannesburg from 14 to the 16 July 2017. The entrance fee was R100 ($6.25) and R90 ($5.63) online for adults, R50 ($3.86) for children, scholars, and pensioners, then R200 ($15.47) for weekend passes from Friday to Sunday. During the 2017 expo it became evident that the TAF had established itself as a popular event for affordable artworks. The ceiling price for artworks was R50 000 including value added tax (VAT) for contemporary artworks. It did not deviate from its initial objective of promoting artwork and talent by emerging South African artists.

There were 77 exhibitors who were divided into 3 categories and a Sylt Emerging Artist´s Residency Award (TASA) winner. These were 15 Fresh Produce (Talent Unlocked) participants, 15 graduate painters, and 45 galleries (see Appendix 6C). The Sylt Emerging Artist´s Residency Award (TASA) winner was Sethembile Msezane who showcased a body of work produced during her residency programme. In her work

she used interdisciplinary practice (drawing, sculpture, film, and photography) to explore issues related to politics and spirituality as well as African knowledge systems.

The 2017 Talent Unlocked section was curated by Rolihlahla Mhlanga, with 15 artists who were selected to be showcased under this section after being engaged in a six-month career enhancement programme sponsored by Visual Art South Africa (VANSA) and Assemblage Art Collective (Krouse 2017).  The Emerging Painters Graduate show was curated by Jessica Webster together with Amber-Jade Geldenhuys and MC Roodt under the theme: 'Touch'.

The 2017 Turbine Art Fair featured 15 exhibitors under the Talent Unlocked section, and 45 exhibitors under the galleries' section.  The Emerging Painters – Graduate showcased artists who used painting in a thick textured manner.  Mann (2017) reported that emergent painters used contemporary subject matter and content to explore the oldest, historically exclusive, and inaccessible to the middle and lower-class people, art form.  Through this section, the TAF managed to promote talent that was developed by academic institutions.  It is also worth acknowledging the inclusivity efforts brought in by curators of this section, namely Jessica Webster, Amber-Jade Geldenhuys, and MC Roodt, made necessary considerations to include a self-taught artist from grassroots levels.  It is through such acknowledgement of regular painting talent that Thato Nkosi's work of art was promoted at an acclaimed art fair.  Thato went further to co-establish an art empowerment entity named Nelson and Evelyne, aimed at supporting and promoting local artists who are limited to conducting their art practices in vibrant cities such as Johannesburg.  Hence this study proposes an inclusive visual artists empowering model to showcase talent from peripheries of major South African cities.

### 4.1.4  That Art Fair / Art Africa Fair

That Art Fair was launched as a curated art event in 2015.  In 2017 it was renamed Art Africa Fair. The fair was founded by Suzette and Brendon Bell-Roberts (the current editors of Art Africa Magazine) as a subsidiary of the Bell-Roberts Art Gallery and the quarterly art publication titled the Art Africa Magazine.  The objective of this expo was to promote contemporary products and artists who are based in Africa and the Diaspora, and to expose these artists to possible gallery affiliations, contracts, new

audiences and art collectors. This expo acted as a public relations channel for artists who were not linked to established galleries, and exposed artists who did not have established careers in art by allowing them the ability to exhibit artworks at an acclaimed art fair. Although the fair had great intention is to promote unregistered artists, it followed some of the traditional art fair models when making open calls for participants.

As an inspiring exposition, That Art Fair added a new cultural feel to the Cape Town art landscape by introducing an affordable curated art event that aspired to lay a platform for independent African artists who are not on the radar of traditional art establishments and do things differently. This inspiration was the driving force behind That Art Fair initiating transformation in the contemporary African art world in South Africa by supporting and investing in emerging talent (Artthrob 2015).

This expo featured various arts categories namely:

- **Art Fair Salon**: included independent painters, sculptors, photographers, and printmakers.
- **Performance Art**: featured local and international performance art.
- **Future Masters**: a curated exhibition for mid-career artists likely to be introduced to international art markets.
- **Comic Art:** exhibits facilitated by the 'Comic Art Africa' platform.
- **Photography**: curated displays facilitated by the Snapped magazine platform to benefit photographers and galleries to exhibit photographic images.
- **Film and Video**: a curated presentation of multimedia art products ranging from documentary films to art films, and animation.
- **Fashion and Culture**: showcased fashion brands as a cross-over between fashion, art and culture.
- **Urban Art:** offered mural and graffiti artists a chance to present live art activities.
- **Art for Change:** works that comment on environmental and social change.
- **Design and Art:** works produced by typographical muralists, designers, illustrators and visual artists that were executed as design and art.

- **Art Super MART:** books publications, T-shirts, prints as well as jewellery designs.
- **Soap Box:** exhibits that the audience could interact with on-site.

These categories were not stringently demarcated, and exhibitors were granted the choice to showcase in other sections to nurture the flow of the visual appearance of the entire show.

### 4.1.4.1 2015 That Art Fair

The 2015 event coincided with the Design Indaba and the Cape Town Art Fair and was held from 27 February to 1 March 2015 at 'The Parkade,' Cecil Road, Salt River in Cape Town. This event offered un-acclaimed and emerging artists the opportunity to be exposed to the international art world alongside well-known peers. Providing these artists with the necessary marketing strategies to help them achieve recognition and success was an affirmation of its objective to promote contemporary products and artists based in the African continent. The entrance fee for online day pass was R50 ($3.16), day passes at the door were R70 ($4.40), day passes for students at the door were R30 ($1.90), weekend pass online purchases were R100 (6,25), and weekend passes at the door were R120 ($7.50).

There were 28 independent exhibitors who had no gallery affiliation (see Appendix 7A). Malibongwe Tyilo and Sandiso Ngubane participated in the 2015 That Art Fair as art journalists and publishers, they documented young artists who were not affiliated to any gallery and marketed and promoted them through the Skattie publication for the general art market. The artists that were profiled by the Skattie art journal included: Laura Windvogel; Jody Brand; Unathi Mkhonto. Artists who took part in the 2015 event emerged to international acclaim after being profiled at That Art Fair event with Nomsa Leuba taking the lead in this regard. Furthermore, Nobukho Nqaba who was born in Butterworth and moved to Grabouw also went on to receive national art recognition, exhibiting in renowned galleries, with her body of work exploring the instability of home spaces using checked China bags showcased at the Zeitz Mocca Museum years later.

### 4.1.4.2  2016 That Art Fair

The 2016 expo was staged at the Palms Centre in Woodstock Cape Town from 18 February to 20 March 2016.  The entrance fee was R60 ($3.75) for adults (Monday to Thursday) and R80 ($5) for adults from Friday to Sunday with 20% student discount. The event expanded its objectives of promoting contemporary products and artists from the African continent by showcasing 82 independent exhibitors (see Appendix 7B).  The coordinators of the expo announced that they received and administered 165 applications from independent artists and professional galleries from 21 countries which included Ghana, Mali, Senegal, Brazil, Ethiopia, Egypt, Cote d'Ivoire, Kenya, South Africa, Namibia, Angola, Mauritius, Canada, Germany, and Dubai (Art Africa Magazine: 2016).  Organisers of this fair stated that:

> While artists without representation from a gallery or an established career wouldn't normally be able to benefit from this professional stage, we have adapted the traditional model of the 'art fair' to offer unrepresented and emerging artists the same opportunity as their more well-known peers; providing them with the necessary resources to help them achieve recognition and success (Art Africa 2016: 1).

A total of 16 galleries took part in the 2016 That Art Fair event; 10 were from South Africa (9 from Cape Town and 1 from Johannesburg), 1 from the United Arab Emirates, 1 from Angola, 1 from Zimbabwe, 1 from Namibia, 1 from Germany and 1 from Uganda.

During the 2016 event, 68 independent artists were adjudicated and selected to showcase their works, 49 of these were based in South Africa, 3 from Nigeria, 2 from Ghana, 2 from Angola, 1 from Benin, 1 from Zimbabwe, 2 from Egypt, 1 from Mozambique, 1 from Namibia, 1 from Kenya, and 3 from Ethiopia.  The featured[37] artists during the 2016 event were Emo de Medeiros from Benin and based in France and Laura Windvogel (commonly known as Lady Skollie) from South Africa.  Emo is a multimedia artist whose work cuts across various art forms and materials such as sculpture, video, digital photography electric music, painting, and performance art.  His body of work creates a social commentary through interconnectivity, remixing

---

[37]'Featured as an artist' refers to an artist who is prominently presented in an exhibition more than other participating artists in an exhibition set or display.

conceptual art, sculpture, video, traditional crafts, photography, electronic music, reverse painting, performance, along with interactive objects and media. Laura's paintings and drawings on the other hand were produced through watercolours exploring sexuality, gender roles, and relationships resulting from war between masculine and feminine energies (Art Africa 2016).

### 4.1.4.3  2017 The Art Africa Fair

The 2017 event was conducted in a different manner and was renamed the Art Africa Fair (AAF) from 'That Art Fair'. The newly named event was held at the Jubilee Hall in the Watershed at V&A Waterfront, Cape Town from 24 February to 5 March 2017 with the objective of transforming the contemporary African art scene and promoting young artists identified and selected by curators to gain exposure in the international art market. The entrance fee was R50 ($3.13) for scholars and R100 ($6.26) for adults. There were 14 independent exhibitors subdivided into 4 categories (see Appendix 7C). There were 8 participants under the Bright Young Things: No Fairy Tale section; 26 participants under the Flagrant Arcade in contemporary art section; 1 participant under the Sankra: the upright man section and 1 participant under the Photography and Lens-based Focus section. The revamped AAF expo assigned 5 curators to select participants: Salimata Diop from Senegal but based in France, Uche Okpa-Iroha from Nigeria, Pierre-Christophe Gam from Cameroon but curates mostly in France and the United Kingdom, as well as Thembinkosi Goniwe and Ruzy Rusike who both hail from South Africa. These curators set up four multi-disciplinary and independent exhibitions that formed a coordinated body of work for the 2017 AAF event. The showcased works at the 2017 AAF were focused on the interpretation of social commentaries using contemporary art techniques, materials, and installations. The event was subdivided into 4 subcategories namely: Bright Young Things; Photography and Lens-based Focus; Flagrant Arcade in Contemporary Art; Sankra: The Upright Man. Although South African artists were represented in the AAF, most of these artists came from affluent cities and none from grassroots levels.

It is evident from the observations made at the four art fairs that the Joburg, Turbine and Cape Town art fairs became engulfed in the international art fair model and trend of showcasing and profiling already acclaimed artists through renowned galleries. The Art Africa Fair, on the other hand, chose to focus on independent artists that operate

outside the traditional gallery model, acting as a fringe event that presents art programmes around established commercial art fair events (Mail & Guardian 2015).

It is important to note that most of the artists showcased in these art fairs especially at the Joburg, Turbine and Cape Town, had already risen to greater recognition by the time they were represented by their respective galleries. While the Art Africa Fair's objective of identifying and promoting up-and-coming independent artists and new graduates from universities is commended, however this is still not enough. This is because grassroots artists presented as subjects of this study lack both basic education experience as well as exposure to relevant artistic nurturing environments due to their geographic remoteness as they are based in rural areas. Most of them are mainly self-taught and are hardly exposed to any professional development initiatives such as artists in residence, let alone benefiting from influential platforms such as art fairs. This calls for relevant and nurturing initiatives to bridge the gap between suburban artists and those from rural areas to expand economic empowerment through artistic industries.

Regarding the promotion of artists at national expositions, Malatsi, an acclaimed art curator, proposes that independent or decentralised art spaces should be established throughout the country. The provision of independent art spaces beyond urban locations such as Johannesburg and Cape Town can enable grassroots artists who perceive themselves as periphery artists, to have a more sustainable practice (Sosibo 2018). These independent art spaces are partially acknowledged by art fairs and are classified by the Joburg Art Fair (JAF) as art platforms. The recognition of such independent spaces fits well with the overall goal of art fairs, which is to market and promote South African practising artists in order to achieve long-term economic empowerment. Malatsi said:

> Decentralisation is meant to give artists who are not in Johannesburg or Cape Town access to grants. Government wants to give money to rural areas, but they have no facilities and infrastructure for that to happen. We are trying to make networks with people in rural areas and then give structural advice, so they have the facilities to ensure that whatever is done there is viable (Sosibo 2018: 1)

As a result, Malatsi's plan must be thoroughly articulated, so that art fairs can play a key role in the construction and extension of these platforms to serve new artists from rural areas.

## 4.2 FOCUS GROUP INTERVIEWS

This section presents data collected through focus group discussions. This was a group of 30 artists whose works were rejected from being showcased at the Thami Mnyele Art Awards event. This event is staged annually by the Ekhuruleni Municipality in the Gauteng province and is a cultural exchange between artists from Africa, the Diaspora and the Netherlands. The Foundation offers the prize winner who could be a sculptor or a painter and/or a photographer or from any other art disciplines of contemporary visual art, an all-expenses paid for three months studio residency in the Thami Mnyele Foundation studio in Amsterdam (Thami Mnyele Foundation 2018). The Thami Mnyele Art Awards has an empowerment position to select the top five merit winners in collaboration with Lizamore and Associates. The selected artists are offered a six month mentorship programme in conjunction with an established artist who becomes a mentor to the five selected top artists. The overall winner is offered a solo exhibition at the Lizamore Gallery after completing the mentorship programmed with all costs paid for.

I used this event's open call invitation because it stipulated specific dates on which all rejected works could be collected after being declined by the adjudication panel (see Appendix 8, Open call for Thami Mnyele). The reason for choosing the Thami Mnyele platform was to get first-hand views from rejected artists and because they were easily accessible. There were two groups of 15 artists that the researcher interacted with over a period of two days in different venues, the Springs Art Gallery on 2 September 2016 and the Coen Scholtz Recreation Centre on 3 September 2016. The discussion was around the questions listed in Table 4.1.

**Table 4.1: Responses from rejected artists at Thami Mnyele Art Awards** *collection points -* **Springs Art Gallery on 2 September 2016 and Coen Scholtz Recreation Centre on 3 September 2016 (The total number of 30 participants is combined in one table).**

| Questions Posed During the Conversation | Responses | Number of Responses |
|---|---|---|
| 1. How did you hear about the Thami Mnyele Art Awards open call? | By word-of-mouth | 19 |
| | Through websites | 1 |

| | | Email from art bodies | 1 |
| --- | --- | --- | --- |
| | | By invitation | 1 |
| | | Advertising in other local newspaper media | 8 |
| 2. Has your artwork been rejected for participation in any art competition, art gallery and/or to participate in an art fair via facilitation categories, such as DTi/DSBD, platforms, etc? (If yes) Tick next to where it was rejected. | | Not entered | Yes |
| | Art Competition | Gallery Affiliation | Art Fairs |
| | 17 | 3 | 10 |
| 3. What were the reasons given for the rejection of your artwork? Tick a relevant box. | Quality of work was not well finished to suit contemporary art standard | | 30 |
| 4. Was there any options or advice given on how to improve art skills? | No 30 | | Yes 0 |
| 5. What do you think needs to be done to assist you to improve your artistic skills to have a successful submission at the art expo? | Popular responses were:<br>• Ongoing workshops on professional art production<br>• Art mentorship on how to participate in art fairs<br>• Prioritise community art centres for art production spaces | | |

## 4.3   ART FAIRS' CHIEF CURATORS' STRUCTURED INTERVIEWS

Two art fair coordinators and or chief curators[38] served as key informants wherein they gave detailed information on how art fairs are organised, and the overall role of curators (referred to in this study as chief curators).  The third key information source was taken from a primary interview between Jessica Hunkin and Lucy MacGarry in 2015 (see Appendix 9) in which MacGarry emphasised the objectives of the art fair as well as its theme.  As the chief curator, she affirmed that the intention of the fair was to produce an event that showcases the continent's contemporary art in the city of Johannesburg.

Furthermore, in an interview between Artnet Gallery Team and Tumelo Mosaka, the chief curator at the 2017 Cape Town Art Fair (see Appendix 10), Mosaka presented his vision for CTAF as to make Cape Town the preeminent contemporary art viewing spot in Africa.  He intended to achieve this by showcasing provocative art and creating opportunities for exchange and education by steering galleries, artists, curators, and

---

[38]Chief curators are responsible for the coordination of content and the interpretation of the unified art theme and art fair setup. The gallery curators take cues from the chief curator and are responsible for the care and setting of the art displays in individualized booths.

educators towards conversation about what it means to be a contemporary art maker in the African continent.

On the other hand, Mosaka expressed that the fair is conducted as a real estate business and therefore, operates on a price per square metre basis, where larger exhibition booths are acquired by those galleries that can afford them.  Galleries have the choice to customise their booths and that creates an interesting constellation.  This leads to flexibility of displays to match the themes and spaces of the entire art expo. In response to the question: Are there any contentions from those who are unselected?  This is what the chief curators had to say:

> The selection committee operates on an application review approach, and therefore, the advisory committee can also be advised by the chief curator to revisit their choice and selection to bring in balanced and adequate displays.  Considering that Cape Town acts as the gate way to the continent – this results in the creating of balanced votes.

More questions with the art fair chief curators were transcribed according to the following themes reflected in Table 4.2.

**Table 4.2: Data analysis themes**

| Questions (Theme based) | Popular Responses |
|---|---|
| Theme: Overview of the art fair process | Art fairs by their very nature are highly commercial; therefore, there are economic powers at play in this sector.  Considerations are made for an everlasting impact as an international exposé in the South African art world on the economic and cultural aspect of contemporary art in South Africa. |
| | Ownership and sponsorship of the fair play a significant and influential role in the look and feel of the fair.  Therefore, the honest mandate may rest with the chief curator / coordinator to strike a balance between local and international art exhibitors. |
| Theme: Conceptualisation of the annual theme and or choice of artworks to be showcased | The choice of artworks for each year is informed by the contemporary art trends around the world. Therefore, the chief curator must own exceptional international exposure of latest art fair and art trends.  The initial conceptualisation is done during the post-mortem evaluation of the current fair. |
| Theme: Reviewing process of applications | Applicants, who are mainly galleries, must present a formal proposal which includes artists that will be showcased, and these galleries |

| | and/or exhibitors must have an existing track record that shows how artists' careers are supported. |
|---|---|
| | The merits of artists that have been proposed and the strength of the artworks is also taken into consideration. If some applications are lacking certain elements, the submitters are advised to finish more material and can also be advised on the choice and strength of the selected artist as this will ultimately impact on the image of the art fair |
| Theme: Acceptance and declining of applications / proposals | South African art fairs are contemporary art events that showcase contemporary art output from the world alongside local contemporary art and contemporary cultural art output. Therefore, any art products that do not talk to the contemporary art flavour would be rejected |
| Theme: The promotion of artists from disadvantaged backgrounds. | Art fairs have slots for cultural exhibits, and non-profit organisations' exhibits, and non-gallery platforms under which uncelebrated artists can be showcased. It is upon the chief curator to promote artists from disadvantaged backgrounds under such slots. |

Gallery curators who applied to be exhibitors at art fairs to showcase artists who are affiliated to them expressed that their choice of artists is strongly influenced by the type of art fair and execution style of contemporary art pieces produced by their affiliated artists. The interview questions with the independent gallery curators are outlined in the following theme-based transcript.

