

ANGLIA RUSKIN UNIVERSITY

RECLAIMING TERRITORIES THROUGH
TRANS-DISCIPLINARY COLLABORATIVE ART PRACTICES

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ABSTRACT

This project, a thesis incorporating a 41,357 word textual commentary and related documentation of artwork, demonstrates and critically reflects upon a collaborative method of artmaking that addresses the following questions:

Is it possible to reclaim communal space using trans-disciplinary art intervention and provide access for alternative contributors?

How can temporary participatory art be used as an intervention into urban space and offer new forms of interactivity, engagement and critical awareness?

These questions were addressed by critical reflection upon the development and outcomes of two projects that took place in Durban, South Africa and Turku, Finland. These cities were sites of global events, namely the FIFA World Cup in Durban, 2010, and the European Capital of Culture in 2011. These events and their branding facilitate unique forms of capital accumulation. I suggest that intervention at the site of these events is important in order to reclaim a temporary communal space for creative and critical inquiry.

The artworks that I produced were temporary, site-specific urban interventions in public space using the insides and outsides of key buildings. The Durban projects were *Street Child World Cup* and *Body Politic* and, in Turku, *Pallomeri* and *Meri Valvoo*. The projects offered representation in public space in Durban for street children and, in Turku, experimental forms of engagement for the wider public.

I argue that my method of participatory practice has wide-ranging potential for use by creative/scientific collaborations as an ethical/aesthetic model of temporary collaborative working. It effectively addresses problems around critical and creative access to urban public spaces outside of marketing/consumer discourses.

Keywords: Participatory art, urban space, global event, FIFA World Cup, Capitals of Culture, creative collaboration

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Introduction

This thesis is an investigation into artistic practice in public space, which follows my attempts, in collaboration with a range of partners, to install creative works in shared urban spaces. Two projects took place in Durban, South Africa and Turku, Finland, at the time of global events, namely the FIFA World Cup in Durban, 2010, and the European Capital of Culture in 2011. The events and their branding were intensive opportunities for capital projects within a framework of wider globalisation. I suggest that intervention at the site of these events, through participatory art, is important in order to reclaim a temporary communal space as a temporary habitat for creative and critical inquiry. In Durban, I delivered the *Street Child World Cup* with a range of partners, including the Umthombo project, for the street children of the city. The second event, *Body Politic*, was an artist-led collaborative project with Mxolise Sithole and artists from the Ekukoselini Creative Centre, again including the street children. In Turku, I delivered two events: *Pallomeri* in collaboration with Susana Nevado and the Turku Arts Academy, followed by *Meri Valvoo* in collaboration with the Turku University of Applied Science.

The main research question is: how can we reclaim territories through trans-disciplinary collaborative art practices? The question was addressed by critical reflection upon the development and outcomes of the projects. The works were trans-disciplinary in that the strategies crossed geographical, language, theoretical, artistic and scientific divides, moving shared goals into creative forms through the process of the projects. They were also multi-disciplinary in that they included the moving image, music and performance art in public spaces. The materials used ranged from video to sound to sculptural elements and specific

objects such as discarded boats, library books and hospital beds. The notion of reclaiming territories acknowledges that spaces such as municipal buildings require negotiation in order to acquire them for the purposes of critical artwork. These urban spaces function within the framework of the commercial life of the city. Images are constantly placed around these spaces, but they are generally for marketing products: billboards, moving image screens and other advertising structures. The audiences of these images are addressed primarily as consumers. My negotiation for the use of these spaces involves making a claim to the sites. The basis of this claim is that the urban space itself should be open to public use and not merely a business resource, and that we need to recognise practices of visual representation that do not pertain only to the logic and sphere of commerce.

The public are not simply consumers, but consist of creative and varied communities, who may wish to lay claim to the territory where they live and work. Their engagement may also be cultural, artistic and, perhaps, include outcomes that are not entirely predetermined. The prospect of an indeterminate outcome in public space can be alarming for those who control urban spaces. In my experience, negotiations with municipality representatives from both Durban and Turku have been problematic in terms of their resistance to forms of visual representation in the city spaces. This led me to identify two more specific questions that I attempted to address in the projects themselves, as well as this text, the attached Logs and the publication with DVD appended. These questions are as follows:

Is it possible to reclaim communal space using art practices and provide access for alternative contributors?

How can participatory art be used as an intervention into urban space and offer new forms of interactivity, engagement and critical awareness?

In attempting to address these questions in my practice, it was clear that something more than a theoretical investigation was necessary. An 'on-the-ground' process of negotiation with partners, institutions and public bodies was necessary, alongside detailed documentation of the activity that would allow me to reflect upon the process. I began to keep detailed diaries that evolved into the Durban and Turku work Logs that accompany this text. The working method of engagement with other creative practitioners also evolved, and became subject to discussion and reflection. This was particularly true in Turku, Finland, in view of the interest of marine biologists within the University of Applied Science. Their investigation of ecological questions concerning the Baltic Sea led to our collaboration and the resulting art outcomes. The publication that accompanies this thesis, entitled *Pallomeri, Meri Valvoo: An Ethical Aesthetic*, contains documentation in the form of photographs, first-hand accounts of experiences within the installations and reflections by my collaborators. The DVD contains footage that was filmed during the events.

The thesis has drawn together different elements: an analysis of global events and the intentions and function of specific artworks at the two different sites where I have been working. This is underpinned by an account of the context of the work within the field of participatory art practice, particularly around the current theoretical positions of Claire Bishop and Grant Kester. In my work, I have explored the potential of what I refer to as an ethical aesthetic, informed by the writing of Félix Guattari, who used the term 'ethico-aesthetic' in his theorisation of

collective subjectivities. In *Three Ecologies*, Guattari (1989) suggests that practices, which may produce new subjective transformations, must traverse social, mental, and environmental ecologies. The experimental methods that he used offered ways to address the problems thrown up by formal power structures of various sorts.

I have attempted to find new ways to work collaboratively. The process is not without difficulties. I suggest, in what follows, that flexible groupings of committed artists and wider parties, organised on non-hierarchical lines, may be able to address effectively the discourse of the dominant visual images in the city, which are themselves political, and form a creative critical dialogue during and after the period of the temporary intervention. I provide a methodology and examples to demonstrate how a collective grouping can operate. This methodology is available for use by artists and creative practice researchers. In this respect, I argue that the project offers an original contribution to knowledge.

The thesis is divided into five chapters and a conclusion. My work is contextualised within the broader context of participatory art that engages with an ethical aesthetic and operates in public space.

In Chapter 1, I acknowledge that the world in which art operates is constantly undergoing social, economic and technological change. I locate my work and offer an examination of participatory art within an urban space that incorporates an ethical, aesthetic practice. I refer here to ethical motivations for artmaking that are seen both in the process and outcome of various projects. The move made by many artists out of the gallery and into public space is discussed, with particular

emphasis on a participatory art practice that engages the urban audience. Within an intensely mediated environment, the urban population is subject to specific conditions and pressures. I discuss significant moments in the 20th century that have resulted in changes around the participation of this audience. The examples I use refer to artists who responded to ethical concerns of their time. Situationist art practice, for example, led artists to grapple with ethical problems relating to public space that included access, audience participation and ways to envisage, creatively engage with and develop our urban spaces of the future. My investigation moves from these artists to an examination of artist-led collectives, the institutional circumstances of art production, exhibition and funding, amongst other issues. I suggest that current socio-political global initiatives linked to capitalist policies have given rise to many current critical contemporary practices in urban space. Groups such as Critical Art Ensemble and Space Hijackers have adopted innovative collective methods of making creative urban interventions that are challenging and strongly linked to activism.

In Chapter 2, I outline the significance of the global event and the importance of creative, critical engagement during these events. I use the term 'global event' to describe a cultural or sporting event with global significance and examine how an understanding of some of the elements of the delivery of these events can inform creative intervention. Global event management industries are behind the planning and partnership agreements, as well as the control of the marketing and branding of the events. I offer an analysis of the way in which the global event, whether sporting or cultural, has assumed the primary function of global capital accumulation through the promotion of key urban sites as 'hot spots' of affluence. I draw upon the theories offered by Anna Minton (2009) in her analysis of UK

privatisation of public space through state/business partnerships, and David Harvey (2007), who demonstrates that there is a drive to identify key sites in global cities and acquire them for the purposes of monopoly rent. An examination of the global event, within a wider context of globalisation, allows me to understand some of the mechanisms employed prior to, during and after these events, giving clues to the ways in which artists and other creative practitioners can work together globally, at key sites, to challenge dominant discourses using participatory artistic means.

In Chapter 3 I contextualise the projects that I undertook in Durban. My primary research question, relating to reclamation of communal space using art practices, led me to engage with people at the site of the FIFA World Cup in Durban who were particularly disadvantaged. In March 2010, I was commissioned to work as lead artist for the Street Child World Cup. The Street Child World Cup (SCWC) was as much an art event as a sporting event and was designed to address the negative effects of the FIFA World Cup upon the street children of Durban. The intention was to offer an international event with alternative outcomes to the FIFA World Cup. My commissioning partners were NGOs, Amos Trust and Momentum Arts based in the UK. In Durban, the host charity was Umthombo, South Africa. Deloitte provided financial and other support and led sponsorship from a range of partners. Deloitte also sponsored the FIFA World Cup.

The dual role of corporate sponsors was problematic and became one strand of my investigation. Slavoj Žižek (2009) has referred to this as the 'friendly face of capitalism', which supports the sharing of corporate profits to charities and developmental projects but does not address the systematic violence of capitalism

itself. We can see that, despite the friendly face of FIFA event management, questions of inclusion/exclusion were not resolved; for example, the black majority found itself in a position of exclusion during the 2010 Games. They were largely excluded from the stadium games of the FIFA World Cup because of the cost of tickets, watching instead on screens at the beachfront (during apartheid, they were excluded from the beaches of Durban). The delivery of the SCWC did lessen some of the worst effects of the games on the most vulnerable, but it also led me to identify problems regarding the methods used by the artists and NGO partners who worked together with the street children from many countries.

The second project in Durban, *Body Politic*, was delivered at the Red Eye Festival, and included collaborative moving image work made with Mxolisi Sithole, the artists from the Ekukhoseleni Creative Centre at Umlazi and, again, many street children of Durban. The festival offered support in terms of fees and publicity and the work had the benefit of being seen alongside challenging work by many black South African performance artists.

In Chapter 4, I address the question that led my investigation and practice in Turku, during its tenure as the European Capital of Culture: how can temporary installation art be used as an intervention into urban space and offer new forms of interactivity, engagement and critical awareness? The specific aims of the European Capital of Culture are examined, together with the socio-political context of the host city. A concern with place branding and capital accumulation often appeared to be in direct confrontation with local communities who had ecological concerns regarding the Baltic Sea. This chapter demonstrates how previous Capitals of Culture have allowed for large urban privatisation projects,

infrastructure changes and the re-branding of cities. The projects that I undertook used a unique collaborative method that I developed with Susana Nevado, artist and tutor at the Art Academy in Turku. She has a strong pedagogical interest in collective working methods. Our collaboration with marine scientists at The University of Applied Science in Turku allowed for the development of the method and exploration of the conflicting interests at the site. Once again, I kept a detailed diary that evolved into the Turku Log, which is appended. The Log allowed for a critical and reflective approach throughout the collaboration. It provides evidence and detailed reflection upon the process, not only of developing the work, but also of negotiating access to the public space, financing, institutional support, the working methodology and related problems. Our collaborative working method was developed and tested as part of the delivery of the two projects in Turku. Qualitative recording of participant and viewer engagement was recorded during the two installations.

In Chapter 5, I consolidate my findings and analysis of my work in Durban and Turku in relation to current participatory art practice. I provide a detailed account of my methodology linked to the Logs that offer potential for further use of the research by arts practitioners from a range of disciplines. I locate my work within the field of participatory art and theoretically in relationship to, but differentiated from, the polemics of Claire Bishop and Grant Kester. This is in order to illuminate the forms of approach that I have employed and the potential for further development of these ideas. Bishop suggests that participation art is a return to something that has happened before. She suggests that artists now work independently of political parties, but that artistic forms of democracy are problematic. The examples of art that she refers to are often confrontational but

located in the gallery or biennial. The importance of the work within public space, I suggest, lies in the way that meaning is made. The making of meaning that generally happens in public space in terms of experience and interaction is extended to the making of meaning in relation to the artwork. Art, therefore, functions in a different way to art that is placed within a gallery or biennial. In contrast, Kester valorises art that is not preconceived, but is a process of reciprocal labour. His examples of art operate outside the gallery but can often be criticised for their lack of artistic elements, which can inform critical analysis. In this debate, there is a tension around the question of the art object as opposed to the art process. The collective process that I employ lies between these polemics in that it benefits from a shared dialogue, but follows the strongest ideas to a point where they are shared with a participatory community in public space.

Methodology – A practice-led investigation

The projects that I have undertaken have been predicated on a practice-based methodology informed by ongoing critical reflection. Gray and Malins (2004) suggest a method whereby the research questions arise from issues within the practice itself. An ongoing reflective journal formed the basis for the activity Logs, which document the planning, delivery of projects, collaborative workshops and art outcomes at each site. An analysis of the process has allowed me to investigate and organise results creatively and to identify the possibilities and limitations of my practice. I have used various tools to make sense of, and ultimately define meaning within, the outcomes. Often, multiple definitions of installation elements arose. Especially significant were the interactions and responses that participants brought to the work using their own memories and experience. The work Logs for

Durban and Turku, attached with this thesis, are evidence of the creative process and the practical outcomes. They are developed from reflective diaries kept during the period of work at each site. References to the Logs are provided as map references. The Log reference begins with a D or T (Durban or Turku) and is followed by a number reference to the sheet within the Log and the particular vertical column (a number) and horizontal column (a letter). The Logs contain further notes on 'reflection in and on action' and practice in the production of creative work, as formulated and theorised extensively by Steven Scrivener (2000).

Donald Schön (1983), a US theorist who developed practices of reflective learning, identified a characteristic structure whereby problems can be addressed. He defined the way in which reflection-in-action can help in the process of working. Difficulties with collective organisation around consensus decision-making and ownership issues led to potentially compromised outcomes during my practice. Adjusting my method of work enabled me to introduce new aesthetic/activist methodologies in which a situation is understood through my attempt to change it, and changed through my attempt to understand it. The constant dialectical reframing of problems and questions, through the making of artwork, became a conversation that included my collaborators and partners.

The following are some key terms I refer to throughout the thesis:

Public Space

I refer to public as a space that is considered social, open and accessible to most people. Parks, city squares and streets are examples. I acknowledge discussions

of public space by theorists such as Mouffe or Habermas. Mouffe refers to a public space as the site of agnostic struggle, where artists are able “to play an important role in the hegemonic struggle by subverting the dominant hegemony and by contributing to the construction of new subjectivities” (2007). Habermas is concerned with democracy and the wider public sphere and writes “through the vehicle of public opinion it put the state in touch with the needs of society” (1989, p.31). He examines the way in which it is a participatory democracy rather than a representative one. I suggest that the success of public space is located around its use value. Attachment to these spaces by communities locates itself around use and vitality of an area. Vitality appears to be generated by diversity in terms of who uses the space and in terms of what can be done there. It has been pointed out that, if planners design out crime through the elimination of possibilities for graffiti, drug dealing or homelessness, parts of the diverse community are then eliminated and public space is made less successful in terms of being less public (Worpole and Knox, 2007). I refer to public buildings, libraries and municipal office buildings as public in terms of their use value as a shared resource where meaning is created (Mean and Tims, 2005). The artworks that I make form part of this meaning making at key sites and at key times. It is important that they include the alternative contributors who the city planners may wish to ‘design out’ of the public space.

Alternative contributors

I use the term ‘alternative contributors’ to describe those who may be excluded or marginalised from public space, but would have a claim to that space as part of the community. The alternative contributors addressed in my work include the street children of Durban and community members in Turku, such as the

homeless. These groups are not usually recognised as contributors to the cultural value of the city. I argue that they have unique experience of the urban space and form part of the diverse publics that make up the population of the city. Without their voices, the dialogues in urban space are less democratic – less public. I suggest that they can be active in the public sphere. Hauser has developed discussion of active and rhetorical engagement in the public sphere: “In order to maintain a vibrant discourse, others opinions need to be allowed to enter within the arena” (1999, p.79-80). My interpretation of discourse includes the visual arts and their intervention in public space.

Creative activity

Creative activity is generally understood as an activity whereby something original and valuable is created. Since the Enlightenment, notions of creativity moved from an idea of divine creation to a person-focused understanding of creativity. This led to ideas of the creative genius. I would argue, however, that creativity is social in that it operates within a social world. It is intertwined with the political. I draw upon the writing of Guattari, who argued that changing aesthetic boundaries allows for “the establishment of ‘habitats’” (1995, p.117). He refers to conditions that may offer the potential for the creation and development of new forms of subjectivity (p.91). I use the term ‘creative’ to describe the mental process that a group or individual may employ leading to the generation of arts outcomes. I identify this within my own work as different from processes that the group undertakes, that are largely bureaucratic: the negotiations around access to space, preparation of marketing and other activities. I suggest, rather than scientific investigation that prioritises calculation, I seek creative ways to open up questions to diverse forms of investigation and multiple answers.

The Collective

I refer to the collective within the text to describe the groups that I brought together to work with me. The mechanism of the collective allowed for ideas to be shared and decisions to be made using particular methodologies. The term has connotations of democratic consensus and has been used in social and political situations to oppose hierarchical structures of institutions and of the state. The Occupy and climate change movements are examples of collective decision groups. Hierarchies within and outside of the group are challenged simultaneously. Hardt and Negri explore contemporary collective social practices in their examination of the commons (2009, p.121). In my practical work, I have brought together a temporary collective as a mechanism that is able to challenge hierarchies, reclaim public space and enable shared working practices. Collective decision-making was important in both of the projects described in this text. It allowed for ideas and skills of everyone in a group to be incorporated into the creative process.

Individual

Originally meaning indivisible (from the Latin *individuus*), the word came to be understood through an understanding of the individual as a social personality, who is formed by relationships and experiences. Guattari examined the individual in relation to capitalist society in particular in his work with Deleuze (Deleuze and Guattari, 1972, p.28), in which they argued that desire is part of a process that produces the experience of how a person understands the world around them and their place within it. The term individual has been confused with individuality in recent times, with the right of the individual prioritised over the collective within

hierarchical structures and a neoliberal framework. The term individual is used in this text predominantly to refer to the single person who is a member of a group. I argue for methods that move away from individual decision-making toward collective processes involving shared understanding of the world around us and shared responsibility for interventions within it. The skills and points of view of each individual member of the group become a valuable part of this process.

Chapter 1

Participatory art in urban public space – an ethical aesthetic

Urban space and the contemporary city dweller as audience

The city is increasingly becoming an intensive, mediatised environment. Changes to our experience of the urban environment include moving image advertisements, enabled by technological development. Susanne Jaschko is a curator of contemporary art based in Berlin. She works independently and focuses upon art in public space and new media art. In 2007, she curated *The Urban Screens* conference in Manchester, which explored the use of public displays in terms of their potential for cultural use. It focused on interest in non-commercial content for urban displays such as LED, media façades and projections onto buildings. Jaschko (2007) describes projection and other digital technologies, brought into the streets, as 'adhesive', meaning that they cling to all kinds of objects, mobile or immobile, in a parasitic or symbiotic way. Adhesive media is able to temporarily intervene into urban space and add a second virtual and visual layer to the physical space. These spatial interventions do not remain on the level of the purely visual and physical world, but build connections to a non-visual world. "Their restless, constantly changing imagery contributes to a dematerialization of architecture, a sense of ephemerality which is all-pervasive in 21st century urbanism" writes Jaschko (2006, p.8). She talks about the experience of layers within urban space, almost as if she is discussing the timeline of a film: a "moving projection of moving image in the city creates a layering of information and simultaneity of various velocities" (2006, p.6). She explains these layers, beginning with the buildings themselves. They appear to dissolve in the night and become

dark screens. The buildings form a static layer that loses detail. This is potentially an invitation to projection artists. My creative work discussed in this thesis includes projections of moving image at each site as part of the artworks. In describing the projected light, Jaschko notes that multiple image layers are created as the audience moves at different speeds, viewing the projection from different perspectives, in vehicles or on foot. "Here art is deliberately happening parallel to a multitude of other actions and does not demand an unshared attention. It is not isolated but adheres to real life and occurs as one possible layer of the perceivers' reality" (2006, p.6).

This disorientation described by Jaschko relates also to the worlds that are created by advertisers using the moving imagery of urban screens; we are presented with a range of fantasies that involve consumer objects and an illusion of happiness. In related ways, Scott McQuire, editor of *The Urban Screens Reader*, has investigated the cynical manipulation of consumers on the street. He questions the potential for alternative voices to be heard in city spaces. "The embedding of devices such as computers, cameras, RFIDs (Radio-Frequency Identification) and other sensors, which can 'measure' and 'test' public behaviour, raises vital questions concerning the future of public space." He asks, "Is there still space for social interactions outside the dictates of surveillance and the spectacular forms of commodity?" (McQuire, Martin and Niederer, 2009, p.56). I would argue that the increasing focus upon the individual, rather than collective, leads to a constant loss of community spirit, particularly in the urban sphere. It seems that any social interactions must be able to function in the mediatised city, removed from any of the features of traditional local environments.

The desire for collective experiences may be stronger than ever in a globalised and mediatised world. Urban space has become 'relational space', as Scott McQuire (2009, p.49) suggests in his discussion of the politics of public space in what he describes as the "media city". He notes that our streets have lost inherent qualities, such as familiar dimensions and appearances, and are "increasingly experienced as shifting, variable and contingent" (McQuire, 2006, p.3). He points out that the public domain of the 21st century is no longer defined by the material structures of streets, squares or buildings. "Nor is it defined solely by the virtual space of electronic media. Rather the public domain now emerges in the complex interaction of material and immaterial spaces" (2006, p.1). McQuire states that relational space is a space in which the arbitrary, commercial use of public screens supports the feeling of physical and spatial detachment because of their function as a window, unconnected to the location. We see many new worlds within these windows that are constructed by marketing departments, and populated by happy consumers. People that constitute local communities have no access to a means of representation on the scale of billboards and large LED moving image screens. They can find themselves unable to tell their stories and represent their values within the space of alien visual narratives that surround them. This detachment can operate, even where familiar architecture and key buildings exist in urban space.

The focus upon commerce has led theorists such as Marc Augé (1990, p.96), in discussion of supermodernity, to argue that bureaucratic organisation produces non-places – spaces that are not themselves lived places. He claims that they are "unlike Baudelairean modernity", in that they "do not integrate the earlier places; instead, these are listed, classified, and promoted to the status of places of

memory". Communication becomes wordless, based around commerce, codes and swipe cards, leading to a solitary experience within dense urban spaces. "In the concrete reality of today's world places and spaces, places and non-places intertwine and tangle together. The possibility of non-place is never absent from anyplace" (1990, p.107). The purpose of these urban spaces is to drive the experiences within as by-products of commerce; the means of communication are not social. In fact, they are increasingly anti-social. I would suggest that inhabitants of urban spaces frequently come to see themselves as isolated individuals. Michel De Certeau (1988) addresses the question, through his reference to the 'tactics' of those in the city. He examines the way people move through the city, defining their own paths and territories. His work suggests that there is a subconscious desire to avoid the structure of the city as laid out by authoritative bodies. It has been a key factor for me to consider potential feelings of alienation that the audience may feel in the city when designing interactive elements of artworks.

