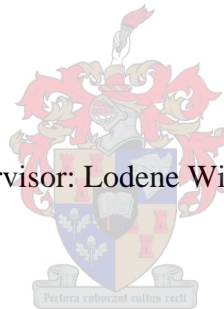


**PUBLIC ART'S "RIGHT TO THE CITY": DETERMINING VARIOUS ROLE
PLAYERS' PERCEPTIONS, EXPERIENCES AND PREFERENCES FOR
PUBLIC ART IN PUBLIC SPACES IN THE CITY OF CAPE TOWN**

By CLYDE ROSS WALTERS

Thesis presented in partial fulfilment of the requirements for the degree Masters in Urban and
Regional Planning in the Faculty of Arts and Social Sciences at Stellenbosch University

Supervisor: Lodene Willemse



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AUTHOR'S DECLARATION

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ABSTRACT

Public art can fuel controversy amongst various role players as not all of them agree about whether specific public art is acceptable or not, and whether it should be incorporated into public spaces, and the process that should be followed to commission public artists and public art itself. The aim of this study was to determine the perceptions, experiences and preferences for public art in the CBD in the City of Cape Town. Data were collected from structured interviews conducted with government officials of the City of Cape Town and public artists. Rapid appraisals were also conducted with the general public to determine these various role players' perceptions, experiences and preferences for public art in the CBD in the City of Cape Town. The results indicate that various laws relate directly and indirectly to public art and that various mechanisms exist with regards to commissioning, funding, managing and maintaining public art in the CBD in the City of Cape Town. The research also indicates that the various role players have contrasting perceptions regarding the various processes to commission, fund, manage and maintain public art and the various types / forms of public art. The various role players indicated that they would like to see more public spaces made available for the installation of public art in the CBD in the City of Cape Town. This study concludes with recommendations to improve the public art discipline.

Keywords and phrases: Public art; public spaces; public participation; urban design; role players' perceptions / experiences/ preferences

OPSOMMING

Openbare kuns kan omstredenheid onder verskillende rolspelers veroorsaak indien almal van hulle nie saamstem of spesifieke openbare kuns aanvaarbaar is of nie, en of dit in openbare ruimtes opgeneem moet word, en die proses wat gevolg moet word om die openbare kunstenaars en openbare kuns op sigself magtiging te gee. Die doel van hierdie studie was om die persepsies, ervaringe en voorkeure te bepaal vir openbare kuns in die middestad van die Stad Kaapstad. Data was ingesamel uit gestruktureerde onderhoude wat gevoer was met die regeringsamptenare van die Stad Kaapstad en openbare kunstenaars. Kort onderhoude was ook uitgevoer met die algemene publiek. Die data was om verskillende rolspelers se persepsies, ervaringe en voorkeure te bepaal vir openbare kuns in die middestad van die Stad Kaapstad. Die resultate dui daarop dat verskeie wette wat direk en indirek verband hou met openbare kuns en dat verskeie meganismes bestaan met betrekking tot werwing, befondsing, bestuur en instandhouding van openbare kuns in die middestad van die Stad Kaapstad. Die navorsing dui ook aan dat die verskillende rolspelers kontrasterende persepsies het met betrekking tot die verskillende prosesse om gemagtigde openbare kuns en openbare kunstenaars te befonds en te bestuur, en die verskillende tipes / vorme van openbare kuns in stand te hou. Die verskillende rolspelers het aangedui dat hulle graag wil sien dat meer openbare ruimtes beskikbaar gestel moet word vir die uistalling van openbare kuns in die middestad van die Stad Kaapstad. Hierdie studie sluit af met aanbevelings om die openbare kuns dissipline te verbeter.

Trefwoorde en frases: Openbare kuns; openbare ruimtes; openbare deelname; stedelike ontwerp; rolspelers se persepsies / ervaringe / voorkeure

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ABBREVIATIONS AND ACRONYMS

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| Arts and Culture Creative Industries Policy (ACCIP) | 5 |
| Central business district (CBD) | 6 |
| City of Cape Town (CoCT) | 6 |
| City of Sterling (CoS) | 24 |

SECTION 1: SETTING THE SCENE

1.1 INTRODUCTION

Public art is a multifaceted phenomenon that occurs in many forms including murals, monuments, statues, sculptures, posters and stickers, mosaic tiling, chalk art drawings/paintings/sculptures, (chalk substance used to create three dimensional art), wood blocking (bolting a piece of wood to a surface), guerrilla knitting (the use of knitted / crocheted fibre instead of paint or chalk) and graffiti. Additionally, public art can also manifest itself through cultural activities, festivals and open-air performances, while the architectural design of the city and buildings could also contribute to establishing a sense of public art. It is artwork designed with the intention of being placed within public spaces and accessible to all (Tunnacliffe 2016; Januchta-Szostak 2010; Waclawek 2008).

The manifestation of public art evolved greatly over time. It first appeared in North America as early as the 6000 BC and the period between the fifth and fifteenth century during the Stone and Middle Ages respectively. Cave paintings, cave and rock engravings and statues were popular public art during the Stone Age, while monumental art played an important part in the Middle Ages in demonstrating the control of the elite social classes and religious groups over the marginalised (Lahelma 2007; McGee 2004). The manifestation of cave paintings influenced the establishment of religion in the 2nd century as it also articulated the belief of a fictional world beyond reality (Currie 2009). During the 18th and 19th centuries, monuments and statues depicting authoritative leaders and heroes became the most prominent form of public art, while the 20th century saw the establishment of mural art fuelled by the Great Depression of the 1930s (Deng s.a). Graffiti emerged as a form of public art in the mid-to-late 20th century in New York through the marginalised youth and minority groups who used it as a means to have their “voices heard” against being victims of social exclusion (Gabriel, Estevens & Andre, 2013).

The manner in which public art occurred in North America and Europe, is similar to the emergence of public art in South Africa. As public art in a global context consists of statues portraying

powerful figures, monuments, sculptures and mural art, similar artwork can be found in most cities in South Africa. Historical statues sculpted in the form of historical leaders include Cecil John Rhodes, Louis Botha, Nelson Mandela, Paul Kruger Chief Tswhane, Mahatma Ghandi and Steve Biko, Jan Christian Smuts and Jan Hendrik Hofmeyr (Hess 2015; Mkhabela 2015). Figure 1.1 shows that numerous forms of public art can be found throughout South Africa. These include the characters of Nobel Square (Albert Luthuli, Desmond Tutu, FW de Klerk and Nelson Mandela), Africa, Arm Wrestle Podium the Mythological Landscape, Perceiving Freedom and Bart Simpson (Richmond, 2015; Kulkarni 2015; Makalima-Ngewana 2014; Schafer 2014). Monuments in South Africa include The 1820s Settlers National Monument, Castle of Good Hope, Taal Monument, National Women's Monument and the Voortrekker Monument (Miles 2013; Autry 2012; Beningfield 2004; Marschall 2004;). Braamfontein and Woodstock amongst other suburbs offer an abundance of street art in the form of murals and include David Ogilvy, The Leap, Golden eagle, Durban's Elephants in Memory (Petersen 2015).



Nobel Square

Source: Tripadvisor, 2016



Arm Wrestle Podium

Source: Pinterest, 2016

Figure 1.1 Various forms /types of public art in South Africa



Africa / Bart Simpson

Source: Bugbitten, 2016



Mythological Landscape

Source: Public Sculpture Projects, 2016



Perceiving Freedom

Source: Art Times, 2016



1820 Settlers National Monument

Source: Tripadvisor, 2016



Taal Monument

Source: An Exploring South African, 2016



Elephants in memory

Source: 4rtgallery, 2016

Figure 1.1 Continued

In addition, graffiti as public art is also emerged in South Africa, specifically in Cape Town. The occurrence of graffiti art in Cape Town was a frequent incidence in urban peripheral areas of the city during the late twentieth century. The graffiti/street art movement in New York is similar to the situation which was experienced on the Cape Flats, whereby youngsters rattled spray cans to flare an array of colours to the walls of buildings in this peripheral urban neighbourhood in Cape Town (Tshabalala 2014). Many youngsters on the Cape Flats have utilised this artistic movement as a similar force to their New York counterparts with the aim of challenging the political authenticity of South Africa which brought a sense of oppression to these young individuals on the Cape Flats (Haupt 2003). In addition to the walls of buildings on the Cape Flats being plagued in colour to represent different connotations, trains were also used as a canvass by graffiti artists, similar to their socially disadvantaged counterparts in New York (Tshabalala, 2014).

1.2 PROBLEM STATEMENT

Public art can fuel controversy amongst various role players (including government officials, public artists and the general public) as not all of them agree about whether specific public art is acceptable or not, and whether it should be incorporated into public spaces, and the process that should be followed to commission public artists and public art itself. The *Perceiving Freedom* artwork can be viewed as the most recent and prime example of public art as it is fuelling controversy amongst these various role players. The artwork consisting of enormous sunglasses on the Sea Point promenade gave rise to issues regarding the authorisation procedure and sponsorships (Schafer 2014). Some public artists suggest that the sculpture is a tribute to Nelson Mandela and aimed at uniting people (Artist 1 2016, Pers com). In contrast, the sculpture is not perceived as a tribute to Nelson Mandela, but rather as a disastrous memorial promoting commercial interests (Sturgis 2014). However, few members of the general public suggest that there are numerous, more important projects in Cape Town requiring funding, such as funding for housing, education and job creation while some public artists question the validity of the sculpture being public art when it was funded by a private company. Consequently, the sculpture was vandalised with graffiti as it was perceived as providing publicity to a private company (Figure 1.2). The idea of public spaces being utilised for corporate interests is perceived as vandalism (Artist 1 2016, Pers com; Schafer 2014).



Figure 1.2

Perceiving Freedom vandalised

Source: eNCA, 2016

The perception of government officials towards public art has somewhat decreased in terms of controversy as public officials only recently became open to promoting public art (Richmond, 2015). The artwork, *Africa* comprising a three meter bronze statue decorated with numerous *Bart Simpson* heads on St. Georges Mall was a lengthy court battle requesting city counsellors to allow the installation of the *Africa* artwork.

As public art is created by public artists, these role players most likely view public art as acceptable. The “Infecting the City” art project hosted in Cape Town, is a project whereby various public artists join forces to create an event which aims to attract individuals into public spaces they would not generally visit (Tshabalala, 2015). Putter (2015) claims that public art creates a sense of community as it creates an opportunity for individuals to engage in public spaces. Gunn-Salie’s (2015) perception is that public art is essential as his work tells stories of historical circumstances and that public art is stimulating and transformative.