**Table 4.3: Data analysis themes**

| Questions (Theme based) | Popular Responses |
|---|---|
| Theme: Responding to open calls<br><br>How are proposals and motivations structured in response to art fair open calls? | Mixed booths where multiple artists are grouped together are the common voice at art fairs, because these group shows offer various artists to be seen and exposed to international art markets and the art economic hub.<br><br>As gallerists, we strive to participate in each major art fair that has the potential to sell and has a good clientele and taking place on an annual basis. To excel in this added effort, galleries use the closing of the current fair to make a post-mortem in order to improve their application for the next year's fair.<br><br>Before an application is submitted, the gallery will conceptualise a selection of artists to be part of the submission. As exhibitors we decide which section of the fair will promote the artists better |

| | and in which section to participate in (e.g. The Investec CT Art Fair has a Main Section, Solo Section, Modern Section and Tomorrows/Today section). |
|---|---|
| **Theme: Selection of artists**<br><br>Do galleries exclusively choose works of art of their affiliates during art fairs displays? | A common response is that a concise group of artists are chosen from gallery affiliates. In the case of showcasing new flavour of artists, such artists are recruited from year-end exhibitions at tertiary institutions, and at local official art competitions and awards.<br><br>Artists that are recruited to showcase at an art fair are sometimes referred by artists in pools of affiliates and we also follow leads from word of mouth, from art journalists in the industry and from academic institutions. Very seldom are walk-in-artists considered. Although there are several artists who also bring in their portfolios to be assessed. In many instances it is difficult to accept artist who are not academically trained as they cannot market themselves properly like art institutions would do with their students at institutional exhibitions.<br><br>Often galleries select artists according to choices of artworks to be displayed, and these artists are also nominated according to their creative output, so apart from showing existing works some artists would be specifically asked to produce new work particularly for the upcoming fair.<br><br>In some cases, independent galleries choose to focus on 2/3 artists and then include other new market entrant artists as 'support'. Other times we can choose to do a solo presentation and other times we can curate the booth similarly to how we would curate a group show. Sometimes the fair has a loose theme or concept which we can then feed on, but commonly selected works and artist's wider practice is much more credible. |
| How do galleries recruit new artists? | We are always on the lookout for new talent, but galleries also intensify their recruitment for each art fair, because some artists who are affiliated may have not produced work since the last art fair and new talent may be coming up with new cutting-edge works.<br><br>On the other hand, the following response was given; 'Working with an artist is never based on whether they were formally trained or not. We work with artists based on the strength and potential of their practice. The process of representation is the same as building any kind of personal or work relationship, it takes time and there is no single formula. We are constantly looking at what artists are doing out there and believe in growing relationships as organically as possible. A slow and mindful approach means |

| | that artists also get an opportunity to get to know the gallery as much as we are getting to know them. Some of the ways in which we 'test' or build on the relationship is by including the artist in group shows art fair presentations and smaller projects before representation is even discussed'. |
|---|---|
| Theme: Acceptance and declining of proposals.<br><br><br>When applying to participate at an art fair do you get accepted or rejected as a gallery based on your proposal and if yes, what would be the reasons for rejection or acceptance? | Art fair applicants need to understand how to use the tools of the trade. Therefore, as a gallery we participate in an art fair to be visible as a brand and thereby the choice of artists we bring on board for a fair act as an economic muscle for that purpose. As a silent contender one needs to be able to play the politics of the game which can positively influence acceptance of participation at an art fair leading to an application being approved by the selection committee.<br><br>It is common knowledge that the choice of artists influences the selection committee's decision to accept or decline the gallery's application and proposal for participation. This is based on the strength of the proposal which is influenced by the choice of the artists selected and the kind of art to be showcased.<br><br>In most cases the decisions are made by the fair selection committees, who would decline the application without corrective feedback being given. |
| Theme:<br><br>What usually guides your curatorial process in terms of conceptualization of the theme or choice of artworks to be showcased at an art fair? | The choice of art to be showcased at an art fair is guided by the trends in contemporary arts and by the adaptability of artists affiliated to us to produce works that suite the chosen art presentation theme on a year-to-year basis.<br><br>Our intention to showcase is to promote the artists who have contracts with us as the selling gallery.<br><br>International fairs are very demanding based on the vibe of the fair, the selection and promotion of artists as well as maintaining good publicity for the gallery. So, galleries must compile a presentation that will appeal to the collector as fairs are about selling ultimately. It is also about creating an environment that is not too overwhelming for the visitors, as they are exposed to so much work at fairs, and putting together a presentation that can be read as an extension of participating gallery programmes.<br><br>Exhibitions at fairs are short term events (maximum 3 days) and stands at the fair have limited spaces, therefore the participating gallery must select only the best of their work to be showcased. That said, even if an overarching theme doesn't connect the selection of works, the |

| | stand must be sensitively curated to allow for each piece to stand on its own. |
|---|---|

Furthermore, the researcher managed to have an interview with the coordinator of the Art Santa Fe during my participation in this fair at Santa Fe in New Mexico, USA. The questions and responses are tabulated in Table 4.3

**Table 4.4: Structured interview – questions / responses**

| Structured Interview – 2015: DTi / DSBD initiative titled: Creative Offerings South Africa 2015 | |
|---|---|
| **QUESTION** | **RESPONSE** |
| For how long you have been coordinator for international trade shows? | Five years. |
| What type of logistical preparation is required for a trade show of this magnitude? | Flights, accommodation, freight, stand building and branding of the display booths. Most importantly, selection of South African exhibitors and pre and post briefing of these exhibitors |
| What attracts participants to participate in trade show / art fair? | Focus of the show (sectors/products showcased at the show). |
| What is the primary objective of participation in art fair? | Showcase and expose South African products with the objective of creating business opportunities for South African companies, in international markets |
| What are the tertiary (long term) objectives of organising trade shows? | Creating export opportunities, growing the economy as well as creating employment opportunities |
| Are there socio-economic programmes linked to the trade fairs? | To expose previously disadvantaged communities to exports. |
| If so, who are the beneficiaries of such programmes? | Exhibitors who are based in South Africa, with a preference to previously disadvantaged groups but not excluding deserving applicants. |
| Is there art conference linked to this art fair? | Yes, these are coordinated by the Art Fair organisers as art talks. |
| Are there any pre-trade fair workshops conducted at regional and provincial level in preparation for international trade show? | Yes, there are export development courses provided to prospective exporters. |
| What are the target level participants at this or any trade fair? | Distributers and buyers. |
| What is the target consumer level at this any trade fair? | Medium to high-end markets. |
| Is there any particulate selection criterion for participants? | Yes, one must be an art practitioner and must attend export development programmes. |
| Is there any selection criterion for participating traders? | Yes, they must complete a Sector Specific Assistance Scheme (SASS) application form and provide tax clearance details. |
| Please explain the preferred selection criterion for international fairs? | Ability of exhibitors to market the country and their region as a footprint and present their talent as well as present quality products. |
| What type of items are commonly sold here? | Art and home décor. |
| How does this international trade fair compare to the other national fairs? | International trade fair has more international footprint compared to the national fairs. |

| | |
|---|---|
| What support strategy does this trade fair has for the upcoming traders from the rural geographical locations? | Linking sellers with buyers and exposing them to international buyers and markets |
| There are numerous trade fairs around the world, what makes this trade fair unique? | It's the leading art and décor event in the art market and attracts buyers and sellers across the globe. |

In this study, thematic data analysis is concerned with frequent patterns that are related to experiences of local artistic talent in visual arts. Such talents are connected to frequent promotion strategies in art fair fields. Metaphoric analysis and case analogies form part of the thematic analysis. This type of analysis is systematically linked to observation notes, interviews, and questionnaire notes.

For example: the following questionnaire (Anexture1b) extracts were taken from the transcribed data of the focus group and subdivided into relevant themes.

**Table 4.5: Themes, data collection questions / responses**

| Theme | Data Collection Question | Participants Responses |
|---|---|---|
| Awareness of the exposé promotion structure | How has your participation as an exhibitor contributed to the development of the artistic practice? | Most participants responded by indicating that their participation in the exposé assisted them in gaining market penetration advantage. |
| Interest in understanding the quality of standards required for each theme-based art fair | How has your participation as an exhibitor in the local art fairs assisted your promotion as an exhibitor?<br><br>On a scale of 1-5, where 5 is highly developed and 1 is less developed | Most participants chose level 5, signifying that artists are keen to have their artistic talent promoted to the world in order to gain international acclaim. |
| Met expectations from participation at art fair | What were your expectations from your participation? Were your expectations met and in what way? | Most participants indicated that they sell and have their artworks promoted to the world so that they can benefit socioeconomically. |
| Factors according to their order of importance regarding knowledge required for optimal participation as an exhibitor / gallerist | Rate the following factors according to their order of importance regarding knowledge required for optimal participation as an exhibitor. On a scale of 1-3, where 1 is highly important, 2 being slightly important and 3 less important. | Participants shared that it is critically important to understand the modes of operation of different art fairs in order to be selected by the selection jury. |
| Visitor experience | Characteristics of visitors suggest that exposé visitors have common interest, being to see what is new to be seen at the display booths and to buy interesting art works. | Displayed art works have high impact on the relationship of visitors' expressions and the displayed artistic talent.<br>Visitors could interact with the displayed artwork. |

In this study conversation interviews were conducted at the four art fair sites which are the subjects of this study where a clear understanding was gained regarding the objectives of each art fair. For example, in one of the conversations with Mr Motsepe (pseudo name used) at the 2015 FNB Joburg Art Fair, he acknowledged that galleries choose to showcase certain artists because such artists' artworks have the potential to sell much quicker and can generate enough capital to settle the art display space fees charged by the exposition organisations. This was also affirmed by Emmanuel (pseudoname used) at the 2016 Cape Town Art Fair, who mentioned that artworks are put on display for targeted buyers with the purpose of securing profitable sales much more than promoting artists and their artistic talent.

Feedback received from the interviewees helped to determine the findings of this study on the part of the empowerment or non-empowerment element of art fairs, and their impact on the promotion of local artistic talent in visual art. The information received from this interview exercise was triangulated with the questionnaire responses that were received from participating artists and gallerists. These were responses to the following questions that are extrapolated from the questionnaire.

1. Has your participation as an exhibitor in the local art fairs assisted your development as an exhibitor? On a scale of 1-5, where 5 is highly developed and 1 in less developed.

**Table 4.6: Exhibitor development rating scale**

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
|   |   | X |   |   |

In relation to this question, the summed number of responses from participating artists reflects that most artists chose the median scale of 3. This is an indication that art fairs do not fully assist artists with the development of artistic talent and as a result artists do not feel fully empowered by being participants at expositions. It is for this reason that this study advocates for the implementation of an inclusive visual artists empowering model which has artistic development as one of its components.

2. What were your expectations from your participation? Were your expectations met and in what way?

**Table 4.7: Responses received for this question are categorised under the following themes**

| Themes | Networking with the buyers in the market | Exposure to the trends in the art industry |
|---|---|---|
| Responses | 60% of the participants indicated that they appreciated the network opportunities presented by art exposés.<br>For example, some of the responses are transcribed as follows:<br>-'Exposure, networking, and seeing what the market wants, in order to improve my products.'<br>- 'To make new business contacts.'<br>-'Meet prospective buyers.'<br>-'Access the markets.' | 40% of the participants indicated that they are interested in seeing new art forms that define current art trends.<br>For example, some responses are transcribed as follows:<br>'If I don't participate in expos and shows I will lose touch with the trends and my product will not be relevant to the current market'<br>-'The expo presented good business leads for me' |

3. Please rate your overall experience as an artist in all the art fairs you have participated in as an exhibitor. Give reasons for your experience in your own words in the space provided in Table 4.8.

**Table 4.8: Exhibitor participation experience rating**

| Name of Expo | RATING | | | |
|---|---|---|---|---|
| | Poor | Fair | Good | Excellent |

Two representative responses to the question are transcribed as follows: "My experience in exposition participation is fair as opposed to good or excellent because there is not enough help offered to improve my creative output". "I rated the art fair experience as a good one because I had good leads and connections in the market". The interviews also informed and contributed to the moulding of an inclusive visual artists empowering model that is discussed in detail in chapter six.

# CHAPTER 5:     INTERPRETATION OF FINDINGS

This chapter presents interpretation of results from the data collection methods explained in Chapter 3 and results presented in Chapter 4.  Its main objective is to unpack issues and concerns that impact the promotion and development of up-and-coming artists with specific emphasis on those from disadvantage communities.  The data collection was set to discover the role South African based and sponsored art fairs play in promoting, supporting, and developing artists from disadvantaged communities whether directly or indirectly.  The data was responding to the following questions:

1. How do grassroots visual artists gain access to art fairs funded by South African based organisations?
2. How do participating artists respond to standardised and economic-driven selection criteria?
3. What factors do visual art fairs' stakeholders consider as hindrances in the promotion of emerging artists/exhibitors?
4. What factors do art fair curators perceive as contributors to promotion of emergent artists?
5. How can up-and-coming artists from disadvantaged communities rise above the current obstacles for them to showcase their talent at 'elite' art exposés and other enabling platforms?

The interpretation is presented in two parts, qualitative and visual data analysis and interpretation.  These are followed by the proposed all-inclusive model towards social cohesion.  Undertaking visual data analysis was informed by my experience first as an artist and through the methodologies chosen for this study.  These methodologies are hermeneutic phenomenology, auto-ethnography as well as ethnographic methodologies.  During this research the researcher played several roles.  The researcher was a full participant observer and had the opportunity to experience things first-hand.  This first-hand experience did not only enhance my data collection process but also gave me insight into the whole process of participating in an art fair.  Thus, the urge for visual expression was a result of this first-hand experience; hence my solo exhibition entitled "Double Edge Sword".  This study's interpretation seeks to explain

art fair activities and processes through the following stages: open-calls, submission of applications by prospective exhibitors, selection process right through to acceptance as well as the actual showcasing of successful participants' body of work. This is to highlight how the current South African creative industry, by design, neglects to focus on all-inclusive nurturing initiatives, and rather focuses on economic-driven agendas. The main reason is because they do not work directly with artists but with galleries and other artistic enabling platforms that can represent artists at these art fairs.

The presentation of results in Chapter 4 begins with a longitudinal representation of adopted trends from the four chosen art fairs over a period of three years, extrapolated from printed as well as electronic information from their websites. This is followed by an analysis of responses from a group of artists who were mostly from disadvantaged communities. This is because none of them had the opportunity to exhibit in any of the well-known South African galleries and art platforms, especially the art fairs. The final presentation is of the structured and unstructured interviews with various gallery owners and chief curators. Thus, the qualitative interpretation of this study's results follows the order in which the results are presented in Chapter 4.

Visual interpretations are shared in this chapter in order to extend the qualitative interpretation and create visual narratives to situate this research as both practice-led and practice-based and as being an intervention towards solving research problems. The terms practice-led and practice-based are often used interchangeably although, characteristically, practice-based research refers to creating original artefacts as a contribution to new knowledge while practice-led relates to how the research helps with new understanding as well as improvement of the artistic practice. This study applied both practice-based and practice-led research strategies in trying to understand the current South African art fair industry, and propose an all-inclusive nurturing model towards social cohesion. The artworks from the visual interpretation of my experience as a full participant and as the researcher not only contribute to new knowledge, but also enhanced my skills as an artist. Secondly, the artists the researcher collaborated with, improved their practice because of this research and more original artworks emerged from their creative efforts as showcased at the 2015,

2016 Art Santa Fair and at the 2015 and 2017 Joburg Art Fair on the DTi / DSBD platform.

## 5.1 INTERPRETATION OF ART FAIR PROCESSES FROM ONLINE AND PRINTED DOCUMENTS

Based on South African art fair documents, it is evident that artists from grassroots level find it difficult to access these economic-driven platforms. This is because, by design, art fairs do not work directly with artists; artists are chosen by galleries and other organisations that are eligible to participate at art fairs. Firstly, galleries tend to choose and showcase affiliate artists (with the motivation of promoting artists and selling their works for a profit). Secondly, most of these galleries are based in urban or big cities such as Johannesburg and Cape Town. Other initiatives, such as platforms, special projects, multiples, emergent new graduate painters, Fresh Produce, Talent Unlocked, cultural platforms / platforms and etcetera, have the potential to include up-and-coming artists from disadvantage background, however due to lack of access to basic skills development programmes, remote locations as well as financial resources, these artists are unable to participate in creative industrial platforms.

### 5.1.1 Art Fair Open Calls

The open calls of art fairs were initially published in print media with the JAF setting the precedent of releasing online as seen in 2015 and 2017. The intention of the open calls is to advertise exhibition opportunities to promote artists for art business trade. The calls are divided into various sections which include Main Section, usually for galleries with long-standing reputations and who can afford the participation fees for large exhibition booths. Young Galleries are for those new in the market with new affiliated artists who have great potential. The other sections such as cultural platforms, multiples, Fresh Produce (new emergent artist), Graduate Painters (selected from University and Technikon students) etcetera vary from fair to fair. However, the focus for showcasing talent is on galleries because they pay to showcase and can sell at high prices, thereby increasing their return on investment through commissions. The other sections such as cultural platforms are usually offered display spaces for promotional purposes only, no sales allowed. In addition, the way the calls are articulated by design exclude artists from grassroots levels

because their works are unfairly classified as average and perceived as unprofessionally finished artworks. The galleries that can afford to showcase at art fair venues pick and choose artists that are already acclaimed, with the likes of Mthetwa, Ballen and Langa being popularly featured at major art fairs. These calls state that they are looking for pre-eminent contemporary galleries which exclude up-and-coming artists who find it difficult to affiliate with prominent galleries, due to their un-acclaimed talent and art presentation skills. They miss out on opportunities in the sustainable art economy and on showcasing talent at major South African art fairs where their art can be spotted by possible buyers and collectors.

Another exclusionary measure at art fairs is that they are held at the Sandton Convention Centre, Cape Town Convention Centre; the V&A Waterfront Cape Town and Illovo Johannesburg. These are urban spaces that are commonly inaccessible for artists and audiences from disadvantaged areas. By not being able to attend these art events, the audience and artists miss out on being exposed to trending contemporary art forms. Entrance prices range from R100 ($7,30) in 2015 to R300 ($23.07) in 2017, often unaffordable by socioeconomically challenged South Africans.

### 5.1.2  Selection of artists' artworks

At these art fairs, galleries apply to participate and showcase their affiliate artists. This means that curators of galleries are in control of what is showcased and under which curatorial process. This puts gallery affiliates at an advantage as the selected artists do not have to worry about the promotion and marketing of their works, an advantage that grassroot artists do not have. It is virtually impossible to single-handedly respond to a call and apply due to the sophistication associated with proposal writing, the type of contemporary work required and the channel of nomination by participating galleries. The galleries that have applied and are selected by the jury are further assisted by art fair chief curators and selection panel to add or minimise the selected artworks so that the chosen works should match the aesthetic of the particular art fair. This is evident in the case of the emerging painters – Graduates Show where the curator chooses participants from tertiary institutions to usher in an academic look and feel into the art display, namely the TAF from 2015 to 2017.

For example, in 2016, the researcher applied to participate in the FNB Joburg Art Fair as a curator under the section of Young Galleries (see proposal Appendix 11) and my application was not successful (see rejection letter Appendix 12). The main reasons stated in the letters for rejection were due to their focus on "balancing the range of products as well as prioritisation on new brands". My proposal included seven artists and myself. These artists were mainly from disadvantaged communities and had never had a chance to exhibit at any of these art fairs, hence my efforts to include them. This experience was a learning curve for me as it gave me an idea of how the selection process and criteria were handled. Artists who are not exposed to these economic platforms cannot develop to the levels required unless they are lucky to find a mentor/coach and sponsor, something that does not come easily for artists from disadvantaged communities.

### 5.1.3 Skills development programmes and contemporary art showcased at art fairs

Most artists from rural areas lack exposure to contemporary art expressions and are less exposed to modern art disciplines; hence they are indirectly excluded by the open calls' specifications for art fair participation. The galleries who are eligible to apply for participation at the fairs aspire to bring interesting contemporary art from professional artists and reach even beyond South Africa's geographical borders. Due to their wide reach, they do not make efforts to nurture crude talent within South Africa. Another issue is that most of the available skills development programmes are based and advertised in metropolitan cities. When zooming into the three FNB prize winners at the JAF from 2015 to 2017, it is evident that these winners have gone through exclusive formal training. Turiya Magadlela studied at the Funda Community College, the University of Johannesburg, and the Rijksakademie in Amsterdam. This significantly improved Magadlela's opportunities to participate at the JAF and ultimately, win a prize in 2015. The trend of formal training acknowledgement is also observed and applies to Nolan Oswald Dennis who won the FNB prize in 2016 at the JAF. He studied at the University of Witwatersrand and the Massachusetts Institution of Technology and did internships at ACG Architects in Johannesburg and at Guga Urban Architecture (Seoul, South Korea). The likes of JAF focus attention on academic backgrounds of prolific and acclaimed artists,' pushing ordinary artists further into the periphery of obscurity. This argument of academic recognition is

further propelled by the acknowledgement of Peju Alatise as the 2017FNB winner, who also went through academic training as an architect at Ladoke Akintola University in Nigeria. The academic recognition practice is also echoed by the second art fair in Gauteng, the TAF which presented the Sylt Emerging Artist´s Residency Award (TASA) to Stelamorago Mashilo in 2015, Sarah Biggs in 2016, and Sethembile Msezane in 2017. Mashilo studied art at the Tshwane University of Technology, whereas both Biggs and Msezane are Michaelis School of Fine Art (University of Cape Town) graduates.