Situations for participant-users

The motivation for artists to intervene in urban public space and to address their audience as participants has been examined by writer and critic Claire Bishop (2012), who has suggested that artists have internalised the anxiety felt on the streets and desire to repair social bonds. In her lecture *Participation and Spectacle: Where Are We Now?* (2011), she points out that participation art became prominent at key moments of upheaval in the 20th century, namely during the period of 1914 through to the post-war period in the 1920s, and again in the 1960s and 1970s. Her example of the 1920s refers to Dada and the move from the gallery onto the streets, driven by anger against the First World War and the industrial-scale slaughter of so many people. Some of the Dada artists were

veterans, who had found a safe space in Zurich to explore art that eventually shook up the art world and challenged its values and those of the wider society. The work was very different to anything seen before and came with a strong affective undertone of disgust and refusal. It embodied a desire to force people to confront life's ugly realities and challenged them to think about the power structures in society that gave rise to them. "You will never be alone enough to reject hatred" said Tristan Tzara in the Dada Manifesto (1918).

This approach and the work of Fluxus in the 1960s has led me to consider carefully the interaction of the audience, who are invited to make content and meaning within the artwork. The action of some of the artists in the Fluxus movement, which started in New York, attempted to transform the artist's traditional role as sole producer of unique objects, into one of creating situations where objects - often everyday objects - were allowed space to reveal themselves. Of particular interest to me is the fact that there was value placed upon the temporal within their work. It was, in some ways, a nomadic art. In the Fluxus Reader, David Doris (1998, p.25) writes, "there is no repetition, no re-presentation. Nothing lasts long enough, or speaks with enough authority, for it to be represented". They combined media, old and new, into their work and there was an attempt to ask the audience to question their attachment to objects and expectations. A useful concept for me has been the way Fluxus defined their audience, not as spectators but rather as participant-users.

In my examination of the role of the audience as participant-user, I have also had to consider the transformation of specific public spaces in order to enable the audience to engage in ways that give them freedom to be creative. This

construction of spaces is time-based and, therefore, becomes the construction of a situation. In considering this, I have looked at how politically engaged artists created situations previously. Key examples are Situationist art practices in Parisian urban space in the 1960s. Incorporating politically charged methods, their work encompassed many activities more diverse than participatory art alone, such as performance and design. These methods have enabled us to re-think many things, from art processes to the design of cities without cars. The Situationist artists captured the imagination of a generation of critical thinkers, creative practitioners and activists as they adopted a revolutionary position. Their own history was directly linked to Dada; however, through the construction of situations, and the development of a 'unitary urbanism', they saw their first task was to question their identification with their surroundings and with familiar patterns of behaviour.

Guy Debord (1957), the prominent Situationist, called for the world to be made more rational in order to move toward making it more exciting. This lack of rationality was also seen as the driving force for inequality, exclusion and the lack of imagination in urban planning. Debord insisted that architecture and spaces should be 'thrilling'. Situations became the way in which dynamic interventions could be made. They created "concrete construction of momentary ambiances of life, systematic intervention based on the complex factors of two components in perpetual interaction: the material environment of life and the behaviors which that environment gives rise to and which radically transform it" (1957, p.38). Debord (1957, p.39) wished to see the design of cities "advance by taking emotionally moving situations, rather than emotionally moving forms, as the material it works with". The spectacle was associated with nonintervention and alienation. Playful

creativity in all forms of human relationships and in specific special settings, such as the streets, was seen as a way to combat the replacement of authentic social life with its representation. The group spread out of France to other European countries and addressed different elements of everyday life and the way in which people 'performed' in public space.

Their ideas have influenced my own work around the manipulation of familiar urban spaces in order to transform them into dynamic sites, where new ways of behaving can be explored and 'situations' can be created. Their focus upon intervention into the urban environment was politically directed, and inherently critical of capitalist constructions of space. They intended to "break the spectators' psychological identification with the hero so as to draw them into activity" (1957, p.41). Debord also called for modern culture of the time to be seized "in order to negate it" (1957, p.36). He suggested that a refusal of the political system and the art associated with it was not enough; that the tools used by the state should be transformed and used for radical purposes.

As a contemporary artist, I find this an important issue. If the work is to operate in the real world, but create fictional scenarios, we must use the familiar tools of communication and the sites of consumer activity to challenge the exclusion of minority voices and capitalist practices that are harmful to the environment. Examples of the use of familiar tools of communication in my own work are seen in the use of the digital screen-based messages in public buildings and shopping malls. It has been important to use a language of communication that is familiar in order to make interventions into public space that are also interventions into the everyday life of the participant-audience, led by the artist group and their own

relations. Michele Bernstein (1958, p.58) explained, “Intellectual or artistic collaboration, in a group devoted to the type of experimentation we are engaged in, involves our everyday life. It is always accompanied with a certain friendship.” This reference to everyday life is very important. If artists are to attempt to bring new processes into wider understanding, the starting point must be in the process of their own interactions with one another. In the present ecological crisis, I understand this to refer to their ethical positions and shared values. Social relations and the boundaries between work and the social sphere are key areas of exploration for a group. It is in this territory that playful exploratory research takes place and the difficulties of collective decision-making are resolved. This method informs the experimentation within my own practical work, where the playful testing of boundaries and hierarchies occurs. Intensive periods of playful work can break down barriers between work and real life, fictions and realities, both within and outside the collective group.

McKenzie Wark (2008) has researched how the aesthetics of Situationist practices have impacted art and activist activities, particularly in the anti-globalisation movement. The use of the city streets themselves as an artistic space, a kind of playground for ideas and material forms, has underpinned my work at both of the sites discussed in this thesis. The Situationist artists played out games on the streets using the *dérive* and *rendezvous*. These games were, in fact, experiments with new forms of behaviour. The *rendezvous* was freed from the normal organisation of a meeting in that players were encouraged to begin conversations with strangers who they met. The inherent human ability to use play as a way to work together to generate art and create culture itself has been demonstrated by psychologists such as Charles Kantor (2008) in his work with children in New

York. The capacity was also extensively examined by Félix Guattari (1992) with reference to his own work around spaces or therapeutic psychiatry, and is discussed later in this thesis. I suggest that playful interaction within participatory art offers a site for the emergence of new creative ideas and behaviour.

The attempt to address underlying problems within a wider socio-economic model, rather than within certain groups or neighbourhoods within cities, was a key factor of Situationist practice. Social problems were identified and considered as pathological elements requiring therapies. Taking from the work of Lefebvre, who wrote about the uneven development that was occurring across cities globally, Debord (1961, p.93) explains: “Henri Lefebvre has extended the idea of uneven development so as to characterise everyday life as a lagging sector, one out of joint with the historical but not completely cut off from it. I think that one could go so far as to term this level of everyday life as a colonised sector.” The Situationists noticed a tendency for people to become isolated as consumers with limited communication. They had seen the changing face of Paris and its political purpose; for example, Haussman's partitioning of the old urban clusters within the city into manageable blocks led to populations spreading over vast areas, deprived of the means of communication. Everyday life for them became a private life, where separation occurred within the urban spectacle. Forms of control grew with ever more technically equipped police. According to Raoul Vaneigem (1962, p.121), “alienation multiplies need because it can satisfy none of them; nowadays lack of satisfaction is measured in the number of cars, refrigerators, TVs, they are there in their concrete poverty. To be rich today is to possess the greatest quantity of poor objects.” The connection to branded items forms an important part of my understanding of elements of the global event assemblage.

At the time of Situationist art practice during the 1960s, Félix Guattari was active in the student movement in Paris. He was part of the 1968 uprising and had direct contact with the co-founder of the Situationist movement, Ralph Rumney. After being accused of his wife's murder in 1967, Rumney entered La Borde clinic under Guattari's care (Imrie, 2002). I discuss Guattari's work in relation to art activity in some detail within this thesis, as it has informed my methodology around collective artmaking. I consider that psycho-geography and other elements of Situationist practice may have influenced his writing. Guattari and Gilles Deleuze (1972) have provided theorisation around the specific metaphors of mental disorders in relation to capitalist and psychiatric institutions. Guattari's writing in particular has provided an important framework for me to understand how hierarchies can be challenged within institutions and public spaces. Guattari's work offers a way to examine the 'molecular' structures of activity. This has been useful in public space, as I seek to identify elements within the groupings of institutions, businesses, technologies and other structures that may be used as part of ethical and aesthetic interventions.

My interest in the Situationists, aside from their engagement in public space, is the link with activist methodologies. During the 1960s and 1970s, writers, radicals and feminists began to question a range of topics linked to the future of society after environmental collapse of one kind or another, and could be seen as consolidating the basis of the anti-globalisation movement, including the rise of the occupy movement, especially Occupy Wall Street (OWS, 2013). Their influence can be seen today in the work of contemporary artist collectives such as the Space Hijackers and the Yes Men. Political activity of the 1970s in particular was tied into

the explosion of happenings and performances at that time. Many of these were linked to activist, ecological, anti-war and radical political movements.

Together, environmentalists and philosophers began the earth movement that led to widespread ecological awareness. Environmental ethics have become important since the first Earth Day in 1970, instigated after a massive oil spill in California that resulted in twenty million North Americans on the streets in rallies across the country. Artists such as Mierle Laderman Ukeles delivered innovative interventions. She worked as a long-term unsalaried artist-in-residence for the New York Sanitation Department, producing works such as *The Social Mirror* in 1979 on the streets of New York, which was a reflective corporation dustcart. Vandana Shiva, a leading ecologist and feminist, documents in *Biopiracy; the Plunder of Nature and Knowledge* (2011) the way that natural capital and eco-regions are converted into forms of intellectual capital, which are then recognised as private commercial property. In the minds of many people, in recent times, the environmental crisis and other crises have become linked to a general failure of the current capitalist system. The sense that we have a unique position in history, where change is called for, informs my participatory artwork and generates, for me, a sense of creative urgency.

Chapter 2

The Global Event

In this chapter, I examine the 'global event' within the wider context of globalisation and its importance as a driver of uneven geographical development. My examples are the FIFA World Cup and the European Capitals of Culture. The global event is transitory, and yet has a lasting effect on localised areas. The branding of global events brings together seemingly unlikely partnerships and sponsorship deals. I demonstrate how the temporary global event, whether sporting or cultural, accumulates capital and results in vast changes within urban space. In the previous chapter, I discussed the changes that took place in the work of artists from the 1960s and 1970s. Whilst anti-capitalists and many artists were struggling for a future that would include equality and green living, the capitalist world-system was evolving and gradually spreading across the globe, driven by a desire for profit. It was "a system that operates on the primacy of the endless accumulation of capital via the eventual commodification of everything", as stated by Immanuel Wallerstein (1998, p.10), a US world systems analyst in the 1990s. The global event, it can be argued, operates as an alternative to disaster capitalism (in the absence of a natural disaster), as described by Naomi Klein in *Shock Doctrine: The Rise of Disaster Capitalism* (2009). A single event provides for the temporary suspension of many human rights and redistribution of wealth linked to property value. I argue that the global event accelerates uneven geographical development through its focus upon key areas: infrastructure development, privatisation, franchising and the enforcement of intellectual property rights.

As I have suggested, creative intervention at the site of these events is necessary if other narratives are to be heard. In this chapter, I reflect upon the current global economic model, developed during the 1970s, focusing upon characteristics that are relevant to art practice in public space including narratives and particular sites.

Global events, particularly sporting events, have proliferated against a backdrop of migration to urban clusters. David Harvey (2005, p.173) demonstrates how low-income workers are forced to the periphery of cities worldwide, as key urban sites are effectively cleared of those who fail to generate high incomes. He describes the 'commodification of everything', with property rights given precedence over human rights. Most large cities across the world now have zones and areas that are connected to other high value areas. These may include financial districts and trade zones. The connections are across territory and international borders. Powerful digital connections cross borders effortlessly and shape cities and urban life. They "challenge the long-held privileged status of Cartesian geometry, the map, and the matrix or grid, infrastructural links and connectors, as well as information exchanges and thresholds, and become the dominant metaphors to examine the boundless extension of the regional city" (Boyer, 2000, p.75). I explore these issues within wider debates around globalisation, as discussed by David Harvey (2002), Mike Featherstone (2006) and Boaventura de Sousa Santos (2003), which locate globalisation not as singular, but in terms of multiple globalisations. Harvey (2007, p.93) argues that the US/UK economic model, known as the 'Washington Consensus' of the mid-1990s, defined itself as 'the answer to global problems'. He points out that Japanese or West German economic models did not allow for the restoration of class power. Financial markets became far more important as a result of deregulation and "by the end of

the 1980s, US universities were teaching economics around the neoliberal agenda, shifting the focus from full employment and social protections to control of inflation and public finance issues” (2007, p.21). Harvey’s analysis raises a number of ethical questions around employment, but also about human rights and the well-being of urban populations.

The role of creative practitioners, who attempt to include an ethical perspective within their work in public space, is an important part of my research. I argue that intervention into public space at the time of the global event is important to ensure that alternative voices and narratives are heard. It is also necessary to address ways to engage with wider audiences, in forms that are linked to futures that do not accelerate ecological disaster and the increasing creation of patterns of hot and cold spot capital accumulation. The networked nature of art practice, and the potential for temporary collaborations across geographical sites, is rooted in the lineage of ethical-aesthetic art practice outlined in Chapter Two.

The promotion of key urban ‘hot spots’ of affluence arguably leads to the proliferation of global capital accumulation. Anna Minton (2009), in her analysis of changes to public space in the UK, discusses the appropriation of public space within cities, through state/business partnerships. This loss of public space leads to conflicts and the implementation of advanced control mechanisms to manage conflicts. The drive to identify key sites in global cities and acquire them for the purposes of monopoly rent is supported by a minority of the larger players, local and global, for whom wealth creation occurs (Harvey, 2007, p.21). The majority of the local residents and workers may find themselves further impoverished through a loss of livelihood and displacement, leading to alienation. The struggle for

access to space for community and creative use, informal trading and other activities takes place in an environment where housing, work and leisure choices have become increasingly defined by income. The role of the artist has changed dramatically since the 1970s; therefore, I suggest that the development of participatory art practices may allow for the engagement of artists and the wider public in dynamic new ways within globalised urban space.

Mapping different business and community interest groups at the sites of the FIFA World Cup in Durban, South Africa, and the European Capital of Culture in Finland, led to my understanding of the site-specific, socio-political contexts and enabled me to plan creatively at key sites.

Uneven urban development

Across the world, the spread of financial capitalist practices has led to an increasing gap between rich and poor. David Landes (1999) has calculated that “the difference in income per head between the richest nation (Switzerland) and the poorest non-industrial country, Mozambique, is about 400 to 1. Two hundred and fifty years ago, the gap between richest and poorest was perhaps 5 to 1, and the difference between Europe and, say, East or South Asia (China or India) was around 1.5 or 2 to 1.” The impossibility of maintaining economic growth globally at rates of 3%, or above, has been analysed by Harvey (2010, p.296). He argues that this growth rate, perceived as ‘healthy’ by capitalists, was possible in previous periods when colonisation of most parts the world had not taken place (particularly in Asia), and full industrial growth had not been achieved. He explains “three percent minimum growth actually means that our society will be committed to

compound growth on all of the resources that we consume and all of the money that is accumulated". Looking at the world at present, saturated with growth and consumer goods, he calls for a move towards a zero-growth economy. As Harvey states, "The capitalist class doesn't actually work anymore, it uses the financial system to steal" (Goretti, 2011). He characterises current problems, such as low growth in the wider economy, with continuous capital accumulation by the small group that controls resources. In times of austerity, larger and larger bonuses are paid to this group, as seen in 2009 when Wall Street paid \$40 billion in bonuses while, at the same time, two million people in the USA lost their homes to foreclosure (Harvey, 2010).

Within European and African countries, the effect of neoliberal policies has generated a patchwork of unequal development, leading to sites of huge wealth alongside larger areas of poverty. This pattern is repeated as economic growth has developed, with devastating results in the poorest areas. In the context of the areas where I have worked, it is important to note that the street children of Durban represent the most impoverished group of a wider Zulu population, who themselves suffer disproportionate economic hardship; whereas the population of Turku face problems around the ecology of the Baltic Sea, which affects all of the countries on its rim. These issues continue as a result of the current economic model of global development. Capital investment is seen to flow around the globe as if liquid; similarly, cheap labour leads to mobility of workers. However, the economy is not borderless, but has barriers and regulatory measures. New infrastructure sustains the flow of goods by transnational corporations, using technological means that include video conferencing, 24-hour trading and mobile communications. Featherstone (2000, p. 53) writes "Whilst managers fly around

the globe to meetings, migrants, workers, cleaners and carers also make up mobile cosmopolitan networks. Economic globalisation offers new connectivity but also new inequalities.” These inequalities are tied into complicated systems of interdependency. Collier describes how the global assemblage offers a way to understand production within the global economy:

Twentieth-century developments in Japanese and Chinese capitalism, or in Russian, Indian, and Pakistani techno-science – to take a few among innumerable examples – should convince us that, whatever claims one might make about their patrimony, these forms no longer require the support of their conditions of origin. Global assemblages are the actual configurations through which global forms of techno-science, economic rationalism, and other expert systems gain significance. The global assemblage is also a tool for the production of global knowledge, taken in the double sense of knowledge about global forms and knowledge that strives to replace space, culture, and society-bound categories that have dominated the social sciences throughout their history. (2006, pp.339-400)

I have used the notion of the global assemblage to understand the way in which a sporting body, for example, was able to establish a global event in an African country that led to the re-branding of that country. Interests ranged far beyond what may have been expected of a sporting association. In order to make creative interventions in public space at this time, it was necessary to examine elements of the assemblage in Durban and to use this knowledge to negotiate and deliver the artwork that took place in public space there.

Increasing the value of place

Boaventura de Sousa Santos (2006, p.393) talks of globalisations in the plural, referring to local globalisms and global localisms. For him, globalisation is “the process by which a given local condition or entity becomes successful globally”. Often, the local root of the thing, and its meaning, are lost in the process. He uses

the example of the globalisation of the Hollywood film and its film stars, resulting in the ethnicisation of Hindu and other film genres. He suggests that the full meaning of any process of globalisation can only be understood if we also consider the related processes of re-localisation that occur at the same time. In his analysis, he claims that there is no single entity called globalisation, but 'globalisations'. He argues that sets of continually changing social relations inform the process, leading to conflicts and, ultimately, winners and losers. Santos's description of globalisation leads to interesting points about the framing of globalisations outside of neoliberal models, particularly with reference to human rights.

Built social and cultural environments rely on collective memory and historical context. The development of the uniqueness of cities as brands enables the accumulation of value and, ultimately, monopoly rents. The cultural or sporting global event can provide intense periods where widespread changes to urban space can occur. Processes that take place during these times may drive contemporary tourism or regeneration initiatives. Harvey (2002) explains the way in which symbolic capital, or value, is attached to the name of a city such as Paris. In an urban centre like Liverpool, however, monopoly rent values can only be increased through some form of re-branding. An association with culture was developed in Liverpool in 2008, when the city was the European Capital of Culture. This allowed for extensive privatisation of the city centre, which was delivered predominantly by the local cultural industries and public/private partnerships. This positioning of the city as a major shopping destination allowed for much increased monopoly rent values in the city centre. Patents and intellectual property rights are able to centralise capital through the creation of uniqueness and authenticity, delivered by the 'cultural industries'.

The global event offers many ways to re-brand cities, particularly through new architecture projects and marks of distinction, such as the Mbeke stadium in Durban. The Green Point Stadium in Cape Town was built despite large local protests, and the fact that the existing stadium would only have required an extra layer of seats for it to be an adequate sporting facility for the event. This was the most expensive venue, costing over US\$600 million. An examination of the environment revealed that an incentive for this construction was the view of Table Mountain as a backdrop for global TV audiences, as required by FIFA. According to FIFA (Desai and Vahed, 2010), the reason for the new build was that, "A billion television viewers don't want to see shacks and poverty on this scale." The US\$400 million stadium in Durban was also only a short distance from the existing stadium. Once the World Cup was over, these stadia were of little use to a poor community, and have been considered white elephants by many.

With the potential pressure for increased monopoly rents to allow franchises, identikit waterfronts and new infrastructure development, what has been described as 'disneyfication' occurs in many global cities (Tomlinson, 2004, p.147). The symbolic capital of a city comes under threat as it loses an authentic local experience. Popular and oppositional movements such as Save Vetch in Durban might strive to combat this, but there is frequently little awareness by the local population of their contribution to the creation of the symbolic capital and their right to benefit from it. It is necessary for capitalists to appreciate, architecturally and culturally, the local uniqueness of a site, in order to exploit it. This uniqueness can include transgressive cultural practices, which require some capital support, so as not to destroy the local value. While all manner of oppositional movements can survive, they must remain flexible and mobile in their opposition and aware that

their creativity will be appropriated. Harvey addressed Occupy and other movements, calling for them to be more directed towards capitalist forms of accumulation rather than as fragmented 'local' struggles. Activist methods that incorporate creative means of occupying public space and non-hierarchical processes have informed my understanding of public/private control mechanisms and inspired my working methods in negotiations around public space. With reference to the European Capital of Culture in Liverpool, among other examples, Minton (2009, p.196) argues that private ownership and management of the public realm is a quiet revolution in landownership, replicating patterns of activity in Victorian Britain. She has discussed specific mechanisms for the appropriation of public space, particularly public/private partnerships. These arrangements enable decision-making to be taken out of the democratic process. She analyses the use of BIDs, or Business Improvement Districts, in the US and UK as a means of accomplishing the transfer of public space to private control. In Liverpool, 34 streets in the city centre have been entirely privatised. They are policed by a private security force and ruled by private laws. New management companies operate these areas, with key business stakeholders making decisions within the most profitable urban spaces (Minton, 2009).

I have found that an understanding of the mechanisms that allow for the suspension of democratic processes are useful in my investigation of public space at the two sites of my project. It enables me to select appropriate buildings and to define the means of addressing audiences.

The FIFA World Cup in Durban 2010

The FIFA World Cup in South Africa took place at venues across the country and claimed to represent an entire continent. There was concern from NGOs about access to basic human rights for the most marginalised, during the lead-up to the FIFA World Cup. In response to this, the Street Child World Cup engaged me as lead artist, together with Hilary Cox, on the team who delivered the SCWC project. In Chapter Three, I discuss the role of the corporate sponsors of the event in some detail.

Global sports events have grown in scale and have become irresistible to host cities, as well as to the multinational and transnational corporate companies who sponsor them. The first football World Cup took place in 1930 and was hosted by Fédération Internationale de Football Association (FIFA), which was founded in 1904. In 2010, Africa's leaders were keen to host the football World Cup, expecting both benefits of prestige and wealth because it was the first African World Cup. "Tracing the changes and continuities in the contours of the spectacle, the relation of emergent nations to new forms of the spectacle in the postcolonial period, and the escalating profile of world sports bodies' partner sponsors, is an exercise in the analysis of the dynamics of power in international sport" write Tomlinson and Young (2006, p.6), leading analysts of the sociology of sport. There has been a strong desire for leaders of countries, including South Africa, to use these events to assert their identity and associate with power through the physical prowess of sport.

The England World Cup in 1966 brought live television coverage of the matches to almost every household in the country. By the time of the 2002 World Cup in Korea and Japan, FIFA had 15 official, general sponsors, more than ever before, including Coca-Cola and McDonalds, paying a total of 290 million pounds to the event. At the 2012 UK Olympics, the highly visible private sector contributed only two per cent of the costs. Toby Miller (Miller, Lawrence, McKay and Rowe, 2001, p.41) has described the political and economic potential of the global sporting event as a process that includes the key elements of globalisation, governmentalisation, Americanisation, televisualisation and commodification. The pattern for public payment for these mega events and private benefit through profit from them is well-established.

Lash and Lury (2007, p.48) chart 'football's biography' through an examination of the branding of the football event. They discuss 'football's de-territorialisation in the early 1980s' in the UK, from a popular working-class sport to a 'stylish' phenomenon. Marketing and media attention moved from football magazines like *Shoot* to glossy magazines like *New Musical Express*, allowing for partnerships between music and football leading to the development of new fan bases outside of the working class. Lash and Lury (2007, p.49) examine the intensification of the Euro '96 Football Championship event, at which the number of matches had more than doubled and it became "systematically funded through the management of a sports marketing firm, Team". By the 1990s, football was defined as a lifestyle, allowing for the football audience to be hugely extended. It was understood that most people experienced football through newspapers, magazines and TV, online and via computer games such as FIFA 97, rather than going to live matches or playing football. Football became informational within a global information society.