Public artists are not always positive regarding the public art concept. These reasons derive from differentiating views surrounding the attitude of government officials towards public art. Garnham (2013) says that although the Arts and Culture and Creative Industries Policy (ACCIP) (2014) is in

place by the City of Cape Town, there is no full commitment, such as adequate expenditure allocated to public art. Others suggests that the ACCIP (2014) gives limited focus on locating public art in townships (Makalima-Ngewana 2013). In addition, more transparency regarding the funding, commissioning and form of public art is required (Wilkins, 2014).

Richmond (2015) claims that the concept public art creates controversy amongst the general public and uses the *Perceiving Freedom* sunglasses on the Sea Point promenade as a prime example as the sculpture was vandalised in 2014 soon after it was installed. Emphasising on the controversy surrounding public art, Tshabalala (2015) speaks about the general public's disregard towards public art through highlighting students dropping human faeces on the Cecil John Rhodes statue to speak out against racial oppression.

Section 1 focuses on articulating the problem statement of the study and the methods for collecting, processing and analysing the data, while Section 2 provides an overview of the most important theories associated with the study and the case studies associated with this topic worldwide. Section 3 provides the results and interpretations thereof while Section 4 summaries and concludes the study by making policy recommendations.

1.3 AIMS AND OBJECTIVES OF THE STUDY

This study has three aims in order to determine: 1) what constitutes public art in the CBD of the CoCT, 2) the laws, policies, regulations and overall processes in place to deal with public artists and public art in general, and 3) what various role players' perceptions, experiences and preferences are for public art in contributing to the creation of more functional and inviting public spaces in the CBD of the CoCT. The role players consist of local government officials, the public artists themselves and the general public. The aim will be achieved through the following:

1. To determine what constitutes public art in the CBD of the CoCT.

2. To determine which laws, policies and regulations are in place to commission, plan, develop, manage and maintain the various forms / types of public art that exist in the CBD of the CoCT.
3. To determine what the overall process is that are required to commission and manage public artists to create the various forms / types of public art in the CBD of the CoCT?
4. To determine what the different role players' perceptions, experiences and preferences for public art are in contributing to the creation of more functional and inviting public spaces in the CBD of the CoCT.
5. To determine what strategies are in place to improve the challenges faced by public artists and the public art discipline in general in the CBD of the CoCT.

1.4 RESEARCH METHODOLOGY

Data was collected by structured interviews, email interviews and rapid appraisals. One structured and two email interview questionnaires were conducted with 3 government officials of the CoCT's Department of Arts and Culture, Transport for Cape Town and Urban Design and Spatial Planning. This was done to 1) identify the laws, policies, regulations, and overall processes that were in place to deal with public artists and public art in general, and to 2) determine what strategies were in place to improve the challenges faced by public artists and the public art discipline in general in the CBD of the CoCT.

Rapid appraisals were done with 17 people of the general public in the CBD in the CoCT to 1) assess what they considered as public art, 2) to determine their perceptions, experiences and preferences for public art in contributing to the creation of more functional and inviting public spaces and 3) identify how they felt public art could be improved.

4 Public artists were identified with the assistance of curatorial agencies where they were questioned through structured interviews about 1) the forms / types of public art they created, 2)

their past and current public art exhibitions in the CBD of the CoCT and the public's reactions to those exhibitions, 3) their perceptions of the overall processes that were in place to deal with public artists and public art in general in CBD of the CoCT, 4) their perceptions, experiences and preferences for public art in contributing to the creation of more functional and inviting public spaces in the CBD in the CoCT, and 5) their perceptions of the strategies that were in place to improve the challenges faced by public artists and the public art discipline in general in the CBD of the CoCT.

Structured interviews were used to obtain information regarding the perceptions of public art by various role players. The advantages of doing structured interviews were that it could assist in questions being fully understood, allowed the interviewer to be prepared and competent during the interview and the results could be comparable and reliable, while the disadvantages included terminology being misunderstood, different questions being repeated, the sequence of questions might have lead to inaccuracy and confusion, respondents had no knowledge regarding the topic resulting in time being wasted and questions that persuaded respondents to alter their ideas of answering questions (Mouton 2001; Cohen & Crabtree 2008). Rapid appraisals were seen as participatory action research to gather information from small samples of local residents using semi-structured interviews and focus groups. The advantages of doing rapid appraisals were that it was cost-effective and pragmatic, while the disadvantages were dealing with dominant personalities and silent participants (McNall & Foster-Fisherman 2007 & Bergeron 1999).

This study made use of deductive reasoning since it followed conclusions from studies and therefore justified the findings of the study (Mouton 2001). Deductive reasoning in the research of this paper was of assistance in that the research consisted of analysing various studies (literature and case studies), observations within public spaces and interviews in order to make strong conclusions regarding the impact of public art in public spaces. The information received from participants remained confidential and anonymous and no personal information was made public. The data was anonymised through discourse analysis and once transcribed, it was stored on a password protected computer. Individual government officials and were referred to as "government official" throughout the thesis, while pseudonyms were used to refer to the public artists and general public. The data was transcribed by making use of discourse analysis. Discourse analysis approach reflected the way

in which language represented communal and traditional perceptions and identities (Gee 2011). Jorgensen & Phillips (2002) claims that discourse analysis refers to the language organized according to various forms which people follow when they participate in various societal realms. This refers to the language or terminology used in the art and governmental/political realms as examples. Van Dijk (s.a) suggests that discourse analysis aims to comprehend social issues.

The way in which discourse analysis was used in this study is through analysing the interpretations which the various role players had concerning public art and how their interpretations of public art constructed public spaces. The approach of discourse analysis was relevant as it constructed the interpretations regarding public art of various groups, including government officials, public artists and the general public. In addition, as discourse analysis aimed to understand how people interpreted social problems, the approach was useful in aiming to understand the rationale and context of public art as a problem, more so in understanding why certain individuals perceived public art as acceptable and why others perceived public art as unacceptable.

SECTION 2: THE RIGHT OF PUBLIC ART: EVIDENCE FROM THE LITERATURE

2.1 INTRODUCTION

As previously mentioned, the concept of public art is multifaceted in that it appears in various forms. Public art is most often used to define art and installations located in open public spaces. In addition, it comprises all forms of artistic expression in a public space (Minty 2006; Fisher 1996). It can commemorate events and people, or it can be abstract. In addition, it can include murals, theatre and music in a public space (Zorilla & Tisdell 2016). Public art has the ability to make places more rejuvenate derelict areas, stabilise property values, and attract tourists who positively contribute to the economy (Chambers & Baines 2015; DeShazo & Smith 2014).

The literature consists of four main sub-sections: 1) the theoretical foundation of this study (Henri Lefebvre's work on *The right to the city*, *The production of space* and *Rhythmanalysis*, 2) understanding public art's "right to" public spaces (understanding the role that public art plays in the creation of more functional and inviting public spaces, if any), and 3) examining case studies that indicate the various forms / types of public art, the positive and negative perceptions, experiences and preferences for public art, and 4) the management and funding of public art worldwide.

2.1.1 Understanding the Lefebvrian methods as the theoretical foundation of this research

Henri Lefebvre's work on *The right to the city* (1968), *The production of space* (1991) and *Rhythmanalysis* (1992) provides the theoretical foundation for this study.

The right to the city, a term developed by Lefebvre in 1968 (Huchzermeyer 2013) is viewed by many as just a term as it does not lead to in depth discussions, while to others it is seen as a catchphrase (Purcell 2002), which creates the opportunity to investigate its true meaning. The work *Le droit à la ville* was first published by Lefebvre in 1968 and translated as *The right to the city* by Lebas and Kofman in 1996. The work of the right to the city can be seen as deriving from individuals having the necessity to hear, sense, touch and gather perceptions of the world. These needs are supplemented to needs satisfied by commercial, bureaucratic and cultural organisations, such as economic and political needs (Lefebvre 1968).

The idea of “the right to the city” refers to a society where power relations are restructured through redistributing power away from capital and the state towards urban inhabitants. The right to the city is like a cry and a request for an urban existence which has been altered and renewed. In addition, this right refers to the “right to freedom, the right to individualisation in socialisation and the right to habitat and to inhabit” (Lefebvre 1996: 173). The notion of the right to the city is that it gives authority to those living in the city who acquire this right through experiencing the daily routines of the city (Purcell 2002). This right is also perceived as a struggle which lays the foundation for numerous social movements within the city, whereby groups take control of public spaces for communicative actions and interpretations of their reality (Huchzermeyer 2013). Ultimately, Lefebvre suggests that the right to the city indicates that residents should have more power in their cities in order to construct better cities for themselves.

The concept of the right to the city encompasses various dimensions of rights, namely; that citizens have a right to participation as well as right to appropriation (Lefebvre 1996). The right to participation suggests that the inhabitants of the city must perform a vital function in any decision that promotes the construction of city space and that the decision should be managed with support of the government, investment or any multidimensional organisation which impacts the production of space in the city (Purcell 2002). Through this dimension of the right to the city, one will see the inhabitants of an urban area directly participating to the choices which construct urban space within their city through state elections, public participation processes and protesting action. Appropriation involves the right of inhabitants to physically enter, inhabit and utilise urban space, which illustrates the right for individuals to be physically present in the urban space of a city. In addition,

appropriation also refers to the right to produce urban space so that it meets the needs of inhabitants. Appropriation comes down to the fact that the inhabitants have the right to access as well as contribute to the production of urban spaces of their city and that space must be produced in manner which makes its maximum and complete usage possible (Purcell 2002).

When considering the principles of participation and appropriation, one finds the implication of certain groups not having a right to the city. The South African landscape experiences countless individuals lacking access to land and housing (Lall et al 2007). These individuals are often considered as minority groups through being excluded from political processes, either due to a lack of knowledge or access to bureaucratic processes. It is these tensions which fuel the political struggle of participating for, and appropriating the public spaces of the city. This acknowledges the vision of Lefebvre (1968) where inhabitants have the right to claim the city and experience its urban existence.