Receiving prize recognition from art fairs is an aspiration for many grassroots level artists. But they are short of academic training, and players in contemporary art are prioritised by art fair selection committees. Tumelo Mosaka said that art fairs cannot distance themselves from commercial drive, because that urge is pivotal and makes the art fair system work. Granted, art fairs are commercial spaces through which art galleries can promote artists. However, such promotional efforts are limited to artists who are affiliated to such galleries, the most showcased galleries at fairs being the Everard Read/Circa Gallery, Stevenson Gallery, SMAC Gallery, David Krut Projects, and Gallery Momo.

Malatsi emphasises that art structures such as art centres and art galleries must be setup at rural areas for local artists to affiliate with and to get their artwork showcased as part of the major art fairs in South Africa. It is commendable that the Turbine Art Fair created the Fresh Produce art category, which was renamed Talent Unlocked, where skills development workshop initiatives are explored in collaboration with VANSA and Assemblage. Through this collaboration, the initiative is sub-divided into 8 sessions and runs for 6 months during which time the young artists' careers are developed. Some of the skills offered include funding proposal writing, artist statement writing, treating art career as a business, project management, documenting artworks and art law as well as peer-to-peer art mentoring. This is a milestone programme that is necessary for teaching young artists the expertise of the art trade. The art products produced during the workshop programme are curated by the nominated curator and have formed part of the annual fair display from 2015 to 2017. This is a positive channel through which regular artists skills can be polished and promoted at major art venues.

The process of selecting workshop participants is limiting in the sense that the open call is done through online channels and such channels are limited to artists from disadvantaged communities. On the other hand, in 2015 and 2016 the Art Africa Fair made open calls directly to art practitioners who had not been promoted by any formal gallery. Participants at this art fair were promoted to the international collectors by the art fair marketing channels. This approach gave artists such as Sthenjwa Ntuli a chance to be seen by prospective collectors and galleries, and have gained international acclaim through this AAF initiative.

### 5.1.4  Art material choices for contemporary art exhibits

Most of the artists from disadvantaged communities often use unsophisticated and basic art materials to execute their art products. There has been a shift from traditional media to new media and where traditional media are used, they must be considered cutting edge. Thus, lack of artistic skills is compounded by the inferior materials used by artists from rural areas. The selection criteria used by selection committees at art fairs mainly focus on contemporary productions and products rather than on content and the meaning of the artworks produced. This is an aspect that most self-thought artists fall short of, as they are much challenged to execute contemporary art products through professional and new media. This challenge is exacerbated by the fact that new media art products require diverse materials aimed at high-end art and fine presentation for art fair standards.

### 5.1.5  Remote locations

Most of the open calls are advertised electronically or in newspapers and in most cases these advertisements do not reach artists from disadvantaged communities, even though they have certain levels of literacy. This is because these artists cannot easily access newspapers and mostly cannot afford smart phones and are not linked to social media platforms. Thus, their remote location indirectly and directly disadvantages them from hearing about these important artistic enablers. Most often, remote artists only receive knowledge about artistic enablers by word of mouth or from fellow artists. The 'New Graduates' art fair category at the Turbine Art Fair recruits from art institutions such as Universities and Technikons as well as from acclaimed art centres which are usually located at townships near metropolitan cities.

The Thami Mnyele Art Awards is a good example that has potential to reach out to artists from disadvantaged communities as its advertisements are disseminated to regions further afield and allows for various artwork submissions and collection venues are usually accessible to township artists. Rural based artists only hear through word of mouth (if they are lucky to have friends, associates and or relatives who know about these activities).

### 5.1.6   Financial resources realities

The benefit of being at the right place at the right time seems to favour the few lucky artists who get to showcase at the four main South African art fairs, chosen for this study.   This is because most artists from rural areas or from disadvantaged background, who have been showcasing at these art fairs were already exposed to artistic enablers.  Most had already studied at higher institutions or informal art centres meaning that they were already advantaged by their proximity to these enablers as well as access to funding in one way or another.  Thus, financial resources also play a major role in whether up-and-coming artists can access and benefit from economic hubs and art markets.

### 5.2   INTERPRETATION OF THE FOCUS GROUP DISCUSSION

The artists who were involved in focus group discussions were from various areas but mostly from townships, with a few from rural areas.  Although artists from townships are disadvantaged, the most disadvantaged are those from rural areas.  In answering the question on how they heard about the TMAA open call, 19 out of 30 participants affirmed that they heard about the call through word of mouth.  This confirms that they responded to the call out of desperation since they are not affiliated to well-known galleries, and they see the Thami Mnyele Art Awards (TMAA) platform as the only hope for art promotion (see Table 4.1 in chapter 4).  The annual winners of the Thami Mnyele Awards join the art workshop and residency, and are exposed to contemporary art disciplines in visual art such as drawing, film, painting, video, photography, sculpture and multimedia, for a period of three years at the foundation studio in Amsterdam.  It is through the initiatives such as the TMAA that regular artists get a chance to gain international exposure to contemporary art trends and skills, contemporary art productions and finishing, and are given a solo show by credible

galleries that are in collaboration with the TMAA Foundation, such as the Lizamore Gallery, upon their return to South Africa.  Through these solo shows, award winning artists become affiliated to prominent galleries and receive adequate mentoring on contemporary art business skills, preparing their artistic talent to be showcased at the four major art fairs in South Africa.

A large proportion of artists, whose artworks were rejected by the TMAA jury, indicated that their art had been declined for promotion to the public at art competitions.  A moderate number confirmed that their art had been declined by art galleries and as a result, they have not been showcased at art fairs because art fair displays are channelled through gallery affiliations.  The government has proposed that facilitation structures such as the Department of Trade and Industry through the Department of Small Business Development (DTi / DSBD), Sector Education and Training Authority (SETA), and Small Enterprise Development Agency (SEDA) should support and develop skills in the country.  Rejected artists stand to benefit from SEDA's mission to develop, promote and support artists and enterprises by ensuring their sustainability and growth as local entrepreneurs and global economic players.  With mandated support from government facilitation structures, local artists can be funded to procure upmarket materials to produce contemporary products of high-end standards, thus creating excellent opportunities for galleries to sign them as affiliates.  Art centres that are situated in township and rural areas and skills centres outside metropolitan areas should be advised to apply for SETA support, to register and promote learnerships of local artists and apply to the South African Qualification Authority (SAQA) for accreditation as an Education and Training Quality Assurance Body (ETQA) for qualifications in the art sector.  Such facilitation sectors should be used to benefit local artists as skills development has been identified as a necessity for economic growth in the country, and for the economic empowerment of disadvantaged communities in South Africa.

As a researcher and art fair participant, the researcher also made focus group observations at the four major art fairs in South Africa including the ones outside the borders of South Africa where his art works were showcased on the DSBD / DTi platform.  Even though open calls are distributed publicly, only galleries can apply to participate and individual artists can then participate as gallery nominees and featured

artists following stringent curatorial processes. Therefore, participants were interviewed at on-site art fair spaces were artists who were affiliated to galleries, and showcased at art fairs through gallery curators. The general perception of participating artists is that art producers must understand the contemporary art trends to attract curators' attention and be featured at respective art fairs. The on-site artists the researcher had conversation interviews with, affirmed that showcasing at art fairs presents opportunities for artists to interact with buyers and art consumers and thus build the necessary art promotion, art buying and art production network.

## 5.3  ART FAIRS CHIEF CURATORS AS FIELD EXPERTS

Chief curators are regarded as field and art fair industry experts. According to the Delphi research method, several questions are sent to a panel of experts; the responses are aggregated and can be treated as anonymous. The experts are allowed to evaluate their responses and respond to follow-up interview questionnaires (Schmalz et al. 2021). The art fair chief curators' guidance and knowledge is highly credible in art fair situations. This grants more leverage to participating galleries who in turn make exhibition spaces and promotion platforms available to artists that are affiliated to them. The chief curators of two major art fairs in South Africa (CAF and JAF) reiterated that the main objective of staging these expositions is to promote contemporary art in South Africa and in the African continent. Although art fairs are conducted as commercial enterprises, the chief curators make the effort to grant cultural platforms exhibition space to showcase and market the artistic talent that is not supported by commercial galleries. According to the chief curators, the choice of art accepted for showcasing at art fairs is influenced by global contemporary art trends and status quo. Hence, international galleries and cultural platforms are accepted to take part in local art fairs to bring the necessary balance with the international look and feel of the contemporary art world. These international players are exhibited alongside local contemporary art products to strike a balance between local and international exhibits.

To understand backstage activities that lead to front stage events, the researcher posed probing questions to chief curators, which solicited the following consolidated theme-based responses.

The field specialists affirmed that art fairs are commercial arenas where economic gladiators compete for clients with buying power. When choosing art fair exhibitors, careful consideration is given to their long-term effect on both buyers and collectors. Seemingly it is because of these economic factors that some galleries are preferred over others. As a result, some artists are favoured over others by both galleries and art investors.

When responding to the question on the conception of the fairs' annual theme and the artworks that respond to the set theme, the chief curators responded by emphasising that the collection of artworks for each year is inspired by global contemporary art trends. As a result, the appointed chief curator must have a comprehensive understanding of the contemporary art fair trends at international level. This then guides the choice of artworks to be showcased. Furthermore, preparations for next year's art fair are conceptualised during an assessment of the present fair. In this case, ample time is given to exhibitors to recruit fresh artistic outputs from artists; this is when talent from grassroots levels can be incorporated in the gallery's choice of artists. It is during such event assessments and future planning that thoughtful attempts and open calls can prioritise artworks created by artists from deprived areas, thus, allowing them to participate in the country's economic hub under cultural platforms exhibition slots. Chief curators must understand the desire to highlight creative talent from rural areas.

With regards to the response on reviewing the process of applications to participate in South African fairs, the field experts responded as follows. The gallerists must submit formal applications that specify and describe the artists who will be promoted through the exhibitions, and these gallerists and/or exhibitors must have a track record of exhibiting at an international level. They will also be advised on the type and strength of artist as this will affect the art fair's image. If any of the applications are missing some items in the proposal, the submitters will be advised accordingly. Furthermore, at the Cape Town Art Fair for example, the chief curator and the selection jury can advise on and determine the overarching concept of the fair by suggesting featured artists from around the world who can uplift the reputation of the fair. A nominated featured artist is then invited to showcase his or her body of work at the fair. This is when community arts can also be invited to participate so that the contemporary

creative talent from disadvantaged areas can be showcased at art fairs. The chief curator plays the role of an overseer and ensures that while the merits of the proposed artists and the strength of the artworks are not compromised, diversification is fully achieved. There are artists who are from grassroots levels who create credible artworks that deserve to be seen on a global scale, and to be part of the diversification.

On the aspect of accepting and or rejecting submitted proposals, experts in the field responded by stating that South African art fairs are contemporary art activities that feature international contemporary art as well as local contemporary cultural art. As a result, any artwork that does not speak to the contemporary art style will be declined. Having noted the response, it can be argued that art facilities within rural communities can be used to conduct workshops on current contemporary art trends, and the workshop items can be selected or shown at art fairs under cultural platforms. On the other hand, cultural displays, non-profit group exhibits, and non-gallery outlets where undiscovered artists can be showcased are all available at art fairs. It is the chief curator's duty to encourage artists from historically underrepresented groups in these locations.

## 5.4 GALLERY CURATORS

The researcher used interview questionnaires to engage curators of five galleries (Everard Read / Circa Gallery; Stevenson Gallery; SMAC Gallery; David Krut Projects; and Gallery Momo) that are constantly featured at top leading art fairs in both mega cities, Johannesburg and Cape Town from 2015 to 2017. The questions sought to find out how art fair participation unfolds from the perspective of gallery curators. From the data presentation in Chapter 4 it is evident that grassroots level artists are not prioritised. More priority is given to artists who are affiliated to exhibiting galleries. Another reason for grassroots artists missing out is that galleries which participate in art fairs recruit their affiliates from exhibitions held at academic institutions and other elite art competitions/awards. Although galleries are always on the lookout for new artistic talent, those from disadvantaged communities are less likely to be spotted as they are confronted by a double-edged sword of being in rural areas and not being showcased at academic institutions. Collected data also reflects that it is not every gallery that qualifies to participate at an art fair as they themselves must have a significant track record. Thus, they must be stringent when choosing artists to

showcase at fairs.  They also need to understand the politics and tools of the trade, which include outclassing competitor galleries where promotions and sales of artworks to collectors is concerned.

While providing an overview on how galleries prepare for different art fairs, the Stevenson Gallery curator highlighted that they select participating artists according to the taste, visual appeal, budget, and flavour of respective art fairs.  When drafting an application for a particular fair, the curator makes a list of ideal artists to showcase at the upcoming fair.  The nominated artists would be tasked to produce new artworks that have not been seen, reflecting the stylistic development in their line of trade.  After all the works are produced, the gallery curator makes the refined selection and curates the selection to be exhibited at the prestigious fairs.

With regards to the selection of artists who are showcased at art fairs, the Stevenson Gallery provided a different perspective by affirming that their selection of artists is not based on academic training but on long-term observation of the artistic development of artists who are spotted at prominent local art exhibitions and competitions.  Only after an artist's artistic development has reached certain levels are they offered a contractual agreement with the gallery.

On the part of the fair's jury verdict to accept or decline exhibitors, the Stevenson together with SMAC galleries shared that it is possible to be rejected by the respective art fair.  This could be because an exhibitor is not deemed strong enough or is not consistent with the majority of selected exhibitors.  All fairs have their own criteria, however it is a little harder to exhibit at an established fair if the gallery is new or is a young organisation still trying to find its way.  So, curators of selected galleries have a duty to maintain a good reputation for their galleries, and conform to the guidelines of the art fair so that the exhibits can attract more interest and buying power.  The Everard Read Gallery expressed that once the application has been accepted by the fair's jury, the gallery begins collating the artworks – both physically and in database form – and ensure that everything is ready in time for the art fair's official opening.  This entails the delivery, installation and promotion of the artists and the gallery, thus attracting gallery patrons to the fair and buyers through targeted and extensive marketing. Selected artists are further chosen on their ability to bring to the art fair a unique voice

and strong technical acumen.  As an established entity, the Everard Read Gallery affirms that most of their affiliate artists are senior well-known artists, although the gallery is always actively engaging with younger artists with promising artistic voices. For the Everard Read Gallery curator, several artists they work with – both new and established – have no formal arts education but are nevertheless well-acclaimed artists.  So, not having studied art formally is not a barrier to an artist's career; what counts is the artist's dedication to their craft.

It is evident that the choice of artists influences the selection committee's decision to accept or decline the gallery's application and proposal for participation.  It is at this stage that applying galleries can search for uncelebrated talent from rural areas and motivate to the art fair selection committee why their choice of artists is worth being featured at an art fair.  In this case, reasons can be that rural art bring in contemporary talent from unique geographical areas of the country, and such initiative empowers such artists to spin back economic empowerment at rural communities.

Exhibitions at fairs are short-term events with limited booth spaces, therefore, the participating gallery must select the best artworks for showcasing.  Selected works must be well coordinated and talk to the rest of the exhibits in a booth and at the art fair.

## 5.5   AUTO-ETHNOGRAPHIC VISUAL INTERPRETATION

This section presents a visual interpretation of the findings of this study based on the researcher's observation as a full participant observer during the data collection process.  Formal and iconographic analysis methods are applied in explaining both the formal representation and meaning of the emergent artworks from this study. Formal analysis refers to the execution of art principles and elements in the artworks. In this analysis art elements such as line, shape, space, tone, colour, and texture are discussed in relation to the artworks' meaning.  This analysis also looks at how art principles such as unity, harmony, balance, rhythm, contrast, and perspective are employed towards the composition of the visual message in the artwork.

Iconographic analysis on the other hand is applied to expand on the meaning of the symbols depicted in the artworks.  This looks at the symbolisation of the icon and its

broader socio-political context. This also focuses on the art production period and movement such as contemporary, modern, and or African, tied to the context of the art piece. Iconographic analysis probes and interrogates the social and historical circumstances under which the artwork is produced. The artwork's main objective is to expand on the discussion of social inclusion and exclusion issues which frame the argument of this study towards social cohesion.

### 5.5.1 Race Relations – Annotation

Race relations is conceived as a quadriptych body of work. On the picture plain are shapes that portray skyscrapers, window pane, and razor wires. The title 'Race relations' talks to the racial challenge and racial exclusions and/or the partial inclusion experienced by many societies in the world, particularly in South Africa. Through this work the researcher express the social divide that exists and the exclusion of different people of different races who are segregated from each other. More so, certain societal and or individuals are excluded from certain occupational environments as their access to these environments is cut and barricaded by various forms of exclusion such as razor wire; this is the situation from one silo to another. The technical element of using building constructions is to amplify the solidity and institutional racism embodied in several sectors of the economy including the art fair sector which is not fully inclusive in form, and the elemental impression of the art fair sector became constructs of this body of work.

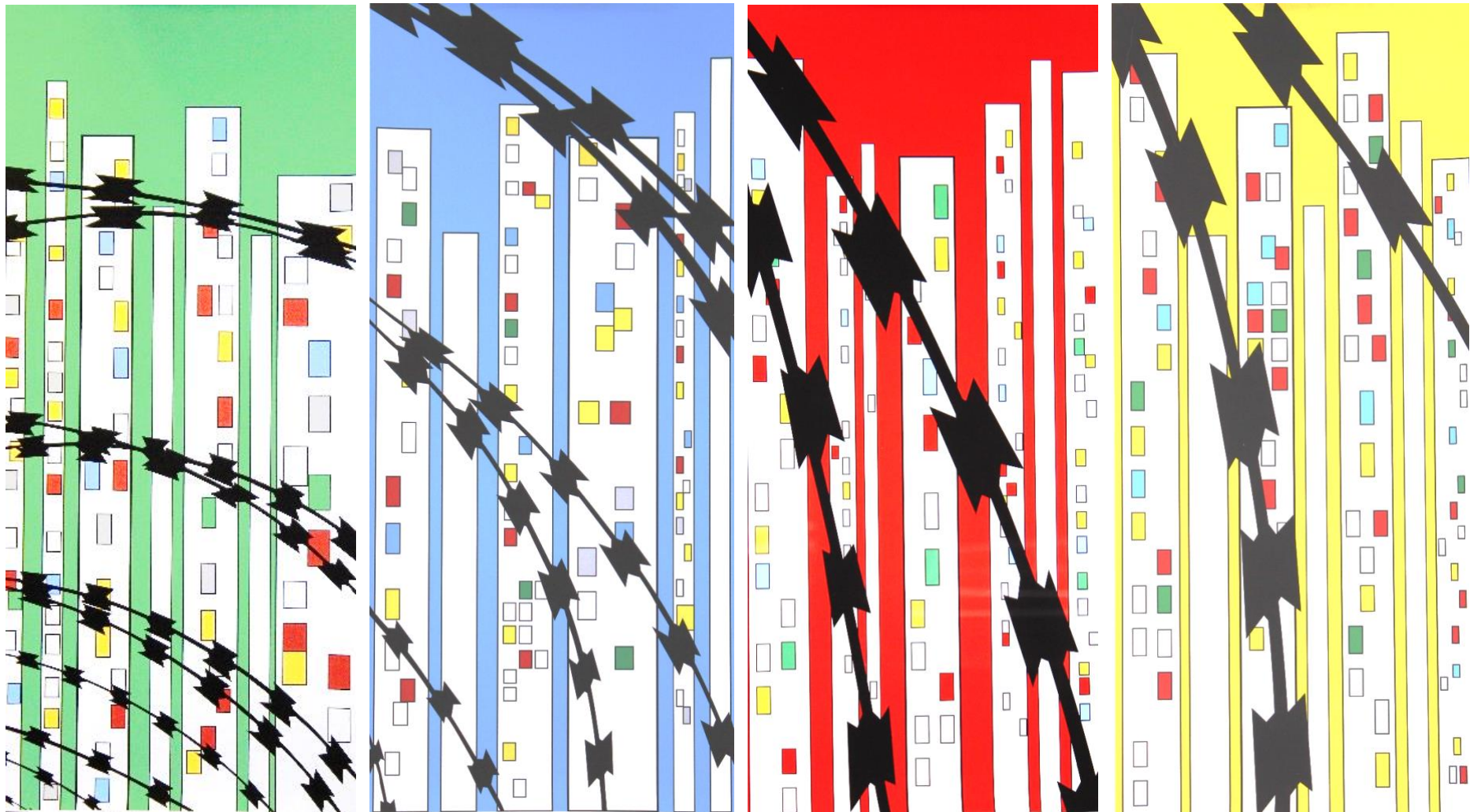**Figure 5.1: Artwork – Race-relations I,II,III,IV**

Title of submitted art work:     Race-relations I,II,III,IV
Medium:                          Art print on archival paper
Size:                            1.1 metre X 2.1 metre - each (Quadriptych

**5.5.1.1 Formative analysis**

The artwork is portrayed and composed through geometric linear structures, these geometric elements are emphasised by mathematical shapes that are limited to rectangles and squares. These are non-organic and are stringent in form; they resemble the stringent selection criteria of art fairs which are often strict and non-inclusive in form. The art is dominated by primary and secondary colours which signify possibilities for mixing up into secondary and tertiary colours. Art fairs could robustly allow the intermixing of grassroots level artists to be role players in the art fair economic hub. The sharp angular line work used on the razor wire portrays the inaccessible art fair environment.