“Brand builders are the new primary producers in our so-called knowledge economy” suggests Naomi Klein (2000, p.196). She articulates the importance of brand marketing strategies. Trading rights, and the policing of the branded event, enabled the 32 billion cumulative audience of the World Cup to be fully exploited by advertisers who traded viewing rights and merchandise. Lash and Lury demonstrate how brand partners like Coca-Cola work with FIFA to create events that locate the football event brand as property that accumulates value. The World Cup and its intellectual property rights allow for assemblages of football, pop music and TV, which are protected by the trademarks and rights of global branded sponsors, who include the most economically successful companies, BP, Coca-Cola and others. These assemblages include English and European football club histories and celebrities. The intersection in time and space around the global event allows for an environment of intensities, where places such as the football stadium become a temporary mediatised focus for huge numbers of people. Around the branded event, brand extensions and other events take place – pop concerts in which the fans become part of the media (Bourdieu, 1993), while merchandise brings in Disney-style wealth by selling emotion.

A commodity works in terms of its identity and brand difference. The brand’s value lies in expected profits in the future (Interbrand, 1997). It forms a set of relations between products (Lury, 2004). A commodity has ‘Fordist’ value – or, in Marxist terms, is labour-intensive, whereas a brand is design-intensive. The brand has sign value and the quality of an experience (Baudrillard, 1970, p.27). The experience is the method of communication. “Culture is so ubiquitous that it, as it were, seeps out of the superstructure and comes to infiltrate, and then take over the infrastructure itself. It comes to dominate both the economy and experience in

everyday life” write Lash and Lury (2007, p.4). They explain how branded events, through a system of objects, enable consumer goods to become part of the experience that we consider to be public. This public or ‘social imaginary’ is created through experience of these encounters and includes collective memories. It develops “a power that is becoming virtual capitalism”, and uses the “generative and invention-based potential of virtual objects” (2007, p.185). Lash and Lury (2007, p.186) point out that many of these objects, such as cartoon characters, are inherently ‘anti-social’. They reference Adorno, when they say that the commoditisation of the object results in a similar process of industrialisation as that of science into technology, but now we have “the industrialization of art into the culture industry”. Tracing the history of this statement from the tendency of science to standardise universals, Lash and Lury reflect upon the fact that the culture industry is actually the industrialisation of singularities. As science attempts to find universal answers, art “wants to create singularities” (2007, p.187). The marketing can be deceptive in that it manipulates ideas, dreams and emotional responses. It is a system of domination through inequality. Its success may be because people are playful and emotional, while play and mimicry is used by the culture industry to accumulate capital. Much of the imagery around football engages the audience emotionally. This allows for questions of process and human rights to be forgotten. The organisers, on the other hand, demand legal suspension of particular human rights, the enforcement of exclusion zones and marketing protection in order to maximise potential profit.

The sponsorship of the FIFA World Cup was complex. In addition to the primary sponsors, corporate developers and landowners also benefited. Žižek (2005) has examined the way in which intellectual property rights are sold on separately,

through attachment to the icons of multinational partners and sponsors. The rights, in the form of images and logos, later appear on everything from Coca-Cola cans to Mastercard mail-outs and chocolate bars, as well as moving image signage, high street billboards, buses and other advertising across the city, including fast food chains such as McDonalds. During the FIFA World Cup in South Africa, seemingly incompatible products and imagery appeared alongside each other. In their discussion of the mediation of things, Ash and Thrift (2002) identify that, while brands need creativity and inventiveness, based on difference and change, objects do not. The way capital successfully accumulates through objects, such as films or games, is a characteristic of informational capitalism. Computer games of the football games were an integral part of the FIFA World Cup.

The branding of South Africa and the control that FIFA took over aspects of governing, normally associated with elected politicians or municipality leaders, led to profits for FIFA and its partners and, at the same time, negative effects upon human rights. The problems included the displacement of street children and increased risk of abuse of these children, which were key issues that the Street Child World Cup attempted to address in Durban, whilst raising wider global issues through the involvement of teams from other countries. During the SCWC project, creative means were used to convey the emotive image of street children in ways that related to emotion marketing. I provide a full account of this process in Chapter 3.

The European Capital of Culture, Turku 2011

Like the FIFA World Cup, the European Capital of Culture is a temporary event that takes place annually within one city, whilst claiming to represent the wider interests of the host country as well as the continent. The European Capital of Culture initiatives showcase artistic and other cultural activities within a process of re-branding of the city. The European Capitals of Culture have largely been situated in older industrial cities seeking re-branding as cultural centres. This process takes place within the wider context of an understanding of culture, which is shaped by the present use of culture and the cultural industries within contemporary urban spaces.

After 1968, an expansion of the cultural industries took place, which brought about a transformation of cultural and arts activities into a massive growth sector.

Lazzarato (2006) writes in his article 'Art and Work' that the number of people employed in the cultural industries in France at that time, including museums, art institutions, galleries, theatre and street arts, has matched the car industry. The move to include all activity into financially accountable systems has also included the activity of artists. Lazzarato considers that these changes resulted in a crisis, which Jacques Rancière refers to as the aesthetic regime of art. "In this paradigm, art is a specific activity that suspends the usual spatio-temporal connections and coordinates of sensory experience – an experience characterised by the dualisms of activity and passivity, form and material, feeling and understanding" (Lazzarato, 2006). Rancière referred to these dualisms as the 'distribution of the sensible' (Rancière, 2004). He saw them as political because of the division they caused within society into hierarchies through relations of dominance, allowing for power

to be organised: people from higher social status, associated with activity, over those from a lower status, associated with passivity. It consolidates the power of the leisured classes, who have some freedoms, over working people who must respond to necessity. At the same time, the more autonomous intellectual working class have power over the manual working class (Rancière, 2004). A focus upon performance within the culture industry, particularly TV, film and music, encourages events and partnerships that intensify activity within this framework. The European Capital of Culture is seen by host cities as an opportunity for intensive activity, utilising the cultural event in order to upgrade infrastructure, promote tourism, complete construction projects, and increase key monopoly rental sites for the future.

Culture has been integrated into economic value since the 1980s, driven by globalisation and financialisation alongside new technology. Matteo Pasquinelli (2008, p.145) considers that, in a situation where profit and entrepreneurial skills are valorised, the pressure upon artists to utilise creative approaches is combined with the pressure to incorporate business interests into outputs. Technological means, especially computing, results in micro worlds of massive analytical data, which bring new ways of seeing and new opportunities within the city, where the experience of moving through it necessitates viewing messages that are absorbed simultaneously. Nigel Thrift (2007) describes specialities of feeling within cities as emotions that rise somewhere and subside elsewhere. I understand this politics of effect to be the generation of emotional or social responses instigated by interests such as business. The information economy uses increasingly small spaces of time, such as moving screens on escalators, to insert images and text into the transient experience. This orchestrated emotional experience and resulting

attachments are managed. As technology develops, the city offers new sites and possibilities for emotion and experience.

Contemporary culture is, arguably, event culture. Urban space is a multi-modal experience where events are staged. The way that the Capital of Culture has functioned in the branding of cities operates in a similar way to the sporting events documented in this thesis. The city, its architecture and emotional messages form the material used by the host cities, but also by the artists working there.

Ethical questions and event culture

David Harvey notes that political struggles over the proper conception of rights, and even of freedom itself, have become central since 2003. The UN Charter has derivative rights such as freedom of speech and expression, of education and economic security, rights to organise unions, and other rights. However, Harvey (2005, p.182) points out that “enforcing these rights would pose a serious challenge to neo-liberalism”. In Durban 2010, many human rights were suspended in order to ensure that the requirements imposed by FIFA were met. These ranged from freedom of expression to access to shelter. The rights of those living on the streets were most seriously undermined in Durban. This is documented in Chapter 3 in some detail.

Africa has witnessed extensive violations of human rights from the pre-colonial era to the present. Even the adoption in 1981 of the *African Charter on Human and Peoples’ Rights*, and other subsequent international instruments, has not changed the situation significantly. Several African and Asian countries were still under

some form of colonial rule at the time of adoption of the *Universal Declaration of Human Rights* in 1948 and did not participate. In the 1960s, most African states gained independence and became sovereign states. The New Partnership for Africa's Development (NEPAD, 2013) was pioneered by Thabo Mbeki, Olusegun Obasanjo, Hosni Mubarak, the then Presidents of South Africa, Nigeria, and Egypt, respectively, plus Abdoulaye Wade, previous President of Senegal, and Abdelaziz Bouteflika, current President of Algeria. In their national policies, these leaders pay great homage to the neoliberal philosophy as the organising principle for social and economic relations. NEPAD was established as an attempt by African leaders to show that there is a dramatic break with the past through the emergence of a new approach to dealing with the problems of the continent by Africans. Although paragraph 60 of the NEPAD document proclaims that it is an African-owned and African-led development programme, it is rooted in neoliberal economic ideology and promotes the adoption of some of the fundamental policies of international financial institutions based on the Washington Consensus (Appiagyei-Atua, 2006, p.545).

Liberalisation of the economy has favoured the promotion and protection of foreign investment over human rights obligations under the African Charter. I would argue that the FIFA World Cup in South Africa is part of this paradigm. This privileging of foreign investment is reinforced by the existence of international legal rules that uphold contractual rights over sovereign rights. The HIV/AIDS pandemic brought to the fore conflict between the enforcement of intellectual property rights and the right to health. In South Africa, this caused a public outcry. The street children of Durban have experienced consistent and negative impacts from AIDS and a range of human rights abuses. According to Charles Sabel, Professor of Law and Social

Sciences in the USA, the present practices of globalisation have given rise to widespread human rights abuses, including “child labour, punishingly long work days, harsh discipline, hazardous working conditions, sexual predation, and suppression of the freedom to associate and organize” (Sabel, O’Rourke and Fung, 2000, p.4). These practices lead to modern-day slavery in some places and the exploitation of cheap labour in developing countries, in what has been described as the ‘race to the bottom’ (Pangalangan, 2001). War on Want and other human rights organisations have criticised FIFA for their abuses of human rights whilst taking £2.3 billion in TV rights.

Arriving with new words and signs, particularly trademarks and logos, enabled a whole cultural history in signs, images and resulting commodities to be eliminated from the landscape of the FIFA World Cup in South Africa. The most noisy and dominant commodity was perhaps the vuvuzela, a traditional symbol in South Africa, which was used at sporting and other events. The materiality, originally antelope horn, was removed, together with South Africa’s engagement with production, trade and profit. The plastic vuvuzela was made in China, sold by FIFA, its logo protected through intellectual copyright and its profits passed to FIFA Ltd, which has reserves in excess of £1.28 billion (Xihua, 2010). The fierce policing of the World Cup logo, and words associated with it, enabled monopoly control of the trading environment and excluded local traders from their traditional places of work (Vause, 2010). Hardt and Negri (2001) have referred to this type of trading as parasitical. They point out the contagious nature of words, signs and images (2001, p.390) and further argue that, if everything is reduced to economic models, exploitation appears perfectly rational.

In *Contagion and Repetition* (2007, p.288), Jussi Parikka, media theorist, writes about the viral logic of network culture: “The virus has imposed itself as a powerful trope, but its logic is not reducible to one of a metaphoric play of language. Instead, we can regard the viral as a specific mode of action, as a logic of contagion and repetition that can be used for questioning issues of assemblages of the object and the complex ontology of contemporary capitalist culture.” This can be applied to an analysis of digital parasites such as computer viruses, human and animal ‘infections’, but also the physical distribution of goods for consumption. The distribution of consumer objects during the FIFA World Cup was particularly problematic and I discuss this in some detail in the following chapter.

Whilst a large sector of the public appreciated the presence of the FIFA World Cup in South Africa, FIFA used processes that were deeply alien to the culture, both by using a language that was the mother tongue to only 10 per cent of the population and suspending rights that were generally enjoyed by the most vulnerable. Media coverage of the events was unfamiliar to the local population; it was, instead, part of the language of global mega-sporting event management. As South Africa was re-branded and re-presented, many of its people found it difficult to recognise themselves. Some of these problems formed key questions in my work in Durban.

In his thesis entitled *Artifactualization*, Alexandra Monnin (2009, p.2) argues that “artifactualization” occurs when artifacts are produced from objects and need not reflect any reality. “Our own mythologies, the way we conceive of things rather than things themselves, suffice – provided the system works. It still deals with representations but ones that may have cut every imaginable bond to their objects; indeed, the latter need not even exist.” Moving from the theory of remediation, as

outlined by Bolter and Guisin, to Lash and Lury's 'thingification', Monnin concludes that, while representation was required to remain faithful to the thing represented, something designed according to principles of artifactualisation is not reliant upon external criteria, but an internal criteria he calls operationality.

The current digitization (of just about everything) isn't tantamount to a dematerialisation. It's quite the contrary since issues that used to be – or seem - strictly theoretical now permeate debates and practices in computer science and engineering. Digitisation is not dematerialisation but a broader form of thingification that does not affect only culture, effects are felt in every conceivable aspect of human life. (Monnin, 2009, p.2)

The FIFA World Cup audience was primarily a global television audience connected by digital networks across the globe. Many of the problems around intellectual property disputes, merchandising arrangements, temporary legal frameworks and considerations around television and gaming audiences are inconceivable with relation to a football event. Only with reference to the global commodity are we able to understand some of the issues, such as the necessity for FIFA law courts in South Africa. The effect upon the street children of Durban was significant, in that they were rounded up from the streets and placed in camps outside of the city in violation of their most basic human rights.

Creative responses, an ethical aesthetic

Within the framework of urban branding and global inequality, I suggest that the rise of the global sporting and cultural event demands a creative response that incorporates an ethical aesthetic at the site of global events. Emotions and affects become a form of reality that is enmeshed with sound bites and marketing messages, of advertising, of television content, and of the city streets. These are mechanisms with words, emotions, and images that prevent the voices of various

publics from being heard. They also prevent the images of certain individuals and groups from being seen. This may include those regarded as financially worthless, thus preventing them from participation in dialogues that may enable them to develop an understanding of their creative role in wider society.

Moving from an understanding of the production of branded products to the production of the consumer, through affective visual and other creative methods, a key question concerns how the artist is able to involve a conditioned public in critical, creative collaborative engagement. In an effort to address this question, performance or performative interaction has formed a key part of my work. The networked economy offers the opportunity for a global transfer of ideas and methods, whereas the contemporary city is arguably a place of strangers, where mutual anonymity exists. "Big city life opens space for self re-invention. It also generates the need for abstract systems of identification to facilitate social interactions" (McQuire, 2008, p.142). In his account of urban life, Scott McQuire suggests that the city becomes a performance space, where people on the street explore different roles. He argues that increasingly artificial encounters and marketed moments of the media spectacle have led to an appetite for the real. This is manifest in attempts to capture emotion. Commercial TV also constructs environments for passive emoting, with shows such as *Big Brother*. A self-conscious, self-awareness linked to 'performing' is a characteristic of life in the city, where boredom is a key feature of the experience and the neoliberal economic doctrine is extended indiscriminately into the fabric of personal life. The self becomes a media commodity constantly replaced to maintain novelty. In terms of the visual signs that we see around our cities, there is a battle to gain the allegiance of people on the streets to certain ideas, brands and behaviours.

“Global corporations create worlds and seek to construct interlacing between those worlds and the consumer. The expression of these worlds and desires and beliefs precede economic production” (Lazzarato, 2004, p.180). Lazzarato argues that the economic war currently played out on a global scale is an aesthetic’ war. Ultimately, this entails the production of the consumer. Within my work, I have created elements of worlds that allow for performative action and participatory exploration. The incorporation of elements such as ‘emotion marketing’ can also be used for ethical creative investigation.

The degree to which environments such as city streets can now be manipulated, for the purpose of behavioural control, is discussed by Brian Holmes (2006) in his article *Cartographies off the Rails*. The city space, financial market, university or museum is subjected to cognitive capitalism’s creative means of operation. The idea that the key activity of business is to create customers has enabled the abstract idea of biopower to be understood. Biopower works by defining the psychological, sensorial and communicative boundaries of the consumer’s experience, thus producing the customer. This is what Jon McKenzie (2001) calls ‘performance management’. Maurizio Lazzarato (2004) refers to ‘creating worlds’ for consumers. People begin to perform as prescribed within a managed space and they explore the fantasies provided. This may be a fantasy of fashion in a shopping mall, or sport on a Playstation. I have tried to create interventions into public buildings and the urban space around them that define certain situations, and allow for possible behaviours within models that create a range of possible ambiances and interactions.

Psychologists have given careful attention to the content of spaces, especially therapeutic spaces. Guattari was very aware of the dynamics of the spaces where we live and their effect upon us. In his clinical work at La Borde, he created spaces where patients could experience new encounters and, therefore, explore new ways to behave. He writes of an 'overcoding' of experience and describes the way in which abstract models of collective behaviour are established, and the use of these models for people to move within. They become a manual for the creation, or coding, of urban environments. Environments are created specifically to condition our thinking, our affects, interactions and emotions.

The encoding of such environments draws on the basic insights of cybernetics, which always conceive of human actors as they are inserted into matrices of equipment and information, offering possible choices whose nature, range and feedback effects themselves exert a decisive influence on what can be perceived, felt, said and done. (Holmes, 2006, p.22)

In response to changes to the environment that both inform and manipulate, Guattari tried to engage in collective experiments, in which individuals within a group consciously defined the structure and contents of their own environments and explored activities, creating interaction and experiences (often confrontational), whose parameters could be adjusted as the process developed.

These examples of interaction have been highly influential in my own practice. With respect to the installations that I reflect on in the subsequent chapters, there is a process of building of situations and spaces, where materials are presented in ways that contradict the usual understanding of that materiality and the place where it is found. Certain elements, together with the performative, allow for a space where the audience can experiment with their habitual behaviour, roles can

be adopted or discarded and interactions playfully articulated. Technology, including image capture, is part of this. The city itself is saturated by technology, from screens to credit card PIN handsets and the personal technology of phones, tablets and cameras.

Surveillance enabled the move from Foucault's 'disciplinary society' to continual monitoring in a 'control society', undertaken not only for policing or security, but also for economic and administrative reasons. The potential to monitor shoppers' lives and direct their movements, to connect CCTV systems with card transactions, to track movement and behaviour and link these to recognition, screening and profiling systems, opens up the potential for increased utilisation of this technology in new ways. The way that the art audience is accustomed to the mediated city allows for technological experimentation within creative installations. Rather than using this technology for economic gain, it can allow for a myriad of different uses. In Chapter 4, I offer the example of the creative use of digital screens in Turku, both within the shopping mall and within the public library installation, in ways that engage audiences in creative enquiry.

Contained as shoppers in our cities, we are increasingly unable to experience ourselves through new encounters, and we are arguably unable to escape from our own limited fantasies and those presented to us through advertising. Retail environments and 'clone town' open-air mall spaces are predictable environments where our interaction is limited. We learn little about ourselves in these sanitised spaces. Arguably, we seek controlled spaces in order to confirm perceived risk and related fears, leading to a desire for unnecessary policing. Holmes (2011) has discussed the psychology of our desire to behave illogically in this way through

investigation of Guattari's cartographies and the immersive environments of global financial market traders. He demonstrates how traders operate with real consequences, as if gambling in virtual game environments. The subconscious functions as a virtual space of imagining, that can then be allowed to 'test' itself in real and unexpected encounters with places and people. A lack of access to opportunities to test behaviour in real spaces can result in an increasingly pathological trap of living within territories, where repetitive behaviours around risk or fear become further amplified and ultimately anti-social. Guattari (1989, p.6) argued that the expansion of informational and global communication technology led to a new type of passive subjectivity, the unconscious becoming saturated so as to conform to global market forces. Integrated World Capitalism (IWC) was the term he used to explain the process by which people are "mentally manipulated through the production of a collective, mass-media subjectivity", posing a direct threat to the environment, which can no longer be separated from the cultural. Guattari writes in *The Three Ecologies* (1989) from a psychological perspective, expanding the notion of ecology to include mental, social and environmental concerns. Experimenting with the unexpected in urban space is, however, possible through creative means.

In the following chapters, I discuss two examples of participatory art practice within artworks at the two sites of global events, one sporting and one cultural. The process itself carries within it the potential for shared creative, ethical and participatory investigation. The examples have addressed the possibility of inclusion for marginalised majorities and the potential for collective responses to specific environmental threats. Alternative ways to interact, make decisions and to explore space are reflected upon, with reference to the proposition, made by

Boaventura de Sousa Santos, that alternative globalisms and networks across borders may be possible.

Chapter 3

Durban, 2010: Art intervention at the site of a global sporting event.

In this chapter, I discuss the two collaborative art events that took place in Durban during 2010, which form half of the practical component of my PhD project, and explore the potential for creative access to public space for alternative contributors.

South Africa hosted the FIFA World Cup in 2010, the first football World Cup held in an African country. A number of cities hosted football games within South Africa and were the subject of much investment in terms of infrastructure, new architecture and security arrangements. Some 450,000 visitors, plus hundreds of thousands of South African citizens, made up the FIFA World Cup audience in South Africa. This chapter documents two creative projects that happened in response to this event. The negative effects of the FIFA World Cup were envisaged by NGOs prior to the event, including increased exclusion for the majority and deprivation for the most marginalised. Access to the matches was largely dependent upon income. In this chapter, I examine some of the effects of the investment in Durban and its surrounding areas, where 40 per cent of the population live in townships, largely in poverty. Their livelihoods were interrupted as street markets were cleared to make the city more appealing for visitors. Local producers were prevented from producing and marketing souvenirs by the intellectual property rights of FIFA, whilst UNICEF identified increased risks for children during the event (2010).

In response to the FIFA World Cup, an alternative event was planned that attempted to include the most marginalised within the city of Durban. Street

children are the most vulnerable group in terms of health issues and lack of access to services. The Street Child World Cup (SCWC) saw eight teams of children from across the world come to Durban to take part in a football tournament, make art together and participate in a conference that led to a manifesto for street children. The SCWC is the first project that I document in the attached Log (Log D: 1:1A). It was organised by two charities, Amos Trust and Momentum Arts. My role was joint lead artist together with Hilary Cox, a UK artist and creative partner. We worked in collaboration with Mxolisi Sithole, an artist living in the township of Umlazi, just outside Durban, and the street children themselves. Mxolisi is founder of the Ekukhoseleni Creative Centre at Umlazi township and resident artist with the Umthombo Street Child Project. Umthombo is a 'safe space' for street children. It offers meals, medical and emotional support.

The arts are used as part of a three-stage programme of engagement, reintegration and aftercare, tackling problems associated with gangs, substance misuse, ill health and fear. The SCWC project was supported by sponsorship from a range of funders. Artwork produced during the project from workshops included an exhibition that was open throughout the FIFA World Cup and on-street projections. Alongside football training, the workshops enabled art to be used as a language between the teams from different countries. The inclusion of art projects also provided the means for non-competitive interaction. Children shared their lives and stories together, as well as their future aspirations. Through the workshops, they also learnt about human rights, particularly the rights of children. Some of the workshop outcomes were later included as part of the installation of a large sculptural exhibition in Durban that incorporated video, sound and other

elements. One controversial video piece showed street children being rounded up and put into police vans.

As a result of the process of reflecting upon the delivery of the SCWC art project, together with research of the FIFA World Cup event, I argue that the FIFA World Cup largely reinforced inequality, rather than supported the aim of delivering the UN Global Millennium Goals as stated in the bid to host the tournament (UN, 2013). These goals include the eradication of extreme poverty and hunger and the provision of universal primary education. I demonstrate that those who benefited most from the event were FIFA, corporate partners and the business community. In spite of FIFA's stated aims of inclusion of the wider community, the event appeared to prioritise economic outcomes that benefited a minority and reflected colonial patterns of the past.