It was mentioned that the principle of participation impacts on the production of space in the city, which makes it relevant to Lefebvre's production of space. *La Production de l'espace* was first published in 1974 and translated by Nicholson-Smith in 1991 as *The production of space*. The rationale for the production of space was to investigate the role that space plays in the daily lives of people, and it is seen as a social concept affecting spatial practices and perceptions. *The production of space* consists of a threefold distinction between spatial practices (Lefebvre 1974). This threefold distinction consists of: 1) conceived, 2) perceived and 3) lived space (Dos Santos 2014; Swyngedouw 1992). Conceived space is the perceptual construction of space comprising creative ideas of space. Perceived space refers to the objective, physical space people daily encounter such as physical boundaries and barriers. Lived space is the subjective experience of space such as a vision associated with images and symbols (Dos Santos 2014; Purcell 2002).

These three concepts contribute to the production of space according to their qualities, attributes, society and the historical period (Lefebvre 1991). Representational space refers to the way space is experienced, through sensations, imagination and memories i.e. human practice in producing, appropriating and assigning new meaning to public spaces. Representation space is very similar to

lived space as it is highly subjective space produced by society (Nkoe 2015; Dos Santos 2014). Representational / lived space is essentially a combination of conceived space and perceived space. One can conclude that various agents relate to public spaces in different ways seeking to guarantee their social reproduction or material gains and accumulation of wealth (Dos Santos 2014).

Éléments de rythmanalyse was the last work produced by Lefebvre in 1992 and it was translated by Elden & Moore in 2004 as *Rhythmanalysis: Space, Time and Everyday Life* (Lefebvre 1992). It refers to the daily rhythms displayed that are displayed through the interrelationships that exist between music, the body and one's urban existence (Moore 2013). Rhythmanalysis consists of four categories, 1) secret rhythms, 2) public rhythms, 3) fictional rhythms and 4) dominating-dominated rhythms (Lefebvre 1992). Secret rhythms refer to mental rhythms such as memories. Public rhythms are also viewed as social rhythms and comprises ceremonies and celebrations. Fictional rhythms refer to codes and learning methods. Dominating-dominated rhythms assist in the developing of time and space in and around the city and refers to the recurring activities.

2.1.2 Public art's right to public spaces

Public art has the power of changing a place and those who engage with the art might change the way in which they see or interact with that space (Fisher 1996). Public art can be *site specific* where a product for artistic creativity is designed and intended for a specific, publicly owned location. In contrast, an artwork may also be *place-specific* where a creative piece results from the collaboration between artists and the community. A work of creative expression in public space alters how that space is seen and how audiences see the work and may also alter the ways in which both artists and audiences see themselves. It engages with abstract concerns and interprets sites, memories and meanings. Public art thus does not only change the physical space such as walls, but also the lived space by which subjective experiences are constructed by the public. These subjective experiences comprise new visions, thoughts and sensations triggered by public art. Public art makes the work available to more people (Hein 1996). The function of public art is to serve as a voice and point of view in a public space (Blum et al 1989). This voice can be associated with the public's right to construct and shape a desired city by altering their conceived, perceived and lived experiences of

space. The urban landscape of public art provides an opportunity for authentic participation amongst the residents of a city to flourish beyond institutionalised political arenas (Visconti, Sherry, Borghini & Anderson 2010). In essence, public art empowers the public through public participation to construct desired city, a city free from poverty and oppression.

2.1.3 Positive and negative perceptions, experiences and preferences for public art

There is much disagreement about public art's purpose, value, processes and execution. Associating public art with civic engagement and democracy is more complex and ambiguous when art is privately funded and economically driven (Chambers & Baines 2015). There are positive and negative perceptions about the economic, social and physical regeneration purposes that public art fulfil in the city and public spaces. These include economic growth but also the flight of businesses from an area, social cohesion but also conflict deriving from inappropriate types of public art, and spaces which are vibrant and trendy but also areas which are vandalised with graffiti.

Public art can contribute the promotion of a city's image making the city internationally competitive. It releases excitement into public spaces and in this way attracts tourists and investment by attracting a creative industry such as artists which leads to skilful personnel. This evident in Woodstock, Cape Town where public art enhanced the physical environment of the area and attracted numerous successful corporations and public art tours all contributing to the suburb's economy (Douglas 2015). However, public art such as graffiti can also have a negative impact regarding a city's economy as it is associated with vandalism, crime and disorder (Fry 2015; Ferro 2014). In addition, some arguments reject public art with regards to funding on the grounds that governments seek to minimise public expenditure and that public art is seen as unnecessary. The funds allocated toward public art can be seen as wasteful and should be redistributed to issues comprising poverty, unemployment, lack of housing and inadequate education and is thus often at the expense of the poor (Pollock & Paddison 2014; Fisher 1996).

Public art can also promote a sense of community by creating an awareness of local and civic identity and stimulate interaction between social groups who previously maintained little contact with each other. In addition, it can also assist as a facilitator of social interaction by encouraging people interact, evaluate and interpret their environment. Identity relates to the city's character and where the character is relatively weak, the creation of a new a character is sought (McCarthy 2006; Zembylas 2004). Promoting interaction amongst various social groups can improve mutual understanding. In the United Kingdom, local authority policies promote public art's ability to address social exclusion, cultivate civic identity, create meaningful places and develop a sense of community (Pollock & Paddison 2014). In Egypt, public spaces are being reimagined as spaces where relationships amongst artworks, audiences and the government can develop (Smith 2014). Public artists, with specific reference to graffiti artists, seek to overcome the rigid separation of society. In addition, there is a great emphasis on public art in South Africa serving as a drive for social change as it reaches a greater audience than art in galleries (Minty 2006). This suggests that public art does have the ability to play a positive role regarding the social fabric of public spaces. However, when public art fails to represent social power, it can instigate a diverse range of conflict. One of these conflicts regard the aesthetic appreciation of an artwork while the other conflict considers the legitimacy of the artwork, resulting in complex judgements of the artwork. What makes the artwork's judgements complex is that it involves different objectives, values, cultural practices and concepts of art. Other arguments agree that public art leads to social divisiveness (Fisher 1996).

Public artists, specifically graffiti artists view graffiti as giving them a voice in an anonymous urban space. Graffiti has and does still exist as a way of expressing social comment as it employs power on the reclamation of space amongst other issues (Visconti et al 2010). However, it is perceived with disdain by the majority of society who perceive these artistic interventions as defacing urban order and perceive graffiti artists as "deviant, immature, rebellious youth and inconsiderate vandals with aggressive tendencies" (Young 2012; Visconti et al 2010; Spocter 2004). In addition, graffiti is defined by the City of Cape Town as "a public nuisance" (CoCT 2010: 3).

Public art can also rejuvenate neighbourhoods and address the quality of the built environment and plays a vital role in urban renewal (Marschall 2008). It has the ability to aesthetically enhance the

buildings and assist in the refurbishment of previous industrial areas by re-aestheticising damaged landscapes (Chamber & Baines 2015; Smith 2014; Hall & Robertson 2001). This suggests that public art can transform dismal public spaces into public spaces which are vibrant. “Public art can increase the use of open spaces” and “reduce wear and tear on buildings and lower levels of vandalism” (Hall & Robertson 2001). Subsequent to the installation of public art in Woodstock, a former industrial area, the suburb experienced numerous mixed-use developments comprising modern buildings which transformed the physical fabric of the area (Douglas 2015). In contrast, graffiti can lead to neighbourhood decline as it defaces walls and fences amongst other surfaces and most likely occurs in areas of neglect where security is limited (Young 2012; Spocter 2004).

For those living in a domain where access to shelter, water and health care are unfulfilled, human rights are not just eroded, but elusive. It is no coincidence that artists of all disciplines are at the forefront of the struggle for human rights (Gilmore 2006). Public art therefore engages the injustice of society and acts as a reflection and a force for social change. Other authors agree by claiming that numerous artists employ their work in public spaces to engage with the public on human rights issues such as sexuality, violence and discrimination and therefore creates a cohesive rather than a fragmented society (Minty 2006; Zembylas 2004).

The history of South Africa characterised by apartheid and colonialism give artists a great narrative to experiment with the complexities of the country. It is therefore difficult for most public artists in South Africa to escape the historical context of the country (Minty 2006). Public art in South Africa often focuses on transformation directed to issues of empowerment, although there is a shift towards public art focusing on environmental issues, humour and other forms of creativity (Artists 1 & 2, Pers com). The various arguments concerning aspects of economic, social, physical regeneration and human rights, emphasise the notion that various perceptions, experiences and preferences exist for public art.

2.1.4 Various types / forms of public art

Public art should reflect diversity and notions of differences, or each city will look like the next (Blum et al 1989). This suggests that cities should comprise a vast assortment of public art. Art from different periods, such as those from the Greek and Roman era bespeak the shared values and cultural beliefs of communities and can be found in the buildings and open spaces where people regularly gather to commemorate those same values and beliefs such as places of religion (Hein 1996). Figure 2.1 shows that public art comprises sculptures, colourful walls and even the colourful glass of church windows as well as statues, memorials, historic buildings, gardens, fountains and mosaics in public spaces (DeShazo & Smith 2014). These artworks exist as they embody the historical and cultural meanings of the locations which they occupy. Public artwork consequently informs the public of relevant historical and contextual information which in turn enriches the significance of the city ((Paetzold 2013; Carpenter 2004). Graffiti is also a form of public art perceived as consisting of illegible letters on a variety of hard surfaces (Spocter 2004).