**5.5.1.2 Iconographic analysis**

The multiple skyscrapers highlight and symbolise the economic difference where the elite are commonly based in urban areas and segregated from ordinary people. This also addresses the issue of art fairs being held in prominent cities such as Cape Town and Johannesburg, demarcated from grassroots societies. The segregation is emphasised by the dominant razor wire which emphasises exclusion, contestation of social and economic security, and economic inequalities which resemble the non-full-inclusive visual artists empowering economic system. On the other hand, the razor wire resembles protest actions that were popular during the apartheid period across the South African socio-economic landscape. These protests contributed to debates on economic exclusions. Furthermore, through this artwork, special reference is made to the social cohesion advocacy that is manifested in cosmopolitan societies as well as in township areas in South Africa. The rationale of this artwork highlights narratives on social cohesion within a racially divided country. It also highlights the blatant truth of socioeconomic exclusions in the art fair industry, from ownership level where 75% of the four major art fairs are white-owned, to representation of the participating galleries which are predominantly white-owned, to art-buying power, which is majority white, to the visitors who are mainly white. This is the uncomfortable truth despite most black artists enjoying representation at local art fairs.

This is a stylistic digital print with no in-depth perspective. The picture plane that is reflected across the four independent images highlights the concealed politics of art fair practices. These practices need to be probed to understand the in-depth modus

operandi of the selection, promotion, and empowerment attributes especially for grassroots level participation in contemporary art fairs.

Furthermore, the art is intended to highlight issues of race relations for patrons in a country overwhelmed by active racial division. The quadriptych artworks make a comment on exclusionary practices at art fairs which ought to be inclusive in form. Through this work, special reference is made by the researcher to challenges of social cohesion needed by art fairs and South African society in general in a multiracial society. The dimension of the showcased quadriptych is 2.2 metres by 4 metres. The researcher portrayed the artwork on this scale to reflect the amplified scale of race relations and contentions in South Africa. The researcher also intended the dimension of this artwork to make a psychological inclusivity impression such that patrons would become part of the narratives of inclusion and exclusion as they stand before this large-scale artwork.

The artwork shows stylised skyscrapers that have solid individual colours with multiple stylised windows-like shapes that symbolise multi-racial facades experienced by the broader global society. These stylised structures are a metaphoric representation of the intense and abstract living experiences in city spaces that are characterised by socioeconomic exclusions, poverty, xenophobic, and homophobic intolerances amongst others. The aspect of segregation is further emphasised by the depiction of a giant razor wire that the researcher superimposed in the foreground across the four art pieces which act as an exclusion measure for the rich and the poor as well as a curtain between elite artists and grassroots artists. Razor wire has a long and harsh history in South Africa, it was used in a militant way to barricade and restrain people in township zones away from vibrant cityscapes. The symbolic depiction of the razor wire is reminiscent of the barbed wire which was used during World War 1 and 2 to encage prisoners in secluded zones; it was also used as an element of power over the oppressed by the privileged.

Through this large-scale work of art, the researcher provides context to the social abilities and possibilities of human beings to tolerate and embrace each other in modern South Africa, despite their diverse socioeconomic and cultural backgrounds. Through this exploration and investigation, the depictions in the artwork metaphorically

emphasise that buildings may act as reconciliation venues for racially segregated people, where people of different nationalities, ethnicities, and races can reform and create communal living climates, work together in communal buildings and commercial environments, and perhaps substitute exclusion with cohesion.  In order to portray and share these cohesive narratives with viewers, the researcher depicted multiple longitudinal buildings in various colours that symbolically represent a multiracial cityscape.  It is common knowledge that cities are a nucleus of various nationalities as far as the economic pie chart is concerned.  Through this art piece the researcher created a critical dialogue between segregation and reconciliation (exclusion and cohesion).

## 5.5.2  Hierarchies – Annotation

Hierarchies is a welded metal sculpture with different sized up-right, angle-line bars fixed to a flat metal plate.  In this sculptural work the researcher expanded the issue of class systems wherein different individuals are categorised depending on their financial strength and abilities.  Those that are financially challenged and/or poor are ranked low or disqualified from the common stage/platform.  In the case of this artwork, the platform is sized and limited to 20cm by 20cm implying that the platform is limited to the privileged few.  The aspect of privilege and class systems is brought forth through the differentiation of colour planes on the sides of totem-like structures that stand out as a metaphor for individuals in the society and/or exhibitors at art fairs.

**Figure 5.2: Artwork – Hierarchies**

Title:          Hierarchies
Medium:         Painted metal
Size:           20 centimetres X 20 centimetres

### 5.5.2.1 Formative analysis

The artwork has a limited colour scheme of red, yellow, blue, and black and the line work is dominated by solid vertical outlines. The different heights and colours resemble different hierarchical participants at art fair events. Equal incongruity is observed when participating galleries are selected by the jury, and the chosen galleries select top-rated artists at the expense of less promoted grassroots level artists. This is a modern sculptural art piece composed of painted welded metal. It fits perfectly as a contemporary art piece. The statistical representation of artists' art promotion and support narrative is metaphorically represented by the different sized painted metal structures, where different galleries use their financial strength and popularity to promote artists affiliated to them. This is a strong metaphor for inequalities in the art industry, and shares the likening of different sized metal bars to that of artists at an art fair display. The welding of the vertical metal bars to a single

horizontal plate imitates the common venue where all different exhibitors are showcased.

### 5.5.2.2 Iconographic analysis

The totem-like structure presented by the artwork resembles various categories and types of participants at art fairs and is a metaphoric representation that exhibitors are classified and categorised differently at art expositions.  This also talks to the study's investigation into the lack of promotion of grassroots level artists.

The multicolour totems give the audience an accommodative feel as it presents a varied and graded society structure in the world, particularly in South Africa.  This is reflective of the reality that the rich enjoy the wealth of the economy and the poor struggle and aspire for economic freedom.  Reference to the ontology of the colour wheel spectrum in this artwork resembles the potentials of societies and populations have for cross-cultural, cross-racial, and cross-national cohesive interactions and relationships.  Such interactions can overflow into the art fair sector where high rated artists can exhibit alongside grassroots artists.

Theoretically in the South African context, the mixing of colour concepts can lead to the cohesion of communities in a post-colonial, post-apartheid and post-imperial fashion, leading to a democratic society.  The same concept can be duplicated at art fair spaces by participating galleries to showcase celebrated artists alongside regular artists.  Through this painted metal sculpture, the notion of social cohesion and social grading of society members in South Africa is interrogated.  The painted metal sculpture portrays stylised vertical totems that represent different grading systems for societal members according to their financial strengths and abilities.  This also refers to the Marxist social structure theory of inequalities.

### 5.5.3  Inequalities – Annotation

Inequalities are produced using seven different sized rectangular Styrofoam pieces that are painted in different colours. The initial body of work was done with same sized tall pieces of Styrofoam, but after several explorations the ultimate sculptural composition was finalised as graded obelisks that act as a metaphor for a statistical graph.  In a statistical graph, the representational bars have different and/or similar

colour codes even though they are of different sizes, depending on information feeds from Y and the X in a plotted graph.  This artwork is suggestive of the statistics that define the number of exhibiting galleries from different areas, where most numbers of represented galleries and/or exhibitors are from proficient urban cities (represented by taller Styrofoam).  They represent well-acclaimed artists and do not robustly promote grassroots level artists (represented by the shortest Styrofoam).



**Figure 5.3: Artwork – Inequalities**

Title:          Inequalities
Medium:      Painted Styrofoam
Size:           1.8 metreX1.5 metre

### 5.5.3.1 Formative analysis

The art is dominated by geometric shapes that are arranged in graph-like form. The colours used are reds, blues, greens, and yellows, resembling a democraric society with graded geographical locations and an obvious class system, especially between surburban and township lives. Geometric shaped graphs are used in this sculpture as a mathematical way to contextualise and make sense of the situation on the ground regarding the way societies are differentiated in South Africa and around the world.

This is a contemporary art piece that is executed through the use of Styrofoam, which is light and can be moulded into various shapes. In this case stylised rectangular shapes present critical statistical evidence and interpretation of societal and socio-economical differences.

### 5.5.3.2 Iconographic analysis

The art reflects columns that are identical to graded statistical graphs. These are visual representations of true relationships between various variables. In a statistical graph system, information concerned with variables can be located by looking at the labels on the axes. The narrative and interpretation involved in the matching of statistical information is presented by each column of the sculptural component, and a different colour. This type of symbolic graph helps audiences to evaluate and interpret information on the ground about societal differences. This artwork is constructed to highlight existing inequalities, and uses metaphors to present real life situations especially in the art fair industry.

The tallest sculptural component in this installation is 1,8 metres high, which gives the audience an equivalent feel as far as height is concerned, and experience the issue of inequality first-hand, as some of the shapes are of different sizes and are shorter than others. Theoretically, the graph is used as a visual representation of inequality and statistical information. The graph is used to present graded statistical information. Such information is represented by rectangular shapes of varied sizes. The researchers used the graph to signify reports and findings from the collected data. In this study graded graphs are used as metaphors for grading merits that are used to select exhibitors at art fairs. Since art fairs are treated as estate enterprises, exhibitors

are graded differently and are granted exhibition space based on the best bidders. Furthermore, different galleries showcase different artists graded differently according to the strength and popularity of the selected artists. Finally, the artwork portrays different levels of poverty and exclusion which is commonly experienced by grassroots level artists.

### 5.5.4 Marikana – Annotation

This is a composition of three independent art works that can be showcased alongside each other as a triptych. Two of the art pieces depict giant mine helmets that represent the strength of the economy, driven by the mined minerals. The singular art piece depicts multiple helmets scattered across the picture plane to represent the massacre that took place at Marikana Hill. Multiple miners were killed while protesting against mine bosses who allegedly focused on accumulating large sums of profits instead of including mine workers in the profit pie chart. Through this body of work, the researcher advocates for inclusive profit-sharing and economic hub-sharing rather than exclusion.

**Figure 5.4: Artwork - Marikana massacre I, II, III**

Title:           Marikana massacre I, II, III (Triptych)
Medium:          Mixmedia Art Print on archival paper
Size:            1.1 metre X 1.1 metre - each (Triptych)

**Figure 5.5: Marikana II - Details (Old woman feeding from a pot**

The issue which is illustrated in Figure 5.5 is that of Marikana being used as political leverage, while the families of the deceased are dealing with deep poverty after the brutal killings of their loved ones.

### 5.5.4.1    Formative analysis

The art is executed through a combination of geometric and organic shapes.  The curved contours used on the helmets resemble the human factor - the souls of ordinary miners.  The helmets are outlined using curved contour lines as opposed to strong crisscross lines that are superimposed over the helmets.  This metaphorically reflects the unjust action against multiple miners during the shootout command issued by wealthy mine bosses against poor, black miners.  This is a digital print portrayed triptych, although the three art pieces can hang independently, they portray a coherent context when alongside each other.

### 5.5.4.2 Iconographic analysis

The helmets portrayed on either side of the central image are purposefully done to draw patrons to the focal point, that being the central picture which depicts the dilemmas of the mining industry. Furthermore, the researcher used collage newspaper prints that portray the life challenges and realities caused by the aftermath of the Marikana massacre.

The artwork is intended to be a socio-political struggle and protest artwork against unfair economic exclusion similar to that practised by the mining industry and the art fair industry. The artworks make visual commentary on affairs pertaining to Marikana and the mining industry disparities in the African continent, particularly those in South Africa. It is argued that the global cohesive lifestyle is subconsciously influenced by the economically vibrant time of the current millennium, where political freedom is as equally important as economic emancipation, towards a balanced socioeconomic shareholding. Dehumanisation is clearly depicted in the collage newspaper prints that form part of the mixed media digital print. The elderly lady who eats from the pot portrays grassroots challenges as opposed to wealthy mine owners. The metaphoric depiction of the topsy-turvy mining helmets portrays the absence of the deceased miners whose families lost chief breadwinners and were left as widows and orphans with little to survive on. The artwork further contributes to the discourse on mining South African resources at the expense of exploited mine workers who directly contribute to the social economy ecosystem in Africa. Their protest for better wages was perceived as counter-productive by those who prioritise profit and protect their own lives and interests.

This triptych artwork highlights the historical plight of miners and their loud outcry for better working conditions that unfortunately ended in the massacre at Marikana Hill. This is synonymous to the plight faced by ordinary artists who struggle to be role players in the art fair economic hub. It is understandable that art fairs are run as financial estates with intentions to make profits, but they must robustly strive to empower grassroots artists by empowering them through constructive workshops and showcasing curated workshop products during annual art fair events. It is commendable that the Turbine Art Fair has collaborated with VANSA and Assemblage

to initiate professional workshops for artists and showcase the workshop products at the annual TAF event.

### 5.5.5 Juxtaposition – Annotation

In this artwork, the concept of juxtaposition is portrayed through the placing of multiple architectural structures and diagonal planes alongside each other. This emphasises the differentiation between the visible components that act as metaphorical representations of human shelter for those who feel obliged and entitled to shelter and those denied the right to properties and resent that exclusion. This also depicts the positive and negative elements where authorities care about prominent things in the front line and neglect those in the far distant background.



**Figure 5.6: Artwork – Juxtaposition**

Title:          Juxtaposition
Medium:         Oil on canvas
Size:           1.2 metre X 1 metre

## 5.5.5.1 Formative analysis

The image is packed with juxtaposed architectural structures made prominent by soft vertical, linear lines. The background is further mystified by grey-white pigment. The architectural structures depicted in the foreground are definitive in form and in appearance. This is synonymous with prominent artists who are constantly showcased at art fairs whereas other artists are featured less and are left to fade into the distance. The artwork is stylised in form and has a modern art approach where non-realistic colours are used in the place of realistic colours, thus giving the artwork a stylised modern art appearance. The cross-hatch lines that are superimposed over the façade presents a metaphorical element for cross cultural societies in urban spaces.

## 5.5.5.2 Iconographic analysis

The buildings are used as iconographic structures of a stable art trade economy; this is further endorsed by two grid structures on the surface of the entire image. These two white structures, a skyscraper on the one side and a scaffolding grid on the opposite side, are a metaphor for economic development. They are synonymous with the necessary development observed at the four art fairs in the country.

The image has an optical illusion grid which provokes the viewer to feel the intricacy of urban cities. This is comparative to the intricacy of art fair venues where prominent exhibitors showcase popular artists while excluding others. Through this independent artwork, the researcher taps into the issue of environmental juxtaposition that confronts and challenges city dwellers in the country, resulting in conflicts and confrontations as more and more buildings seem to be hijacked in an underground effort to share economic gains as dwellers remain victims of so-called cash extortionists. Other factors portrayed by this artwork are the non-provision of basic civil services such as clean water, electricity, and waste management. Furthermore, the artwork is about awkward tensions that prevail between diverse nationalities resulting in intolerant and exclusionary behaviour towards each other in cosmopolitan spaces.

The researcher used a tertiary colour scheme, representing a necessary aspect that is needed at art fair spaces. This is a metaphoric representation of varied city dwellers from various social cultural and national praxis whereby such dwellers struggle to forge to live and work together. The complexities of city dwellers are further endorsed by broad crisscrossing lines which symbolise possibilities for cross-hatched cultural, economic, and political perspectives. The artwork reveals an intricate production process of creative layers from collage to drip paint, to paint transparencies, and to resin application that emulates various levels of social fibres experienced by city dwellers in their everyday life activities. Through this work, the artist depicts the diverse complexity that affects urban residents in a highly congested and contested environment. The complex crisscross structure portrayed by the artwork can be an aspiring model for an art fair where applicants can showcase diverse artworks from both celebrated and regular artists.

## 5.6 SUMMARY OF THE SOLO EXHIBITION

The creative output that forms part of this practice-led and practice-based research represents the researcher's interpretation of social exclusion and social inclusion, ultimately brought together under concepts of social cohesion in the art fair world. The production of my artwork was inspired by and refers to the disturbing tension inherited from historical ills of exclusionary practices inherited from a colonial, imperial, and apartheid system in South Africa. This has resulted in economic biases and minimal promotion of artistic talent from disadvantaged communities. My art practice and body of work showcased at this solo exhibitions demonstrate an ability to interpret, document, and portray visual contexts as an auto-ethnographic participant, art practitioner, and researcher. The researcher used these selections of art works as a tool to interpret collect and qualify data in a consultative process to visually share insights from his first-hand observation in order to diversify methods of dissemination of results from this study. The objective of engaging in these art participation initiatives and activities was to conduct open-ended discussions and conversations on what model and framework of inclusivity should social cohesion be based on, particularly in South Africa, a previously colonised country participating in global trading.

The overall vision for presenting this body of work at expositions and curatorial projects was to expose the imbalances in our societies' lives that call for open dialogue to

debate a call for social cohesion in the African continent, the art fair world, and beyond. The present art fairs that formed part of this study communicate and share sincere narratives and discourses on social cohesion. The researcher uses buildings and architectural structures as cradles that bring forth social inclusivity and create a cohesive environment for communal living irrespective of race, creed, nationality, geographic locations, and religious differences. Furthermore, the overlapping architectural structures symbolise the ability of citizens to share common living spaces. This is a significant opportunity for galleries that show case at art fairs to blend their boundaries and showcase grassroots level artists alongside elite artists. The contextual representation of this body of work is amplified by the ultimate possibility for social tolerance and environmental social cohesion as intended by the DAC social cohesion advocacy. Finally, these series of exhibitions advocate that social cohesion is an ideal practice that may unite individuals and set platforms to minimise social and economic constraints, such as religious squabbles, racial disputes, urban-rural disparities, inclusions and exclusion, and institutionalised economic prejudice.

# CHAPTER 6: CONCLUSION AND RECOMMENDATION

This final chapter presents concluding evidence on the modus operandi of South African art fairs, and explains pros and cons in relation to their impact on the creative industries. This study succeeded in interrogating key concepts presented in the literature review on art fairs and other relevant issues to the argument being made. Such an interrogation was explored alongside the South African art market as a socioeconomic driver towards social cohesion. Furthermore, the study proposes an inclusive visual artists empowering model that is aimed at elevating artists from grassroots levels into full participation in national and international art markets. It is hoped that the adoption of the proposed model from this study will fill a specific vacuum in the creative industrial socioeconomic environment. This study also seeks to redress the loud outcry by artists from disadvantaged communities who feel that they are not equally represented in the local and national visual art market economy.

Previous chapters discussed various issues pertaining to the development, support, and promotion of talent in visual art by South African sponsored art fairs. Chapter 1 introduced the subject of art fairs and laid out the roles and responsibilities of art fairs in the South African context. Chapter 2 dealt with recent literature on art fairs as a component of global art market. The chapter also reflected on the challenges and benefits of including and excluding grassroots art talent at national art fairs. Chapter 3 presented the research methodology seeking to evaluate how major art fairs in South Africa promote local talent in visual art especially those from grassroots levels. Chapter 4 dealt with the presentation and analysis of data that was collected through documents analysis, informal conversations, unstructured and structured interviews, focus group observations as well as questionnaire methods. Chapter 5 deals with the interpretation of results which inform the proposed inclusive visual artists empowering model presented in this chapter. The objective of the proposed model is to transform the South African creative industrial market towards benefiting artists from disadvantaged background.