The evaluation of the SCWC demonstrated that, alongside successful elements, a number of problems were also identified, which are detailed in this chapter. In an attempt to address these problems, I developed a second project, an artist-led initiative, in collaboration with Mxolisi Sithole and many of the street children of Durban. This resulted in the installation *Body Politic*. The project was delivered without corporate sponsorship and focused solely on the arts. I argue that this enabled the voices of the street children to be shared more effectively. The development of the project is documented in the attached Log (Log: D:2:1A). The process of delivery and the creative installations of the two projects are discussed in this chapter, which comprises three sections that cover: the ambitions, delivery and outcomes of the FIFA World Cup (including FIFA's aims and objectives relating to street children), and the two collaborative art projects in Durban that

form this study. The final section is a reflective analysis upon what was achieved through the two projects, the *Street Child World Cup* and *Body Politic* at the Red Eye Festival. Each section refers to additional information and background contained in the Durban Log.

The FIFA World Cup in Africa – its ambitions, delivery and outcomes

In 2010, President Zuma was thrown into the global limelight as South Africa hosted the FIFA World Cup. He probably saw the opportunity to link this event with the history of previous global sporting events, namely Mandela's association with the 1985 Rugby World Cup, which was used so effectively for political purposes. The context, however, was entirely different. Instead of averting the threat of civil war, Zuma could be seen to have used the opportunity of this global sporting event to re-brand the country and unite it under global capitalism. The socio-political background to the Durban site is provided in the attached Log (Log: D:4:64A). In 2006, President Mbeki announced:

We want, on behalf of our continent, to stage an event that will send ripples of confidence from the Cape to Cairo – an event that will create social and economic opportunities throughout Africa. We want to ensure that, one day, historians will reflect upon the 2010 World Cup as a moment when Africa stood tall and resolutely turned the tide on centuries of poverty and conflict. We want to show that Africa's time has come. (SAFA, 2010)

In 2010, under President Zuma, contracts were signed that saw the national government take responsibility for the delivery to FIFA of seventeen guarantees. These guarantees, provided by various government departments, covered access to South Africa, a supportive financial environment, intellectual property and marketing rights, safety and security, healthcare services, transport and telecommunications. The guarantees were consolidated into an Act of Parliament

in September 2006, the *Special Measures Act*, as FIFA required. In addition, the Minister of Finance and the President of FIFA jointly signed a Memorandum of Understanding on 27 October 2006 that dealt with tax matters for the hosting of FIFA events. This memorandum formed the basis for amendments to the *Value Added Tax Act*, *Income Tax Act* and the *Customs and Excise Act*. Host cities were responsible for fulfilling the obligations contained in the host-city agreements signed with FIFA, with support from national and provincial government. The host-city agreements included provision of stadiums and official training grounds, supporting infrastructure, official fan parks, city beautification, and compliance with FIFA marketing guidelines within the cities, which included the *Merchandise Marks Act* that afforded protection for FIFA merchandise (Wheeldon, 2009).

Above all else, temporary 'extra-ordinary' rules were put in place to ensure the smooth running of the business side of the events. Companies were contracted to deliver the 'destination management' of this event, in much the same way as other global sporting events, such as the Olympics. The 'special measures' that were put in place to comply with FIFA's demands included, however, some contentious measures. Temporary 'courts' were set up to fast-track prosecutions in suspension of the democratic freedoms usually enjoyed. In KwaZulu-Natal, Brigitte Shabalala (Dardagan, 2009), regional head of the department of justice, confirmed prior to the event, "We now have a FIFA 2010 World Cup team, which is working on setting up these courts in all the major areas expected to be affected by the World Cup across the province. These special courts will enable witnesses to testify before they go home." Particular attention was placed upon the protection of marketing and intellectual property; for example, the FIFA courts in Johannesburg were used for the protection of FIFA's own marketing. A high-profile case involved

two female Dutch fans, who wore orange mini-dresses and were subsequently charged with violating merchandising regulations. To some, it seemed incredible that FIFA should wield this power. The Dutch Foreign Minister, Maxime Verhagen (BBC, 2010), reacted angrily to the news, saying "It is outrageous that the two women have a jail term hanging over their heads for wearing orange dresses in a football stadium."

The activities of the large multinationals promised many benefits to the host nation in terms of the delivery of tangible community outcomes, including delivery on the Millennium Goals to reduce poverty and encourage economic benefits through job creation and stimulation of the economy. In reality, financial benefits largely went to shareholders and corporate bosses in the USA or Europe through contractual arrangements; for example, the provision of the SAT-3/WASC/SAFE, a submarine cabling system by US and French providers, which was designed to provide communications cabling between Europe and South Africa. Stadium building contracts, such as the stadium in Port Elizabeth, went to foreign contractors, with sponsorship and evaluation reports completed by Deloitte and other overseas partners. The key sponsors, or partners, for the FIFA World Cup were Coca-Cola, Visa, Sony, Adidas, Emirates and Hyundai Motor Co., with McDonalds as one of the named sponsors. We see the same global business partners involved in sports worldwide, increasing their corporate value by association with these events. Enormous business benefits are only available to the few largest global brands. Lash and Lury (2007, p.43) detail the way in which Coca-Cola acts with football as a communication platform, a space where various messages can be seen, for example on 180 million cans and other marketing commodities. This space is the medium, while the brands mediate each other. The fiercer the competition is, the

faster the trend toward monopoly, as capital is concentrated in the hands of fewer and fewer. Marx (1867) noted this in his analysis of capital accumulation. It is, therefore, no accident that the liberalisation of markets and market competition in recent years has produced an incredible centralisation of capital. Alongside this centralisation of capital into mega-corporations, are the assemblages of alliances with local entrepreneurs, public and private interests. The contradiction here is that the more easily marketable and desirable places become, the less unique and special they appear; in some instances, the marketing itself tends to destroy these qualities; for example, the unique beachfront of Durban, unique wildlife sites in South Africa, marine habitats and so on. The World Cup functioned as a gateway for opening sites for development, such as Durban beachside landholdings, where large expensive flats now overlook the ocean.

Only the relatively wealthy and those with corporate affiliations gained access to the stadiums. Most people viewed the games on large screens in the Fan Parks, or FIFA Fan Fests, one of which was located on the beach in Durban. This beach had been the site of conflict as a 'white's only' beach for almost 40 years, followed by six years of civil resistance against development of this beach area by the Durban Point Development Company leading up to 2010. City managers and the mayor were major stakeholders in development plans (Cole, 2013). The Fan Fests were areas where the audience was subjected to intense marketing. Interviews with Keith Cooper, former media manager of FIFA, as recorded by Lash and Lury (2007, p.62), reveal the change in marketing strategies over the years from the use of perimeter boards of football grounds, where brand names were 'planted', to a situation where they are on site, on TV, and in the minds of viewers worldwide. Football is fashionable with links continually reinforced between football, celebrity,

the music industry and sponsors. Coca-Cola sponsored the album *Football's Coming Home*, for example, in 1998. Turning players into brands - stars with large wages and celebrity status - increases revenue, with the knock-on benefits for marketing companies aimed at an audience of already 'fanatical' football fans (Lash and Lury, 2007, p.33).

At the Durban beach Fan Fest, advertising was more prevalent than the screen that showed the matches. Huge plastic Coca-Cola bottles stood beside the screen, which was surrounded by advertisements. The fans with whom I spoke said that the black majority felt 'excluded' from the new stadium, this time economically. They were forced to watch the matches on screens on the beach within this intensely branded environment. The problems at the Fan Fest sites were amplified by the problem of empty seats in stadiums. FIFA spokesman Nicholas Maingot admitted that the transportation and distribution of tickets "has not worked properly" (ESPN, 2010).



Durban Fan Fest

Photo: J. Nemey

Corporate clients were blamed for not using the tickets they had been given. There was a clear marketing focus during the FIFA World Cup that divided communities, whilst locating 'brand South Africa' as an exotic place to visit. Those who attended the matches were separated, by economic criteria, from the marginalised communities attending the Fan Fests.

FIFA's aims and objectives relating to street children

When the FIFA World Cup president teamed up with the UN to address poverty through the delivery of the Millennium Development Goals (UNICEF, 2010), 65 per cent of children in South Africa were living in poverty, with a life expectancy of 48 years in the wider population. Many children had lost one or both parents to AIDS. A campaign was set up (End Poverty, 2010) and the FIFA partnership agreement was widely publicised. The effectiveness of this initiative has been analysed by scholars such as Udesch Pilay and Oril Bass from the Human Sciences Council in South Africa (Webb, 2010). They suggest that legacies such as these function as a panacea to a country's development challenges. Currently, none of the yearly targets have been met (Bowen, 2009). The level of poverty in South Africa meant that there were increased risks around the safety of children, in particular during the FIFA World Cup. The risks, as identified by UNICEF, included human trafficking, child labour, exploitation and organised crime. FIFA and UNICEF teamed up to campaign against human trafficking. An estimated 12,000 unattended children were at each of the FIFA Fan Fests, which were the sites of large screens located away from the stadiums that showed the matches. Anecdotal evidence of increased risk to children was apparent during these Fests,

when a boy came to us asking for help during the project. He had been trafficked from Zimbabwe. After a difficult process, it was eventually possible to reunite him with his family.

In Durban, there are around 400 street children who live in the city. Many are quite visible – they can often be seen begging at the traffic lights. I noticed that they employ many different strategies for survival. Street children suffer a range of risks that other children do not. Often, street children face homelessness, violence, sexual exploitation, HIV/AIDS, lack of education, poverty, lack of medical care, substance misuse and childhood mortality. My research around the position of the street children of Durban, South Africa, in the run-up to the FIFA World Cup, informed the artwork that was made there. These children experienced severe hardship as a result of the FIFA World Cup, and were without a voice in the public sphere. There is little understanding of their situation in the wider community. In a society with extreme poverty, the hosting of a global event of this sort demonstrates that there is no protection from the effects of the imposition of an alien economy. Grassroots social developments are often destroyed. When charity organisations are set up to respond to hunger or displacement, this can lead to further disempowerment. NGOs speak for the marginalised and arguably market them as needy in order to raise funds. I argue that there is potential for the creative engagement of vulnerable groups, such as the street children, in order for their voices to be heard, and also for their visibility to be increased as part of the public life of the city.

At the beginning of 2010, Durban's Metro police began to round up street children (Log: D:1:340A). They were either driven out of the city and left up to 60km away,

or put into camps where homeless or mentally ill adults were also kept. Police have repeatedly denied that they cleared the streets of street children ahead of major events to make the city more appealing to tourists. Durban TV, reporting late at night, showed otherwise. They reported the round-ups of street children in downtown Durban. One reporter (Tolsi, 2010) said, "I personally witnessed the police racing after street children right outside the Umthombo building." Senior Superintendent Rajen Chin responded saying, "No, we don't round up street children unless they commit an offence." Police tried to stop Norwegian journalists from recording the operation and the Metro police threatened to confiscate cameras. Later, the children told me, "We came here looking for food. We were carrying our clothes. They arrested us and after that they went around arresting other kids." Tom Hewitt, CEO of Umthombo Street Child project, commented in March 2010: "Tonight was a shock. We are definitely saddened. I really hope that this isn't going to be a norm for the FIFA 2010 period" (Tolsi, 2010). The action by the Metro police followed repeated denials by the eThekweni (Durban) municipality of systematic attacks on street children. During the SCWC itself, it became necessary to provide a supervised overnight space for the Durban children to prevent their disappearance in further roundups. FIFA contractually demanded a commercial zone solely for its sponsors around venues. This resulted in the clearing of street markets and hardship for huge numbers of street vendors. Amnesty International noted growing reports of police harassment of the poor, including expulsions of homeless people, street children and street hawkers near World Cup venues, alongside the destruction of 'informal housing'.

The Street Child World Cup

The idea of the Street Child World Cup originated from conversations about the potential effects of the first African FIFA World Cup upon the street children of Durban. Umthombo had a long-standing campaign against police roundups of street children and was in contact with European partners, who provided funding. It had a football programme, which was very popular with boys and girls, and a surfing programme. It also hosted a resident artist, Mxolisi Sithole, who was involved in the delivery of a highly successful arts programme for street children and the 'safe space' at Umthombo that was full of visual art. Out of the initial discussions, a delivery plan was made for the SCWC.

Much of the work, particularly preparation with the eight teams participating, and the collaboration between Mxolisi Sithole and myself, had taken place online. An ongoing dialogue between the founder of the Ekukhoseleni Creative Centre and myself led to collaborative work that was a negotiation between European and African artistic languages. The online links between teams prior to meeting in Durban allowed the locally marginalised groups to think globally. The children were often invisible to their own country's authorities. The teams of street children came from South Africa, Nicaragua, Ukraine, Brazil, Philippines, India, Tanzania and UK, with the UK team as non-street children. The mix of sectors involved in the delivery of the project formed a functioning network for the SCWC. The process of delivering the SCWC, the art workshops, football training and negotiations around the final artworks, demonstrated the problems of exclusion. Gradually difficulties around practicalities such as the lack of birth certificates, accessing visas and passports, were overcome in order to make the event

happen. The series of workshops that I wrote with Hilary Cox were designed to engage the street children through art, but also to raise awareness around human rights.

I refer to the children as marginal in terms of access to services, food, water and shelter. Cullen and Pretes (2000) discuss marginality as the “demonizing of the foreign and strange” as universal practice. “Marginality is likewise a universal construct. Every society defines itself as central, with foreigners and strangers lying outside and deemed marginal. Defining others as marginal enables one to have power over them” (Yi-Fu Tuan, 1974, p.27). bell hooks (1990, p.9) notes that the place from which power is exercised is often a hidden place. “When we try to pin it down, the center always appears to be somewhere else. Yet we know that this phantom center, elusive as it is, exerts a real, undeniable power over the whole social framework of our culture, and over the ways we think about it.” In addition, as Henri Lefebvre (1947, p.332) suggests, “there may be a center and periphery within a community: each period, each mode of production, each particular society has engendered (produced) its own centrality: religious, political, commercial, cultural, industrial, and so on.” I saw that the definition of marginal in Durban was problematic. The black community was marginalised in terms of access to services, housing and economic welfare even though it was, in fact, the majority.

For bell hooks (1999, p.241), marginality is a site of resistance more than a site of deprivation. It is “a site of radical possibility, a place of resistance”, which gives “a mode of seeing unknown to our oppressors”. She understands the need and means to strengthen the sense of self and solidarity with others. It is a useful

interpretation, as it offers the means to actively address the potential for change and has helped me to address my research question, that is, how to creatively include alternative contributors. She suggests (1990, p.342) “the margins are spaces where the most disenfranchised and powerless are relegated by hegemonic power structures”, pointing out that marginal regions offer access to other points of reference that have been denied. “We know struggle to be that which pleasures, delights and fulfills desire. We are transformed, individually, collectively as we make radical creative space which affirms and sustains our subjectivity, which gives us a new location from which to articulate our sense of the world” (1990, p.153). The street children did this as they found creative ways to express their understanding and claim a position without the benefit of the most basic human rights, including education. This was done through the workshop programme using drawing, painting, games and sculptural construction methods. Bradley Cullen and Michael Pretes (2000, pp. 215-229) are social scientists who attempted to assess perceptions of marginality among geographers and social scientists in the US and Canada. They offer a case for moving the centre: “moving from one reference point to another changes the meaning of marginality, making it a fluid, relative concept”. This finding could be useful, for example to suggest that the white minority in Durban may be marginal, or to define the use of the English language as a minority language. This is a useful concept by which to examine the knowledge and resources that the street children have, such as their extensive collective knowledge of the city.

The Ekukhoseleni Creative Centre at Umlazi township could be described as a place of resistance. It encourages freedom of expression, offering tools that enable the community to acquire skills to improve their lives. From a place of

marginality, in terms of the location, access to the wider arts environment and access to economic and professional support, the Centre builds a strong community of artists. They are able to gain skills, professional support and wider economic and artistic help through access to work space, online resources and workshop facilities. Their blog attracts international artists and organisations that share skills with them. In the heart of Umlazi township, far from the centre of the city, the Centre also builds community cohesion and provides creative tools for struggles against inequality as it seeks collective transformation. The Ekukhoseleni Creative Centre is committed to motivating and empowering individuals and the Umlazi community through expressive arts in the spirit of Ubuntu – or in Zulu, ‘Umuntu ngumuntu ngabantu’, meaning a person is a person through other persons (ECC, 2010).

Street Child World Cup in action

Mxolisi Sithole, the founder of the Ekukhoseleni Creative Centre for the arts, had big aspirations through the vision of the Centre. Much of the planning and construction of sculptural elements of the SCWC exhibition (Log: D.1:111E) took place in the township with six of the Ekukhoseleni artists. This enabled me to get to know Zulu families and to understand something of the culture, informal economy, political history and daily lives of the people. The creative vision of the Centre was also being put into practice at Umthombo.

Theorists, including Deleuze and Guattari (1980), have explored the potential for art to offer new realities for the future. They understood that art could operate in the field of future possibilities as it “constructs a real that is yet to come, a new

type of reality". Guattari (1995) examines the potential for genuine creative struggle in 'molecular' terms. He asks us to examine the 'micropolitics' of fascism and of desire in order to confront the way that capitalism, in particular, continually seeks new forms of totalitarianism. These kinds of questions have helped me to understand how to take apart the different 'molecular' elements of a situation in order to know how to make an artistic intervention. One example is the use of Zulu text in the final artwork, *Body Politic*.

In undertaking an art project with the street children of Durban, I wanted to claim a public space in the city where the children could represent themselves as individuals with unique knowledge. It was an attempt to intervene in the imagery of the city, as well as the social order within which it was embedded. The installation within the Durban Art Gallery contained a structure that referred to a beehive. For Zulu artists, this was a reference to particular narratives around returning home; for the street children, it was a metaphor for their lives on the street: sticking together, looking for a sweet life, but with a sting in their tail. European and African cultural differences revealed varied ways of seeing and allocating meaning to visual constructions, but all of us wanted to make visible the reality of the street children's lives and share this with a wider audience. The English and Zulu texts that we wished to show outside of the gallery demanded respect for the human rights of street children, with parts of the Declaration of Human Rights in two languages. Different histories were demonstrated, written into the language itself.

The post-colonial situation in Durban, with ANC leadership of the city, offered a site of particular struggle in terms of what could be seen on the streets and in the municipality gallery. The black leadership, very aware of the powerful position of

other elements of society, was keen to embrace global partnerships. This headlong rush into corporate development was tempered by the constitutional commitment to development for the majority black population. Billboard ads leading into the Umlazi township, for example, showed images of grandparents in order to promote trust in corporate brands, an acknowledgement of Zulu culture that was not seen outside the local area. In my experience, little attempt was made to include the Zulu language in central urban imagery. In KwaZulu-Natal, and more generally in South Africa, only 10 per cent of the population had English as their mother tongue. The city centre management, however, offered a city vision during 2010 that was largely a Western one. The destitute, inevitably, were not included in this vision; they found themselves without a voice and, therefore, unable to enter into any of the city's decision-making processes.

As a key part of the SCWC project, the workshop plan framed human rights from the United Nations Declaration of Human Rights (UN, 1989) into a series of interactive sessions that took place within two programmes using different sites. The first programme took place in schools across Durban. Each morning, the children and artists would travel to different schools. Often, they would be treated as celebrities and have different cultural activities organised for them, such as performances, dancing and games. There was an artist present at each workshop session: either myself, Hilary Cox, or one of the Ekukhoseleni artists. Working with experienced artists, the children were able to paint, draw, share experiences and explore the key issues around the workshop topics that were largely framed around children's rights.

The workshop programme explored a number of the Human Rights Declarations contained within the *Rights of the Child*. Workshop topics included the Right to Shelter and the Right to Protection from Violence. The sharing of drawings about these topics revealed that the police in each country were seen as instigators of violence rather than as protectors. In their drawings, homes were idealised, in stark contrast to the drawings of the shipping container where the children from the Philippines actually lived, or the city's underground heating pipes, home to children from the Ukraine. The street children experienced school, largely for the first time, and the school children met the street children who they saw regularly on the streets. The important right to education that they were denied was highlighted. The Durban street children learnt about the global difficulties that street children face. Most of this sharing of information was done through drawing and painting, with an interpreter's help as necessary. The workshops gave the children the opportunity to talk for themselves about their lives on the streets of different cities around the world.

Exercises saw children, artists, and team leaders from each of the teams taking part in evening workshops at the children's home where all of the teams were staying (Log: D:1:281A). These workshops used the architectural elements of the hive structure. Large hexagons were gradually painted, collaged or drawn into; these ultimately became the sculptural exhibits in Durban Art Gallery (Log: D:1:394F). An ambitious project was devised for the gallery. It was part of a wider programme on human rights in Africa. Judge Alby Sachs opened the programme of exhibitions in central Durban, entitled *Dialogue Among Civilizations*. A semi-narrativised installation was created for the SCWC experience – using 72 large, interlocking hexagons – that led visitors through the gallery to an area where more

intimate stories were presented. Sculptural bees mounted overhead could also be heard in sound works in which they appeared to be flying toward the end of the gallery space, where large freestanding blackboards stood. The street children made initial drawings. Visitors were invited to draw onto these and images were constantly erased and re-drawn. Internalised landscapes and ideas were made visible (Log: D:1:463D). Video and sound elements were integrated throughout the space and included moving portraits of children's faces projected onto some of the hexagons, which were accompanied by voices of the children speaking about their experiences on the streets. Stories and metaphors were interwoven around this abstract beehive. Negotiation of differing aesthetics of African and Western art in the curation of the exhibition have led to strong, supportive, long-term artistic links between the professional UK and Durban artists, which continue.

The work was challenging and contained some difficult imagery. A photo sequence, for example, showed a boy returning from the streets of Durban to his home village to find his entire family dead, except for his grandmother. She was unable to care for him; AIDS had destroyed the village community. Another provocative piece was a sculpture that showed a policeman kicking a street child. Charity partners were often keen to portray imagery as positive, but this led to conflicts with the artists who worked with the street children, whose experiences were often negative. The controversial elements of the exhibition led to a degree of censorship, specifically with regard to footage of a roundup of street children by the Durban Metro Police, with some sections filmed on a mobile phone. It was screened as an artwork in the gallery and projected onto the wall. Accompanying the video, viewers could also listen to the dialogue on headphones that I had mounted on the wall. They heard the children clearly state their names, ages and

what happened from behind the bars of the van, together with voices of police officers and the director of Umthombo. Within one week of the exhibition opening, the Metro police had made a complaint to the gallery through the municipality. As a governmental institution, the Durban Art Gallery was obliged to remove the headphones with the sound element of the work. My attempts to reinstate this failed. The work had challenged the general dissemination of public information through its depiction of unacceptable police behaviour toward children. Removing one part of the sensory experience disrupted the viewer's experience and altered the meaning of the work.

During 2010, we struggled to make interventions by the marginal into the public space of Durban, negotiating and renegotiating for the projection of the moving image video of texts onto the municipality buildings in the centre, across from the City Hall, on Anton Lembede Street. The process of negotiation is detailed in the attached Log (Log: D:1:214A). Images of street children with text, by and about them, were seen as problematic in this central space. Working collectively, we decided to use the municipal buildings in central Durban for intervention, as these buildings housed the governing officers and administrative management of the city. They were controlled by the ANC, who have historical links to struggles in the streets around these buildings. The Durban Art Gallery, on the other side of the street, was also a municipal building and housed the museum and artifacts of African art history, whilst also acting as the regional space for touring exhibitions.