Figure 2.1 Various forms / types of public art worldwide

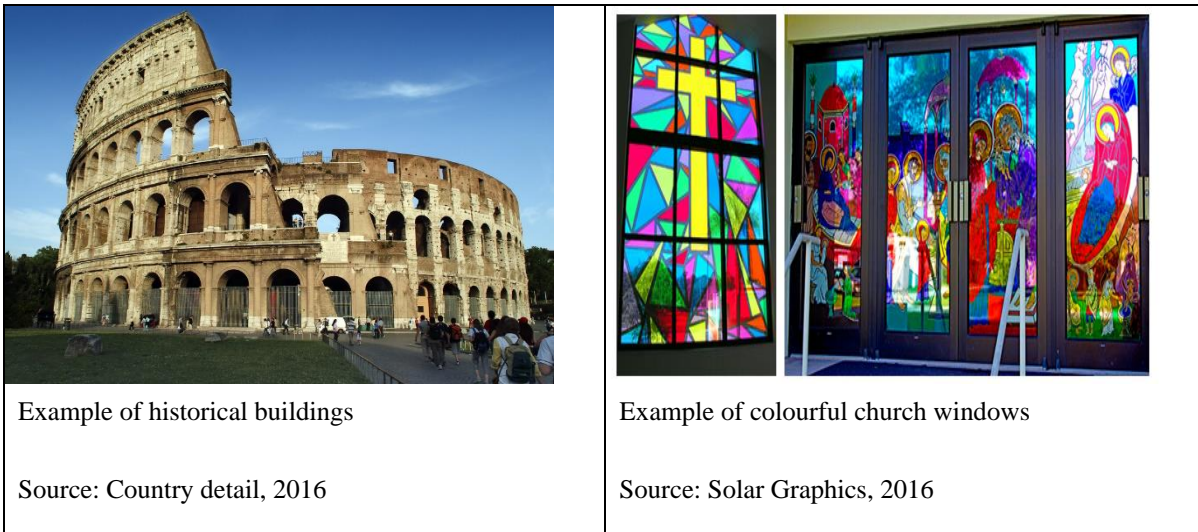


Figure 2.1 Continued

Statues are seen as replicas of sizeable figures (Grissom 2000). The Statue of Liberty (Figure 2.2) is an enormous sculpture on Liberty Island in New York City in the United States of America. It was designed by Frédéric Auguste Bartholdi and donated in 1886 to the United States from France. The statue is perceived as an icon of freedom and to serve as accepting from those abroad (Schneiderman 2010). The Vulcan statue, designed by Guiseppe Moretti and located in Birmingham, United States is considered as the largest cast iron statue globally, standing at seventeen meters in height. The statue depicting the Roman God of fire symbolises Birmingham's abundance in natural resources such as raw iron embedded into the city's geological history (Kierstead 2002). The Vulcan statue has a history embedded into Birmingham's geological history by which it has a proximity mineral resources including iron ore, coal and limestone which made it ideal for the region to produce iron. In Europe, The Thinker, a bronze sculpture designed by Auguste Rodin consisting of a nude male bending over with a tilted wrist below his chin, as someone in thought, was to represent philosophy. It was designed in 1880 to form part of Rodin's *Gates of Hell*, a six meter high gate consisting of additional sculptures by Rodin, though The Thinker is regarded as the most prominent of these additional sculptures (Puchko 2015). Other statues include the David statue designed by Michelangelo and The Little Mermaid in Denmark, The Motherland Calls in Russia and The Spring Temple Buddha in China. The Christ the Redeemer statue (Figure 2.3), inaugurated in 1931 overlooking Rio de Janeiro located on the Corcovado Mountain, often symbolises the city of Brazil. Standing at 700 meters above the ground with a height of 38 meters, the statue represents Christianity and the friendliness of the inhabitants embracing tourists with unlocked arms (Glatz 2007; Lion 2016).



Figure 2.2: Statue of Liberty

Source: The world your home, 2016



Figure 2.3, Christ the Redeemer

Source: Britannica, 2016

The Unknown Miner statue situated in Johannesburg is a replica of a mineworker with his arms widely stretched out above him. The artwork aims to reminisce and recognise people who mined in Johannesburg (Mooki 2011). Mahatma Ghandi (Figure 2.4) established the Natal Indian Congress in 1894 with the aim of empowering Indians against discrimination and to focus on the issues of the Indian merchant class (Ramsamy 2006). Statues of Ghandi are found in many cities in South Africa as well as in other countries (Maclean 2016; Bendile & Kekana 2015). East London also hosts the statue of Steve Biko.



Figure 2.4, Mahatma Ghandi

Source: Media Centre, 2016

Sculptures can be seen as abstract forms in numerous sizes, shapes and forms, while monuments are seen as sites / buildings to commemorate remarkable people, historical significance and places of interest. A memorial is viewed as a “memory-site” which refers to a particular area which symbolises and commemorates shared values (Johnson 2004). Monuments are perceived as tourist attractions and a source of revenue that benefits the general economy (Verstergaard 2001). In North America, The Mount Rushmore National Memorial is situated in the Black Hills, south of Dakota and is internationally renowned for the granite sculpture which took fourteen years to carve the faces of four of the United States’ most respected presidents, George Washington, Thomas Jefferson, Theodore Roosevelt and Abraham Lincoln. (Dette 2011; Wienk, Brown & Symstad 2008). The Lincoln Memorial located in Washington DC was constructed to commemorate the sixteenth United States president. The Lincoln National Monument was unveiled in April 1868 following three years after the president’s murder. The design of the Memorial building represents a Greek temple, measuring thirty meters in height and approximately sixty meters in length (Arbeiter 2015). The design of the large Greek building by Henry Bacon was to accommodate a seated statue of Lincoln designed by Daniel Chester was accepted in June 1913 (Johnson 2004). The Bunker Hill Monument situated in Charlestown, Massachusetts serves to remind people of the violent sacrifice of American lives during the Revolutionary War of 1775. The monument was designed in the 1820s and consists of a 67 meter tall granite pillar presenting local, national and gender prejudice (Purcell 2002; Horwitz 2013). The gleaming Cloud Gate sculpture (Figure 2.5) designed by Anish Kapoor

in 2006 weighing 110 tons with the aim of reflecting the clouds above Chicago's skyline, buildings and people in peculiar profiles and is located in Chicago's Millennium Park (Clark 2015). Metalmorphosis (Figure 2.6) created by David Cerny is a fourteen ton mirrored fountain located in Whitehall Technology Park, Charlotte, North Carolina (Jobson 2011).



Figure 2.5, Cloud Gate sculpture

Source: Berkshire Fine Arts, 2016



Figure 2.6, Metalmorphosis

Source: Youtube, 2016

In Europe, the Eiffel Tower (Figure 2.7) consisting of wrought iron and stretching to a height of 324 meters with a square base measuring 125 meters on each side, was constructed by Gustave Eiffel in 1889 to celebrate the 100th anniversary of the French Revolution and is renowned as an international landmark (Brown 2008; Smith & Metcalf 2015). The Big Ben clock tower in London

was designed by Charles Barry and Augustus Pugin, taking thirteen years to build and completed in 1856 and stretches 96 meters in height. Although the structure is more commonly referred to as the Elisabeth Tower since 2012, Big Ben is still what the structure is commonly referred to as and actually refers to the bell inside the clock tower. The clock came into operation, 31 May 1859 (Pattinson 2016). Stonehenge is a Neolithic-Bronze Age monument in Wiltshire, south of England constructed between 3000BC and 1500BC and is known as an ancient burial site and pilgrimage for centuries (Willis, Marshall, McKinely, Pitts, Pollard, C Richards, J Richards, Thomas, Waldron, Welham & Pearson 2016).



Figure 2.7, Eiffel Tower

Source: Travel and Tourism, 2016

In South Africa, the Voortrekker monument (Figure 2.8), situated on a hill south of Pretoria was a celebration of the Afrikaners' Great Trek of 1835 to 1852. In addition, the monument celebrates roughly 20 000 pioneers who participated in the migration from the Cape Colony into the interior of South Africa and since the 1870s were referred to as the Voortrekkers (Verstergaard 2001; Kruger & Van Heerden 2005). Other monuments include Prestor John Memorial in Johannesburg, National Women's Memorial in Pretoria and the 1820 Settlers National Monument in Grahamstown. In Cape Town, monuments include the Noon Gun, The Castle of Goodhope and the Huguenote Monument in Franschoek (Figure 2.9). The Taal Monument was inaugurated in 1975, years after apartheid legislation, located on a hill overlooking Paarl, a town outside Cape Town. The significance of

Paarl as a location was due to a gathering held in the town during August 1875 consisting of eight men in and around the area with an offer by the British to publish the bible in Afrikaans (Kriel 2010). The monument consists of concrete arcs seeking to commemorate years of achievement of cultural politics as well as well as to carve a “right to South Africa.” The Taal Monument was constructed to honour the anniversary of a crucial effort in the development of Afrikaner identity. In addition, the main aim was to alter the idea of Afrikaans as an inferior language to a language for professional dialogue, publication and traditional and governmental interaction (Beningfield 2007; Kriel 2010).



Figure 2.8, Voortrekker Monument

Source: Centurion Rekord, 2016



Figure 2.9, Hugonote Monument

Source: Tranquillity Art, 2016

2.1.5 Policies and plans to manage and finance public art

Perception, design and substance are complicated themes when it comes to public art. This suggests that public art processes comprising the location, design, funding and management of the artwork should comprise consultations which greatly incorporate the public. Various mechanisms exist when it comes to funding and managing public art. Financing public art either occurs by way of government funding, private funding or donations. Managing public art comprises numerous role players taking responsibility, but that the driver of management should primarily be government.

Funds for public art is largely derived from government and donations (Mankin 2002). The funding of public art through government operates at three levels, national, provincial and local levels and is distributed by various government departments and arts councils (Chong & Bogdan 2010). “Percent for art” policies have been employed in numerous countries, including North America, Canada and England amongst others (Smith & DeShazo 2014). “The percent for art policies often range between 0.2% and 1.5% with the mode being 1% of the budget for new construction projects” (Mankin 2002: 58). The first “percent for art” policy was created in Philadelphia in 1959 with the second one occurring in Baltimore five years later (Smith & DesShazo 2014). The “percent for art” policies suggests that 1% of the budget directed towards the construction of a new shopping mall or hospital will be directed to the installation of art in the specific shopping mall or hospital and can include sculptures or murals amongst others. In addition to these percent for art policies, a committee is established to select the most acceptable artwork amongst proposals received. The composition of the committee is not uniform and can thus comprise of various role players, including highly experienced public artists, government officials and the general public amongst others (Mankin 2002). Cities can accept donations from various enterprises seeking to donate funds towards public art City of Stirling (CoS) 2009).

The CoS (2009) suggests Ward Councillors play a major role in their wards from the initial consultation of selecting proposed public spaces to selecting the commissioned artist. Clear guidelines regarding the quality, authenticity and creativity of the artwork should be communicated to the artist regarding the type of artwork to be implemented and that temporary artwork should be

maintained by the artist while permanent artwork should be maintained by the government (CoS 2009; Park City 2003). Maintenance of artwork should include the removal of accumulated dirt, vandalism alleviation and reapplication of parts and paint amongst others (Park City 2003).

With regards to funding and maintaining public art, these arguments indicate not only does government plays a primary role in funding and maintaining public art, but that other role players including public artists and the general public should be able to assist by way of commenting on methods regarding the suitability, funding and managing of public art.

2.2 CONCLUSION

The theoretical component of the literature discussed the work of Henri Lefebvre mainly; *The right to the city*, *The production of space* and *Rhythmanalysis* and how his work relates to public art in public spaces. It discovered that public art has the control to change the way in which the public perceives that specific space and may also control the way in which the public behave, interact with one another and perceive themselves. Public art through its various meanings thus has the power to construct a desired city as it gives a voice to those engaging within that public space. In addition, the literature discovered that public art can create contrasting perceptions regarding aspects like the economic, social, physical and psychological fabric of the city. It concluded that various mechanisms exist regarding the managing and funding of public art and that all role players have a responsibility towards it but that government should be the driver of managing and funding public art in a collaborative and transparent manner.