## 6.1   CONCLUSION

The study's main objective was to investigate the impact of sponsored art fairs based in South African with regards to their impact on the promotion and support of ordinary artists from grassroots level.  As a researcher the researcher based the discussions on this main research objective and framed them with the concept of social cohesion. The discussions also present observations made by the researcher at national and international art fairs where he participated as one of the exhibitors and art enthusiasts.  Best practices on how art fairs can influence the incorporation of artists from disadvantaged background were observed and are included in the development of the proposed inclusive model.  One of these best practices is that from Santa Fe, New Mexico, where local talent in visual art is strongly supported by the city's mandate in which pre-exhibition art workshops are held prior to the main art fair.  This is one of initiatives that the researcher uses to draw rigorous comparisons on the support and development of talent in visual art.  Such comparisons are drawn in relation to art fairs in South Africa and those that take place in other international cities featuring South African artists.  After conducting direct and indirect observation at selected art fairs, the researcher confirms that art fair venues are ideal places for art audiences to network with showcased artists and the galleries that market them.  Subsequently, this type of networking creates channels for galleries to represent artists and for art collectors to follow the artists' stylistic development, and their art career growth from art fair to art fair on an annual basis.

Since most art expos offer knowledge exchange, art talks and art content discussions on current and contemporary art topics, it is noteworthy that such can capacitate grassroots artists to make their own discretionary choices through panel discussions and exhibition participation where they can engage and add their voices to the international art world (Morley 2013).  At these art fair expositions, participants can pose questions about current art perspectives and discourses and receive answers from on-site experts on discussion panels.  This art fair practice highlights the benefit art expos contribute as opposed to individualised art gallery visits in far apart locations and on different continents.  This is because art fairs are rich with hype of activities that not only benefit the various participating stakeholder but also enrich the economy of the hosting city.  However, in South Africa it is sadly noted that this artist-visitor relationship development is limited to elite artists who are promoted by art fairs through

selective galleries, while grassroots artists are left out in the periphery for several reasons mainly due to socio-economic challenges.

Most participants interviewed at the FNB Joburg Art Fair in 2016 sponsored by the South African Department of Small Business Development shared their sentimental gratefulness for being featured at the fair through an inclusive platform that acted as a social cohesion initiative.  Most art fair participants the researcher interacted with as the researcher shared their exhibition experiences by stating they would not have been able to exhibit at the FNB Joburg Art Fair, had it not been for the availability of the Department of Small Business Development (DBSD)[39] platform.  The Department of Small Business Development is one of the few channels through which grassroots artists can showcase their artworks to national and international markets, as it seeks to engage with art fair organisers to empower a wider geographic demography of grassroots artists (Creative Feel 2017a).  The DTi / DBSD's attempt is to democratise the South African art economy and put it in perspective as an extensive nation-building drive, and aspire to have a constructive, inclusive art identity in a racially transforming country (Crampton 2003: 218).  Another critical factor suggested by the interviewed participants at the art fair, was about the exorbitant art fair booth fees which they consider as outright exclusion second to the rejection by galleries who only chose already skilled artists.  This is the context in which the DTi / DSBD under the flagship of the 'South African Art Collective' chose to provide a platform for grassroots artists and advocacy to explore the concept of social cohesion and economic integration[40].

The initial finding noted in this study is that art fairs in South Africa indirectly and directly benefit art buyers, by exposing them to carefully selected artists through art galleries.  Such exposure prioritises contemporary works of art showcased under a common roof or art fair venue.  The secondary findings noted in this study is the fact that each art fair is single-minded in improving its service to its audience in their need

---

[39] According to the Creative Feel Magazine: The Department of Small Business Development has been supporting grassroots level artists at prominent art expositions since 2011, under the promotion flagship of The South African Art Collective.

[40] The Pan Africanism ideology of economic integration and support is as follows: economic policy in many Africa states, there can be little doubt that integration can create potential opportunities for their more effective attainment. Many African leaders realize this, and some also find ideological support for integration in the doctrines of Pan-Africanism (Kamaga 2019).

to present excellent quality artworks that easily sell.  This is because of stringent selection criteria for galleries to showcase the prime art produced by credible artists. Such a notion is also emphasised by Victoria Siddall, the director of Frieze Art Fair, who stated that people who visit the Frieze Art Fair expect good quality artworks and an excellent art environment.  However, despite this being the rationale for art fairs, the general South African artists' perception is that art fairs are capitalist and do not take the development and support of regular artists into serious consideration.  This is contrary to the DAC arts best practice clauses of 2016 which are included in the South African National Arts Council Best Practice document (Visual Arts Association of South Africa 2016).

## 6.2  THE PROPOSED INCLUSIVE VISUAL ARTISTS EMPOWERING MODEL

There are many elements that support the implementation of an inclusive visual artists empowering model as the best solution to promote, develop, and support local talent in visual art.  This study envisaged that adoption of this proposed model will ultimately and democratically elevate South African artists from grassroots level and expose them to the global art markets.  This proposed model is directly informed by the National Arts Council mandate (DAC (n.d.)b) that is stated as follows:

- To provide and encourage the provision of opportunities for persons to practice the arts;
- To promote the appreciation, understanding and enjoyment of the arts;
- To promote the general application of the arts in the community;
- To foster the expression of a national identity and consciousness by means of the arts;
- To uphold and promote the right of any person to freedom in the practice of the arts;
- To give the historically disadvantaged such additional help and resources as are required to give greater access to the arts;
- To address historical imbalances in providing infrastructure for the promotion of the arts;
- To promote and facilitate national and international liaison between individuals and institutions in respect of the arts; and

- To develop and promote the arts and to encourage excellence in regard to these objectives.

These objectives are primarily based on the DAC's (DAC 2005) measurable objectives that prioritise the development of grassroots talent. These objectives are listed as follows:

- Coordinate and support the national strategic programme by developing and reviewing arts policies and legislation and developing systems for monitoring and evaluation;
- Increase and facilitate access to a broader participation in arts and culture through policy formulation, legislation and equitable funding;
- Develop, promote and protect the 11 official languages through policy formulation, legislation and the implementation of the language policy to allow South Africans to realise their language rights;
- Increase the access and participation of grassroots arts practitioners in cultural industry economic activities through training, legislation, and international opportunities;
- Ensure the transformation of the heritage landscape as a vehicle for nation-building and social cohesion through the implementation of heritage policies and legislation; and
- Enable transparency and evidenced-based good governance of archives, records, published information, and the heraldic and symbolic inheritance of the nation through institutional management, regulation, and development.

These objectives also form part of the National Arts Council goals that are outlined in the 2014-2018 version 6 document. These goals aim to create greater social cohesion in the arts in South Africa, in line with outcome 14 of the government's 2014-2018 medium term strategic framework, that focuses on the value added to the lives of artists, arts practitioners, youth and communities; and anticipates how changes in the policy environment might affect them (Parliamentary Monitoring Group 2013).
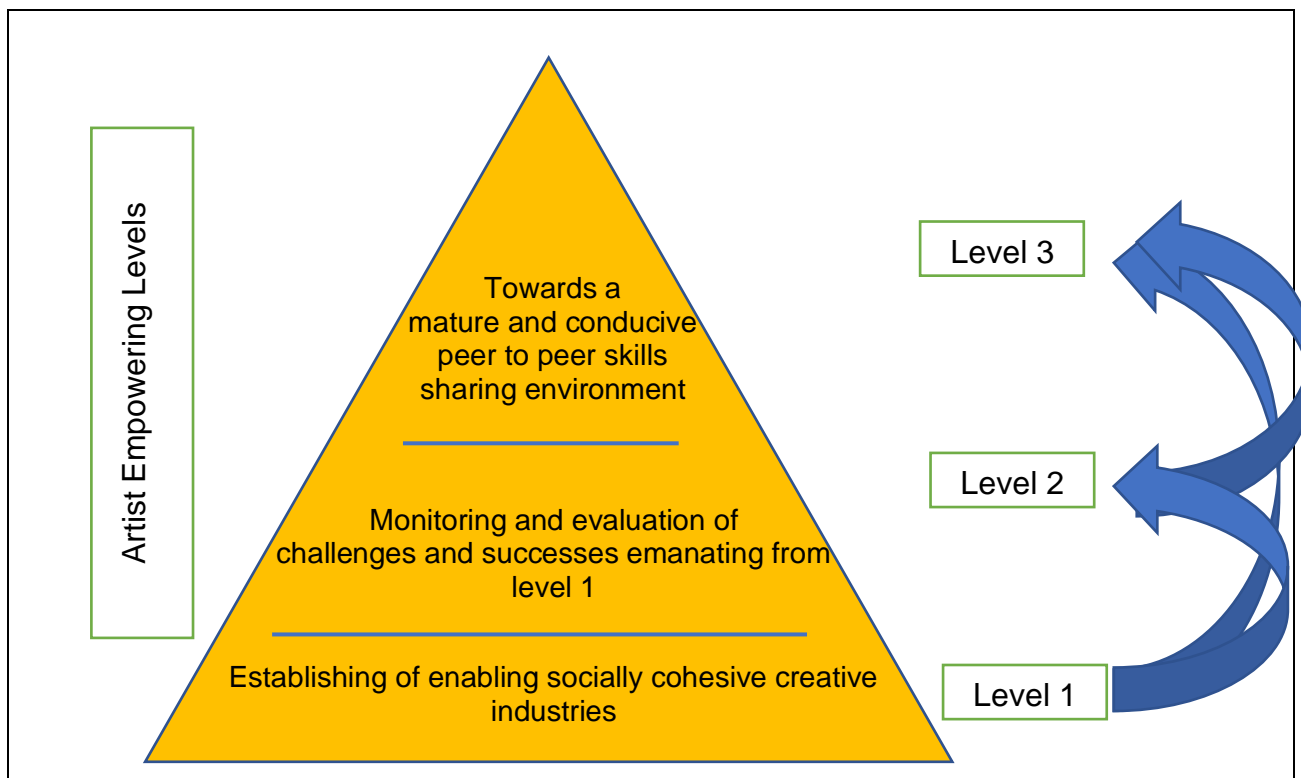
**Figure 6.1: An Inclusive visual artists empowering model**

Figure 6.1 shows the Inclusive Visual Art Peer to Peer Skills Nurturing and Transfer Model that is designed to empower grassroots art talent towards participating in the national creative industries through accessing art fairs and other creative economy platforms. This model proposes fundamental empowerment and development platforms at sector-specific local art workshops/clinics. It creates an empowerment platform and guidelines wherein individual artists from disadvantaged background can be integrated into the national creative economy towards accessing the global art network. Thus, it acts as a recommendation to redress the imbalanced economics of power that seem to be a common practice for elite art fairs in South Africa.

**Level 1: Establishing enabling socially cohesive creative industries**

"Between 1996 and 2000 the new democratic South African government through its national Department of Arts, Culture, Science and Technology (DACST) developed [additional] community arts centres in poor black townships" (Hagg 2010: 163). These are reflected Table 6.1: that presents a comprehensive list of art skills institutions that offer art outside university framework.

The purpose of these art centres was to provide communities with opportunities to participate in creative industries towards improving their livelihood while developing national cultural capital.  Thus, the establishment of Art Fairs from around 2008 could not have come at a better time.  If the purpose of the establishment of the community art centres was carried out as planned there would have been more qualifying artists from disadvantage communities to showcase their work at the national Art Fairs. However, most of these centres have become white elephants as some of them were never used for the purpose they were built for or are underutilised.  The main challenge from my observation is that there was no operational strategy and capital planned for their maintenance.  Hagg (2010: 164) asserts that "what was planned as a leading cultural redress and democratisation exercise has largely fallen apart" as these spaces are not fulfilling their purpose.

Thus, the model recognises these community art centres as fundamental assets and available enablers which require to be interrogated towards putting them into full and efficient use.  The model first proposes relooking at the functioning and or non-functioning of these art centres and coming up with ways to effectively rescue the situation.  This will require taking stock of what is available and investigate whether what is available is being used effectively as planned.  Those centres that are still in a usable state can be identified and funds made available for operation and personnel costs.  Willing and knowledgeable artists can be incentivised to run workshops in collaboration with all the affected stakeholders under the supervision of officials from the national department of Art and Culture.  Resources such as art materials and other necessary enablers can be provided through the National Skills Fund (NSF) under the relevant Sector Education and Training Authority (SETA) as stipulated in the South African National Skills Development Act 97 of 1998 (Nkosi 2007).  The Culture, Art, Tourism, Hospitality, and Sport Sector Education and Training Authority (CATHSSETA) can be utilised as one such enabling resource.  This can be done by investing in awards and incentives as well as purposeful recruitment of university graduates and award winners from various art residencies towards peer-to-peer skills nurturing, sharing and transfer initiatives. Each Art Fair can be compelled to fund one such workshop before each annual cycle, before calls for exhibitors are made, and then aim to choose at least one or two artists from that initiative.

One of the functions of a SETA is to establish a learnership that has a structured learning programme and a practical work experience of a specified nature and duration. The learnership must lead to a qualification that is recognised by the South African Qualifications Authority (Skills Development Act 97 of 1998).

Enablers such as CATHSSETA need to be formalised and structured in a collaborative effort with the DAC, galleries, and art fairs organisers. This level is concerned with investing in the nurturing and empowerment of artists to access the creative economy. This level also seeks to identify and establish effective ways for art practitioners to be supported to develop an artistic talent reservoir for the country. This is an initial stage to ensure inclusivity. Other initiatives such as identification or establishment of art residencies can also be sought by the DAC for the purpose of empowerment of artists from grassroots level.

**Level 2:     Monitoring and evaluation of challenges and successes emanating from level 1**

This level will be concerned with assessment and investment on finding best practices to transform the status quo of the South African creative industries through the available resources such as utilisation of community art centres. Training of artists and creation of local content outputs can be facilitated by mentorship programmes overseen by advanced and willing artists. Supervised peer-to-peer skills nurturing, sharing and transfer initiatives can be established through funded partnerships. The funded partnerships can be sought and managed by the national DAC with influential stakeholders such as the art fairs and galleries. The best nurturing practice is that of Santa Fe, New Mexico, where local artists are given an opportunity to exhibit in a pre-art fair workshop giving them a chance to share ideas among themselves and with workshop organisers standing a better chance for their works to meet the art fair standards. This level seeks to not only investigate the successes and failures of level 1 initiatives, but also seeks to understand how the local and international creative economy can be utilised effectively in the empowerment and development of local artists from disadvantaged communities.

This level is also concerned with the assessment of public and private art networks and business relationships. Art economies in relation to this model can focus on the

art trading value chain that can be stretched across South African art exposés and locally curated art shows. To develop, support and promote local talent in visual art, the researcher proposes that there be a local art curator responsible for facilitating the relationship between the public, private, business art collectors and other artwork producers in artist cooperatives (co-op), independent art studios and galleries.

Regarding artist cooperatives, The Art Mine Collectors Corner, in its online article titled 'Original fine art – buying art from an artist,' states that:

> Artist co-ops are a special type of gallery run by the exhibiting artists themselves. These styles of galleries are more common in smaller cities and towns. The reputation, sales, and promotion of shows in these galleries can vary depending on the work that the artists put in. However, there is a definite chance that you will come across some brilliant works by aspiring and ambitious creative professionals. One of the advantages of looking for artists in co-ops is that you will almost always find them at the gallery space (The Art Mine Collectors Corner 2016:1).

In addition to the artist cooperative practice, is the open studio system that is commonly practised by artists working in a community centre setup and forum. The inclusive visual artists empowering model proposed by this study portrays open studios as an advantageous approach for the promotion of local talent in visual art. Such advantageous approaches are common practice wherein practising artists open their studios and professional or communal workspaces, to showcase art projects they are currently working on and their completed art pieces. The open studio practice is a common international art practice often used to encourage international and national audiences and tourists to develop an interest in local artistic talent (The Art Mine Collectors Corner 2016).

Fredericks (2005) further emphasises that the policy approach for arts and cultural development in South Africa is also aimed at developing, supporting and promoting the arts at community level. He further states that although the DAC (2005) Strategic Plan advocates for artistic development, art support, and art promotion at the community level, the truth is there is a setback. This is a situation whereby some communities are more disadvantaged than others. Therefore, the playing fields need to be levelled. According to Fredericks (2005), local and grassroots level art development challenges remain unresolved. This seems to be due to moral

degeneration in socioeconomic structures.  There is also a lack of social investment as well as lack of integration of the arts at lower levels.  Fredericks (2005) makes the point that it is unfair for grassroots artists who live in rural areas as there are many enablers in major cities, while smaller towns continue to resemble the pre-1994 South African oppressive past dispensation with art production being in an undeveloped state.

It is for this reason that the inclusive visual artists empowering model intends to be constantly informed by annual nation-wide art discourses on how to improve the government and corporate sponsored art fairs in the country.  Informed discussions such as these will motivate South African art fairs to support, develop and promote local talent in visual art.  This model is further informed and guided by Vogl's (2016: 244) statement that contemporary Moroccan arts journal writings play a substantial role in promoting artists by publicly exposing and promoting artists' talents and new art genres to the public from local and immediate environments.  Such journal publications succeed in raising awareness about visual arts in public places, highlighting and theorising on how the arts interrelate with other facets of life, sociology, economics, and politics.

**Level 3:    Towards a mature and conducive peer-to-peer skills sharing environment**

It is envisaged that this level will build on the first two levels when there are more artists that are empowered and are willing to share ideas towards efficient and a conducive environment.  Art collaboration at ward level using community art centres or artists' studios can be established.  Ward level refers to local area zones in different municipalities in South Africa.  This is the critical level to initiate a game-change in the visual art industry, where the subject of local artistic talent from grassroots levels needs to be cultivated and expanded, with inputs shared amongst all including academics and other interested parties at all levels.  This brings in the issue of non-conformism and changes to the focus of consumption of local South African art.  The researcher believes the consumption line can be changed by introducing and promoting the culture of understanding art and producing art that resonates with social demographics and societal realities.  The researcher also believe that further training needs to be identified according to the development level as per individual artist.  This

is to be done in an inclusive manner as a governing principle for long term benefit for artists and art consumers.

This level is concerned with the moulding of art production, product categories, artists' social demographics, artistic representation, art sales and pricing. The level is also concerned with listening to art practitioners, on how they need to be supported. After the support and development, the mentors can determine that the mentee artists are at appropriate levels to showcase at national and international platforms using art fairs as exposition partners. This level is also concerned with the understanding of the local and international contemporary consumers / customers / private collectors / public collectors / institutional collector / government agency collector's markets. Artists would be mentored by acclaimed artists at local level as well as talented peers in the same community art centre environment. Furthermore, this level is concerned with the assessment of public and private art network towards sustainable business relationships.

## 6.3  RECOMMENDATIONS

This study recognises that artists from the grassroots level are prominent and thriving in their own local spaces even though they are struggling to be strongly promoted at major art fairs. In recent years, fringe-platforms in South African art fairs have been slowly gaining approval to showcase grassroots artists following international fringe exhibition trends as observed from other art fairs such as in Santa Fe, New Mexico, and Morocco. 'Fringe platform' refers to sponsored exhibition spaces that take place alongside main art exhibition venues, and their objective is to market up-and-coming or unknown artists. These are becoming popular platforms/trends for the promotion of local artistic talent. Showcasing of local artworks to the public in this way acts as a significant vehicle to promote, support, and develop local visual art for international art markets.

More precisely, the guidelines from the Revised White Paper – 2017 of the DAC should be implemented so that the forces at play at South African art fair arenas should not function as an exclusionary measure for creative talent from grassroots levels, since contemporary art talent from the margins also need to be seen by buyers and collectors. As a result, the fairs' ownership and sponsorship should take part and play

a significant role in advising chief curators on how to strike a balance between local and international art exhibitors, especially those from grassroots levels.

The establishment of an inclusive visual artist empowering model in the South African art market will assist local art producers to refocus attention on the promotion of local art, local ownership, and local art appreciation across the country from rural peripheries to urban spaces.