As a global event, the 2010 FIFA World Cup allowed for the appropriation of public space by a football association and the re-branding of South Africa as a sporting destination. It was important to FIFA that the perception of a safe and secure

environment for Western visitors was achieved, and images of street children were problematic within this highly managed public branding exercise. The lengthy negotiations with the municipality staff and gallery curators failed to achieve permission to show the films. I had made four different films and three different visual plans and mock-ups to present at different meetings. In view of the Durban street children's participation in the Umthombo Surfing Programme, permission was finally granted for images of water and waves only, but not street children themselves, or any text. Eventually, the screening of final texts of the Rights of the Child went ahead without approval. This was a bold step and demonstrated the strength of the group of artists and support staff, who were able to take autonomous action to deliver prohibited artwork in a public space. It was ultimately considered a successful outcome by the Durban Gallery staff, and led to the new work that we made for the Red Eye Festival. The sequence of large, projected texts, calling for human rights to be upheld, alternated between Zulu and English and were projected onto 25-square metres of the City Hall building and were even larger on the government administration buildings. In Zulu, the text 'ingane exiphila isitaladi', meaning 'the children who live on the streets', appeared among these human rights. It became important that we used the text in Zulu, as it is the language spoken by the Durban street children and most of the population of Durban. It had not been seen before projected in this way and offered an empowering image within a society where segregation is, in many ways, still in place.

I realised the importance of showing this text whilst doing projection tests the night before the show was due to open. At midnight, a number of films that had been made were tested. Road workers were digging trenches in lines. The Zulu text

stopped them in their tracks and resulted in them getting out of the trenches, discussing the films and responding very positively. One of the things that we tried to address was an understanding of the separation that exists around language. We tried to work collaboratively to cross this divide. Collaboration with the Ekukhusolini Creative Centre artists at Umlazi was a crucial element of this. More recent discussions have revealed to me an underlying resentment by Zulu families that few white South Africans learn to speak Zulu, the generally spoken language of the area.

Some methods used by the FIFA World Cup were introduced into the delivery process of the SCWC. There were endorsements by high-profile celebrities. Quotes from David Beckham, Desmond Tutu and others helped open doors to money and contacts in South Africa. This was important in relation to the eThekweni Municipality. The quotes made team sponsors easier to come by. It made a big difference when sponsors knew the BBC would be there. Gary Lineker's presence at the launch in March 2009 helped in terms of credibility. Theo Walcott gave a quote and it received the most hits on the SCWC blog and website. Gary Lineker and Desmond Tutu offered signatures on SCWC prints in support, and Gary Mabbutt became a key celebrity supporter, visiting Umthombo and taking part in publicity events. The media were used to full advantage. The presence of David Seaman at Downing Street, London, made a big story in the press, including an article in the *Sun* newspaper.

Deloitte had become the main sponsor in October 2009, and 250 of their employees in Durban, plus four from the UK, participated as volunteers. Deloitte employees worked as stewards and helped facilitate some of the evening

activities. Deloitte, a multinational company, were motivated to participate because it was a marketing opportunity. For the SCWC team, it was an opportunity to use Deloitte's international position and influence to raise awareness about street children, but their involvement with the FIFA World Cup also made their role problematic. An example was their requirement to rename the event. It became The Deloitte Street Child World Championship. This removed direct comparison with the FIFA World Cup, who held copyright ownership of the term 'World Cup'. Association with the Deloitte name, however, gave the event a lot of credibility with other funders, with footballers, the media and, most significantly, with the municipality. There was a very real risk that the municipality could have stopped the event at any time. Without Deloitte on board, it was much more likely to happen. The Chief Executive of Deloitte South Africa understood this and utilised the fact to great advantage. Media coverage in some outlets would not have been possible without Deloitte as funders. FIFA were allowed, however, to film with their television media arm, FIFA TV, both the SCWC and the activities of its host, Umthombo. Reports on these initiatives were incorporated into their *Football Mondiale* TV programme, which went out to 350 countries globally. This was deeply controversial for those delivering the SCWC, as it allowed FIFA to construct images of the street children without their input, and to market their own 'charitable credentials' whilst being the source of underlying problems for the street children.

The SCWC exhibition was considered a success by the gallery, who had many visitors and the show remained open throughout the FIFA World Cup, receiving local and international visitors. The guides were Umthombo street children, and the young people felt an ownership of the artwork. They were able to give personal insight into their lives and experiences as street children in relation to the artwork.

They were presenting the re-presentation of themselves collectively and creatively. The exhibition has since appeared in London in a different form, which included interactive elements taken from the streets of Durban, such as a model of a police van within which the audience could experience the journey made by street children as they are taken out of the city (Log: D:3:1A).

The exhibitions in both Durban and London have attracted large audiences who have given feedback about the aesthetic and political content. Visitors were encouraged to consider their role in the lives of street children worldwide and to take action - political, artistic or sporting – around the street child manifesto aims in particular. The conference of all the teams of street children produced the *Street Child Manifesto*, which included the concerns agreed upon by the street children to demand that their human rights be upheld. It drew particular attention to the demands of the female street children. The inclusion of girls into the teams was aided by related innovative training methods by coaches from Coaching for Hope (Log: D:1:654A). The SCWC football tournament took place at the Durban University of Technology and the overall winners were the Indian team. The network of partners in the eight countries offered a structure that was able to generate positive press coverage and the lobbying of political leaders. The work with the street children, I argue, enabled a creative space to be made, where the young people could affirm their own subjectivity.

Body Politic at the Red Eye Festival

Following the Street Child World Cup, a new collaborative project was undertaken, led by Mxolise Sithole and myself. It was an attempt to address some of the

problems that were identified during and after the Street Child World Cup, using an artist-led approach. I considered this approach was necessary because of my concerns relating to the organisation by NGOs of the SCWC and problems around the demands of sponsors. Much-needed critical discussion and reflection had not taken place between network partners and this concerned me. NGOs managing the SCWC had arguably allowed the children to be seen as objects of charity rather than as self-organising and empowered individuals. FIFA had been allowed to film the SCWC as part of mass media entertainment. I felt, also, that underlying political questions affecting the children had been addressed ambiguously.

The artwork for the *Body Politic* exhibition was developed over a period of one month in situ, with work taking place at Umlazi township, Umthombo in Durban and in various locations around the city, where the street children lived, worked and played. The project allowed for concentrated periods of time for artists to be with the street children on the streets. We identified potential new ways to engage with the wider community, in particular through the presentation of moving images, whereby the children were in control of their own image. The ages of the children ranged from 8 to 18. Most of the older teenagers had lived on the streets for many years. Work took place with street children during the times that they felt most active and positive: during the ongoing surfing project, the football team training and during activities of the young women's group at Umthombo. The workshop programme that I devised was based upon these activities. It included daily sessions of artmaking that took place inside and outside of the Umthombo building in Durban. There was painting on wooden boards on the street and photography and filmmaking at the beach and other sites. The young women took part in making works using recycled materials and clothing. At Umlazi and the Black and

African Arts Centre, I worked with the Ekukhoseleni artists to explore their current art practices and assisted with providing access to art opportunities that would allow for long-term career plans. The workshop outcomes were later installed at Umthombo and the moving image works screened at the Red Eye Festival. The artwork showed the young men and women in moving image, active portraits, at the beach, involved in the surfing programme and at Umthombo, in football training. They appeared strong and confident. They talked in the group about how they felt when fully engaged in the activities and recorded details of their achievements, their names and time spent living on the streets of Durban.

These accounts led to the texts in Zulu that were later projected for *Body Politic* in the centre of Durban onto the buildings, with translations in English. The projected texts accompanied the moving portraits described above. Some texts were poetic, recording moments such as the feelings of a surfer waiting for a wave out on a surfboard in the ocean. The activities at Umthombo were designed to be intensive, requiring physical fitness in order to gradually take the children away from solvent and other abuse. The final works shown at the Red Eye Festival used the municipality government administration building in central Durban and a freestanding screen for projection. Orchestral musicians played next to the second screen that was mounted in the street as part of the festival. The festival theme of 'body politic' gave participating artists and performers the opportunity to challenge, through artistic statements, pervading cultural issues including homophobia, Zulu rituals, racial inequalities and corporate colonisation. A section of central Lembede Street in Durban was closed off and performers, artists and musicians 'reclaimed' the area, including the city gallery, for one day and evening. The two-screen projection offered images of individual street children with scrolling text as

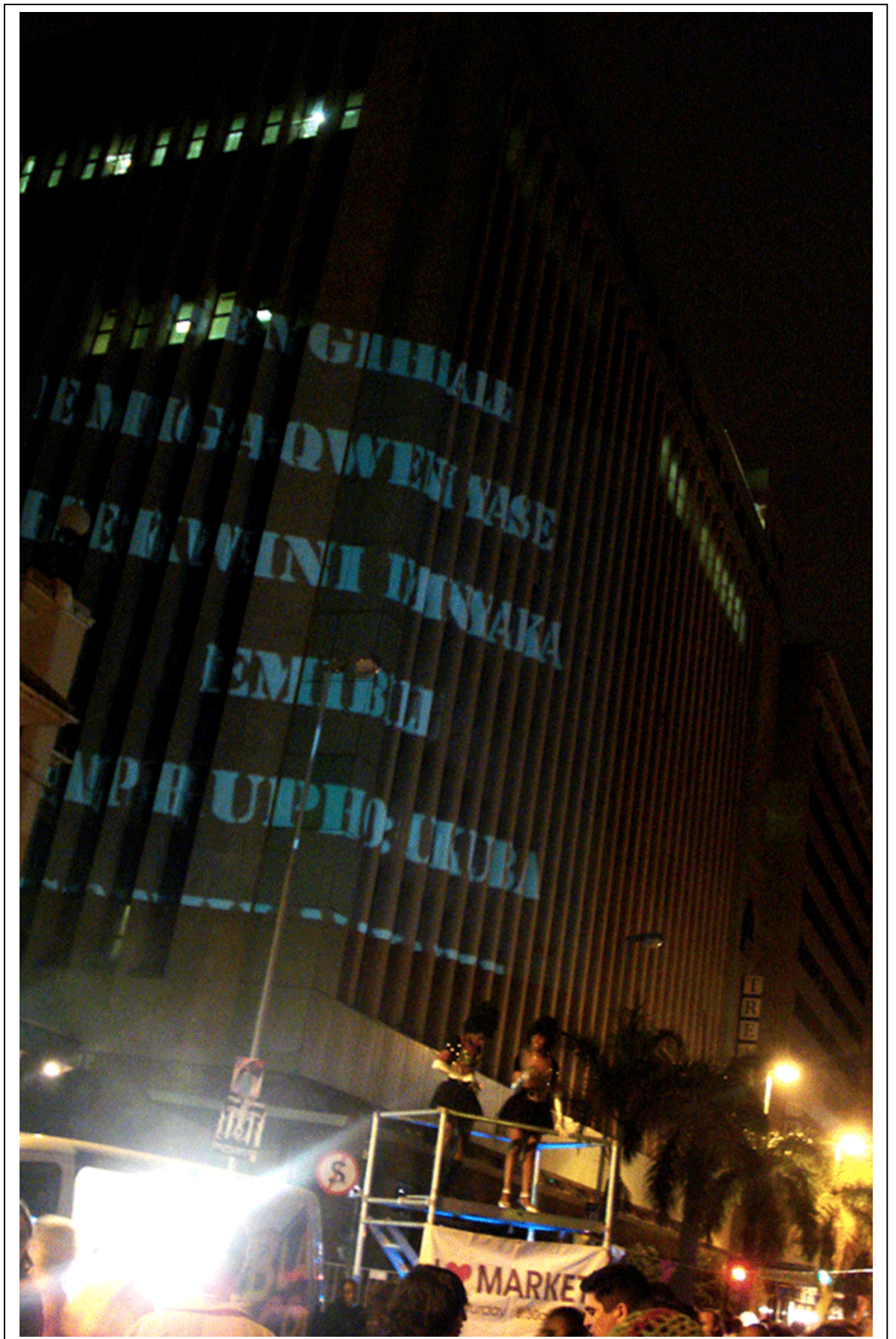
described above. They appeared as strong, independent individuals in dialogue with the city within which they live and have the most intimate knowledge.

Around 50 of the street children of Durban attended this event. They were initially skeptical about the possibility of this film work being screened. Later, they felt a strong sense of ownership of it as they came to realise that they could participate in this event creatively alongside many other performers. The Red Eye Festival occurs bi-annually. Participation in an ongoing local cultural event provided potential for sustainable engagement by the street children into the cultural life and expression of the city. The event is documented in the attached Log (Log: D:2:524A).



Body Politic at Red Eye Festival, Durban 1

Photo: B. Carpenter



In an interview that later appeared in *Body Politic* magazine in 1988, Foucault talked about marginalised groups and suggested that homosexuals and others: “should affirm themselves; not merely affirm themselves in their identity, but affirm themselves insofar as they are a creative force” (in Lazzarato, 2002, p.110). Likewise, in Foucault’s analyses of power relationships (Foucault, 1978), he suggests that it is necessary to be productive, affirmative and use the techniques of power. I interpret creative affirmation as applicable to the collaborative creative groups of artists and street children who worked on this project. The usual imagery of the body on the billboards and buses of the city is of a body that is fragmented, alienated by the spectacle (De Certeau, 1997, p.22). It is involved in dialogues around possessions and consumer goods and locked to a metaphor of happiness, an imaginary discourse. The strong images of the street children, with texts taken from their own voices, were different. The images presented as part of this project were counter to the discourses associated with the world of advertising.

Elizabeth Grosz (1995) critically evaluates what she calls the ‘body politic’ and ‘political bodies’, two pervasive models of the interrelation between bodies and cities. The first model of the city is seen as a product or projection of the body. She suggests here that people make cities and cities develop according to the needs and designs of people. In this model, cities and bodies are binary opposites, or objects and subjects. “They have a causal relationship either conceived of as one-directional, from subjectivity to environment, or dialectical, from subjectivity to environment and back. In the second model, there is a parallel between the body

and the city, where “the features of one are reflected in the other”. (Grosz, 1995, p.105)

She sees bodies and cities as “assemblages capable of crossing thresholds” or a “fundamentally dis-unified series of systems and interconnections, a series of disparate flows, energies, events or entities, and spaces, brought together or drawn apart in more or less temporary alignments” (Grosz, 1995, p.108). This relation of bodies to cities is relevant in the movement of people – on trains, roads and so on – but also through ideologies and imposed discourses, often imaginary. It is necessary for people to place their bodies in the public space on occasions to make claims to a site and also to rights. *Body Politic* gave access to the site of a major local cultural event for a marginal group in order to claim their right to engage in the creative life of the city.

Reflection upon outcomes

In Durban, the relationship between extreme poverty and the aims of the FIFA World Cup were deeply problematic. Interviews that I conducted in the township of Umlazi, Durban showed that people’s expectations of the World Cup were very different to the reality. Many people expected foreign visitors to stay with families at Umlazi, to contribute to the local economy and to enjoy the Zulu culture. In reality, nothing like this happened. Planned costs of the World Cup escalated to actual spending of over R40 billion, with infrastructure spending between 2006 and 2010 topping R600 billion. Citizens will be paying for this event for the foreseeable future. Cape Town, for example, raised a R1 billion bond in 2008, partly to finance the R4.4 billion Green Point Stadium, which will be repaid by ratepayers. The new stadiums are impractical for future local use. UBS, a Swiss-based finance house

research report stated, “It is estimated that maintenance (of the World Cup stadiums) will cost R140 million each year, which, at the moment, is a sunk cost that will be borne by the national government” (Rose, 2010). The bid for the World Cup was carefully written in order to address major issues such as poverty; but, as Udesch Pillay and Orli Bass (2008) point out, “mega-events are often used as ‘spectacles’ that can best be understood as, either instruments of hegemonic power, or displays of urban ‘boosterism’ by economic elites.” Evictions included about 20,000 dwellers from the Joe Slovo township, near Cape Town’s newly upgraded airport, who were targeted to make way for rental housing for the World Cup (Raghavan, 2010). Raquel Rolnik, the United Nations Special Rapporteur on adequate housing, said in a report that cities such as Cape Town had prioritised beautification over local residents’ basic needs (Raghavan, 2010). Evictions carry a particular historical resonance in South Africa. Under apartheid, hundreds of thousands of black and mixed-race people were forcibly evicted from their homes in order to racially separate the society. “After the historic all-race elections in 1994, the ruling African National Congress promised to build a house for every poor family to redress the injustices of apartheid” (Raghavan, 2010). In 2010, visibility of some marginal groups was raised through their struggle against the evictions associated with the FIFA World Cup. The Durban-based shack-dwellers’ movement, Abahlali base Mjondolo, was defiant. They took the KwaZulu-Natal government to court over the *KwaZulu-Natal Elimination and Prevention of Re-Emergence of Slums Act* (KwaZulu-Natal, 2007). The Act was deeply controversial and designed to eliminate slums in South Africa by placing the homeless shack dwellers in camps before the 2010 World Cup.

Michel De Certeau (1997, p.33) talks about a 'society of eviction'. For him, marginalisation is no longer limited to minority groups, but is pervasive (De Certeau, 1988). He sees alienation within the spectacle, where life is lived vicariously and happiness is seen in the form of possessions or aspirations for consumer goods. I suggest that sporting moments offer vicarious experiences, within which video games of football matches or clothing associated with football players promise happiness and encourage aspiration for products.

Owen Gibson (2010) from the *Guardian* notes "under its profitable model, costs are borne by the host nation and all marketing and media revenues retained by FIFA". In the four-part article on the World Cup 2010, "The coming out party that will make a mint for FIFA", he suggested that the World Cup will do more for football's governing body than the South African people. It appears to be illogical in terms of economics for countries to host global events. In spite of this, economic benefits are held up as key outcomes. Kwame Nkrumah (1965) has examined how Western interests ensure that policies are adopted in partnership with global corporations in order to maintain control of important natural resources, mineral wealth and infrastructure development. His theories around neo-colonialism address questions of why successive, predominantly black governments have been unable to redistribute wealth effectively. Nkrumah's conclusions chime with those of Peter Burnell (2008), who demonstrates how patterns of uneven development mirror colonial activity. He talks about colonisation of the mind, whereby systems and ideas from legal, institutional and educational areas are linked to ways of understanding power and the continuation of external economic control.

Politics and urban aesthetics appear inseparable. As our experience of the city is sensory and aesthetic, it is necessary to offer alternative experiences of it if we wish to make interventions into the politics of the city. After looking closely at the process and resulting artwork that was made in Durban, I can see many strengths to the SCWC in terms of the learning that took place among those taking part and on the audiences who visited the exhibition and events. The working methods were, however, not free of hierarchical organisation and, consequently, were unable to fully counter the problems of exclusion, or to move beyond the framework that was envisaged by the original NGO partners. The methods of working within the project showed the usefulness of a workshop programme, supporting artists and a global network of teams. But the decision-making processes were problematic for me because they did not allow for adequate representation by everyone involved, or for flexibility within the process itself. Upon reflection, I consider that steering by NGOs and the large sponsorship deals detracted from the artistic aims. The *Body Politic* project, however, demonstrates that it is possible to include alternative publics, street children or others in creative engagement within urban space that is an artist-led initiative.

Presented at the Red Eye Festival, *Body Politic* was creatively more successful for me, as it succeeded in terms of a process having a closer working relationship with the core group of artists and also the the street children of Durban. Its localised focus allowed for genuine understanding between the street children, artists and the Ekukhoseleni Creative Centre. For the street children, the event was like a carnival, a fun celebratory event where they could participate as 'artists', having a creative 'voice' together with many other creative voices. It was a place where the excluded were included, normal assumptions were questioned,

transgressive ideas were played with, and the potential for future possibilities around political and artistic notions could be aired and discussed. Collaborative groupings and creative intervention in public space enabled the creative voices of artists and street children to make a temporary contribution to civic society in South Africa. Many people at the Red Eye Festival found the work by Mxolisi Sithole, myself, and the street children affective. The potential for engagement in the ongoing cultural life of the city was established. The audience engaged with the questions critically and took action as a result. From my investigation, I have found that this audience action included involvement with Umthombo, the lobbying of those in power, changes in their own lifestyles and attitudes to street children.

To a greater or lesser extent, the artists and participants were able to generate useful responses from the audience. People began to object to the roundups of street children, which were increasingly widely discussed. The Metro police in Durban agreed to stop this activity for a period of time. In much the same way that 'emotion marketing' operates, it appears to be necessary for artists to engage audiences in emotional, but also physical and intellectual responses to art. I would argue that these elements should be in play during the entire process of a project. I find that possibilities occur whereby gaps and spaces within the urban environment can be opened up to allow for new images, made by those usually excluded, to be seen – or, in answer to my research question, for access for alternative contributors.

This work has led to an ongoing dialogue between the artists, Umthombo staff and the University of KwaZulu-Natal. Future plans include a teaching module by Mxolisi Sitoli and myself, in Zulu and English, around African and European

aesthetics and interventions into city spaces. Reflection upon the work has also led to ongoing development of a more robust working methodology for artist-led collaboration in African countries that may include other marginalised groups, local artists and disciplines.

Chapter 4

Turku, Finland 2011: Art intervention at European Culture Capital

During 2011, my work in Turku engaged a group of artists and scientists in a process of collaborative creative investigation at the site of a global cultural event. The 2011 title of Capital of Culture was jointly awarded to Turku, in Finland and Tallinn, in Estonia. Both cities border the Baltic Sea. The European Capital of Culture is an initiative of the European Union (EU) with the stated aim of encouraging and supporting cultural co-operation across Europe, in order to bring Europe's common cultural heritage to the fore. In this chapter, I ask if the cultural aims laid out by the EU have been fully addressed in recent Capitals of Culture. Environmental problems have become more pressing in the region with increased industrial shipping, leisure ferry-liners and agricultural chemical runoff. The general public, scientists and artists have sought ways to act by appealing to politicians for legislation to protect the Baltic Sea. I would also argue that leaders of the Baltic countries have failed to adequately address environmental questions within a framework of ongoing capital growth. I ask what strategies artists can use to invite meaningful interaction in public urban space and engage in a critical dialogue, in this case around solutions to environmental degradation.

The artworks *Pallomeri* and *Meri Valvoo* were made through a unique process of engagement at the site of the Capital of Culture, whereby a temporary collective, including artists and scientists, addressed environmental questions. The work was funded by the EU, the Arts Academy, Turku, the Baltic Sea Now project and the Brinkhalli Trust. The two artworks comprised installations that took place in site-specific locations. In the case of *Pallomeri*, the historic building at Brinkhalli,

having significant socio-political meaning, was conceptually transformed into a ferry liner, a major source of pollution and environmental problems in the Baltic Sea. Large netting covered the building externally, with projected web-cam sequences showing the movements of jellyfish, which are highly sensitive to pollution. Inside the buildings, *Pallomeri* offered a number of exhibits and interactive areas. The artwork included live performances with Finnish ballads, popular on the liners, live art in the form of crew actions, dancing in the ballroom, a ball pool room, which was full of balloons, a room full of strobe lights and black plastic debris, a ship photographer's studio, and tranquil areas of video and sound elements.



Meri Valvoo 1

Photo: B. Carpenter

In the case of *Meri Valvoo*, a mountain of rubbish collected from the archipelago islands was placed alongside a projection of a journey along the sea-bed shown on the front of the building (Log: T:2:1743N). Interactive live-stream video-feed images, made from sound vibrations, fish and recordings of ships' engines, were seen and heard in the space and on the walls of the building's rear courtyard, where experiments and demonstrations of water contamination, time-based sculptural elements and other artworks were located. Inside the library, interventions included a clinic, staffed by artist-nurses. Here, people could lie down for therapeutic sessions on the beds that had been brought from the hospital. They could listen to texts, poetry, sounds of the sea, receive counselling from the staff, reflect and write their own experiences of the Baltic Sea area in response to the exhibits (Log: T:2:1553C).



Clinic at *Meri Valvoo*

Photo: H. Kiirski

The first section of this chapter comprises a background to the EU and the development of the Capital of Culture programme. A brief examination of the

results of previous Culture Capitals will offer some insight into the ways in which a municipality is able to utilise such an event for many purposes – both inside and outside of the original purpose of artistic exchange. The 2008 Culture Capital, Liverpool, is an example that is critically examined.