3 SECTION 3: DETERMINING THE TRUE DESIRE FOR PUBLIC ART

This section discusses what constitutes public art, the laws and policies to commission, manage and maintain public art, the process of commissioning public art, various role players' perceptions of public art, and the strategies needed to improve the public art discipline in order to answer the research questions.

3.1 WHAT CONSTITUTES PUBLIC ART

Public art also seeks to create and inspire relationships and communication and can be a form of collective community expression that enhances the built or natural environment. It may take various forms, including but not limited to: sculpture, paintings, murals mosaics, land art, photography, digital technologies, performance pieces and busking (Government official 2016, Pers com). The public artists interviewed have been doing public art for 4 to 33 years. Most of their artwork commenced through individual, self-satisfying work mostly reflecting politics under the apartheid regime. Although their artworks still reflect the situations of society, there has been a shift towards humour, cartoon characters, environmental awareness and privately funded work through private companies as well as collaborating with other public artists on public art projects. Apart from creating art for public spaces, they also create art for the corporate sphere which includes sculptures for office buildings and designing logos for companies. Some of their artwork includes *Africa / Bart Simpson* and the *Berlin Wall* (Figure 3.1) in St Georges Mall, *Gorilla*, *Memory*, the *Aids Memorial*, *Perceiving Freedom*, the *Nelson Mandela* mural in Canterbury Street (Figure 3.2), numerous graffiti and murals on the Cape Flats, Cape Town's southern suburbs, Langa and Woodstock as well as numerous international artwork. The general public perceives public art as art and music which is accessible to the public while others consider it to be graffiti, statues and various drawings / paintings on walls which can be viewed from a public space often portraying a message.



Figure 3.1, Berlin Wall at St Georges Mall

Source: Mashable, 2016



Figure 3.2, Nelson Mandela mural in Canterbury Street

Source: GQ South Africa, 2016

Most of the general public participants claimed that they appreciate public art and would like to see more public art implemented in Cape Town. The results from participants included that public art consists of messages displayed in a visual manner and can include graffiti, architecture, statues, photography. It is “art visible to the public and seen in public spaces such as along roads or in parks” one public participant indicated (Citizen 2016, Pers com). Other participants mentioned that public art can be found in shopping malls (Figure 3.3). Some participants added that they perceive public art as including musical and dance performances (Figure 3.4) while one referred to a skateboard ramp as public art.



Figure 3.3, example of public art in a shopping mall

Source: Miami New Times, 2016



Figure 3.4, example of a public music / dance performance

Source: Youtube, 2016

During apartheid, the form of public art comprised of youth fighting against the government by engaging in the struggle for freedom (Minty 2006). “Historically, public art was graffiti and statues of Apartheid heroes. Today [it is] graffiti, statues, colourful and complex sculptures, murals etc” (Artist 2 2016, Pers com). “The forms of public art used to be more serious as it was political, now it’s creative, colourful and with humour” (Artist 1 2016, Pers com). This suggests that the form of public art has evolved from being political in nature comprising conflict, towards a more broad form which is more educational and mindful. “Much of the art you see today is about history and environmental awareness (Figure 3.5), they all tell the story where we come from and highlight issues” (Artist 2 2016, Pers com). Another artist agrees, “Public art back then was preachy and today it’s more joyful” (Figure 3.6) (Artist 3 2016, Pers com).



Source: Myciti, 2016



Source: Weekend Argus, 2015

Figure 3.5, murals depicting environmental awareness



Figure 3.6, example of joyful / creative public art

Source: Cherryflava, 2016

3.2 LAWS AND POLICIES TO COMMISSION, MANAGE AND MAINTAIN PUBLIC ART

Public art in the CoCT is subjected to nine main policies and by-laws that either directly or indirectly relate to public art. The policies and by-laws that directly relate to public art include the CoCT Graffiti By-law (2010), the Arts, Culture and Creative Industries Policy (ACCIP) (2014) and the CoCT Urban Design Policy (2013). The policies and by-laws that indirectly relate to public art include the By-law relating to the Management and Administration of the CoCT's Immovable Property (2003), the By-law relating to Streets, Public Places and the Prevention of Noise Nuisances (2007), the CoCT Events By-law (2010), the Outdoor Advertising and Signage Policy (2013), the Memorialisation Policy (2015) and the CoCT Parks Development Policy (2015).

The By-law relating to the Management and Administration of the CoCT's Immovable Property (2003) states the CoCT may purchase immovable property within or outside its jurisdictional area. The CoCT may not alienate or lease immovable property below market value and it must publicise its intent to alienate or lease immovable property followed by welcoming the public to comment on the decision. CoCT may block public spaces / streets only once it publicized its intention to do so and responded to comments in writing (CoCT 2003). This suggests that existing public art cannot be removed or sold below market value unless to the public artists and the general public.

The By-law relating to Streets, Public Places and the Prevention of Noise Nuisances (2007) states that in public spaces, only Law Enforcement officers, may deliberately obstruct liberal movement of pedestrians and automobile. In public spaces, no person should use offensive / intimidating language, fight in an intimidating manner, urinate / defecate except in a toilet, spit or perform any sexual activity, nor consume liquor and drugs. No person may instigate disruption by producing loud / persistent noise except for public announcements / gatherings. No person may in a public space threaten the well-being of any person or animal. The CoCt may in writing instruct a property owner to change the number allocated to the property if it is illegitimate or disfigured. This relates to the visual representation of public spaces which should be maintained. Any person failing to obey the By-law will be guilty of an offence and liable to a fine or imprisonment depending on the offence (CoCT 2007). This by-law suggests that no-one is allowed to damage public art and if

public art occurs in the form of musicals and dance activities, it should not exceed the noise limitations that exist in that specific location.

The CoCT Events By-law (2010) does not apply to events hosting fewer than 50 people nor family events accommodated on private property. Only persons older than 18 years old may apply to host events by applying for an Events Permit. The event may not be advertised prior to the CoCT approving the application. An approved permit must be issued with conditions concerning to the event and reasons for a failed application must be provided to the applicant in writing. The permit must always be available at the event for inspection. Failure to comply with the By-law constitutes an offence whereby the event organiser will be liable to a fine or imprisonment depending on the offence. The CoCT may request information relating to a description of the event, event programme, layout, traffic and waste management, emergency and communication strategies (CoCT 2010). This by-law can be seen as relating to live performances as a form of public art.

The CoCT Graffiti By-law (2010) prohibits graffiti to be applied on property or a natural surfaces. The owner or occupant of the building has to ensure that their property is maintained free of graffiti at all times. If caught doing graffiti, a fine of R15000 should be paid or a three months' imprisonment should be served for a first-time offence, while a fine of R30000 should be paid or a six months' imprisonment should be served, or a fine and imprisonment will apply for a second-time offence. Additionally, if convicted the perpetrator may be accountable to compensate a sum equivalent to the expense of removing the graffiti from the affected property (CoCT 2010).

The Outdoor Advertising and Signage Policy (2013) strives to decrease the distraction of motorists affected by advertising causing safety hazards. It controls signs such as regulating structures and maintaining the quality and character of a community. Outdoor advertising and signage comprises any sign, model, board, notice, billboard, poster, flag, banner or structure displayed for advertising purposes. The CoCT will give preference to well-designed outdoor advertising structures and which contribute aesthetically to the environment. Guidance must be given to applicants regarding signage options to limit wasteful application and advertising costs through stipulating conditions in writing. CoCT encourages signs comprising uncomplicated information to limit the distraction motorists and

pedestrians and signs that complement the architectural design of the area. Signs should therefore compliment the character of its location and surroundings. The CoCT must discourage signs negatively impacting the design or heritage of buildings and signs which obscure building features, signs dominating roofs, no purpose or the area's character as well as signs obstructing traffic corridors or scenic drives. The supporting structure of signs must adhere to engineering and building standards and the impact of the sign should not be harmful to anyone, including noise, nuisance and lighting. The CoCT must designate poster pillars for advertising events to control clutter (CoCT 2013). The application element of this policy relates to the physical image of the city and how advertising and signage as a form of public art can contribute to the city's physical image.

The ACCIP (2014) is concerned with the promotion of arts, culture and the creative industries in the CoCT as one way of maintaining the rich cultural heritage of the city. The focus is furthermore on assisting artists, creative specialists and any organizations that plan arts and cultural events or ventures in promoting their artistic talents (CoCT 2014).

The Memorialisation Policy (2015) focuses on commemorating heroes, institutions and historical events in an effort to preserve and improve the CoCT's diverse cultural heritage. Citizens are encouraged to nominate people, institutions and historical events to be memorialised. After approval finds a suitable location for these memorials in the CoCT (CoCT 2015).

The CoCT Parks Development Policy (2015) strives to collaborate with the public to develop and maintain parks. It states that parks and community facilities contribute towards providing spaces and opportunities to construct more integrated communities. Parks promote social interaction through recreational and active citizenship opportunities through crime prevention and youth development. Parks must be developed and upgraded to preserve and enhance existing infrastructure. Communities must be consulted to identify their needs and parks should provide opportunities for communities to improve their quality of life. Parks should have thorough design specifications and quality materials to limit maintenance and operating expenses. Parks should also provide recreational facilities identified by the demographic profile of a community, safety and sustainability (CoCT 2015). The application element of this policy relates to innovative art that can

also be utilised as leisure and recreational facilities, such as benches in parks and public dustbins (Figure 3.7).



Figure 3.7 recreational forms of public art

The CoCT Urban Design Policy (2013) states that proposals must prove how new developments support the surrounding area and how it enhances spatial, economic and social integration. Public spaces must be created deliberately. Buildings should be designed in a way that they face onto public spaces. The design of public spaces must be resilient with low maintenance as well as street furniture resistant to vandalism. Sighting should be enhanced with numerous doors and windows along public spaces as well as uncomplicated planned. Barriers limiting access and blank facades must be avoided. Neighbourhoods must be designed to have sufficient public facilities and public spaces should be utilised more effectively and collectively. The cultural and heritage environment must be valued by preserving components of historic and architectural significance (CoCT 2013). This suggests that public art can significantly improve the blank facades of buildings and public spaces.