Such support and benefits are tabulated as follows:

- Identification of South African art as sought-after commodity in the international context.
- Establishment of new talent in visual art as an independent field that exists within national and international art markets.
- Setting up of local artists' forums and sustainable art platforms that develop and refine talent in visual arts.
- Creation of a detailed database of local artists across South Africa, including those from deep rural areas.
- Provision of art mentorship, apprenticeship, and regular art workshops at provincial and regional level.

The promotion of local talent in visual art can also be enhanced through the inclusive visual artists empowering model by advocating for adjudicated local artwork products to be displayed at:

- National government buildings (reception areas, board rooms, executive offices, strategic public spaces);
- Prestigious hotels (reception areas and periodic exhibitions in foyers);
- Listed companies (reception areas and periodic exhibitions in foyers); and
- Scheduled government conferences and seminars (reception areas and foyers).

The inclusive model can be used as an implementation tool in the following visual art promotion approaches:

- To be a national visual art development structure of contemporary art in the South Africa government and in corporate buildings, where artworks would be showcased on short and long-term lease agreements ranging from weekly displays to yearly exhibition consignment contracts and displays from art galleries that recruit talent in visual art from grassroots levels.

- Art fair environments would endorse local talent in visual art displays by issuing confirmation letters of annual participation (therefore, compiling a nation-wide database of participating artists per art fair).

- Develop, promote and support local artists against the backdrop of the National Development Plan 2030 principles. This would ultimately provide relevant opportunities for South African artists to ultimately receive national exposure.

- Be a guiding model for professional art galleries, artists' studios, art cooperatives, and self-supporting entities, thus investing in South African visual art, with the intention of building a viable visual arts reservoir for quality and refined local works of art. This would also promote the culture of inclusive art appreciation in South Africa.

- The implementation of the inclusive visual artists empowering model would encourage appreciation and buying of visual art by a wider audience in the country.

This study also identified factors that inhibit the inclusion of grassroots level talent in contemporary art fairs. These factors include:
- Lack of financial stability to procure appropriate high-end art materials;
- Insufficient proper tuition regarding contemporary art skills; and
- Minimal art promotion channels that can facilitate the trending of artists' names and art styles.

Reviewed literature also indicated that appraisal and appreciation of art products and talent in visual art from the grassroots areas are not frequently expressed, compared to the frequent acknowledgement of affluent artists showcased by prominent art galleries mostly located in urban metropolitan areas. It is, therefore, in the interest of this study to witness and realise constructive collaborations between national art fairs and art groups based in rural areas. Through the implementation of an inclusive visual

artists empowerment model, continued research on the relationship between art fairs and grassroots level communities will pave the way for concrete national and international art marketing and publicity.

## 6.4  TOWARDS TRANSFORMATION OF ART FAIRS IN SOUTH AFRICA

The adoption of the inclusive model will act as a positive move to facilitate the implementation of the DAC policy in South Africa which regards the cultural and creative industries (CCIs) as a fundamental vehicle and catalyst for socioeconomic transformation across most sectors of the economy.  The DAC also believes that the CCIs are the ideal tool to transform and revolutionise the government's intention towards inclusive social and economic development (Mail & Guardian 2018).  Until late 2016 the South African arts, culture and heritage landscape has been striving to transform and redress the legacy of unjust socio-political history.  This has been the drive since the adoption of the DAC White Paper of 1996.  It is, therefore, critical that transformation as a practice should be explored within the CCIs so that they can excel as a change management tool for an inclusive socioeconomic structure in South Africa.  Such transformation efforts are beginning to be legislated in the arts, culture, and heritage sector through the government's proposed drive for radical economic transformation (National Arts Council. 2018).  Transformation is also prioritised, as the first goal of the DAC development and promotion mandate (South African Government (n.d.)

Even though the DAC is making inroads towards the transformation of the creative industries, the formerly disenfranchised masses remain excluded from the economic mainstream of South African society and are marginalised from its economic benefit (Hendricks 2003: 15).  The grassroots level masses are pushed into poverty amidst global wealth.  Hendricks (2003: 15) further states that the correction of existing economic inequalities without a transformation programme or a solution to the problem of black poverty will be hard to achieve in any normal society.  Therefore, transformation and de-colonialisation of the South African creative industry is a critical and 'must be executed' subject matter.

Although old-fashioned colonialism is a practice and pattern that has been abolished, it is nevertheless entrenched in a biased system, and this seems to be the reason for

most of Africa's problems (Nkrumah 1965: 1). It is for this reason that most critiques believe a decolonisation process is the best approach to adopt as part of a nation building project (Mbembe 2015), which involves acknowledging talent in visual art from the grassroots levels. Decolonisation involves pointing out historical gaps that have been created by biased acknowledgement and non-acknowledgement of historical elements, creating superiority and inferiority complexes. An example of this is Nkosi's (2017) research on the historical gaps in the mining sector. Nkosi (2017) points out that colonial historical documentation reports that gold, diamonds, and copper were discovered by colonisers and extracted by imperialists. However, gold and copper were mined by Africans in Southern Africa for centuries before the European conquest and colonisation of the Southern Africa region.

> It is the Africans who started the early gold mining ventures in southern Africa. Some leading sites within that era were in the Zoutpansberg district in the North-West province, the Lydenburg district and Malelani and around Barberton in the Mpumalanga province. The most important sites were the Tati gold fields near the current Francistown in Botswana; the fields near the current Makhado in Limpopo province; the diggings on the northern slopes of Witwatersrand hills (Nkosi 2017: 82).

Similar bias gaps exist in South African art exposé practices. Araeen (2004) notes that South African visual art fair affairs are tied to the historical background of the colonial past and prevailing class system differences that still define and hover over the South African art landscape (Araeen 2004), so decolonisation work is relevant in this field too.

### 6.4.1 The processes of decolonisation for visual art creative industry

The concept of decolonisation of visual art and the acknowledgement of the South African visual art context should be prioritised. Visual arts products need to be reclassified free from biased class grades and discriminatory connotations. This parity in visual art production will allow South African art to be viewed as a uniform commodity.

Prince Mashele, in an interview with Eusebius McKaiser in 2017 (Mashele 2017), made the observation that liberalism is a problematic ideology in the South African context. This problematic ideology infiltrates the current social structures in the

country, including the art fair industry. It also affects the DAC policies that are structured to liberate the arts from the current economic status quo in South Africa. Good advice can be taken from African leaders, such as Nkrumah who preached that political independence is meaningless without fulfilment of economic independence (Grundy 1963: 438). Many African states people have voiced their positions regarding the political, social, and economic under-development of their nations (Grundy 1963: 445), and to date little has changed.

For Mashele (2017), the status quo needs to change to allow broader economic inclusion, and the researcher believes art fairs are not an exception for such parity demands. An economically non-exclusive art fair model needs to be developed and implemented; taking into consideration the polarised South African historical context that seems to downplay artistic talent and other creative products from grassroots levels. Pissarra (2006) is against the notion that African art is lacking in authenticity just because it does not fit into the dominant Western model that is accepted as a standard. In agreeing with Pissarra's line of argument, the researcher believe that South African art is affected by long-standing colonial influences still affected the perspectives of the current visual art fairs. In this study, the researcher have presented a model that should grant artists an avant-garde platform to showcase their talent beyond traditional Western gallery spaces, using their immediate locations. Through this model, grassroots artists may have a fair chance to be role players in the South African visual art fair economic landscape. Pissarra (2006) further emphasises that the open call for decolonisation can provide an overarching framework for the inclusion of neglected local art and perhaps new frameworks for art fairs in South Africa which can be informed by this model. The researcher further concurs with Pissarra (2006) on the point that an open call for the decolonisation of the art sector could benefit South Africa in general.[41] This might revolutionise the current demographic status quo of art fairs and level the playing fields for talent showcased in South Africa.

Melber (2011) believes the struggle against colonialism is also a struggle against economic exploitation. This seems to align with the current quest for economic

---

[41] The decolonisation benefit may cover the following the re-evaluation of the national anthem the endorsement of hanging street names, land distribution, promotion of indigenous languages, and etc.

redistribution, as well as a struggle for inclusivity and social democracy (Melber 2011: 82). Mpofu (2017) asserts that seeds of economic and social divisions in South Africa were sown by the colonial and the apartheid systems, resulting in the current socioeconomic exclusions, as reflected at the four major art fairs in South Africa which are staged in urban areas at the expense of grassroots level communities.

Corporate social responsibility should be extensively explored as a fundamental measure to maintain the power balance between neo-colonialist practices and social cohesion. For example, if grassroots artists receive corporate sponsorship, they could be better developed to become equivalent with urban artists and stand a good chance of accessing the art fair market. This would also channel economic empowerment to the grassroots level communities as outlined in the proposed inclusive model.

## 6.5   FUTURE RESEARCH LINKED TO THIS STUDY

It is evident that further research is required in order to comprehend and expand on how grassroots art talent can be fully integrated into national art streams. The following can also be explored to intensify the state of art in South Africa:

- The relationship between the modus operandi of art fairs and the statistical representation of exhibiting artists.
- Further research to assess whether there is a permanent benefit to grassroots artists linked to the implementation of the inclusive model proposed by this study.

An investigation on the promotion of local art talent revealed findings that would be useful in future DAC policy structures at regional and national government level. Furthermore, these findings would provide potentially interesting and useful information for major art fair organisations and participating artists and galleries. Through the conduct of this study, it became evident that more work is still to be done to achieve meaningful development and promotion of grassroots artists in South Africa.

# REFERENCES

Adams, G. 2005. The cultural grounding of personal relationship: Enemyship in North American and West African worlds. *Journal of Personality and Social Psychology*, *88*(6), p.948.

Adi, H. and Sherwood, M. 2003*. Pan-African history: Political figures from Africa and the diaspora.* London: Routledge Taylor & Francis Group.

Ajayi, V.O. 2017. Primary sources of data and secondary sources of data. [Online]. Available:
https://www.researchgate.net/profile/Victor_Ajayi5/publication/320010397_Primary_Sources_of_Data_and_Secondary_Sources_of_Data/links/59c7ba09aca272c71bc7e9d4/Primary-Sources-of-Data-and-Secondary-Sources-of-Data.pdf?origin=publication_detail. [Viewed 01 January 2017].

Ajjawi, R. and Higgs, J. 2007. Using hermeneutic phenomenology to investigate how experienced practitioners learn to communicate clinical reasoning. *Qualitative Report*, *12*(4), pp. 612-638.

Albrecht, M. (ed). 2019. *Introduction: Postcolonial cross-examined: Multidirectional perspectives on imperial and colonial pasts and neo-colonial present.* New York: Routledge.

Ali, A. 2020. Come together: Institutional frameworks, communities, and the rise of collaborative art praxis in the Middle East, North Africa, and South Asia. In: *Collaborative praxis and contemporary art experiments in the MENASA region.* Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-030-47925-1_4.

Ankrah, M.N. 2014. *Conflict resolution in Africa. The case of the Organisation of African Unity (OAU).* Hamburg: Anchor Academic Publishing.

Amin, N. and Vandeyar, S. 2014. Theoretical underpinnings of researching good teacher education practices: Some methodological considerations. In: Vandeyar (ed). *Good practice in culture-rich classrooms: Research informed perspectives* (pp.16-31). Cape Town: Oxford University Press,

Antal, A.B. 2015. *Moments of valuation: Exploring sites of dissonance.* United Kingdom: Oxford University Press.

Araeen, R. 2004. The success and failure of the black arts movement. In: Bailey, D.A., Baucom, I. and Boyce, S. (eds). Shades of black: Assembling black arts in 1980s Britain (pp. 135–152). Durham, NC: Duke University Press.

Art Africa Magazine. 2016. Thant Art Fair 2016: Participating Galleries & Artists Announced! [Online]. Available: https://artafricamagazine.org/. [Viewed 17 July 2017].

Art Sand Collections. (n.d.) FNB Joburg Art Fair. [Online]. Available: https://www.artsandcollections.com/article/fnb-Joburg-art-fair/. [Viewed 17 July 2016].

Art Times. 2015. Cape Town Art Fair 2015. [Online]. Available: https://issuu.com/arttimes/docs/south_african_art_times_february_20. [Viewed 17 July 2020].

Artspace. 2013. Everything you need to know about art fairs (but were afraid to ask). [Online]. Available: https://www.artspace.com/magazine/art_101/art_market/a_beginners_guide_to_art_fairs1-5958. [Viewed 17 May 2017].

Artthrob. 2015. That Art Fair: Various artists at that art fair. [Online]. Available. https://www.artthrob.co.za/Listings/Various_Artists_at_That_Art_Fair_in__February_2015.aspx. [Viewed 27 February 2020].

Artthrob. 2016. FNB Joburg Art Fair: Artthrob chats to Art logic director Mandla Sibeko. [Online]. Available: https://artthrob.co.za/2016/09/01/fnb-joburg-art-fair-artthrob-chats-to-artlogic-director-mandla-sibeko/. [Viewed 6 June 2016].

ATLAS.ti. 2016. Observational research. [Online]. Available: http://atlasti.com/observational-research/. [Viewed 6 June 2016].

Babbie, E.R., 2020. *The practice of social research*. Wadsworth: Cengage learning.

Baciu, A., Negussie, Y., Geller, A., Weinstein, J.N. and National Academies of Sciences, Engineering, and Medicine. 2017. The root causes of health inequity. In *Communities in action: Pathways to health equity*. National Academies Press (US).

Badat, S. and Sayed, Y. 2014. Post-1994 South African education: The challenge of social justice. *The ANNALS of the American Academy of Political and Social Science, 652*(1), pp.127-148.

Bag Factory. (n.d.). [Online]. Available: http://www.bagfactoryart.org.za/visitors/. [Viewed 02 June 2016].

Bain, A. and McLean, D. 2013. From post to poster to post industrial: Cultural networks and eclectic creative practice in Peterborough and Thunder Bay, Ontario. Myrna Breitbart (ed). *Creative economies in post-industrial cities: Manufacturing a (different) scene*. Burlington, VT: Ashgate.

Barron, K. 2015. Social inclusion as a theoretical concept and a social practice. In: Traustadóttir, R., Ytterhus, B., Egilson, S.T. and Berg B. (eds). *Childhood and disability in the Nordic countries* (pp. 133-148). Palgrave Macmillan, London.

Becker, H. 2017. A hip-hop era in Cape Town: The aesthetics, and politics of performing 'Afrikaaps'. *Journal of African Cultural Studies*, *29*(2), pp.244-259.

Bell, Q. 1974. Art and the elite. *The University of Chicago Press Journals.* Vol 1. Sep. pp. 33 – 46.

Belk, R.W. 2006. *Collecting in a consumer society.* London: Routledge.

Belting, H. 2009. Contemporary art as global art: a critical estimate. [Online]. Available: http://researchhouseforasianart.org. [Viewed 01 January 2017].

Bennett, L. 2002. Using empowerment and social inclusion for pro-poor growth: A theory of social change. *Working draft of background paper for the social development strategy paper.* Washington, DC: World Bank.

Binge, L. and Boshoff, W.H. 2016. *Modelling South African art prices: An analysis of post-2000 price behaviour.* Working Papers 18/2016, Stellenbosch University, Department of Economics.

Blanche, M.T., Blanche, M.J.T., Durrheim, K. and Painter, D. eds. 2016. *Research in practice: Applied methods for the social sciences*. Cape Town: Juta and Company Ltd.

Bodilly, S.J. and Augustine, C.H. 2008. *Revitalizing arts education through community-wide coordination*. Rand Corporation.

Boime, A. 1969. The Salon Des Refusés and the evolution of modern art. State University of New York. Stony brook. pp 411-426. [Online]. Available: http://albertboime.com/Articles/12.pdf. [Viewed 01 January 2018].

Bouwer, R., Pasquini, L. and Baudoin, M.A., 2021. Breaking down the silos: Building resilience through cohesive and collaborative social networks. *Environmental Development*, *39*, p.100646.

Bowen, G. 2009. Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), pp. 27-40. https://doi.org/10.3316/QRJ0902027

Bresler, L. 2011. Integrating the arts: Educational entrepreneurship in a school setting. *Hellenic Journal of Music, Education and Culture*, *2*(1).

Brewer, J. 2013. *The pleasures of the imagination: English culture in the eighteenth century.* London: Routledge Taylor & Francis Group.

Brink, H., Van der Walt, C. and Van Rensburg, G. 2006. *Fundamentals of research methodology for health care professionals*. Cape Town: Juta and Company Ltd.

Brink, T.L. 2017. Research methods for psychology. [Online]. Available: https://www.researchgate.net/publication/335128772_Research_Methods_for _Psychology/citation/download. [Viewed 2 January 2020].

Bryant, J.A. Liebeskind, K. Gestin, R. 2017. Observation methods. [Online]. Available:https://onlinelibrary.wiley.com/doi/pdf/10.1002/9781118901731.iecr m0171. [Viewed 13 January 2020].

Burgess, R.G. 2003. The unstructured interview as a conversation. [Online]. Available: https://www.taylorfrancis.com/books/e/9780203379998/chapters/10.4324/978 0203379998-25. [Viewed 30 December 2019].

Burns, J. Hull, G. Lefko-Everett K. and Njozela, L. 2018. *Defining social cohesion*. Cape Town: SALDRU, UCT. SALDRU Working Paper Number 216.

Business Dictionary. 2016. [Online]. Available: http://www.businessdictionary.com/definition/structured-interview.html#ixzz3inCMgaGW. [Viewed 6 June 2016].

Butler, T. 1998. Towards a hermeneutic phenomenology method for interpretative research in information systems. *Journal of Information Technology*, 13, pp. 285-300.

Campbell, E. 2016. Exploring autoethnography as a method and a methodology in legal educations. *Asian Journal of Legal Education,*. *3l*(1). pp. 95-105.

Cape Town Art Fair. 2017. *Catalogue*. Cape Town: Africa Press.

Caves, R.E. 2000. *Creative industries: Contracts between art and commerce.* London: Harvard University Press.

Chabatama, E. 2019. Early Europeans (missionaries, travellers, and traders) to Zambia have been accused of introducing /sowing seeds of misery to Africa. Do you agree with this assertion?

Chang, H. 2008. *Autoethnography as a method*. Canada: Left Coast Press.

Chapter 7: South African facts. List Of Visual Art Schools in South Africa. [Online].
Available: https://safacts.co.za/list-of-visual-art-schools-in-south-africa/ [Viewed 12
August 2019].

Chicamod. 2015. Get inspired with art from across the continent at FNB Delacour
Joburg Art Fair. [Online]. Available: http://www.chicamod.com/2015/08/26/get-
inspired-with-art-from-across-the-continent-at-fnb-Joburg-art-fair/. [Viewed 10
July 2020].

Cline, A.C. 2012. The evolving role of the exhibition and its impact on art and culture.
Senior thesis, Trinity College Repository: Hartford, C.T.

Coffee, K. 2008. Cultural inclusion, exclusion and formative roles of museums.
*Museums Management and Curatorship, 23*(3), pp. 261-279.

Collins, M.F. (2003) 'Social Exclusion from Sport and Leisure', in B. Houlihan (ed.)
Sport and Society, pp. 67–89. London: Sage.

Comunian, R. 2011. Rethinking the creative city: the role of complexity, networks
and interactions in the urban creative economy. *Urban Studies*, *48*(6),
pp.1157-1179.

Cooper, R. 2017. #Entrepreneur month: Supporting disadvantaged artists through
the grassroots art project. [Online]. Available:
https://www.bizcommunity.com/Article/196/484/169009.html. [Viewed 1 July
2017].

Cowie, A. 2013. Cape Town Art Fair 2013. In pictures. [Online]. Available:
https://10and5.com/2013/10/30/cape-town-art-fair-2013-in-pictures/.[Viewed 1
July 2019].

Crampton, A. 2003. The art of nation-building: (re)presenting political transition at the
South African National Gallery. *Cultural Geographies*, 10, pp. 218-242.

Creative Feel. 2015. A visit to Cape town Art Fair. [Online]. Available:
https://creativefeel.co.za/2015/04/simply-more-than-an-art-fair/. [Viewed 18
July 2020].

Creative Feel. 2016. Emerging African talent at Turbine Art Fair. [Online]. Available:
https://creativefeel.co.za/tag/july-2016/. [Viewed 25 June 2020].

Creative Feel. 2017a. The South African art collective. Creative feel publication.
Issue 10 August 2017. [Online]. Available:
https://creativefeel.co.za/2017/08/the-south-african-art-collective/ [Viewed 13
June 2018].