The second section comprises a detailed reflection upon the two events. The first event, *Pallomeri*, was planned during late 2010. The second event, *Meri Valvoo*, was planned between April and October 2011. The preparation and production of the installation *Meri Valvoo* enabled a working practice between artists and scientists that focused upon the Baltic Sea environment, site-specific locations and creative methodologies as documented in the following chapter and the attached Logs. The audience was expected to become an active, participating element of the artwork, engaging with ecological and aesthetic concerns within a critical, temporary, site-specific framework. I argue that new forms of audience engagement are made possible through the process inherent in the work.

The methodology that I used was an activist methodology that was also inspired by the texts of Félix Guattari, particularly in his work *Chaosmosis* (1995). The chapter concludes with a summary of the outcomes of practical work in Turku and a reflection upon them. I have defined boundaries of potential intervention into the framework of partnerships involved in Capital of Culture mechanisms, and examined the issues around the ecology of the environment. Possibilities for critical, creative engagement of the wider community, using artistic and activist practices, have been detailed.

The European Union

The EU was set up after World War II in order to bring peace, stability and prosperity to Europe. The Treaty of Lisbon is the latest agreement between the EU countries introducing a single legal personality for the Union. *The Charter of Fundamental Rights of the European Union* brings together all the personal, civic, political, economic and social rights enjoyed by people within the EU. It includes regulation of basic human rights; however, by the end of 2010, the European Court of Human Rights had, in 271 cases, found violations of the *European Convention of Human Rights* by several countries, including the United Kingdom (Pannick, 2004).

In terms of the environment, there have been a number of regulations intended to protect areas, whilst also allowing for economic development. This is problematic, however, particularly with regard to the Baltic Sea, fishing stocks and pollution. Through discussions with scientists from the University of Applied Arts in Turku, I have discovered that the fish from the Baltic Sea cannot be sold in Europe due to the high levels of poisonous substances found. Through a dispensation, Finland sells its fish within its borders. I noticed that people are careful to eat the smallest fish where possible, as they are believed to have absorbed fewer toxins. EU fishing policies address the ecological problems of the Baltic Sea by attempting to address the problems of over-fishing. The environmental impact on the ecosystems and marine environment, as a result of fishing activity, has been monitored and there has also been an attempt to address the environmental problems related to agriculture and shipping. Despite EU actions, the fish stocks in the Baltic Sea have reduced. In response, the Fisheries Commission at the EU

have proposed complete bans on the fishing of some species. The failure of this considerable regulation to address the problems adequately was discussed during the *Pallomeri* and *Meri Valvoo* projects' preparatory discussions. The marine biologists were able to convey information to the artists who used it as part of their creative process.

The Capital of Culture Programme

In 1985, Melina Mercouri, Minister for Culture of Greece, envisaged a Europe where culture was the element that brought unity. Culture, she believed, could bring artists, scientists and communities into dialogue about the future by addressing the way that civilisation itself is built. There were practical outcomes envisaged, such as cultural exchanges, alongside an understanding that culture is not a location. "Rather 'self' locates itself through culture in time and space. It allows people to come together, especially when the imaginary and real experiences allow for a further ongoing dialogue" (ECOC, 2013). I understand this as an acknowledgement that we construct our understanding of who we are through our experience of culture. As a result of Mercouri's vision, the first capital of culture was in Athens in 1985. She allowed the European Union to be seen to have a function beyond its financial role and to be seen facilitating a dialogue between member states that was about culture. The coordinator for the event, Spyros Mercouris (1985), said "To my mind a European Capital of Culture is about letting people meet and this is done best by bringing together artists, writers, cultural actors, etc, who can all enter a dialogue with every citizen. A Cultural Capital should not become something like a stage for just another festival."

In 2011, two cities jointly shared the title of European Capital of Culture. A city is not chosen as a European Capital of Culture solely for what it is, but mainly for what it plans to do for a year, and the plans should be exceptional.

The Programme has three specific objectives:

- promotion of the trans-national mobility of people working in the cultural sector;
- support for the trans-national circulation of cultural and artistic works and products; and
- promotion of inter-cultural dialogue (ECC, 2011).

In addition to the initial aims of the Capital of Culture, my research has shown that the event is seen as an opportunity to regenerate cities, raise their international profile, change perception of the city for residents, give new vitality to their cultural life and boost tourism. From the 2011 *Third European Cultural Capital Report*, problems around genuine cultural outputs became visible as the report identified that there “seems to be a common concern of all, namely the increasing trend towards over commercialization, that is already noticeable in artists beginning to resist the commodification of culture”. Hatto Fischer, writer and coordinator of European projects, including the Article 10 ERDF project, ‘Cultural Innovation and Economic Development’ (CIED, 1997), commented on 7 January 2011 in Athens on the “problem of retaining the legacy of Melina Mercouri as the ECoC concept has to be adapted to changing needs” (Fischer, 2011).

Robert Palmer (2011), a cultural advisor to the European Union, addressed the problem directly in March at a meeting in Brussels, when he stated that there was a danger that “these cities allow transformation by cultural industries with the

communication budget for public relation exercises alone going up proportionally at the expense of some real investments in the arts and in authentic cultural developments". He also pointed out that "Culture has become a means of provoking the urban revitalisation of cities and regions, and culture is now profoundly linked to processes of development." Calling for a return to cultural content, which communicates directly and by itself, Palmer (2011) suggests art "which can make a difference in what is perceived as being substantial rather than a mere event with some powerful visual effects meant to impress the media". He acknowledged that the building and restructuring of cities can take precedence over the cultural aims of the event, but his call for investment in the arts as significant in themselves makes for a much-needed redress.

An examination of the 2008 Liverpool Report *Impacts 08* (2009) revealed that the focus of this Cultural Capital was largely around issues of economic development and media reporting of the event. Following on from the Report, the Secretary of State for Culture, Media and Sport, Michael Elliott (2010), announced "culture and creativity should be viewed as part of the answer to tough economic times". He stressed that, to evaluate impact across social and economic, as well as cultural areas, was crucial for the UK government. This indicated a massive shift away from the initial purposes of the cultural capital vision. Privatisation of urban space resulted in the Liverpool ONE development, which cost £1bn and opened in 2008. This retail-led private development is the biggest in Europe. Public right of access has been removed from city streets and an extensive and sophisticated surveillance system installed (Log: T:4:04B). The 2008 Liverpool Capital of Culture was, to a considerable extent, co-opted by capitalist interests to deliver a retail real-estate outcome.

Turku 2011

Turku is on the southwest coast of Finland. The city is at the mouth of the Aura River, in the Finland Proper region. It has a significant Swedish population, and 5.2 per cent of the population has Swedish as its first language. The city reflects this bilingual status. Turku is the oldest city in Finland, dating from around 1300 AD, with Brinkhallin as the old Swedish centre of the city. Turku is an important port with commercial ships and over three million passengers annually who travel on to Stockholm and Mariehamn in Sweden. Many of its factories have now closed; the rope-making factory is now the Arts Academy. Due to its long history, Turku, now the third largest city in Finland, has influenced Finnish history and culture extensively. In 2011, it was jointly designated Capital of Culture with Tallinn in Estonia. The two cities have disused industrial areas and have sought regeneration, as did Liverpool and other past culture capitals. The Capital of Culture offered an opportunity to promote the city as a tourist destination. Results for how successful the year had been were measured in terms of visitor numbers, economics and also cultural success. The Capital of Culture events were largely organised around the River Aura, the sea and the archipelago, and in summer the events were outdoors. While the public in Turku is informed about ecological issues, for the most part this has not translated into an active engagement with the issues.

Tallinn 2011

As joint capital, Tallinn made its bid for European Capital by marketing itself as a capital of the young country of Estonia with many stories to tell – “an everlasting fairy tale” (Tallinn Foundation, 2011). History was revealed through storytelling, around the theme of the sea. Tallinn has established itself as a vibrant city since independence from the Soviet Union in 1991. It was interested in improving infrastructure to enable support for large international events in the future. It was expected that many cultural events would be shared between Turku and Tallinn, but many did not materialise. I went to Tallinn in 2011 to meet Kirke Kangro, professor at the Estonian Academy of the Arts, and to engage the young artists working with her in the sculpture department of the Academy. Spending time with them enabled both Susana Nevado, from Turku Arts Academy, and myself to share our ideas around ongoing creative work in Turku, linked to ecological concerns. The building is the site of the Soviet sculpture workshops, an impressive building where cultures now meet. Experimental works were made and three young artists decided to participate in the collective. They later brought work to the *Meri Valvoo* exhibition in Turku. Workshops took place at the Academy that addressed the ecological problems of the Baltic Sea and fed into my creative collaborative methodology. The artwork that they developed is documented in the attached Log (Log: T:02:16689H).

The Capital of Culture as a brand

Delivery of the Liverpool, Tallinn and Turku Capitals of Culture included the re-branding of these cities as tourist destinations with cultural interest, through the

forging of partnership agreements with cultural organisations, institutions and the private sector. Reorganisation of key sites made huge projected long-term financial gains for investors. The redistribution of property, land and ownership regulations was made in order to further a vision of a regenerated city – which, in the case of Liverpool, constituted a retail space covering a vast area. David Harvey (2002), in his paper 'The Art of Rent: Globalization, Monopoly and the Commodification of Culture', explained a similar process. Using different examples, he investigated the way in which monopoly rents are driven up by uniqueness, including cultural and site-specific elements. This uniqueness itself is incompatible with capital production that tends to replicate similarity, an example being chain stores.

The problem for capital is to find ways to co-opt, subsume, commodify and monetize such cultural differences just enough to be able to appropriate monopoly rents therefrom. In so doing, capital often produces widespread alienation and resentment among the cultural producers who experience first-hand the appropriation and exploitation of their creativity for the economic benefit of others, in much the same way that whole populations can resent having their histories and cultures exploited through commodification. (Harvey, 2002)

Harvey elaborated on this relevant problem (1989) when he suggested that a 'Disneyfication' of cities in Europe takes place against the will of the inhabitants. This can be seen in the presentation of cultural output organised by administrators or curators rather than artists and community groups. In addition to this problem, measures to control public space and enhance the commercial interests of the partners included surveillance and other measures.

Lash and Lury (2007) explore cultural value and discuss the extensive nature of global capital that results in homogeneity across the world. They argue for "an opposition between the 'culture industry' as determined and determinate and the

'global culture industry' as indeterminate and reflexive" (2007, p.5). Moving from the commodity, as associated with the 'culture industry', to the brand in the 'global culture industry', enables global events to be included in the branding exercise with a range of objects that come from them as commodities. As part of this exercise, operational models are also transferred across different countries, where environmental impacts may result in very different outcomes. One example may be industrial activity in cities within the Baltic Sea region. This sea is a fragile bio-environment as it is relatively shallow. Pollutants have more negative effects here than on deeper, more expansive seas. In his discussion of Liverpool, prior to its becoming Capital of Culture, Roy Coleman (2004, p.296) talked about the blurring of the public and private through partnership agreements and "place management whereby the presentation of 'desirable' images of the city contradict the unseen problems". In the case of Turku and Tallinn, a key example of a largely unseen problem is increased waste production from the throwaway society and the degradation of marine environments from pollutants.

In 2011, David Harvey spoke to the Occupy London Stock Exchange movement about environmental problems and how the movement should address this. "The other huge problem globally is the problem of environmental degradation" and that "these costs have to be brought back and capital has to be forced to pay those costs." The actual cost of commodities would be very different if environmental costs were included and would change attitudes towards the profitability of exploitative practices. In the case of Turku and Tallinn, operational costs for ferry liners would increase considerably if the companies were to ensure that no pollutants were released into the sea.

We see extensification of global contemporary culture, but also intensification (Lash and Lury 2007). Things are compressed into shorter and shorter times and are reflected in long-distance working partnerships, mega-events, constant streaming and social networking. Extensivity applies to products, whereas intensification applies to brands, including the European Capitals of Culture, which are singular, with a unique set of partnership agreements and brand identities able to generate ranges of products. There is a range of potential for culture to deliver 'products' that are outside of the usual understanding of culture.

The impact of culture on wider creativity was a subject addressed by the *Unesco Convention on the Diversity of Cultural Expressions* (UNESCO, 2005), which was adopted and ratified by 116 parties. It asked how can culture contribute to creative solutions in the workplace; contribute to creative skills within a lifelong learning framework; contribute to the creation of new services and products and raise questions around the role of artists? The report stated that culture should "beef up innovation" and generate ideas in many other areas, including capital growth. Discussion of the products of culture link to my earlier arguments and I would suggest that art is unable to function critically and politically when concerned with the delivery of a product, such as a "solution in the business workplace".

Pallomeri and Meri Valvoo, ethical aesthetic interventions in public space

The installations *Pallomeri* in March 2011 and *Meri Valvoo*, November 2011, offered a temporal experience whereby spaces were transformed both physically and conceptually. The library became a hospital of sorts and Brinkhalli a ferry liner. Artist and lecturer of Fine Art at the Academy of Arts, Susana Nevado, and myself,

devised the outline for the project. Susana had access to creative networks in Tallinn and Helsinki. Collaborating partners in the project included: Turku Arts Academy, Turku University of Applied Science, Turku Central Municipality Library, Brinkhalli Trust and Estonian Academy of the Arts. The artwork was produced by the temporary collective (CJam Kollektivi), which included experienced and young artists, together with scientists.

The *Pallomeri* and *Meri Valvoo* projects remained outside of the Capital of Culture funding structure; in that respect, they were able to critically address environmental questions that were politically sensitive and separate from the exercise of rebranding and marketing the city. The work attempted to articulate a flaw in the system of economic growth around the Baltic Sea. This flaw was the massive environmental damage caused by pollutants: the impact of industry, negative farming practices, ferry-liners, alien marine species, unsustainable fishing practices and unethical tourism. Each of the Baltic countries has a different relationship to the sea but, for all of them, it is important for business, leisure, transport and food. Negative effects upon the sea have had negative effects upon the populations bordering it. The creative method of working that I adopted involved bringing together a temporary collective of creative individuals, who worked collaboratively and intensively for a period of three to four weeks at a time. Questions such as 'Who owns the sea?' and 'What can we do here?' were made the focus of workshops and experimentation. One of the aims was to find new ways to communicate with wider audiences (Log: T:01:1086E).

Access to undersea photography, scientific equipment for collection of moving images, web-cams at key island locations and data records including the

monitoring of species, water quality and other elements was available alongside extensive scientific knowledge. We envisaged artworks that would offer new forms of engagement for the public in order to encourage a transformation from passive to active participation. It was anticipated that the audience would be required to contribute, through their actions, to the artworks. Each temporary installation addressed particular objectives that related to the socio-political context of each of the two sites. *Pallomeri* was outside of the city at Brinkhalli, representing the old city centre of wealth and power. The *Meri Valvoo* site was in the city centre. Our method of working was developed over the period of this research, using a reflective process and unique working method described in Chapter 5.

In the installation *Meri Valvoo*, a clinic was set up in the public library building where the 'sickness of the sea' and the 'sickness of the audience' was explored. Audience members laid down on hospital beds, soundtracks of poetry to the sea and sounds were played offering 'escape' into reflection around the audience's own relationship to the sea. Guattari's understanding of the way in which meaning is lost in some interactions enabled me to understand how we create links for ourselves between objects, conversations, and visual messages. The potential poetic linking of meanings, ideas and the visual is an important part of our experience. He suggested that poetry is able to teach us more than the sciences and psychoanalysis together. I suggest that we need to use language and the objects around us in creative ways to allow them to fully convey meanings to us, and that we can learn through the body, a physical experience, more directly than through intellectual means (Log: T:02:1552C).

In the shock of the performance on the steps of the Central Library, where a performer ate raw poisoned fish until physically sick, the audience was confronted with a reality that demanded a response. The Estonian performer, Kaarel Kütas, struggled with heavy containers of seawater, throwing them over himself in the freezing conditions, as he tried to wash clean his body. Guattari (1995, p.95) talks of “a chaosmic plunge into the materials of sensation. Out of them a recomposition becomes possible: a recreation, an enrichment of the world, a proliferation not just of forms, but of the modalities of being”.



Meri Valvoo 2

Photo: B. Carpenter

The potential for unique moments can be created that contain reference to the past and also the future. Guattari (1995, p.106) saw capitalist subjectivity as oppressive and looked in art for resistance. The techno-scientific paradigms, associated with financial and marketing practices (among others), separate subjective affects and prioritise what can be calculated. Art, on the other hand, is able to produce affects that become more diverse. In Guattari's view, "Art does not have a monopoly on creation, but it takes its capacity to invent mutant coordinates to extremes: it engenders unprecedented, unforeseen and unthinkable qualities of being." This ability of art to offer multiple ways of seeing, new ideas and conjunctions can operate in opposition to the business models that seek to find ways to generate profit, to replicate use-value, promote brands or generate commodities.

Pallomeri and Meri Valvoo, participation and new forms of interaction

Pallomeri and Meri Valvoo were ambitious attempts to energise the public into taking action over the damaged marine environment around them before it was too late. The Baltic Sea is a site of concern for the populations bordering its shores, as they observe that more and more species are becoming extinct. The people of Turku are aware of many of the issues. The problems of agricultural run-off and heavy shipping have led to pressure both on the environment and on the governments of the Baltic countries. In *Artistic Device and the Articulation of Collective Speech*, Brian Holmes (2006, p.12) discusses the way that art can be playful in dealing with serious scientific and sociological concerns.

One of the strong possibilities of art today is to combine theoretical, sociological or scientific research with a feel for the ways that aesthetic form can influence collective processes, so as to de-normalize the investigation

and open up both critical and constructive paths. Projects carried out in this way have complex referential content, but they also depend on a highly self-reflexive and deeply playful exercise of basic human capacities: perception, affect, thought, expression and relation.

The building of Brinkhalli, situated on an island surrounded by the frozen Baltic Sea, was transformed for *Pallomeri* so that it approximated the idea of a Swedish/Finnish ferry liner. These liners cause much environmental damage. They bring alien species to the Baltic through discarded bilge water and pollute the sea. They also form an escape route for residents of both countries, an onboard party through the ice in winter from Turku to Stockholm and between other ports. The audience came to *Pallomeri* without knowing what to expect, except perhaps a journey. They had been given tickets in the mall in Turku, where the proposed ferry liner appeared on 27 screens daily. As consumers, the trip was sold to them (without cost) as a creative adventure. The journey for them started there. On 16 February 2011, they used their tickets to take a bus to a site outside Turku that was very dramatic in the snow, with performers and events to greet them. The bus crossed the frozen sea. Images taken from environmental webcams under the sea illuminated the front of the building. This experience, the idea of a journey across the sea, enabled the audience from the city to engage in an unexpected way from the beginning of their visit. As soon as they stepped inside the front doors of Brinkhalli, spotlights and cameras greeted them. The ship's in-house photographer captured their surprise and posted their image among the photographs of passengers in the departure lounge of the ferry terminal. In this respect, they were immediately implicated in the events that were about to unfold.

Josefiina Kiikan, a young artist, who was part of the collective, commented on *Pallomeri* (ball pool in English), in the room filled with balloons: "The *Ballpool* was

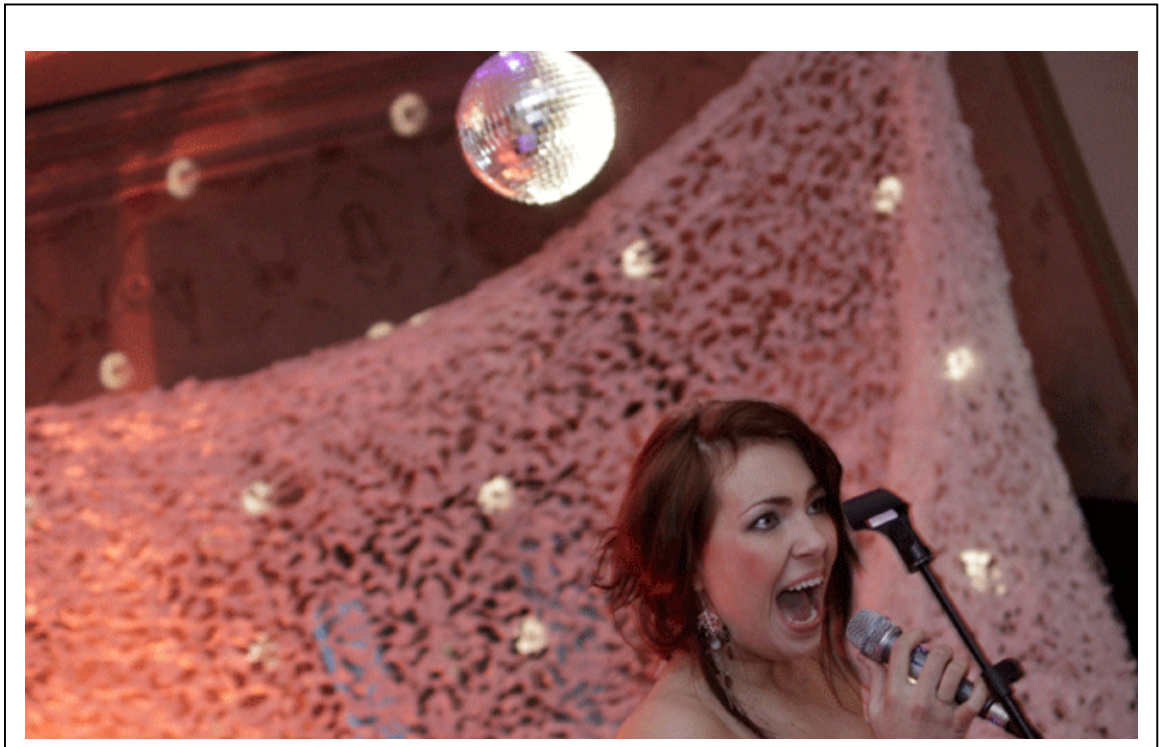
a refreshing and childlike artwork. The simple and fun idea of creating a ballpool succeeded in reaching people of all ages. I suppose one never grows out of a ballpool. The other side of the artwork was the culture of momentary, disposable things and the questions of sustainable development” (Log: T:01:600B). An entire room, that had to be transversed, was filled with blue and green balloons, forcing the audience to move through it. This fun space, became noisy and chaotic, full of exploding sounds and floating forms. The toxic effects of plastics, however, take hundreds of years to decompose and cause huge environmental problems for many Baltic Sea species.

Songs from the dance floors of the ferry liners were sung by Kaisa Makkosen, while a site-specific dance piece by Karoliina Lummikko engaged visitors in an experience that was full of unexpected encounters. Their actions became part of the drama in the space (Log: T:01:365H). The audience explored the building, moving within a real space whilst carrying the experience of a different space in their minds. This led to unforeseen encounters and actions. People got caught up in the drama, playing with light and sounds, walking through rooms of balloons or sipping wine and dancing in the ballroom. Taken through various emotions, they were caught in the alarm and passion of the dancer, who struggled with white camouflage netting, the room of a ship’s engine sounds, strobe lights and piled rubbish and plastics. I asked members of the collective group to comment upon each room.

Peter Koivunen, a young artist collaborator, said:

A small dressing chamber with mirrored cabinets was completely different. The new space was difficult to identify with the room’s original purpose. The flashing lights and mountains of plastic waste bags and old tyres highlighted

my fears about how people throw things into the environment and don't think about their consequences (Log: T:1:760J).



Pallomeri

Photo: S. Keskinen

Different realities were presented. An artist or a ship's captain, a dancer or a wine waiter, invited play and experimentation. People settled in bathrooms. I heard them discussing art and ecology in front of videos that allowed images of water to appear to pour over them. At times, the audience themselves performed surprisingly within various spaces, dancing together or exploding balloons.

In the case of *Meri Valvoo*, the transformation of the urban space around the Turku Central Library involved very direct links with the Baltic Sea itself. The installation, both inside and outside the building, appeared at the time of year when darkness begins to fall, and the municipality addresses the widespread problems associated with depression by opening public buildings into the night.