One identifies the link between public art and urban design when analysing that “the city is a conscious work of art” (Mumford 1970: 5). A city must have the characteristic of liveability and

give identity to its citizens (Paetzold 2013). This suggests that for a city to be liveable, it must offer a sense of comfort while giving identity relates to people being engaged in decisions regarding their city. Artists, like urban designers bring a poetic aspect into the composition of the city (De Lorenzo 2015). This is seen in many cities including Cape Town where the architecture of historical buildings and narrow streets tell a story of the infrequent use of automobiles historically.

3.3 PROCESS OF COMMISSIONING PUBLIC ART

Various methods exist when it comes to commissioning public artists to install public art in public spaces. Funding public art primarily comes from government but can also derive from donations. The maintenance of the public art is dependent on who owns the copyright of the artwork.

The City of Cape Town's Arts and Culture Department implements public art through "Ward Allocation Projects" which involves extensive communication. The City assigns a particular sum of money to each ward annually to be used towards the most pressing necessities of the ward. The process commences by identifying probable ward projects through discussions with the community, government officials and ward councillors and therefore involves extensive communication amongst the community and government officials and through this process, priority projects are identified in the ward. The community must be encouraged to suggest ideas concerning Ward Allocation Projects. Ward projects include the procurement of public art, upgrading and maintenance of roads / sports grounds, landscaping, and tourism and job creation amongst others. The Ward Allocation Projects are procured through the City's "Supply Chain Management System" (Government official 1 2016, Pers com).

The Supply Chain Management Policy offers a system ensuring thorough, viable and accountable supply chain management within the CoCT. It intends to generate employment and commercial prospects for the citizens of Cape Town, support the competitiveness of local companies and to foster the small business sector access. The policy concerns the acquiring of goods and services comprising construction work and specialist skills including public art amongst other, the

discarding of City goods no longer required and the recruiting of service providers in the delivery of municipal services. In addition, amenities can also be delivered in the form of public art. The City's Vendor Database records the details of contractors who registered to do business with the City. The City Manager must ensure that this database is revised quarterly and he / she must annually via local newspapers and the City's website, invite potential contractors of goods and services, construction works and specialist services to register on the database. The criteria for potential contractors comprise the name of the contractor, physical and postal address, company contact details, VAT registration number, bank details and the nature of industry (CoCT 2013). This policy indicates that public artists also have to go through this process of registering on the website in order for their services to be used to create public art in public spaces.

Other departments within the municipality such as the Department Transport for Cape Town (TCT) commissions' public art through various processes. Recently TCT initiated murals at various MyCiti stations in and around Cape Town. Artwork is selected through a committee comprising government officials from TCT, an architectural firm and an art curating firm. The artwork differs across the MyCiti stations and include painted murals, vinyl prints and sculptures and are designed by various local artists. Artwork proposals are requested from local artists, in certain cases, elsewhere in South Africa. The artwork proposals must suit the design, history and culture of the station and should therefore be appealing and appropriate to the location. This is followed by the committee selecting the most ideal proposal. The intention of the artworks is to bond commuters and stimulate their interests with their environment (Government official 2 2016, Pers com).

All public artwork implemented is subject to an internal and external consultation process depending on the nature of the artwork., regardless of which government Department commissions the public artwork. Much of the artwork implemented involved extensive community participation with an emphasis on commissioning local artists and ensuring skills development and mentorship opportunities All public art implemented by the Arts and Culture Department is communicated to all affected municipal departments as well as the sub-council for comment. In the case of large or controversial art pieces a presentation to sub-council is requested. Public art intended at making art more accessible to the public via design led projects into public spaces as well as to enhance public

spaces comprises extensive public consultation, engagement, collaboration and participation (Government official 1 2016, Pers com).

A permit should be obtained in writing from the Director of Arts and Culture if a drawing or design wants to be made on any surface of any property in the CoCT. Proof of consent from the owner of the property and all the affected parties and surrounding property owners should also be sent along.

With regards to murals and graffiti, the Graffiti Bylaw 2010 states that anyone who intends on applying an inscription or mark to a “natural or a man-made surface” on property noticeable to an individual from a public space must request in writing to the Director of Arts and Culture Department of CoCT for a permit to conduct the activity. In addition, an application for a permit must contain confirmation of the permission of the property owner, affected groups and neighbouring property owners, stipulating the reason for the inscription or mural, the envisioned dimension thereof, the materials to be utilised and an example of the envisioned work. The Director of the Arts and Culture Department must upon receiving the request liaise with any of the affected departments of the municipality. Thirdly, the City may reject or accept the request and must within 30 days inform the applicant of its verdict in writing. Also where the City has accepted the request, a permit will be issued in writing to the applicant under conditions as imposed by the City. Lastly, the City can select specific areas to be used for “mural art” and these areas will be discovered in consultation with relevant communities, wards and sub-councils (CoCT 2010).

Public artists claim that they get commissioned by various companies such as beverage companies and financial institutions and that each company has a set of guidelines which the artist should adhere to (Figure 3.8). “I get asked by many companies to design something and they provide me with guidelines” (Artist 1 2016, Pers com). “The guidelines are provided by whoever commissions, but you also have to ensure that your work suits the environment” (Artist 2 2016, Pers com). “I get some commissions from various businesses but prefer to paint my own images which gives me the greatest sense of satisfaction. If I cannot paint my own style, I turn down the commission” (Artist 3 2016, Pers com). “The guidelines are provided by company you get commissioned by, so each company will have its own set of guidelines regarding public art” (Artist 4 2016, pers com).

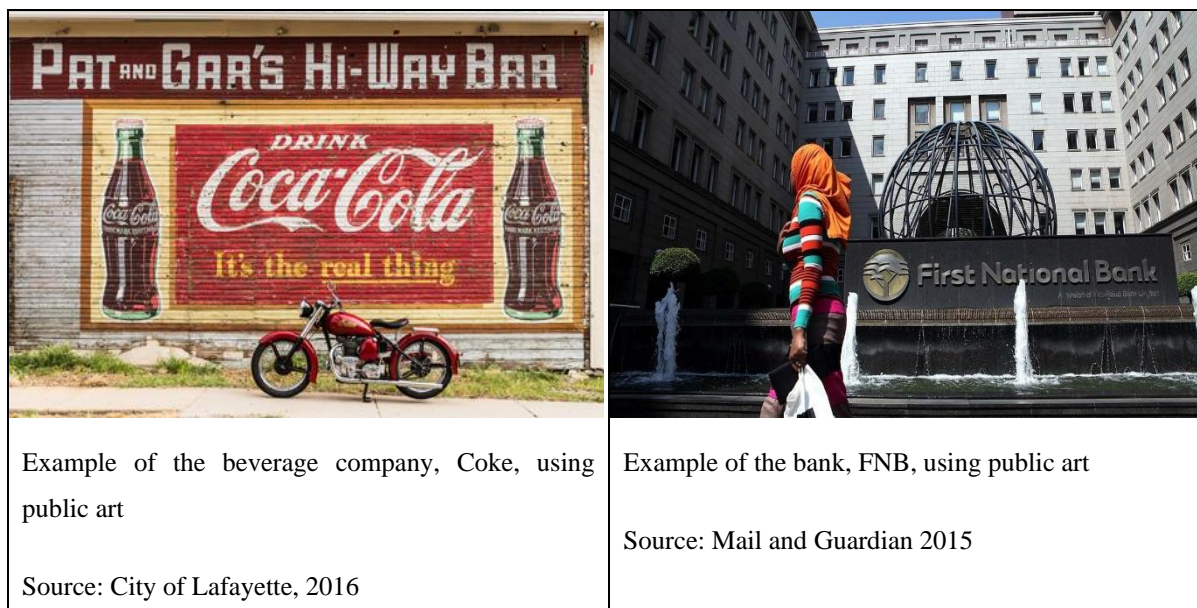


Figure 3.8, corporations utilising public art.

The following responses indicate that the public art industry does not only comprise of public artists and public spaces themselves, but that there is a co-dependence on various businesses including paint and other suppliers, publishers, educational institutions and the public. “All public artwork is subject to a consultation process with CoCT departments and communities who are invited to comment on proposals” (Government official 1 2016, Pers com). “Commissioning bodies should provide budgetary constraints and conceptual guidelines. The public should supply critical responses and opinion.” “The public is not informed enough as they are not always consulted. The private sector plays a big a role as they use art for marketing, they supply materials such as paint to create the art while publishers publish books on public art and art schools and other organisations assist in developing skills to those who want to do art. Basically public art assists in creating jobs in other industries (Artist 1 and 2 2016, Pers com). “The public has the role to protect public art” (Citizen 2016, Pers com). “Everyone should be encouraged to participate, even if it’s just writing something on a wall as public art is a way of expressing yourself” (Citizen 2016, Pers com). Regarding the copyright of public artwork, temporary public art belongs to the public artist while permanent public art belongs to the CoCT (Government official 1 2016, Pers com).

Public art can be funded by the artist (if it is temporary art) or the government (if it is permanent art). Public art funding commissioned by the Arts and Culture Department is primarily through Ward Allocation Projects/funding. There are also a large number of public artworks existing in CoCT which were funded by artists and organisations such as *Perceiving Freedom* and *SunStar*. *Sunstar* was removed last year as it was a temporary artwork. In terms of permanent public art, the Arts and Culture Department has a repairs and maintenance project whereby numerous monuments, memorials and public artworks are repaired and maintained annually, though with a limited budget (Government official 1 2016, Pers com). Public art is primarily funded by government's "percent for art" policies and donations. Numerous countries follow the "percent for art" policy (Hall and Robertson 2001; Mankin 2002). TCT employs "percent for art" through MyCiti stations where 1% of the construction budget for each station is allocated to artwork at that specific station (Transport for Cape Town). However, the property developers in Cape Town are reluctant to employ this policy as they feel that this percentage of the construction budget can be used for additional construction rather than art (Government official 3 2016, Pers com). In addition, "Cape Town [is not] ready for public art." The demand for money to be distributed to housing and employment amongst others is too high to consider public art (Government official 3 2016, Pers com). In terms of temporary public art, the artist is liable for all maintenance of the artwork and for restoring the site to its original condition once the lifespan of the artwork has terminated. Regarding the maintenance of public art, in the case of temporary public art, the artist is responsible for all maintenance of the artwork and restoring the site to its original condition once the period has terminated. Permanent public art is repaired and maintained annually by the CoCT's Arts and Culture Department although with a limited budget (Government official 1 2016, Pers com). "Whoever owns the work is responsible for maintaining it" (Artist 4 2016, Pers com). However, street artists do not necessarily maintain their work as they do it for the community. "Through my work, I express myself and if someone wants to add something to it, I'll be glad as it gives them the opportunity to express themselves" (Artist 1 2016, Pers com).