Creative Feel. 2017b. Turbine Art Fair celebrates 5 years of contemporary South African art. [Online]. Available: https://creativefeel.co.za/2017/05/turbine-art-fair-celebrates-5-years-of-contemporary-south-african-art/. [Viewed 28 June 2020].

Creative Feel. 2018. Turbine hall and cultural tourism. [Online]. Available: https://issuu.com/creativefeel/docs/cf_june_2018_issuu. [Viewed 21 June 2020].

Creswell, J.B and Poth, C.N. 2018. *Quality inquiry research design: Choosing among five approaches*. London: Sage.

Da Costa, D. 2015. Sentimental capitalism in contemporary India: art, heritage, and development in Ahmedabad, Gujarat. *Antipode*, *47*(1), pp.74-97.

Dane, F.C. 1990. *Research methods*. California: Brooks Cole publishing company.

De Beukelaer, C. 2014. Creative industries in "developing" countries: Questioning country classifications in the UNCTAD creative economy reports. *Cultural Trends*, *23*(4), pp. 232-251.

De Stefano, R. 2016. "The art galleries' necessary evil": attending art fairs as a means to develop reputation and to maintain legitimacy. Thesis document submitted to the Erasmus University Rotterdam in fulfilment of M.A in Cultural Economic and Entrepreneurship.

De Walt, K.M. and De Walt, B.R. 2011. *Participant observation. A guide for fieldworkers*. 2nd ed. U.K: Alta Mira Press.

Delacour, H. and Leca, B. 2011. The decline and fall of the Paris Salon: A study of the deinstitutionalization process of a field configuring event in the cultural activities. *M@n@gement*, *14*(1), pp. 47-48.

Den Admirant, L. 2014. The impact of new media on international contemporary art fairs (ICAFs). Master Thesis - Media Studies – Media & Business Erasmus School of History, Culture and Communication. Erasmus University Rotterdam.

Dennis, N.O. 2018. Toward misreading: assembling (k) new meaning. Doctoral dissertation, Massachusetts Institute of Technology.

Denzin, N.K. 2003. Performing [auto] ethnography politically. *Review of Education, Pedagogy, and Cultural Studies*, 25(3), pp. 257-278.

Department of Arts and Culture. (n.d.)a. What is social cohesion and what is the department doing to promote a cohesive society?. [Online]. Available:

http://www.dac.gov.za/content/2-what-social-cohesion-and-what-department-doing-promote-cohesive-society#:~:text=The%20department%20defines%20social%20cohesion,itself%20among%20individuals%20and%20communities. [Viewed 28 November 2016].

Department of Arts and Culture. (n.d.)b. National Arts Council of South Africa (NAC). Mandate (objects). [Online]. Available: http://www.dac.gov.za/national-arts-council. [Viewed 28 November 2019].

Department of Arts and Culture.2005. Strategic Plan 1 April 2005 – 31 March 2010. [Online]. Available: http://www.dac.gov.za/sites/default/files/str_plan2005_10.pdf. [Viewed 16 November 2017].

Department of Arts and Culture. 2012. !Ke e:/xarra //ke: creating a caring and proud society a national strategy for developing an inclusive and a cohesive South African society. 7 June 2012. Version: 4. [Online]. Available: http://www.dac.gov.za/sites/default/files/Revised%203rd%20Draft%20RWP%20%20ACH%20FEBRUARY%202017_0_0.pdf). [Viewed 17 November 2017].

Department of Arts and Culture. 2013a. Revised White paper on arts, culture and heritage. October 2013.

Department of Arts and Culture. 2013b. What is social cohesion and what is the department doing to promote a cohesive society? http://www.dac.gov.za/content/2-what-social-cohesion-and-what-department-doing-promote-cohesive-society#:~:text=The%20department%20defines%20social%20cohesion,itself%20among%20individuals%20and%20communities. [Viewed 28 November 2016].

Department of Arts and Culture. 2017. Revised white paper on arts, culture and heritage. Third draft. February 2017. [Online]. Available: http://www.dac.gov.za/sites/default/files/Revised%203rd%20Draft%20RWP%20on%20ACH%20FEBRUARY%202017_0_0.pdf). [Viewed 17 November 2017].

Department of Arts, Culture, Science and Technology (DACST) (1996a) Culture in Community: Arts and Culture RDP Projects. Pretoria: DACST.

Department of Sports. Arts and culture. (n.d.) Are there any schools or academies for arts in South Africa? [Online]. Available: http://www.dac.gov.za/content/13-are-there-any-schools-or-academies-arts-south-africa. [Viewed 23 October 2021].

Diamond, E.L. 2016. *A new era: An analysis of the contemporary art market bubble*. Harvard University.

Doling, T. 1998. *South Africa arts directory. Visiting arts Southern Africa regional arts profile.* Britain: Linneys Colour Print Ltd.

Dos Santos, M.S. 2001. The new dynamic of blockbuster exhibitions: The case of Brazilian Museums. *Bulletin of Latin American Research*, *20*(1), pp. 29-45.

Duncan, M. 2004. Autoethnography: Critical appreciation of an emerging art. *International Journal of Qualitative Methods, 4*(3). [Online]. Available: http://www.ualberta.ca/~iiqm/backissues/3_4/pdf/duncan.pdf. [Viewed 16 July 2018.

Durokifa, A.A. and Ijeoma, E.C. 2018. Neo-colonialism and Millennium Development Goals (MDGs) in Africa: A blend of an old wine in a new bottle. *African Journal of Science, Technology, Innovation and Development*, *10*(3), pp.355-366.

Easterly, W., Ritzen, J. and Woolcock, M. 2006. Social cohesion, institutions, and growth. *Economics and Politics, 18*(2), pp. 103-120. https://doi.org/10.1111/j.1468-0343.2006.00165.x

Ekpo, D. 2010. From negritude to Post-Africanism. *Third Text*, *24*(2), pp. 177-187.

Ellis, C. Adams and T.E. Bochner, A.P. 2011. Auto-ethnography: An overview. *Historical Social Research, 36*(4) pp. 273-290.

Elmusharaf, P.J. (ed) 2008. Target population. *Encyclopedia of survey research methods*. [Online]. Available: http://methods.sagepub.com/reference/encyclopedia-of-survey-research-methods/n571.xml. [Viewed 15 July 2018].

Esche, C. 1989. Making art global: A good place or a no place? [Online]. Available: 2017].https://s3.amazonaws.com/academia.edu.documents/30402530/The_Global_Biennale_3.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1550688374&Signature=hDGHaUaI0u1qOP%2Fyo4cYW2gwFpo%3D&responsecontent_disposition=inline%3B%20filename%3DMaking_Art_Global_A_good_place_or_a_no_p.pdf. [Viewed 1 July 2017].

Espasmo, S. 2016. How art fairs reshaped the art market. [Online]. Available: www.widewalls.ch/magazine/art-fairs-reshaped-art-market. [ Viewed 25 December 2018].

Felix, N., Dornbrack, J. and Scheckle, E. 2008. Parents, homework and socio-economic class: Discourses of deficit and disadvantage in the "new" South Africa. *English Teaching: Practice and Critique*, *7*(2), pp.99-112.

Ferris, W. 2013. The storied South: Voices of writers and artists. *Visual Communication Quarterly*, 20 (October – December). pp.247-255.

Fine, G.A. 2003. Crafting authenticity: The validation of identity in self-taught art. *Theory and Society, 32*, pp. 153-180.

FNB Joburg Art Fair. 2014.FNB Joburg art fair, initiated by artlogic, is the leading Africa art fair and first if its kind on the continent. Art Focus. [Online]. Available: https:// https://www.artsandcollections.com/article/fnb-joburg-art-fair/. [ Viewed 27 December 2019].

FNB Joburg Art Fair. 2015. *FNB Joburg Art Fair. 2015*. Johannesburg: Artlogic.

FNB Joburg Art Fair. 2016. *600 artists, 80 exhibitors, 15 special projects.* Johannesburg: Artlogic.

FNB Joburg Art Fair. 2017. In your pocket. 2017. [Online]. Available. https://www.inyourpocket.com/johannesburg/fnb-Joburg-art-fair-2017_5787e. [Viewed 27 February 2020].

Fonseca, X., Lukosch, S. and Brazier, F. 2019. Social cohesion revisited: a new definition and how to characterize it. *Innovation: The European Journal of Social Science Research*, *32*(2), pp. 231-253.

Fredericks, S.P.K. 2005. Funding for arts and culture in the new South Africa. Gauteng Department of Education. International society of music educators, Swedish-South African research Network. [Online]. Available: http://www.acpculturesplus.eu/sites/default/files/2015/03/27/ssarn-fredericks_fundingartscultinnewsouthafrica.pdf. [Viewed 18 June 206].

Freedman, R. 1990. *The Marxist system: Economic, political, and social perspectives.* New Jersey: Chatham House Publishers, Inc.

Gamedze, T. 2017. Capital centric art fairs are not for artists. *Mail & Guardian,* 24 Feb 2017.

Garcia, B. 2007. Urban regeneration, arts programming and major events. Glasgow 1990, Sydney 2000 and Barcelona 2004. *International Journal of Cultural Policy,* 10, 2004, Issue 1, Urban space and uses of culture. pp. 103-118.

Genocchio, B. 2017. It's time to reinvent the art fair. *Art Market.* Sep 7, 2017. Available: https://www.artsy.net/article/artsy-editorial-time-reinvent-art-fair. [Viewed 7 Sep 2017].

Ghimire, D. 2018. Debates on social exclusion and inclusion in Nepal. *KMC Research Journal*, *2*(2), pp.49-58.

Gidley, J.M., Hampson, G.P., Wheeler, L. and Bereded-Samuel, E. 2010. From access to success: An integrated approach to quality higher education informed by social inclusion theory and practice. *Higher Education Policy*, *23*(1), pp.123-147.

Goodwin, C. and Heritage, J., 1990. Conversation analysis. *Annual review of anthropology*,*19*(1), pp.283-307.

Grabum, N.H.H. 1979. *Ethnic and tourist arts: Cultural expressions from the fourth world.* Berkeley: University of California Press.

Grant, D. 2011. A problem all artists face: Dealing with rejection. [Online]. Available: https://www.huffpost.com/entry/a-problem-all-artists-fac_b_792539. [Viewed 19 December 2019].

Grassroots Art Centre. (n.d.). What is Grassroots Art? [Online]. Available: [Viewed 11 May 2015].

Green, A. & Janmaat, J. G. 2011. Regimes of social cohesion: Societies and the crisis of globalization. New York, Palgrave Macmillan.

Grove, S.J. and Fisk, R.P. 1992. Observational data collection methods for services marketing: An overview. *Journal of Academy Marketing Science, 20*(3), pp. 217-224.

Grundy, K.W. 1963. Nkrumah's theory of underdevelopment: An analysis of recurrent themes. *World Politics, 15*(3), pp. 438-454.

Gyekye, K., Ackah, K., Hountondji, P.J., Serequeberhan, T., Towa, M., Flikschuh, K., Ferguson II, S.C., du Toit, L., McClendon III, J.H., Kwesi, R. and Ramose, M., 2016. *Disentangling Consciencism: Essays on Kwame Nkrumah's Philosophy*. Lexington Books.

Hagg, G. 1991. Every town should have one: the role of the arts centre in community development and employment provision. *South African Journal of Art History*, 9, pp. 1-20.

Hagg, G. 2010. The state and community arts centres in a society in transformation: The South African case. *International Journal of Cultural Studies*, *13*(2), pp.163-184.

Hagg, G. 2001. Coping with complexity: challenges to the management of community arts centres in South Africa. *de arte*, *36*(63), pp.49-75.

Hein, H. 1996. What is public art?: Time, place, and meaning. *The Journal of Aesthetics and Art Criticism*, *54*(1), pp. 1-7.

Hendricks, F. 2003. *Fault-lines in South African democracy: Continuing crises of inequality and injustice.* Uppsala: Nordiska Afrikainstitutet.

Herald, G. 2015. Cape Town Art Fair 2015. [Online]. Available. https://www.georgeherald.com/Entertainment/Article/cape-town-art-fair-2015-20170711. [Viewed 29 December 2019].

Hoerig, 2003. K.A. *Under the palace portal, native American artists in Santa Fe. Albuquerque.* University of New Mexico Press.

Holiday, S., Hayes, J.L., Britt, B.C. and Lyu, Y., 2021. The cause effect: The impact of corporate social responsibility advertising on cause consumer engagement behavior after Brand affiliation ceases. *International Journal of Advertising*, *40*(2), pp.199-224.

Hossain, M. 2018. Grassroots innovation: The state of the art and future perspectives. *Technology in Society*, *55*, pp.63-69.

Isaacs, T. 2016. Critical student agency in educational practice: A South African Perspective. Doctoral dissertation, Stellenbosch: Stellenbosch University.

Jansen, J. 2007. Learning and leading in a globalized world: The lessons from South Africa. In Townsend, T. Bates, R. (ed) 2007. *Handbook of the teacher education. Globalization, standards and professionalism in times of change*. Springer: Netherlands.

Jenson, J. 2010. *Defining and measuring social cohesion* (No. 1). Commonwealth Secretariat.

Job. R. 2017. Art fairs – The three perspectives. *ARTmine* collectors corner. 7 April 2017.

Jones, J., Seet, P.S., Acker, T. and Whittle, M. 2021. Barriers to grassroots innovation: The phenomenon of social-commercial-cultural trilemmas in remote indigenous art centres. *Technological Forecasting and Social Change*, *164*, p.119583.

Jones, S.H. and Harris, A.M. 2018. *Queering autoethnography*. Routledge.

Jyrämä, A. 2002. Contemporary art markets – Structure and actors: A study of art galleries in Finland, Sweden, France and Great Britain*. International Journal of Arts Management, 4*(2), pp. 50-65.

Kafle, N.P. 2011. Hermeneutic phenomenological research method simplified. *Bodhi: An Interdisciplinary Journal, 5, 2011.*

Kamga, S.D., 2019. A call for a right to development'-informed Pan-Africanism in the twenty-first century. *African Human Rights Law Journal*,*19*(1), pp.418-444.

Kawashima, N. 2006. Audience development and social inclusion in Britain, *International Journal of Cultural Policy*, *12*(1), pp. 55-72.

Kawulich, B.B. 2005. Participant observation as data collection method. *Forum: Qualitative Social Research,* 6(2), [Online]. Available: http://www.qualitative-research.net/index.php/fqs/article/view/466. [Viewed 12 July 2018].

Kelley, K., Clark, B., Brown, V. and Sitzia, J. 2003. Good practice in the conduct and reporting of survey research. *International Journal for Quality in Health Care*, *15*(3), pp. 261-266. [

Kinsella, E.A. 2006. Hermeneutics and critical hermeneutics: Exploring possibilities within the art of interpretation. *Forum: Qualitative Social Research,* 7(3).

Klasen, S. 2001. Social exclusion, children and education. Implications of a rights-based approach. *European Societies,* 3(4), pp. 413-445.

Knight, J. and Rogerson, C.M. 2019. *The Geography of South Africa*. Cham, Germany: Springer International Publishing.

Komarova, N. and Velthuis, O. 2018. Local contexts as activation mechanisms of market development: Contemporary art in emerging markets. *Consumption Markets & Culture*, *21*(1), pp 1-21.

KPMG. 2018. Visual arts industry in India: Painting the future. KPMG FICCI report in India. [Online]. Available: http://ficci.in/spdocument/22945/Visual-arts-industry-in-India.pdf. [Viewed 13 July 2018].

Krouse, M. 2017. Which South African artist to invest in now. *Business Day*. [Online].
Available: https://www.wantedonline.co.za/art-design/2017-07-12-which-
south-african-artists-to-invest-in-now/. [Viewed 15 March 2020].

Labonte, R. 2004. Social inclusion/exclusion: Dancing the dialectic. *Health
Promotion International*, *19*(1), pp. 115-121.

Labuschagne, C. 2010. Reflections on the contemporary moment in South Africa: Art
publics, art money, and art objects at Joburg Art Fair, 2008–2009. A thesis
submitted by WISER, University of the Witwatersrand, Johannesburg, in
fulfilment of the requirements for the degree of Doctor of Philosophy.
Johannesburg: University of Witwatersrand Press.

Langford, M., Cousins, B., Dugard, J. and Madlingozi, T. eds. 2013. *Socio-economic
rights in South Africa: Symbols or substance?*. Cambridge University Press.

Lavrakas, P.J. 2008. *Encyclopedia of survey research methods*. Sage publications.

Lee, S.H. and Lee, J.W. 2016. Art fair as a medium for branding young and
emerging artists: The case of Frieze London. *The Journal of Arts
Management, Law, and Society*, *46*(3), pp. 95-106.

Lesser, C. 2017. As young galleries seek alternatives to art fairs, a promising
solution has emerged. [Online]. Available: https://www.artsy.net/article/artsy-
editorial-young-galleries-seek-alternatives-art-fairs-promising-solution-
emerged. [Viewed 25 October 2018].

Lewis, A. 1999. Past and present perceptions surrounding mission education:
Ahistorical-metabletical overview. Dissertation presented for the degree of
Doctor of Education at the University of Stellenbosch. University of
Stellenbosch.

Louden, S. 2019. Why art colleges and universities should not act like for – profit
galleries. Available: https://hyperallergic.com/490654/why-art-colleges-and-
universities-should-not-act-like-for-profit-galleries/. [Viewed 5 November
2020].

Lucas, S.R. 2012. Beyond the existence proof: Ontological conditions,
epistemological implications, and in-depth interview research. [Online].
Available: https://link.springer.com/content/pdf/10.1007%2Fs11135-012-9775-
3.pdf. [Viewed 25 October 2018].

Lyck, L., Long, P. and Grige, A.X. eds. 2012. *Tourism, festivals and cultural events in times of crisis*. Frederiksberg, Denmark: Copenhagen Business School Publications

Mail & Guardian. 2018. Department of Arts and Culture steps up pace of transformation. Special report 25 May 2018. [Online]. Available: https://mg.co.za/article/2018-05-25-00-department-of-arts-and-culture-steps-up-pace-of-transformation. [Viewed 13 June 2018].

Mail & Guardian. 2015. [Online]. Available: New kid on the block. https://mg.co.za/article/2015-02-27-that-art-fair-the-new-kid-on-the-block/. [Viewed 13 November 2018].

Malik, F. and Wahaj, Z. 2019. Sharing economy digital platforms and social inclusion/exclusion: A research study of Uber and Careem in Pakistan. In *International Conference on Social Implications of Computers in Developing Countries* (pp. 248-259). Springer, Cham.

Maluleka, P. 2015. To understand SA's history curriculum change in democracy, lets first look at this change during transition. [Online]. Available: https://www.news24.com/MyNews24/To-understand-Sas-History-Curriculum-change-in-Democracy-lets-first-look-at-this-change-during-Tra-20150114. [Viewed 25 October 2018].

Malyon, C. 2004. *Excel Revise in a Month: HSC Visual Arts.* Australia, Pascal Press.

Mann, D. 2017. The new wave of painters. Mail & Guardian. [Online]. Available: https://mg.co.za/article/2017-07-21-00-the-new-wave-of-painters/ [Viewed 25 April 2020].

Martin, G. 2012. *African political thought*. New York: Springer.

Marczak, M and Sewell, M. n.d. Using focus groups for evaluation. [Online]. Available: http://ag.arizona.edu/sfcs/cyfernet/cyfar/focus.htm. [Viewed 6 June 2016].

Maruyama, N.U. Yen, T.H. and Stronza, A. 2008. Perception of authenticity of tourist art among Native American artists in Santa Fe, New Mexico. *International Journal of Tourism Research*,*10*(5), pp.453-466.

Mashele, P. 2017. Radio 702 live interview with Prince Mashele & Sithembile Mbete, Hosted by Eusibius McKaiser on 15 March 2017.

Matthews, A. 2014. Art fair creates a unified front for South African art. *Mail & Guardian*, 25 Aug 2014.

Mbatha, S. 2019. What the economy needs from SA's new government – and why a change of course should be top of the list. [Online]. Available: https://www.news24.com/fin24/opinion/columnists/what-the-economy-needs-from-sas-new-government-and-why-a-change-of-course-should-be-top-of-the-list-20190513. [Viewed 13 May 2019].