Meri Valvoo 3

Photo: B. Carpenter

This public art installation included boatloads of debris from the Finnish archipelago, brought into the centre of Turku. This debris was piled in front of a beautiful city building, the central library, designed by Asmo Jaaksi of JKMM architects. The audience was first confronted with the external installation, the piles of debris from the islands and a large projection onto the front of the building. The moving image showed an underwater journey along the seabed, interspersed with microscopic images of alien species and green algae, both cause and symptom of ecological imbalance. Visitors entered the building to explore the exhibition further, in order to understand the significance of these images. The projected sequence of unhatched eggs of cod appeared as floating. They demonstrated the consequences of green algae blooms. Cod are now largely

unable to breed in the Baltic Sea; the salinity is not sufficient to allow their eggs to maintain the correct buoyancy to survive.

Inside the building, a clinic tended to the sick, as described in the previous section. Audience participants talked about their experiences in and on the Baltic waters. Live feed projections of water and fish from the sea were accompanied by sound, live art, video and animation from Tallinn, and other artistic elements. On the shelves, one thousand books had been rearranged by colour into waves and a performer, who moved in a fabulous dress made from discarded plastics, handed elements of her train to passers-by. As they moved through the inner courtyard, the audience saw illuminated tanks of water from both sides of the Baltic. Fish were heading for tanks of water and others were projected live onto the walls. Humming sounds accompanied the drip of oil, which slowly, over two days, fell into the salt water of the tanks. The pollution became visible, turning the water black. The hum of engines recorded at the port represented shipping that sounded as if it was crossing the space of the courtyard (Log: T:02:2132M).

My partners at the University of Applied Sciences had come to the realisation that the mere presentation of accurate scientific data does not impel us into political action. They were keen to work with artists to explore the potential of artists' practices in urban space, in the belief that audiences' responses may lead to political action. The audience experimented with some of the exhibits themselves, later being treated in the simulated clinic where therapeutic nursing soothed them. They lay on the beds with earphones over their heads, poetry and sea sounds in their ears and red slippers on their feet, as attentive attendants brought tea and listened to their stories. They were encouraged to talk and write about their

feelings, their memories of experiences in the archipelago islands and their relationship to the sea. Many had strong feelings about this. Their written responses were left on the pillars of the building, which was like a ship that opened itself in northern darkness.

On the screens of *Meri Valvoo*, heads circled in rhythms, eyes hidden under silver fishy headgear. They seemed to come from the sea and walked among the audience, dragging heavy, noisy trains of plastic debris. The audience asked questions, heard about the condition of the sea and the causes of marine degradation, and discussed the art. They dipped their hands into the water in the courtyard. A homeless man took tea and fell asleep in the clinic. Children collected the discarded plastic toys. They were excited and asked “Can they be free?”, “Why is that?” and “Who is she?” People laughed at the submarine animation, made by Eldar Jakubov from Tallinn, fascinated by the obsessive detail, and wondered if they could make a similar creative message. Lively talk was all around; the library was no longer quiet, but vibrant with excitement and sociable with tea drinking. There was outrage about the condition of the sea. People did unexpected things and were open to new ways of engagement in this space. They found themselves recounting their stories of the sea to strangers, leaving their descriptions on the pillars of the building and taking information away with them about how to make changes in their own lives and take political action that would impact the marine environment.

Reflection upon the work in Turku

The European Capital of Culture in 2011, as detailed, was set up to engender cultural exchange between European countries. As I have argued, it has become a means of urban re-branding, as suggested by Andy Hewitt (2012, p.25), who demonstrates how economics becomes the driver toward “the re-branding of post-industrial cities for inward investment and as tourist destinations”. This process, however, appears to differ considerably from country to country and is influenced by local questions around the financialisation of culture. In Turku, the creative group gave much consideration to the urban audience, who were accustomed to being addressed as consumers. The behaviour of consumers has been clearly demonstrated by De Certeau (1988, p.39) and has been shown to be tactical; they are already ‘other’, a “marginalised majority who seek meaningful paths through, what De Certeau describes as a city of alienating signs”. The *Pallomeri* audience members were recruited in a shopping mall using moving image, screen-based advertising. I suggest that a range of existing urban technologies may be available for alternative creative means.

The artwork described in this chapter resisted incorporation into the rebranding of the city through the process of delivery and funding strands outside of the Culture Capital. The method of working developed in its ambition to be non-hierarchical. *Meri Valvoo* was more successful than *Pallomeri* in this regard. Finding a way for marine biologists, young artists and more experienced artists from different countries to deliver the project was important and the method of creative collaboration, using a temporary collective process, proved adequate to support this. The process was able to enliven the participants and the participating

audience as a means of activation from, sometimes, passive positions. They appeared to gain a sense of ownership of the projects because of the two elements of participation and motivation linked to the ethical content.

The work in Turku has allowed me to test my collaborative, cross-disciplinary model of project delivery using the temporary collective and I have discovered that the creative collective has the ability to reclaim and transform spaces. Global events can be utilised, I would argue, by creative networked communities in order to challenge audiences and their subjectivity, often using the same venues and mechanisms. A potential for critical engagement is produced, and outcomes such as *Meri Valvoo* offer the potential for further investigation around sustainable strategies for longer-term creative interventions within the urban environment that can confront ecological issues.

Chapter 5

The Participatory Process

In this chapter, I give an account of the methodology that I have developed and argue that ethical questions can be addressed through the use of participatory art practices. This account is located in relation to other current practices and I provide examples of relevant contemporary artists, particularly those who organise themselves as a collective. I examine the methods that they employ in order to contextualise my own ethical-aesthetic practice.

Participatory arts may be considered to refer to current art practices that include the audience as co-authors, or to past art/folk traditions and methodologies relating to theatre by practitioners, such as Augustus Boal (2000, p. 25). In this section, I look at examples of some artist-led approaches to collective participatory artmaking, while being aware of potential criticism of these practices, such as their limited scale of influence or utopian vision. I suggest, however, that they may render it possible to experiment with ethical ways of living or being. These examples also offer insights into how collective processes can engage audiences and produce a critical or reflective subjectivity. I understand the production of subjectivity to be the way in which our understanding of ourselves is constructed through our experiences and interactions.

I detail, reflect upon and examine the process that I have employed during the delivery of the practical artwork that has been discussed in the two previous chapters, and make a critical analysis of the results. I refer to the arguments of theorists Claire Bishop (2012) and Grant Kester (2011), with particular regard to

the tension that exists between engagement of participants within the process (within the collective group), and the participation of audiences as part of the outcomes of the specific projects that they put forward.

Public Space as Social Space

Many artists now work in urban public space, rather than in galleries. The art is specific to communities and is very different to public art that is linked to the sculptural object or monument. The public space is considered as social and artists appear to be seeking bonds with their participant audience. Claire Bishop writes about the impetus that artists feel to repair social bonds (2012, p.11). She links this to the 'return', as she sees it, of social ways of making art that is, in her view, a return to practices that have taken place at various times in history. Many artists now work globally and independently of political parties. Bishop draws heavily upon the writing of Mouffe (2007), who believes that artists can play an important part in the civilising mission of "antagonistic pluralism". She suggests that artists can disrupt the smooth image of corporate capitalism and unmask underlying violence at work in antagonistic public space.

Bishop provides a historical account of participatory art practice, but uses examples of contemporary artists who work predominantly within the gallery/biennial framework of the art world. She calls for art that troubles and challenges the audience. The examples that she presents include works by Santiago Sierra, who delegates performance to paid non-professionals. In her discussion of *250cm Line Tattooed on 6 Paid People* (Sierra, 1999), she suggests that the work proposes new forms of transgression that prompt a response in the

viewer (Bishop, 2012 p.223). The sight of oppression and objectification can be seen as the repackaging by the artist of the oppressive modes of modern society for aesthetic enjoyment in the same way that the market itself degrades bodies and objects. Bishop examines questions of active/passive spectatorship and singular/collective authorship in her writing. Referring to Rancière, she suggests that he “has rehabilitated the idea of aesthetics and connected it to politics as an integrally related domain” (2012, p.18). She attempts to “emphasise the aesthetic in the sense of aesthesis: an autonomous regime of experience that is not reducible to logic, reason or morality” (2012, p.18). It can be argued that discussion of aesthetics can be seen to mask inequalities and exclusions such as those of race, gender and class, and she is accused of “an unseemly enthusiasm for policing the boundaries of art practice” by Grant Kester (2006). Whilst I appreciate Bishop’s arguments, I find the examples that she provides are often problematic, in that they are often antagonistic, not only with regard to the outcome, but also the process of production.

In response to Bishop’s examples, I refer to the work that is presented outside of the gallery or biennial and does not use the oppressive language of market objectification. Rather than simply reveal the violence in marketing, I reflect upon work that attempts to offer a positive image. My first example is of the body. The French artist, JR, inserts large-scale images of faces into key urban spaces, as with *Inside Out* in Times Square, New York and *Face 2 Face* in Israel and Palestine in 2007. The seeming anxiety is transformed into a visual crowd of individuals in photographic form. It is immediately apparent that the faces are not constructed advertisement images. The huge scale of the work challenges the dominant imagery that surrounds it. One criticism of the work lies in the area of

authorship: whilst operating in public space, engaging participants as viewers, the individual authorship remains predominantly with JR. Exceptions to this include some collaborative works with artists from different countries. One such collaboration resulted in *The Wrinkles of the City* (2012) with José Parlá in Havana in 2012. Local communities are involved in JR's work, placing them in a visually prominent position in order to challenge dominant belief systems or assumptions; for example, a favela in Brazil was transformed into a strong visual reflection of the people who live there in *Women are Heroes* (2008). Large faces articulating the whole front of the informally-built architecture.

The success of JR's work relies upon the use of the human face as much as scale to establish social connection with the work. The context of the site changes, but the content and form of the work remains familiar as portraits, and it is possible to criticise the portrait as a limited means of community expression. The work has provoked a range of responses. In May 2013, conflict between the work and capitalist consumer imagery occurred; JR's projection project in Times Square was cancelled for a day because a corporate event, being sponsored by Revlon, was being set up (Kozinn, 2013). This clearly demonstrated the value system that was in place within this urban environment: work by such a high-profile artist is considered of lesser value than a corporate promotional event. The power of the cosmetic company has grown since the 1950s as it acquired pharmaceutical interests. It has adopted a number of aggressive business practices, fixed outcomes of TV game shows, and been accused of 'greenmail' by the *New York Times* (Belkin, 1986). Revlon is now able to exercise surprising control of public space. I suggest that work in public space functions in a way that it 'gets under the skin' of corporate interests in a way that work in the gallery/biennial system is

unable to. In spite of the rigid formalist structure of JRs work, it engages the audience so that they are not alienated and feel some ownership of the work.

Taking a very different position to Bishop, Grant Kester rejects the aesthetic object and argues that a shift in understanding of art is called for because of non-object based works. He refers to 'dialogical' work (conversation pieces) and suggests that art that relies upon a sensory understanding (individual experience) is problematic. Kester calls for artwork to be framed by mutual discussion. Within his understanding, the artist is no longer in the position of creator or teacher, but is an equal collaborator. Bishop is critical of this position and suggests that a social turn in art has resulted in what she refers to as an ethical position within art criticism, focusing attention upon how a project is delivered (Bishop, 2012, p.26). She considers that this leads to the position where aesthetic output is not examined adequately. Bishop is critical of what she refers to as 'community art' in that she suggests it lacks rigour. I would interpret this as community art that is devoid of a space of critical reflection. In her criticism of the arguments of Kester, Bishop suggests that art has become a 'sociological discourse' (Bishop, 2012, p.17) within the context of which, the discussion of aesthetics becomes impossible. The development of what we consider to be community art has evolved through a series of art experiments.

Critical space

In the UK, past attempts to address differences between arts and business interests and processes have included the integration of artists into industrial or commercial environments in order to influence business directly. This occurred

with the Artists Placement Group in the 1970s. Artists were placed in industrial settings with the aim of transforming business through the creative input of artists embedded in the workplace. This led, however, to the idea that artists could be used for a range of activities outside of artmaking. Artists were drawn into delivery of a range of outcomes, some of which could be argued to be 'social work' or urban planning outcomes. These could be seen as alternatives to state provision. The Green Heart Partnership, whose funders and partners included the Arts Council and 13 local authorities, placed artists in communities. Calling the sites where they worked perception areas, they:

quickly identified the value of the Perception AREA community engagement approach to support these inter-disciplinary teams to make informed decisions. By placing artists at the heart of the community, it enables them to capture the perceptions of local people and qualitative information that can direct and help focus the team's decisions. (Green Heart, 2009)

These outcomes were linked to sociopolitical awareness of the site, enabling the masterplanning of public spaces and leverage of revenue. Outcomes did not include assessment of the art itself as process or outcome. From 1999, the New Labour government championed the creative industries in order to focus creative talent upon the delivery of economic rather than artistic outcomes. Arts and Business projects (Arts & Business, 2012) enabled access to considerable funding for initiatives that were often led by business, producing results that furthered business interests. In 2009, the winner of an Arts and Business Award, edding (UK) Ltd and Monorex (A&B 2009), claimed that the work demonstrated:

to the world the fresh young talent of the London arts scene... For over 90 minutes new and established artists went head to head, in front of the judging panel and live audience, to create a piece of art directly onto the venue's white emulsion walls. All artists used the same materials: black edding pens and markers. (A & B 2009)

Following viral success online and interest in the concept from Reebok, Google and others, edding's marketing manager, Andy Gutteridge, said "Our sponsorship of the Monorex Secret Wars art battles have helped transform the way the brand is seen. Our reputation for quality and dependability has been bolstered with a new hip edge – what we started here has been continued by the word-of-mouth of youthful international trend leaders" (A & B 2009).

No analysis of the art appears to have been made. It could be argued that, within the examples above, it was impossible for artists to develop a critical process of artmaking. In opposition to this process of prioritising business interests, artist-led initiatives have become increasingly important in order to prioritise artistic autonomy.

Ethical collaboration

Critical analysis by Claire Bishop (2012) points out that it is possible that participation in art events can involve the audience, not into critical engagement, but rather by making them 'extras' in the ongoing spectacle. She identifies factors that may negate the effectiveness of participatory art projects, including a wider cultural policy, whereby social engagement in the arts has financial aims, such as to make individuals independent of welfare. Social relations can be eroded rather than built (Bishop, 2012, p.14).

The position that Grant Kester argues for, in relation to participation, is that the process is paramount and the quality of the project should be assessed through the processes used. The examples that he discusses are projects where there is no preconceived final outcome, but a working method that may incorporate artistic

elements among other types of interaction. He discusses artists who share “A willingness to engage with specific cultures and communities in a creative and improvisational manner... a concern with non-hierarchical participatory processes, and a critical and self-reflexive relationship to the practice itself. Another important component is the desire to cultivate and enhance forms of solidarity” (2011, p.125).

He argues for art engagement with politics through process, but his examples have been criticised for their lack of framing and rigour. It could be argued that there is no space for critical reflection and the processes do not allow for critical evaluation. Kester’s examples include work by Dialogue, in India, and the group AA Project by Ala Plástica in Argentina. Dialogue collaborate within the Adavasi area and with peasant populations in the Bastar region of India. They specifically engaged with women and children. Kester describes “the various social interactions that unfurl around a given project, rather than being ancillary to, or collapsed into, the *a priori* formal structure or design of a physical project... are openly and often independently thematized as a locus for aesthetic practice” (2011, p.24). He notes the similarities between the two collectives in that they challenge artistic autonomy, a tenet of the modern avant-garde that presumes the artist, who provides critical insight, must be removed from society. Ala Plastica’s work engaged communities as they mapped and developed infrastructure for the Rio de la Plata basin. The long-term project attempted to mobilise community action against development and extraction plans (minerals, water and timber). Their work involved bringing back into use a library, zoo and other social spaces using inspiration from the natural environment. The project (or network, as the group preferred to call themselves) engaged with many indigenous people in the region, including hunter-gatherers. They wanted to rediscover ancient walking

paths and engage with intense walking experiences as part of the process (Kester, 2011). Kester challenges the idea that the artist should be separate from the communities within which he/she works.

Whilst Bishop and Kester may take contradictory positions around the current discussion of participatory art, and I can see problems with both, there are also important aspects that are useful to me in my practice. These elements include discussion of dialogue within the process and the hybrid nature of aesthetics, ethics and politics. This is why, for me, the problematics of mobilising a collective framework is bound up with this ethical-aesthetic approach. I suggest that innovative projects using a collective model can be important in terms of the process, but can also generate results that do not rely on rigid outcomes and can include outcomes that can be reflected upon critically.

In response to this question, I have examined the work of groups who have had considerable impact using a model of collaborative working. Groups such as Platform, Freee, Critical Art Ensemble (CAE) and Space Hijackers have all addressed ethical and aesthetic concerns through collaborative practice. CAE's controversial work first appeared in the late 1980s. In 2002, CAE hosted the exhibit *Molecular Invasion* on the subject of genetically modified crops. Monsanto's genetically modified seeds, modified to be immune to Monsanto's commercial pesticide Roundup or Glyphosate herbicide, were planted (CAE, 2002). The crops grew within their exhibition space; however, when the plants were mature, the artists used an enzyme inhibitor that was reverse engineered to take away the plant's protection. They died without resistance.

Since 2006, CAE has changed its focus away from a critique of biotechnology to US military defence. The structure of CAE has ensured that the group has been able to function positively. There are between three to eight members. This structure is often referred to as a 'cellular structure'. CAE members say that they are each able to use their individual strengths and share their weaknesses. There is trust, respect and a procedure for addressing potential conflicts. The response to their work has not been without problems; a founding member, Steve Kurtz, was arrested in 2004 suspected of bioterrorism. It took him until 2008 to clear his name. The charges were widely believed to be a repressive measure in response to the group's critical artworks. It could be argued that this attack demonstrated how effective they were in bringing together the critical, political and creative in their work. There was much publicity around the case in the US and internationally, sparking global concern among artists and scientists. The collective has won many awards and had its texts translated into 18 languages. Effective creative interventions trigger repressive responses, whereas art that remains in the gallery, or engages debate within the art world alone, is largely ineffective in its power to generate such responses and associated critical debate amongst the wider public.

Artistic links to activism

Activist and artist groups have come together in many cases under the broad banner of the anti-capitalist movement in order to actively challenge consumer capitalism and its effects. The examples that I cite are groups with collaborative working practices that have close links with activist methodologies. It seems that this link ensures that the members of the group and their processes remain ethical

and flexible. Space Hijackers, a group of Anarchitect, began working at the beginning of 1999 in London. They adopted practices from the Situationists. They state “Our group is dedicated to battling the constant oppressive encroachment onto public spaces of institutions, corporations and urban planners. We oppose the way that public space is being eroded and replaced by corporate profit-making space” (Spacehijackers, 2013).

They opposed the way that those who own or run the city put users of space under increasing scrutiny and control through surveillance via CCTV monitoring or through affective urban design. “We oppose the blinding out and destruction of local culture in the name of global economic progress. Newer and bigger is not always better, it is usually both impersonal and imposing” (2013). Through their various actions, they attempted to raise awareness of issues within city spaces and change how spaces are used and perceived in the future. “We intend to destroy hierarchies within spaces and claim back public ownership. Our projects act as another voice within space, and become engrained upon the places we Hijack” (SpaceHijackers, 2013).

It may be argued that the Space Hijackers were not likely to achieve changes to the behaviour of large numbers of urban dwellers and that many of the actions were symbolic. They did not want to become leaders of some kind of resistance movement. They detail actions on their website to act as a catalyst for others and it is difficult to quantify the success of this approach. Their membership system created a forum for ideas to be developed through discussion. “Our agents area is a space where interested parties can meet in a non-hierarchical manner and help each other in their quests” (Space Hijackers, 2013). They described their first major event as the hijacking of a Circle line carriage on the London Underground.

“Since then we have expanded our operations to include everything from building miniature ‘City farms’ all over the square mile through to producing ‘Experimental Pedestrian Schemes’ in Brixton, and the production and design of Hijacker equipment” (Space Hijackers, 2013). On 23 May 2012, the group assigned themselves the role of the ‘Official Protesters Of The Olympics!’ The London Organising Committee of the Olympic Games and Paralympic Games Ltd (Locog), the unelected body in charge of the 2012 Olympic Games, confirmed their status as official protesters. Space Hijacker agents reported that Locog demanded that Twitter, due to ‘brand affiliation’, should immediately close their account. “We, the Official Protesters, were immediately locked out of our account, losing access to thousands of followers, in a move designed to silence our dissent.” Articles appeared in newspapers and online media around the world. The *Guardian* (Malik, 23 May 2012) referred to one of the Space Hijackers, ‘Agent Bristly Pioneer’, as having described the Olympic logo as a ‘social meme’ that had become part of the London landscape. However, despite its ubiquitous presence, ordinary people could not use it. “It’s like Voldemort – you’re not allowed to mention it otherwise you’ll invoke the wrath of Locog” (Malik, 2012).

In many ways, the opposition to the Olympic Games was small in the face of the huge opening spectacle and ongoing media coverage. Other opposition included protest around the controversial involvement of the Dow Chemical Company, which holds corporate responsibility for the Union Carbide disaster in Bhopal, India and intellectual property rights claimed by the organisers (North, 2012). Creative opposition was almost solely visible through the ‘Official Protesters of the Olympics’ project. It was a participatory artwork that resulted in a symbolic rather than a practical solution; a creative, visual means of engaging the imagination of a

wider audience against the media-saturated environment. On the opening night of the games, I saw Critical Mass cycle riders defy police directives to stay south of the river and blocked key streets leading to the opening ceremony. Space Hijackers provided online downloadable T-shirt prints for the riders and were involved in the ride, during which 182 cyclists were arrested and held illegally (BBC, 2012).

The visibility of critical imagery can become so surprising within the spectacular media representations that it jolts the audience into consideration of alternative points of view and can instigate new behaviour. Whilst participating in the cycle ride on 27 July 2012, I noticed the increasing exuberance of the cyclists as decisions were made to defy directives from the police, and a kind of transgressive alternative slowly presented itself. Members of the public supported the riders and became caught up in the action. David Joselit (2013, p.16), who writes about emergent behaviours that may lead to coordinated action, describes this buzz. He refers to creativity that places itself in opposition to neoliberal agendas and which uses a format that develops through circulation. The exploration of new behaviours forms a key element of activity in the development of my creative, collaborative method of working. I explore the means for more affective engagement, utilising the skills with collaborators to engage the wider public.

Space Hijackers' projects demonstrate a crossover between art and activism. I understand this as different to the examples that Kester provides (2011, p. 24) in that there is a deliberate political intention and a clear process taken from radical political groups. Groups such as this seek to creatively shape the way that we use urban space. I argue that a social, collective and flexible way of working is

necessary if we are to develop alternative creative uses for urban space and to enable meaningful access to spaces. There are many advantages to collective working, such as the sharing of a range of skills and tasks. I would argue, however, that the most important advantage is in terms of process within the group.

A natural tendency towards collaboration and critical engagement has been described by Rancière (2007, p.275), who believes in the inherent capacity that everyone has for learning through association. “Metaphorical thinking, seeing similarities amongst dissimilarities” is the process by which he claims we learn our first language: by looking at and listening to everything around us. We work out the meaning of what we have seen and heard and repeat it and evaluate the response. Papastergiadis (2008) maintains that, “For Rancière, it is the activation of this capacity for perceiving, recognising, relating and discovering connections that provide the crucial link between aesthetic experience and political engagement.” Compared to other forms of learning, collaboration offers a “non-hierarchical relationship to knowledge; Rancière moves the understanding of collaboration from a one-sided exercise in instruction, to a mutual process of problem solving.” Such forms of problem solving across the collective art group have formed a core part of my methodology. In contrast to the use of Rancière by Bishop, I use Rancière here to demonstrate a pedagogical approach.