3.4 VARIOUS ROLE PLAYERS' PERCEPTIONS OF PUBLIC ART¹

Public citizens and public artists in Cape Town were questioned regarding their perceptions of public art. Most artists responded that their work aims to express situations experienced in society and which uplift communities. Minty (2005) agrees that it is impossible for artists to escape the burdened history embedded in the landscape. “My work usually carries aspects of humour and culture”. “I always ensure that my work relates to the context of the community. I will not implement hostile artwork such as skeleton skulls” (Artists 1 and 2 2016, Pers com). Public citizens claimed that they enjoy public art as many times it is aimed at teaching the public topics regarding historical, social and political events and other educational themes (Figure 3.9). “Public art tells us stories, it is visual poems” (Citizen 2016, Pers com). In addition, some felt that Cape Town being diverse creates the perfect location for public art to be implemented. “Cape Town has an interesting history but [it is] still socially fragmented, perhaps public art can unite us” (Citizen 2016, Pers com). Artists agree as “public art uplifts communities and gives its people hope” (Artist 2 2016, Pers com). This suggests that Cape Town with its historical diverse heritage where the Khoi were dispossessed from their land, followed by the arrival of Indian slaves, the Dutch and the British, and the displacements that took place during apartheid and the development of the cosmopolitan nature of the city in the post-apartheid era creates a distinguished setting for public art to be implemented. Public art can also be seen as fostering social cohesion and uplifting communities as one public citizen said “[it is] uplifting to the city” (Citizen 2016, Pers com). Another (2016) said, “Public art [will not] harm you, but drugs will” (Pers com). These responses suggest that public art can assist citizens in getting involved in their communities and uplifting their communities and that it gives them the opportunity to escape the possibility of falling into a negative lifestyle plagued with promiscuous activities like drugs, alcohol and gangsterism. Others also perceived public art as playing a positive role in society by claiming that “art can inspire change and start a new beginning” (Citizen 2016, Pers com) while another (2016) added, “It portrays history and who we are and gives us hope” (Pers com).

¹ Government officials were unable to provide perceptions regarding public art as they represent the City and could therefore only provide facts.



Figure 3.9, an example of educational public art

Source: Cecilia and Lueza, 2015

However, some respondents mentioned that “public art needs to have more purpose rather than just being a lifeless object, it should get people involved instead of being a sculpture that just stands there” (Citizen 2016, Pers com). “Good public art is where we can add to existing public art like constructing different images from objects left in a public space – it makes public art more fun and interactive” (Citizen 2016, Pers com). Another citizen (2016) said, “Give people something to play with rather than just stare at” (Pers com). Furthermore, “there are other more important things like poverty than public art, so it becomes a nice to have” (Citizen 2016, Pers com). In addition, some respondents mentioned their appreciation for graffiti (Figure 3.10) as a form of public art. One citizen (2016) mentioned graffiti as a form of vandalism and criminality (Pers com). “I [do not] appreciate graffiti as it portrays violence and gangsterism” (Citizen 2016, Pers com). In contrast, one citizen claims that “graffiti illustrates what is really on the heart of people” while another said that “graffiti displays the messages of youth and portrays their social circumstances” (Citizen 2016; Pers com). Graffiti gives a voice in urban space (Spocster 2004). Artists agree that graffiti is not vandalism, but also a form of public art. “The problem is that society [has not been] educated enough on public art and therefore graffiti is viewed with disdain” (Artists 3 2016, Pers com). However, some respondents claimed that some public art was unappealing. “Sometimes [it is] messy with strange symbols which the average person [will not] understand” (Citizen 2016, Pers com). Others mentioned their preference for artwork which displays a positive message and that adds value to a community rather than a complicated artwork which is difficult to understand. Some respondents claimed that they appreciate public art which functional such as games as it will serve a greater purpose (Citizen 2016, Pers com).



Figure 3.10, an example of graffiti

Source: Graffiti: Art of the tag, 2016.

Respondents also claimed that public art regarding architecture and the design of the city, depicts the manner in which the city developed. One Citizen (2016) said that “I see old buildings as telling a story of how the city developed” (Pers com). Regarding architecture, others said that the Slave Lodge (Figure 3.11) and the Castle tell a historic story of the city (Citizen 2016, Pers com). “Public art gives people a sense of pride in the beautification of one’s neighbourhood”. “It breathes life back into the city rather than just seeing bland walls and spaces” (Artists 3 2016; Pers com).



Figure 3.11, Slave Lodge, Cape Town

Source: Iziko Museum, 2016

Other citizens (2016) responded by saying that “public art gives the city a theme and landmark to identify with” and that “it makes the city more tourist like” (Pers com). Lately the *Perceiving Freedom* sculpture has become a landmark on Sea Point’s promenade as it is perceived as one of the city’s most recognisable sculptures receiving much media attention (Daily Maverick 2014; Mail & Guardian; The Guardian 2014). Public art makes giving directions or locations easier. One Citizen (2016) gave an example by saying, “[it is] better to tell someone that you’re waiting at the *Nelson Mandela mural* than to tell them that [you are] waiting at some random building”. “I feel it makes places vibrant as you see many people taking selfies with the public art” (Citizen 2016, Pers com). “Public art makes places more inviting which makes people want to explore public spaces more” (Citizen 2016, Pers com). One artist (2016) agrees and says “I prefer a creative / colourful landscape than a blank canvass” (Pers com). One can deduce that public art plays a large role in urban design by illustrating the history of the city, making it more recognisable and vibrant, such as the multi-coloured houses of Bo-Kaap (Figure 3.12) which Cape Town is also renowned for. Public art can also be used as a location reference as it eases giving directions when referring to landmarks / public art.



Figure 3.12, Bo-Kaap, Cape Town

Source: I love South Africa, 2016

Graffiti artists interviewed claimed that they do not work through the City of Cape Town when it comes to commissioning artwork. Most of the street artists have criticised the Graffiti By-law stating that it limits their creativity as their intended work might not be accepted by the City council. In addition, graffiti artists claim that with the implementation of the Graffiti By-law (2010),

all graffiti across Cape Town was wiped out, which meant that historical stories were erased as graffiti tells stories (Artists 1 & 3 2016, Pers com). Graffiti artists mentioned that although they do not often work through the City of Cape Town in having the artwork commissioned, they often get commissioned by businesses and private property owners to design business logos and paint walls of houses in dilapidated neighbourhoods respectively and that there is a growing market for their work (Artists 1 & 3 2016, Pers com).

Regarding the appropriateness of public art, public artists feel that artwork should reflect the context in which the art is placed and that it must not insult the community. “My work mostly reflects the community, it gives them a voice and empowers them.” “I usually ensure that my artwork contains humour. I want people to smile and to brighten their day” (Artists 3 2016, Pers com). “I prefer artwork depicting sports or culture” (Citizen 2016, Pers com). One Citizen (2016) sees music as an appropriate form of public art as it entertains people while others see all forms of public art as appropriate as each form has a story to tell (Citizen 2016, Pers com). In contrast, some Citizens (2016) claimed that inappropriate forms of public art are vandalism and artwork illustrating gangsterism or hatred (Figure 13) (Pers com). Ultimately, most respondents perceive all forms of public art as appropriate while some perceive artwork depicting deviant activity as inappropriate.



Figure 3.13, public art as vandalism and hatred

Source: Australian Institute of Criminology, 1990

3.5 STRATEGIES TO IMPROVE THE PUBLIC ART DISCIPLINE

Public artists and the general public suggest that more spaces should be utilised for public art. “Limited public space made available where public art can be implemented” (Artist 2 2016, Pers com). Public participants suggested that everyone should be able to contribute in public art, even in a basic manner such as being able to write something on a wall or in any other public space giving each person the ability to express themselves. Others felt that public art should be more appreciated rather than vandalised. In addition, some participants claimed that it is the public’s responsibility to assist in protecting and conserving public art. Public artists especially graffiti artists, suggest that the public should be more educated regarding public art as graffiti is not just “tagging” (i.e. “making a mark”) but that behind that “tag / mark” might be an important message and the public should thus be more educated regarding public art, especially graffiti, due to the majority of society who observe graffiti with disdain. Public artists criticise the Graffiti By-law saying that it is unconstitutional as it infringes the rights of property owners. “The Graffiti By-law is unconstitutional as it takes away homeowner’s rights to do what they want with their wall, the artist’s right to create artwork in public spaces and defines graffiti as all forms of painting, except for your house and number. So painting a wall for a nursery school is illegal” (Artist 3 2016, Pers com).

Public artists suggest that more public spaces should be provided where public art can be created. Public spaces in Cape Town are not entirely public. “So many parks are fenced and locked (Figure 3.13) to keep people out (Artist 2 2016, Pers com). Other artists suggest that the public workshops get implemented where knowledge regarding public art can be shared amongst artists and the public. In addition, public artists should be consulted more often by the CoCT when it comes to public art (Artist 3 2016, Pers com). The general public also suggest that government should implement workshops to improve the public art discipline which can lead to more job creation too and that mechanisms are created where public artists can collaborate with the public to share ideas (Citizens 2016, Pers com). City improvement projects can assist in funding public art through “percent for art programs” and through seeking donations. Municipalities should consult artists and encourage artists to showcase their work and techniques should be explored where public art promotes itself at the lowest cost (Smith and DeShazo 2014).



Figure 3.14, an example of a park being locked

Source: Daily Kos, 2013

4 SUMMARISING THE PERCEPTIONS, EXPERIENCES AND PREFERENCES FOR PUBLIC ART IN THE CITY OF CAPE TOWN

4.1 CONCLUSIONS AND POLICY IMPLICATIONS

This paper used the work of Henri Lefebvre as a theoretical framework. It was mainly Lefebvre's; *The right to the city*, *The production of space* and *Rhythmanalysis* that was utilised. The work of Lefebvre was applied to public art in public spaces. The literature discovered that public art can influence public spaces by changing the way in which various role players perceive these specific public spaces. The literature also discovered that as public art can influence role players' perceptions of public spaces, public art can also influence the way various role players behave within these public spaces. In addition, the literature found that public art develop opposing perceptions concerning various characteristics of a city including economic, social, physical and psychological characteristics. Furthermore, it discovered that there various methods which relate to the management and subsidising of public art and that government should lead the management and subsidising of public art in a co-operative and receptive manner with all role players.