Mbembe, A. 2015. Decolonizing knowledge and the question of the archive. Unpublished manuscript. [Online]. Available: https://wiser.wits.ac.za/system/files/Achille%20Mbembe%20-%20Decolonizing%20Knowledge%20and%20the%20Question%20of%20the%20Archive.pdf. [Viewed 25 June 2018].

McAndrew, C. 2018. The art market 2018. An art Basel & USB report. Available: https://d2u3kfwd92fzu7.cloudfront.net/Art%20Basel%20and%20UBS_The%20Art%20Market_2018_2.pdf [Viewed XX XX XX]

McCaffrey, G. Moules, N.J. Raffin-Bouchai, S. 2012. Hermeneutic phenomenology as research approach: A reappraisal. *International Journal of Qualitative Methods*, 11(13), pp. 214-229.

McCarthy, K.F., Ondaatje, E.H., Brooks, A. and Szanto, A. 2005. *A portrait of visual arts: Meeting the challenges of a new era.* Santa Monica. Rand corporation.

McDonald, W.J. 1993. Focus group research dynamics and reporting: An examination of research objectives and moderator influences. JAMS. Spring, pp. 161-168.

Mcilveen, P. 2008. Autoethnography as a method for reflexive research and practice in vocational psychology. *Australian Journal of Career Development. 17*(2), pp. 13-20.

Melber, H. 2011. Beyond settler colonialism is not yet emancipation: On the limits to liberation in Southern Africa. [Online]. Available : http://repository.up.ac.za/bitstream/handle/2263/19520/Melber_Beyond(2011) .pdf ?sequence=1. [Viewed 2 July 2017].

Méndez, M. 2013. Auto-ethnography as a research method: Advantages, limitations and criticisms. *Colombian Applied Linguistics Journal*, *15*(2), July/Dec.

Middel and Partners. 2018. Are the arts the missing link in South Africa's economy? [Online]. Available: https://www.middel.co.za/articles/are-the-arts-the-missing-link. [Viewed10 August 2018].

Moeran, B. Pedersen, J.S. (ed) 2011. *Negotiating values in the creative industry – Fairs, Festivals and Competitive events.* Cambridge: Cambridge University Press.

Mofokeng, N.E.M. Giampiccoli, A. and Jugmohan, S.N. 2018. Black economic empowerment led transformation within the South African accommodation industry: The case of Clarence. *African Journal of Hospitality, Tourism and Leisure*, *7*(1), pp. 1-16.

Morgner, C. 2014. The art fair as network. *The Journal of Art Management, Law, and Society, 44*(1), pp.33-46.

Morley, C. 2013. Viewer as author: The impact of participatory artwork upon twenty-first century art discourse. A dissertation submitted to The University of Manchester for the degree of Master of Arts in the Faculty of Humanities, School of Arts, Histories and Cultures.

Mpako, N.P. 2005. An emergent model of cultural intervention for professional development in South African visual arts education. Doctoral dissertation, College of Fine Arts, University of New South Wales.

Mpofu, D. 2017. Radio interview, Dahli Mpofu about the economic freedom fighters 4th year commemoration, interviewed by Bongani Bingwa on Radio 702 on the 26th July 2017 at 17H20.

Mthethwa, N. 2016. A new leaf, a new White Paper. [Online]. Available: https://www.southafricanculturalobservatory.org.za/article/a-new-leaf-a-new-white-papera new leaf and start a new chapter in the arts, culture & heritage sector" [Viewed 30 June 2022].

Muddiman, D. 2000. Theories of social exclusion and the public library. In: *Open to all? The public library and social exclusion*. London: Resource: The Council for Museums, Archives and Libraries.

Muller, S. 2016. FNB Joburg Art Fair: Solo project by Many Coppes-Martin. [Online]. Available: https://lizamore.co.za/blog/2016/6/22/fnb-joburg-art-fair-solo-project-by-mandy-coppes-martin. [Viewed 30 June 2016].

Mulunga, S.N. and Yazdanifard, R. 2014. Review of social inclusion, social cohesion and social capital in modern organization. *Global Journal of Management and Business Research*, *14*(3).

Mun-Delsalle, Y. 2016. *The art fair boom is forever changing the way the art market does business.* Forbes Media publication.

Musewe, V. 2010. Xenophobia - the art of shifting the burden. [Online]. Available: http://www.moneyweb.co.za/moneyweb-soapbox/xenophobia-the-art-of-shifting-the-burden [Viewed 17 March 2014].

Musewe, V. Lee, W. 2013. *Black hope white fear – Reflections on economic transformation in South Africa.* South Africa: Reach.

Naden, D. 2009. Hermeneutic phenomenology and observation – a discussion. *Nursing Inquiry, 17*(1), pp. 75-81.

National Arts Council. 2013. Strategy 2014 – 2018. Available: http://www.nac.org.za/wp-content/uploads/2018/11/Strategy-Document-Version-7.pdf [Viewed13 August 2018].

National Arts Council. 2018. Taking the arts, culture and heritage sector into the future. Available: http://www.nac.org.za/publications/artisan/the-artisan-volume-3/taking-the-arts-culture-and-heritage-sector-into-the-future. [Viewed13 June 2018].

National Planning Commission. (n.d.). Our future – make it work. National Development Plan 2030. [Online]. Available: https://www.gov.za/sites/default/files/Executive%20Summary-NDP%202030%20-%20Our%20future%20-%20make%20it%20work.pdf. [Viewed 29 December 2019].

Ndebele, N.S. 1986. The rediscovery of the ordinary: Some new writings in South Africa. *Journal of Southern African Studies*, *12*(2), pp. 143-157.

Ndebele, N.S. 1987. The English language and social change in South Africa. *The English Academy Review*, *4*(1), 1-16.

Neuendorf, H. 2015. Which art fair attract the most visitors? *Artnet News*. March 2, 2015.

Newman, T., Curtis, K. and Stephens, J., 2003. Do community-based arts projects result in social gains? A review of the literature.*Community Development Journal*, *38*(4), pp.310-322.

Nkosi, M. 2017. Black workers white supervisors. Trenton: African world press.

Nkosi, B.M., 2007. *The Skills Development Act (No. 97 of 1998) in South Africa: a case study of policy implementation by the office of the premier, KwaZulu-Natal.* (Doctoral dissertation).

Nkrumah, K. 1965. Neo-colonialism, the last stage of imperialism. pp 1 – 6. [Online]. Available: http://cult320sp15.cwillse.net/wp-content/uploads/2015/01/Nkrumah-1965.pdf. [Viewed 20 November 2017].

Nordquist, R. 2016. Tips on conducting an interview. [Online]. Available: http://grammar.about.com/od/il/g/Interview-term.htm. [6 June 2016].

Norval Foundation. 2018. Heliostat: Wim Botha. [Online]. Available. https://www.norvalfoundation.org/heliostat-wim-botha/. [Viewed 27 February 2020].

Ntibagirirwa, S. 2012. Philosophical premises for African economic development: Sen's capability approach. Doctoral dissertation, University of Pretoria.

Nyumba, T.O. Wilson, K., Derrick, C.J. and Mukherjee, N. 2018. The use of focus group discussion methodology: Insights from two decades of application in conservation. *Methods in Ecology and Evolution*, *9*(1), pp. 20-32.

O'Toole, S. 2016. All's fair in art out of Africa. Art and design. *Mail & Guardian,* 24 March 2016.

Ogbu, J.U. 1994. Racial stratification and education in the United States: Why inequality persists. *Teacher College Record*, *92*(2), pp. 264-298.

Olamijuwon, E.O., Odimegwu, C.O. and De Wet, N. 2018. Social cohesion and self-rated health among adults in South Africa: The moderating role of race. *Health & Place*, *51*, pp.89-96.

Ospina, S. 2004. Qualitative research. *Encyclopaedia of leadership.* London: SAGE Publications.

Parliamentary Monitoring Group. 2013. National Arts Council & Iziko Museums on Strategic Plans 2013; Pan South African Language Board: board member recommendations. [Online]. Available: https://pmg.org.za/committee-meeting/16043/. [Viewed 26 April 2017]

Palinkas, L.A., Horowitz, S.M., Green, C.A. and Wisdom, J.F. 2015. Purposeful sampling for qualitative data collection and analysis in mixed method implementation research. *Administration and Policy in Mental Health and Mental Health Services Research*, *42*(5), pp. 533-544.

Palys, T. 2008. Purposive sampling. *The Sage encyclopaedia of qualitative research methods.* Vol. 2. Los Angeles: Sage. pp. 697-698.

Patterson, M.E. and Williams, D.R. 2002. *Collecting and analysing qualitative data – Hermeneutic principles, methods, and case examples.* USA: Sagamore Publishing.

Peucker, M. 2017. *The civic potential of Muslim community organisations for promoting social cohesion in Victoria.* Project Report. Victoria University, Melbourne, Melbourne.

Pissarra, M. 2006. *Cast in Colour? Towards an inclusive South African Art. Revisions – expanding the narrative of South African art.* Campbell Smith Collection.

Popay, J. 2010. Understanding and tackling social exclusion. *Journal of Research in Nursing*, *15*(4), pp. 295-297.

Prendergast, C. 2014. The market for contemporary art. [Online]. Available: https://faculty.chicagobooth.edu/canice.prendergast/research/MarketContemporaryArt.pdf. [Viewed 19 December 2019].

Provalis Research. 2019. Observational research. [Online]. Available: https://provalisresearch.com/blog/observational-research/. [Viewed 8 January 2020].

Quemin, A. 2013. International contemporary art fairs in a 'globalized' art market. In *Art markets and sociology of culture.* pp. 162-177.

Quinn, B. 2005. Arts festival and the city. *Urban Studies*, *42*(5-6), pp. 927-943.

Qutoshi, S.B. 2015. Auto/ethnography: A transformative research paradigm. *Dhaulagiri Journal of Sociology and Anthropology*, *9*, pp.161-190.

Ramsden, H., Milling, J., Phillimore, J., McCabe, A., Fyfe, H. and Simpson, R. 2011. The role of grassroots arts activities in communities: a scoping study. Working Paper 68. TSRC, The University of Birmingham.

Rawvision. (n.d.). What is outsider art? [Online]. Available: https:// https://rawvision.com/pages/what-is-outsider-art [Viewed 27 January 2021].

Reeves, S., Peller, J., Goldman, J. and Kitto, S. 2013. Ethnography in qualitative educational research: AMEE Guide No. 80. *Medical Teacher*, *35*(8), pp.e1365-e1379.

Reilly, S. 2019. 'I cannot think of Brexit, in relation to declaration of independence' – an interview with Kudzanai Chiuri. *Apollo.: The international Art Magazine*. https://www.apollo-magazine.com/kudzanai-chiurai-goodman-gallery/.

[Online]. Available. https://www.apollo-magazine.com/kudzanai-chiurai-goodman-gallery/. [Viewed 27 February 2020].

Republic of South Africa. 1996. Constitution of the Republic of South Africa Act No. 108 of 1996. Pretoria: Government Printer.

Rhode, R. 2017. International art fairs offer something for collectors and first-time buyers. *Business Day*. [Online]. Available: https://www.pressreader.com/south-africa/business-day/20170907/281754154473582. [Viewed 26 November 2019].

Richards, G. and Palmer, R. 2010. Eventful cities. *Cultural management and urban revitalization*. London: Butterworth-Heinemann.

Robertson, I. 2005. Understanding international art markets and management. Canada: Routledge.

Robinson, A. H. 2013. Arts integration and the success of disadvantaged students: A research evaluation. *Arts Education Policy Review, 114*(4), pp. 191-204.

Rodner, V.L. and Thomson, E. 2013. The art machine: dynamics of a value generating mechanism for contemporary art. *Arts Marketing*. 3(1), pp. 58-72.

Rosenblatt, S. 2012. Action-Based Research. [Online]. Available: https://alaworkshopdata.wordpress.com/author/srr37/. [Viewed 23 January 2017].

Roztocki, N. and Weistroffer, H.R. 2016. Conceptualizing and researching the adoption of ICT and the impact on socioeconomic development. *Information Technology for Development*, *22*(4), pp.541-549.

Salon Nine One. 2014. The Cape Town Art Fair 2013. [Online]. Available. https://www.salon91.co.za/category/cape-town-art-fair/. [Viewed 27 February 2020].

Saloojee, A. and Saloojee, N. 2011. From social exclusion to social inclusion. Theory and practice over two continents. *African Journal of Public Affairs, 4*(2), pp 1-17.

Sandler, D. 2020. Grassroots urbanism in contemporary São Paulo. *Urban Design International*, *25*(1), pp.77-91.

Sarason, B.R., Sarason, I.G. and Pierce, G.R. 1990. *Social support: An interactional view*. John Wiley & Sons.

Saul, A. 2003. A structured approach for the selection of artworks for botanical art exhibitions. [Online]. Available: http://www.botanicartist.com/Exhibition_Guidelines.pdf. [Viewed 16 January 2016].

Schmalz, U., Spinler, S. and Ringbeck, J., 2021. Lessons learned from a two-round Delphi-based scenario study. *MethodsX*, *8*, p.101179.

Scott-Berning, G. (n.d.). South African Art. [Online] Available: https://www.lifewithart.com/south_african_paintings.html. [Viewed 5 December 2017].

Silka, P. 2016. What is contemporary art and how can we define it today? [Online]. Available. https://www.widewalls.ch/what-is-contemporary-art/. [Viewed 06 November 2019].

Sindinell, J. 2012. Basic conversation analytic methods. [Online]. Available. https://www.academia.edu/3904996/Basic_Conversation_Analytic_Methods?fs=rwc. [Viewed 06 January 2020].

Single, E. 2020. The art fair boom and its contradictions. In *The Sociology of Arts and Markets* (pp. 365-385). Palgrave Macmillan, Cham.

Smith, J. 2007. A case study: The dilemmas of biculturalism in education policy and visual arts education practice in Aotearoa – New Zealand. In Townsend, T. Bates, R. (ed) 2007. *Handbook of the teacher education. Globalization, standards and professionalism in times of change.* Netherlands: Springer.

Smith, M.N. 2017. Decolonising African economies: Towards a people's Pan-Africanism. *Amandla Magazine*. Issue No. 55/56 December.

Sosibo, K. 2018. She fights for artists' rights. *Mail & Guardian* [Online]. Available: https://mg.co.za/article/2018-07-27-00-she-fights-for-artists-rights/. [Viewed 27 February 2020].

South African Government. Arts and Culture White Paper. [Online]. Available: https://www.gov.za/documents/arts-and-culture-white-paper. [Viewed 12 August 2019].

South African History Online. 2017. Abangani Art Centre, Durban [Online]. Available: https://www.sahistory.org.za/place/abangani-art-centre-durban [Viewed 12 August 2017].

Steinkamp, J.G. 1994. Fair market value, blockage and the valuation of art. Hein online. *Denver University Law Review, 71*(2), pp. 336-424.

Sullivan, C. Forrester, M.A. 2019. *Doing qualitative research in psychology: A practical guide* (2nd ed). Los Angeles: Sage.

Sullivan, G. 2010. *Art practical as research. Inquiry in visual arts.* Los Angeles: Sage.

Swarbrooke, J. 2011. *The development and management of visitor attractions*. London: Routledge.

Szanto, M. 2006. *Antwerp and the Paris art market in the year 1620 – 1630. Mapping markets for paintings in Europe, 1450-1750*. Turnhout: Brepols publishers. pp. 329-342.

Tate. (n.d.). Art Terms. Available. www.tate.org.uk/learn/online-resources/glossary/a/art-fairs. [Viewed 27 December 2017].

Tembo, J., 2016. *African identity: a question of conceptual and theoretical purchase* (Doctoral dissertation, University of Pretoria).

Thami Mnyele Foundation. 2018. Thami Mnyele Foundation Residency Awards for artists from Africa and Diaspora. [Online]. Available: https://thami-mnyele.nl/. [Viewed 28 Feb 2018].

The Art Mine Collectors Corner. 2016. Original fine art – buying art from an artist. [Online]. Available: https://www.art-mine.com/collectorscorner/original-fine-art-buying-art-from-artist/. [Viewed 27 February 2020].

The European Fine Art Foundation (TEFAF). 2015. The global art market, with a focus on the US and China. [Online]. Available: http://artseconomics.com/project/tefaf-art-market-report-2015/. [Viewed 13 June 2017].

Thompson, D. 2011. Art fairs: the market as medium. *Negotiating values in the creative industry – Fairs, festivals and competitive events.* Cambridge: Cambridge University Press.

Tongco, D.C. 2007. Purposive sampling as a tool for informant selection. *Ethnobotany Research & Applications*, *5*, pp. 147-158.

Towse, R. (ed). 2003. *A handbook of cultural economics.* United Kingdom: Edward Elgar.

Tsotsi, T. 2019. Arena for contemporary African, African-American and Caribbean art. Africanh.org. [Online]. Available: https://africanah.org/nolan- -dennis-3/. [Viewed 2 July 2019].

Tuckman, B. and Harper, B.E. 2012. *Conducting educational research.* UK: Rowman & Littlefield Publishers.

Ulrich, N. 2011. Counter power and colonial rule in the eighteenth century Cape of Good Hope: Belongings and protest of the labouring poor. Doctoral thesis submitted to the Faculty of the Humanities, University of the Witwatersrand, Johannesburg, South Africa.

United Nations Conference on Trade and Development. 2008. Twelfth session GE.08-70377 held in Accra, Ghana 20–25 April 2008 Item 8 of the provisional agenda *1*(5).

Uppsala, J.J. 2014. Temporary events and spaces in the Swedish primary art market. *Zeitschrift Wirtschaftsgeographie, 58*, pp. 2002-2015.

Vandermause, R.K. and Fleming, S.E., 2011. Philosophical hermeneutic interviewing. *International Journal of Qualitative Methods*, *10*(4), pp.367-377.

Van Vuuren, E.N. 2010. Subject music in rural South African schools: Challenges and solutions within a comparative context. Doctoral dissertation, University of Pretoria.

Van Zyl, C. 2005. Optimum market – positioning models for South African arts festival scenarios. Submitted in accordance with the requirements for the degree of Doctor of Commercii in the subject Tourism management at the University of Pretoria.

Velthuis, O. and Curioni, S.B. 2015. *Cosmopolitan canvases: The globalization of markets for contemporary art*. Oxford: Oxford University Press.

Vermeylen, F. 2015. The India Art Fair and the market for visual arts in the global south. In Velthius, O. and Curioni S.B (eds). *Cosmopolitan canvases: The globalization of markets for contemporary art.* Oxford: Oxford University Press.

Visual Arts Association of South Africa. 2016. Best practice guide for the visual arts in South Africa. Commissioned by the Department of Arts and Culture. Available: https://www.vansa.co.za/wp-content/uploads/2017/10/1.-Best-Practice-Guide-2016.pdf [Viewed 27 February 2020].

Visser, M.A. Theodore, N. Melendez, E.J. Valenzuela, A. 2017. From economic integration to socioeconomic inclusion: Day labour worker centre as social intermediaries, *Urban Geography*, *38*(2), pp. 243-265.

Vogl, M. 2016. Art journals in Morocco: New ways of seeing and saying. *The Journal of North African Studies, 21*(2), pp. 235-257.

Westlund, M.A. and McAlvanah, E. 2017. Are World Expos worth hosting?
https://www.anmb.ro/buletinstiintific/buletine/2017_Issue1/FCS/472-477.pdf.
[Viewed 27 January 2020].

Wildemuth, B. M. 2017. *Applications of social research methods to questions in information and library science.* Santa Barbara: Libraries unlimited.

Williams, S. 2018. Turiya Magadlela, selected by Sue Williams. Art review. [Online]. Available:
https://artreview.com/features/ar_jan_feb_2018_future_greats_turiya_magadl ela/ [Viewed 27 October 2019].

Wilson, C. 1997. *The myth of Santa Fe: Creating a modern regional tradition.* Albuquerque: University of New Mexico Press.

Yin, R.K. 2011. *Applications of case study research.* Los Angeles: Sage.

Yuan, J. 2016. *What Have Art Fairs Brought to China: Analyzing Art Basel to the Chinese Art Market Under the Global Change* (Doctoral dissertation, Drexel University).

Zmpogko, E. 2019. What do art fairs do? The case of Art Dubai. Doctoral dissertation, Universidade Católica Portuguesa, Lisbon, Portugal.