The aim of the study to determine what constitutes public art in the CBD of the CoCT and the laws, policies, regulations and overall processes in place to commission, finance, manage and maintain public art and public artists in the CBD of the CoCT. Furthermore, it aimed to identify the perceptions, experiences and preferences of various role players towards public art and whether public art can contribute to more efficient and appealing public spaces in the CBD of the CoCT. These role players comprised of government officials, public artists and the general public. The study also aimed to determine the strategies that are in place to improve the challenges experienced by public artists and the public art discipline in the CBD of the CoCT. The results indicated that public art is perceived as a broad discipline comprising sculptures, statues, murals, graffiti, heritage sites and architecture and that it can be associated with numerous benefits including social cohesion, economic growth, education and physical regeneration. The form of public art since apartheid has evolved from comprising of statues depicting heroes and graffiti operating as voice of the youth against the government, to public art in the post-apartheid comprising of creative

sculptures and murals depicting historical and present circumstances. The form of public art has thus evolved from being political in nature comprising colonialism and conflict, towards a more expansive form being more educational, mindful and creative. Furthermore, the results indicated that there are nine policies within the CoCT that relate to public art, but that the Graffiti By-law (2010), the ACCIP (2014) and the CoCT Urban Design Policy (2013) directly relate to public art.

In addition, the results also indicated that the commissioning of public art most often comprises an expert art panel who assesses artwork proposals and select the most optimal proposal. Funding mechanisms include the “percent for art” policy, donations and ward allocation funds while the maintenance of public art is dependent on whoever has copyright of the art. Opposing perceptions, experiences and preferences regarding public art were identified from various role players relating to the form / type of public art in the CBD of the CoCT. Although the results indicated opposing perceptions and their appreciation for public art, all participants in the study responded that they would like to see more public art installed in the CBD of the CoCT. Furthermore, it was identified that there is more opportunity for public art to be expanded in the in the CBD of the CoCT as only a few public spaces are utilised / exist where public art is / can be implemented. It was discovered that the available public spaces do not sufficiently incorporate public art as many public spaces within the CBD in the COCT lack public art, with the exception being the Company Gardens and to a certain extent St Georges Mall. The results thus suggested that more public spaces should be made available to accommodate public art as the artwork is perceived as creating more vibrant public spaces. In addition, the results also suggested that the public should be more educated regarding public art and that more clear by-laws, policies and guidelines should be implemented concerning public art.

The following policy implications can be deduced to;

- Make more public spaces available for public art.
- Ensure that the public art suits the environmental context.
- Revise the Graffiti By-law so that graffiti becomes more acceptable.
- Alleviate the strict guidelines which public artists must adhere to so that they can express themselves more freely through public art.

- Improve community participation by implementing and facilitating more workshops where public artists and public citizens can share ideas regarding public art.
- Educate the public regarding public art.
- Make more funds available through public-private partnerships to implement public art.

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5.1 PERSONAL COMMUNICATION

Government official 1 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Government official 2 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Government official 3 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Public artist 1 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Public artist 2 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town

Public artist 2 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Public artist 2 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 1 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 2 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 3 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 4 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 5 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 6 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 7 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 8 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 9 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 10 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 11 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 12 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 13 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 14 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 15 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 16 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

Citizen 17 2016. Cape Town City centre, about public art in the CBD of the City of Cape Town.

APPENDIX A: STRUCTURED INTERVIEWS WITH GOVERNMENT OFFICIALS

- 1) What are the various forms / types of public art that exist in the CBD in the City of Cape Town?
- 2) How has the various forms / types of public art that exist in the CBD in the City of Cape Town changed / evolved since the fall of apartheid?
- 3) Which laws, policies and regulations are in place to plan, develop, manage and maintain the various forms / types of public art that exist in the CBD in the City of Cape Town?
- 4) Please describe the overall process required to commission public artists to create the various forms / types of public art in the CBD in the City of Cape Town?
- 5) Based on the discussions we just had, how are public artists commissioned?
- 6) Based on the discussions we just had, how are the various forms / types of public art commissioned (i.e. who decides which public art will be created and where it will be placed)?
- 7) Based on the discussions we just had, how are the locations for the various forms / types of public art identified in the CBD in the City of Cape Town?
- 8) Are the private and public sectors and the general public involved in the overall process of commissioning public artists and the various forms / types of public art in the CBD in the City of Cape Town?
- 9) Please explain your answer.
- 10) How is public art funded in the CBD in the City of Cape Town?
- 11) What guidelines are followed for the payment of public artists' work in the CBD in the City of Cape Town?
- 12) Who owns the "copyright" to the public art in the CBD in the City of Cape Town? (Stated differently, who are the "owners" of the public art in the CBD areas in the City of Cape Town)?
- 13) Who is responsible for maintaining (and funding the maintenance) of the various forms / types of public art in the identified study areas in the City of Cape Town?

- 14) How are the various forms / types of public art in the CBD in the City of Cape Town maintained?
- 15) Are some of the various forms / types of public art considered illegal in the CBD in the City of Cape Town? Please explain your answer?
- 16) What processes are followed to deal with illegal public art in the CBD in the City of Cape Town?
- 17) What purpose do you think public art serves in the overall layout and architectural design of the CBD in the City of Cape Town?
- 18) What purpose do you think public art serves in the public spaces in the CBD in the City of Cape Town?
- 19) In your opinion, does public art contribute to the creation of more functional and inviting public spaces in the CBD in the City of Cape Town? Please explain your answer?
- 20) In your opinion, how does the general public perceive and experience the various forms / types of public art in the CBD in the City of Cape Town?
- 21) In your opinion, what are the preferences of the general public towards the various forms / types of public art in the CBD in the City of Cape Town?
- 22) In your opinion, what are some of the main challenges faced by public artists and the public art discipline in general in the CBD in the City of Cape Town?
- 23) Which strategies are in place to improve the challenges faced by public artists and the public art discipline in general in the CBD in the City of Cape Town?
- 24) In your opinion, what can additionally be done to improve the public art discipline in general in the CBD in the City of Cape Town?
- 25) What do you think the future holds for public art in the CBD in the City of Cape Town?

APPENDIX B: STRUCTURED INTERVIEWS WITH PUBLIC ARTISTS

- 1) How long have you been creating public art?
- 2) Which forms / types of public art do you create?
- 3) How have the forms / types of public art that you create evolved over time?
- 4) What sensation do you typically want to evoke through your public art?
- 5) Is some of your public art currently being exhibited in the CBD in the City of Cape Town?
- 6) If yes, please elaborate on which specific public art pieces are being exhibited, where they are exhibited, and for how long they will be exhibited in these specific locations in the CBD in the City of Cape Town?
- 7) Has some of your public art previously been exhibited in the CBD in the City of Cape Town?
- 8) If yes, please elaborate on which specific public art pieces were exhibited, where they were exhibited, and for how long they were exhibited in these specific locations in the CBD in the City of Cape Town?
- 9) What has been the general public's reaction to your public art that is being, or has been, exhibited in the CBD in the City of Cape Town? (Stated differently, how do (did) the general public perceive and experience your public art that is being, or has been, exhibited in the CBD in the City of Cape Town)?
- 10) Describe the overall process of being commissioned to create public art in the CBD in the City of Cape Town?
 - a. Who typically commissions you to create public art or who would you approach to create public art?
 - b. Which specifications or guidelines are given to you with regards to the forms / types of public art that should be created and about the locations where the public art will be placed?
 - c. How would you describe the overall experience of being commissioned to create public art for exhibition in the CBD in the City of Cape Town?
- 11) What role do you think the private and public sectors and the general public should play when it comes to the creation of public art in the CBD in the City of Cape Town?

- 12) Who owns the “copyright” to the public art that you have created that are currently exhibited, or have previously been exhibited, in the CBD in the City of Cape Town? (Stated differently, who are the “owners” of the public art that you have created that are currently exhibited, or have previously been exhibited, in the CBD in the City of Cape Town)?
- 13) Who is responsible for maintaining (and funding the maintenance) of the public art that you have created that are currently exhibited, or have previously been exhibited, in the CBD in the City of Cape Town?
- 14) Which forms / types of public art do you see as appropriate in the CBD in the City of Cape Town? Please elaborate on your answer?
- 15) What purpose do you think public art serves in the overall layout and architectural design of the CBD in the City of Cape Town?
- 16) What purpose do you think public art serves in the public spaces in the CBD in the City of Cape Town?
- 17) In your opinion, does public art contribute to the creation of more functional and inviting public spaces in the CBD in the City of Cape Town? Please explain your answer?
- 18) In your opinion, how does the general public perceive and experience the various forms / types of public art in the CBD in the City of Cape Town?
- 19) In your opinion, what are the preferences of the general public towards the various forms / types of public art in the CBD in the City of Cape Town?
- 20) What are some of the main challenges faced by public artists and the public art discipline in general in the CBD in the City of Cape Town?
- 21) Which strategies are in place to improve the challenges faced by public artists and the public art discipline in general in the CBD in the City of Cape Town?
- 22) What can additionally be done to improve the public art discipline in general in the CBD in the City of Cape Town?
- 23) What do you think the future holds for public art in the CBD in the City of Cape Town?

APPENDIX C: RAPID APPRAISALS WITH THE GENERAL PUBLIC

- 1) What do you consider as public art in the CBD in the City of Cape Town?
- 2) What are your perceptions and experiences of public art in the CBD in the City of Cape Town? Or stated differently, what does public art mean to you in the CBD in the City of Cape Town?
- 3) Which forms / types of public art do you see as appropriate and inappropriate in the CBD in the City of Cape Town? Please explain your answer?
- 4) How do you feel about the specific public art pieces being located in the specific locations in the CBD in the City of Cape Town?
- 5) Do you stop to acknowledge the public art, or have you stopped to acknowledge the public art in the past, in the CBD in the City of Cape Town? Please explain why?
- 6) What purpose do you think public art serves in the overall layout and architectural design of the CBD in the City of Cape Town?
- 7) What purpose do you think public art serves in the public spaces in the CBD in the City of Cape Town?
- 8) Do you think public art contributes to the creation of more functional and inviting public spaces in the CBD in the City of Cape Town? Please explain your answer?
- 9) What role do you think the general public should play when it comes to the creation of public art in the CBD in the City of Cape Town?
- 10) What can be done to improve the public art in the CBD in the City of Cape Town?