Collective working has formed a crucial element of my practice that I greatly value, because it can be an ethical model with potential for non-hierarchical working. It is a method that is resistant to appropriation by the art establishment - where accredited learning and other hierarchical systems of reward produce the

individual artist, who then creates a unique 'product' that can be marketed for purposes of capital accumulation. There are also creative benefits within the group: people with different skills, shared objectives and experiences in a range of fields. A collective is also able to adapt, to co-opt members and lose others, operating temporarily in space and, at times, is strategic. The temporary collective method of working, which I outline below, has been flexible enough to allow me to work with a range of collaborators as diverse as marine biologists, experienced and young artists.

JP Kaljonen and Johanna Raekallio have demonstrated a potential future for participatory art practice within a recent project that took place in Finland and Sweden, namely *Dublin2* (Dublin2, 2012). This collaborative work crossed geographical boundaries and addressed ethical-aesthetic concerns around borders. The project has taken place in two European capitals to date and has included collaborating artists, writers, performers, lawyers and migration officers. The work utilised the city to create a fictional space that was also a real space, part art and part live action role-play. The work recreated a refugee camp with a European border, complete with border guards, an interrogation room, migration office and other elements spaced across Stockholm. The artwork utilised the urban centre, including metro lines, public buildings and plazas. 'Deportations' were enacted throughout the city, following interrogation of asylum seekers and assessment by real migration officers.



Still from *Dublin2*

Photo: J.P. Kaljonen

The public, unclear about the reality or fiction of the action, intervened, learnt and brought food to the migrants. Whilst I worked within this installation as a Frontex border guard, real asylum seekers approached the migration office to claim asylum and members of the public on the underground system intervened in the 'deportation' of a role-playing Muslim woman in my care. Each person involved had a role, history (or back story), and a new identity. They lived onsite during the installation, the migrants in makeshift tents and the guards in a mobile unit. LARPING, or Live Action Role Playing (Saitta, Holm-Anderson and Back, 2014, p.92), is very popular in Scandinavia, and many of the participants in *Dublin 2* were experienced LARPERS (Live Action Role Players). The audience engaged and became active in the central space of the city and the fiction of the installation. They had failed to engage with the real camp situated on the outskirts of the city of Stockholm. This art experience, of participation within shifting boundaries between reality, fiction, politics, art and collaborative practice in public space, provided a

forceful experience outside of my previous experience within activist or artistic practice. One criticism of the method may be that the crossover between role-play, activism and art is uncomfortable and can be potentially exploitative for some of the unwitting participants in the public space of the city. This raises questions around the possible oppression of the audience. It offers, however, a very direct and unique participatory experience and has led me to consider new ways for ethical-aesthetic intervention into public space in the future.

Works such as *Dublin 2* and *Meri Valvoo* suggest that collaborating artists can produce works that address political issues in affective ways. The audience participates, but also engages emotionally, physically and mentally. I would argue that *Dublin 2* includes ambitious new challenges around the use of urban space. It is participatory, includes the elements of fiction placed in the real world and appears to move beyond the two more established forms of participatory practice: symbolic or practical. It includes a learning environment that can be seen to be linked to the theatrical pedagogy of Augustus Boal's (1992, p.24) *Theatre of the Oppressed*, where the actors and audience learn together as the audience become protagonists. This pedagogical and creative approach is a flexible process that has influenced experimentation in my own work.

Central to my thesis is my reflection in Chapters Three and Four upon the projects that I have delivered, demonstrating how artists are able to find ways to operate non-hierarchically in order to embody ethical considerations within the process itself. I argue that these practices lead to new ways for audiences to critically engage with creative intervention in public space.

A temporary collective methodology

My method of working was developed over the period of this research, using a reflective process and drawing upon two principal theories. The first theoretical framework was activist in nature, based on a horizontal organisational theory, a non-hierarchical system of working, whereby everyone's voice is heard and agreement is reached around process and outcome by consensus. The practical understanding of this comes from my own experience within activist groups. The second theory is inspired by the work of Félix Guattari (1995), who calls for processes that may lead to our experience of the future, or a making-in-process, that may bring new worlds into being. Guattari saw that art can engender unprecedented qualities of being that could not be imagined prior to the artmaking process, and demonstrated this potential within creative elements of his work in the field of psychiatry at La Borde in Paris. This process involved the exploration of ethico-aesthetic and enviro-spatial concerns (Guattari, 1995, p.2) around site, art, material and interactivity by a temporary collective of individuals. The process is driven by ethical concerns and has aesthetic outcomes.

In my own work, the social and political context of the site, and the process of working, shape projects. The method involves a group of individuals who come together and are first familiarised with the ideas, often through online discussion. In Durban, the group comprised the artists from the Umlazi Creative Centre, Hilary Cox (artist) and myself. In Turku, the group comprised Susana Nevado (artist), myself and experienced and student artists, as well as scientists. In both cases, I organised the group as temporary collective with shared ethical concerns. The members of the collective met and introduced their experience using

examples of their own art or science work. In Turku, scientists demonstrated some of the results of their research, showed images and explained key ecological problems that they had found in the Baltic region where they work. It was necessary to refine understanding of shared interests and also of the proposed working methods. I generally outline the terrain with short introductory talks and discussion about environmental art interventions, the creation of installations or 'habitats' and the possibilities for audience engagement within these habitats. In addition, the process of decision-making is explained and the way in which we will attempt to challenge hierarchies as they appear within the creative group.

I assert that new forms of engagement are made possible through the process. Each temporary installation that results from the method is expected to address particular objectives that relate to the socio-political context of each site and can be agreed upon by the collective group. At the events, demands were made upon the audience to become an active, participating element of the artwork. They engaged with ecological-aesthetic concerns within a critical, temporary site-specific framework. The audience is an important part of the shared reflective experience (although not part of the collective), through their actions, particularly performative actions, for example the shadow play in *Pallomeri*.

I noted at 8pm on Tuesday, 16 February 2011 that:

Videos in various rooms – large abstract images made from oil dripping into water – pollution and animated oil painting. People began to interact with the light and movement, lying on the floor, hands, objects placed onto the screens. Discussions of the work are taking place in every room and there are playful interactions. There are discussions and comments on those “performing”. The actions of the audience and the actions of the artists/performers are all becoming performative. (Log: T:01:632)

The collective group began to understand each other through a series of initial exercises. I begin by providing a framework for these and then the group members are able to envisage exercises themselves that explore key points, such as intervention at various sites related to the project. They explored how to bring together different elements and the range of participant audience possibilities. Details of relevant exercises can be viewed in the attached Log (Log: T:02:312H). These exercises included, for example, questions of trust. We saw people laying the contents of their wallets across a café floor in one exercise outcome. In another, people performed in uncomfortably close proximity to one another. These exercises were part of a workshop programme followed by reflective sessions. Later, organisational tasks and negotiations with the staff of external organisations such as the Turku Central Library and Brinkhalli followed, using similar communication methods. On Tuesday, 9 February 2011, at 1pm I wrote “The group goes to Brinkhalli. In the house we talk about each area ideas. Small Groups (like affinity groups) agree to manage areas and tasks; I try to encourage the young artists to be bold and ambitious – we discuss process a lot” (Log: T:01:129).

Here, I refer to the way that I have drawn upon an activist organisational model, which I now discuss. This is followed by the framework provided by Guattari’s work and theorisation.

An Activist Organisational Model

Discussions took place within the group, generally in a circle. I refer to the group as the creative collective of artists working together (with scientists included in

Turku). We actively recognised the problem of emerging hierarchies within the group as they arose and addressed them. Activist practice is based upon a horizontal system of organisation. This way of working is shared by training organisations such as Seeds for Change (SFC). The group was highly flexible and reflective, and used a consensus decision-making methodology that was inclusive of all members of the group. The process itself was central to the group's development and to the final outcomes achieved. It is a creative and dynamic way for members of a group to be heard within organisations and to reach decisions with some genuine democracy. "Rather than simply voting for an item and having the majority of the group pass resolutions, a group that uses consensus is committed to finding solutions that everyone actively supports" (SFC, 2012). Everyone's ideas and opinions were taken into account as the group operated. This system avoids voting because the result of voting is winners and losers. The losers are disempowered. The majority makes decisions, rather than the minority. Everyone was empowered to make changes within the group, and to prevent decisions they found unacceptable. Most institutions and workplaces are hierarchical. Those employed do not usually have any decision-making power.

Within my process, four broad principles applied for everyone in the creative collective group: participation, so that everyone contributed to discussion; collaborative, ensuring that individual authorship was challenged; agreement seeking, so that everyone attempted to reach agreement; and cooperative, so that everyone kept the whole group in mind. The process was about sharing power as equally as possible and bringing people together. Concerns were discussed thoroughly. "Through listening closely to each other, the group aims to come up with proposals that work for everyone" (SFC, 2012). Consensus was not a

compromise and the group did not look for unanimity. It aimed to include everyone's best ideas and key concerns. It was a process that often resulted in creative solutions, inspiring both the individual and the group as a whole.

Consensus decision-making can be traced back historically through the Quaker movement to globally diverse groups. Popularised in the UK through the feminist and anti-nuclear movements, it has been used successfully within many housing co-operatives, social enterprises and activist movements such as the 2005 G8 summit protests, the Camps for Climate Action in the UK, and globally in the Occupy movement. It is a radical political or anarchist method that can be found all around the globe (Wolff, 1998 p.25). Everyone in the group used a system of hand signals to reach decisions and to indicate their support or opposition to working decisions as they happened. The method can be found in the Consensus Handbook (SFC, 2014, p.89). For this process to work effectively, the individuals within a group must have some common ground and commitment to reach agreement. Trust and openness, clear process and active participation are also required.

In practice, this worked within the creative group in Turku, where everyone gradually learnt to take responsibility (Log:T:02:782E). We made efforts to understand everyone's position, his or her creative skills, concerns and emotions. Individuals gained confidence by seeing support as they spoke, indicated by signals from the rest of the group. It was important not to be afraid of disagreement, as this was usually a positive part of the process. Difficult questions such as trust and disclosure were explored in the preparatory exercises for work, such as the clinic in *Meri Valvoo* (Log: T:02:865H). Making decisions about key

ideas and how to develop them was a difficult stage where people struggled with contradictory or competing ideas. It was very creative and the group found common ground, eliminated weaker ideas and unsuccessful visual work, combining all the useful elements into a vision for the event based on the process of experimentation. My record of Thursday, 11 November 2011 at 3pm states:

I am constantly writing/reflecting on this method of working. It is fascinating; the difference with activist groups. The group does not fully understand that the process we are engaged in (how and why, and the way we interact with each other, leads to, and defines, the experience of the audience). Only some understand that the method can be used and enlarged upon if they want, into many other areas/sites/art practices/interventions. Only some see that the Kollektiivi can be useful to them in the future. (Log: T:02:294)

In order to prevent familiar patterns of behaviour, for example, those who felt unable to lead were taught the skills of sharing leadership roles, and tasks were rotated. A respectful dialogue among equals enabled the collective group to work with each other rather than against each other. At early stage workshops, people brought different perspectives and ideas to the group, with everyone expressing their needs and viewpoints. Ideas were developed, drawn up large onto paper all around the walls of the workshop space, together with a daily chart of activity. This enabled the group to find common ground for exploring connections between competing ideas, and to weave them together to form proposals. Some testing of ideas took place and the group discussed which proposals to take forward. This way of working challenged authoritarianism by minimising the inequality between members of the group. The focus led away from leadership, with boundaries between experienced and less experienced artists broken down as far as possible.

Everyone took part in practical exercises, leading to the testing of installation elements. Members of the collective became comfortable working together and began to take more risks. This led to a process of refining plans and drawings and

the ongoing development of the final artworks. My frustration with the process at times can be read in the Log. During this entry, a lot of items are arriving by boat from the archipelago islands “The Logistics team are under pressure. They (young artists) try to get Martti (scientist) to take responsibility as a professional; for objects and decisions – instead of collectively! The process needs constant monitoring” (Log: T:02:1447). Later, at 12.30pm, 11 November 2011, I comment on the video installation “Again the TV option was presented to them (members of the collective) as the only possibility by library staff. They did not challenge this – how to teach non-compliance” (Log: T:02:1449).

In a wider context, self-management allows for decisions to be taken from the bottom up by those whom they affect. The process gives rise to organisation, which can challenge dominant systems where oppression exists, and it can be used in co-operatives, the workplace, political, community and other groups. I wanted to share this process with the people I worked with and, to some extent, the audience, who would have the opportunity to engage with the public building in unexpected ways and intervene into the public space around it as part of an ongoing participatory process.

Various writers including Noam Chomsky, David Harvey, Boaventura de Sousa Santos and Vandana Shiva have called for organisation towards a participatory society that includes environmental and ethical considerations (IOPS). Chomsky (2011) challenges neoliberal economic policies, Shiva (2011) focuses on a feminist ecological approach to global questions, and Santos discusses international tactics. In his article ‘Globalizations’, Santos (2006) discusses a bottom-up globalisation whereby groups operate internationally with counter-hegemonic tactics (Santos, 2006). He shows that groups, including climate

activists, have demonstrated an alternative to neoliberal top-down globalisation. The methods used for achieving change match the goals. This is particularly useful within a protest organisation or creative group, as it is a flexible structure enabling fluid decision-making and fast-changing goals and ongoing outcomes. Whilst I appreciate that theorists such as Chomsky are critical of a group of post-structural theorists, including Guattari, I have found diverse theoretical writing informative in the formulation of my own working method.

A theoretical framework: Félix Guattari

The second element of the methodology, informed by the theoretical framework of Guattari (1995), is based upon an understanding of subjectivity as collective. Theoretical investigation around creative potential enabled me to understand how the artmaking process may impact upon the audience who engage with the installation. The theoretical writing of Guattari is interwoven with the innovation that took place in art in the 1960s and 1970s, linking political and performative practices. The relationship between theorists, artists and activists around 1968, particularly the Situationist practitioners, enabled new forms of organisation and ways of seeing. René Viénet (1992, p.72) provides an account of their involvement in the student occupation of the Sorbonne University in Paris in his book, *Enragés and Situationists in the Occupations Movement, France, May '68*. Their slogans appeared on the walls of Paris as the occupations spread to other institutions. Guattari was not a Situationist, but his activity at that time was not only in theoretical writing, but also in his innovative work as a psychoanalyst, activist and international political collaborator.

Guattari discusses art as trans-subjective and creativity as irreducible to artists' activity alone. His views broaden art to be relevant for everyday life and as professional practice. He suggests that creativity can include many peoples and places and that it can cross generations. According to Guattari:

the aesthetic paradigm has become the paradigm for every possible form of liberation, expropriating the old scientific paradigms to which historical materialism or Freudianism were referred. The contemporary world, tied up in its ecological, demographic and urban impasses, is incapable of absorbing, in a way that is compatible with the interests of humanity, the extraordinary technico-scientific mutations which shake it. (1995, p.91)

Guattari wrote about the subject as a multiplicity of components, the well-being of the individual dependent upon their environment in a myriad of ways (1995, p.24). He understood that capital expansion would lead to environmental disaster in the absence of intervention, and devised ways to address this. In his analysis of society's 'sickness', he recommends therapeutic environments. He experimented with these therapeutic environments in his psychiatric work. Guattari explained how the kitchen at La Borde Clinic operated as a space where "social, subjective and functional elements were in play. It had the ability to come to life and influence those present, to become a little opera scene; in it people talk, dance and play with all kinds of instruments, with water and fire, dough and dustbins, relations of prestige and submission" (1995, p.69). The practical space can become a conceptual and creative space. It enables a testing of interactions and ideas for the individuals involved. I write on 14 March 2010, in Durban:

Umthombo kids lovely and enjoying work with us. We work on the sculptures all day – then the films. Fun and lots of great work starting. Ideas are based around the rights of the child: Right to Shelter: home. We hear stories about kids in the Philippines – they draw their lives – the rubbish dump, a shipping container as home. Very moving story – India – how they set up the project there. It is a place to stay for the boys. I am feeling that this is an amazing thing to be part of now. Children from each country are realising, through the art, how other kids in other countries live. They can really communicate through it. I paint a row of terrace houses in Cambridge and show them my

life there. Everyone is smiling. It will be hard for the Umthombo team after this is over. (Log: D:01:285)

This workshop experience was eventually expanded as part of the SCWC installation, where large blackboards allowed the participating audience to draw their own ideas of home and other imagery. I refer to 'alternative contributors' to describe the involvement of street children in the production of the artwork. The boards filled and images replaced one another over a six-month period, during which time 100,000 people visited the space.

In terms of our environment, Guattari (1995, p.92) called for ecology that includes "a new taste for life, a new gentleness between the sexes, generations, ethnic groups, races". He saw elements of our experience and understanding as being under threat, much like endangered species. He seemed to be looking for points of agreement rather than conflict. I make parallels here with non-hierarchical decision-making, whereby points of agreement lead the search for answers and outcomes. He refers to a new social and analytic practice, psychoanalytic in the broadest sense, which does not seek to preserve culture but to provide conditions for the creation and development of new forms of subjectivity (Guattari, 1995, p.91). This creativity, I suggest, may include 'in process experience' that brings subjectivities into being through engagement in creative processes. In notes for the Turku Logs, I wrote: "An awareness of responsibility and a desire to be ethical is embedded in the process that *Pallomeri* and *Meri Valvoo* adopted." In Guattari's terms of reference, an installation of this sort could be described as an aesthetic paradigm, or "a processual paradigm – a striving that is unlike capitalist monotheisms but always to be re-invented, always about to be lost" (1995, pp.116-7), containing political and ethical potential. Changing aesthetic boundaries allows

for “the establishment of ‘habitats’ that are political or psychoanalytical, potentialities actualisable in given situations” (1995, p.117). This site-specific awareness of the moments, when it is possible to bring new ways of interacting into operation, was part of the creative process of my work. The imagining of a building as a ferry-ship, or the play around what a clinic might be, the movement of piles of waste from sea to land in order to question its potential as problematic or aesthetic – all of these tactics enabled conceptual montages and the establishment of ‘habitats’, where the possibility of new potentialities could be explored.

The fusion of activist organisation and Guattari’s theorisation has developed into a working methodology that I believe is original and allows for the creative development of a dynamic group that is able to share ideas, develop process, create artwork and engage audiences in the process of creation. The relational nature of the work to time and place invites a reference to the concept of relational aesthetics (Bourriaud, 2002). However, I wish to argue that the ethical, artistic process within the temporary collective informs the resulting artwork, as much as its site-specificity, and invites participatory audience engagement into the politics of the group and production of subjectivity. I suggest that the special temporary nature of the process has value over the framing that is suggested by discussions of relational aesthetics. Space, not just urban space, but the space of the collective has significance. The time-frame of the events themselves are important. They allow for artwork that is fresh and emerging to take place. The participant audiences experience the event during this time frame, but then go away and develop different views and incorporate elements/decisions into their day-to-day lives. Rather than a temporary utopia being set up, the event or

creative space is instead a participatory learning and sharing experience around subjectivity.

The temporary nature of the art events allowed for dynamic outcomes that included unexpected elements brought by the audience and performers. During an interview with Mary Zournazi, Brian Massumi talked about navigating moments and the potential for future collaborative artwork that is ephemeral.

The crucial political question for me is whether there are ways of practicing a politics that takes stock of the affective way power operates now, but doesn't rely on violence and the hardening of divisions along identity lines that it usually brings. I'm not exactly sure what that kind of politics would look like, but it would still be performative. In some basic way it would be an aesthetic politics, because its aim would be to expand the range of affective potential – which is what aesthetic practice has always been about. (Massumi, 2002)

The model of process-driven participatory art that I have discussed has the advantage of offering continuously changing art outcomes and forms of interaction as the collective group changes. Questions such as: “Who owns this public space?”, “What can we do here?”, “Is this site being used to its full potential?” were never directly or adequately answered. These questions, however, proved useful, as they drove the process during this intensive period of work. The collective, creative group constantly questioned itself throughout the process, together with the artwork planned for the events. There were temporary moments of clarity at the events, when the divisions between scientists, artists and audience appeared to dissolve. Guattari talked about process and becoming. I understand becoming to imply a continuous sense of changing and developing, taking part and experiencing. I suggest that producing art that enables interaction that is playful, analytic and aesthetic offers new ways to energise audiences. This allows them to feel that they have permission to be creative themselves, to explore new ways to behave and to consider how to build ideas into new futures that they may

wish to be part of. The installations, with one foot in the real world, and one in fictional constructions, offered a becoming that was an 'in process' action.

The installation outcomes that have been discussed in previous chapters led to an identification of problems that occurred during the collective process. These were largely around questions of ownership. The method required 'giving up' elements of individual authorship in favour of shared outcomes. Collaborators used activist methodology that sometimes involved lengthy discussion to reach consensus decisions. The method and resulting installations also addressed fundamental questions around ownership of space, material form and the potentially paralysing effects of ever-tighter relations between space and the economy. There were benefits from the inclusion of people with different cultural backgrounds, languages and experiences, working together in addressing problems. An ongoing criticism of the work lies in the risks around appropriation of the installations into the spectacle of consumption, whereby the audience members are once again positioned as consumers of culture, rather than active makers of meaning. Attempts were made to address this, with consistent efforts to include challenging participatory elements and multiple voices within the events, to encourage discussion of underlying power structures and to demonstrate playful, collaborative working. The publicity for the events, documentation and publication, *Pallomeri, Meri Valvoo: An Ethical Aesthetic*, reinforced this approach through attempts to make the process open-ended and ongoing.

It is through the work in Turku – not just the final artworks, but the process itself – that I have developed the argument that it is possible to construct alternative ways to produce and engage with art in urban space. This engagement is a direct result

of the process. The workshop activities and exercises enabled results to be revealed slowly. It was an ongoing dialogue, negotiation and interaction whereby individuals within a group set aside individual creative ownership, of both ideas and outcomes, in order to achieve multifarious results that are ambitious and on the margins of what may be achievable. There were no pre-envisaged final works, but 'in process' development of interactions and experimentation. I suggest that the method is a suitable vehicle for any creative group to use and allows for incorporation of individuals who are not artists.

The method works because it respects and incorporates differing opinions, skills and disciplines. The creation of unique habitats that contain elements of the familiar, but also of new elements, invite engagement whilst allowing for playful participatory interaction by the audience. It also allows for serious consideration of ethical and aesthetic issues and shared goals throughout the process. I saw in the outcomes a form of audience-focused subjectivity that brought opportunity for genuine reciprocal dialogue.

CONCLUSION

The development of artistic practice, particularly in public space, has become inevitably entwined in the discourse around globalisation. The organisation of economic and social relations, under the umbrella of accepted global business practice, has impacted the organisation of artistic practice on every level. In terms of the art world, this is commissioning, sales and marketing of art, but also the institutions, galleries, public and private bodies who support continued artistic output, where there is an ever closer relationship between the 'creative industries' and economic interests. Artists working within a critical participatory art practice in public space have necessarily become involved in negotiations around city spaces, materials, methodology, and presentation, in addition to questions of partnership, funding and audiences. All of these negotiations are impacted by the dominant political hegemony.

Global politics of control, surveillance and consumer marketing limits access to public space in a number of ways: around creative intervention, and in terms of who can access this space. The artist finds her/himself within a trajectory that may be problematic in the sense that critical creative works fall outside of this remit. In terms of formal aesthetic considerations, work with critical or ethical imperatives may look very different and challenging. The artmaking process, in addition, is influenced by a myriad of changing political landscapes at different sites.

During the course of the research, I have considered a range of participatory options by other artists that engage audiences in the creative process within the socio-political context and found various practices that have informed my own

work. Changes in understanding around the role of the artist in Western Europe, from the individual artist to considerations of collective working and socially engaged artmaking practices, have opened up many new possibilities for participatory practices. I have discussed the emergence of groups such as the Artist Placement Group, founded in 1966, which led to the wider integration of artists in all spheres of business and local community. I have examined the way that the 'Arts and Business' concept and the idea of the 'resident artist' was hailed as a way to bring creativity to the fore in a range of settings, but has frequently been used merely to smooth the way for unpopular development and capital accumulation projects. Artists, I argue, must find ways to make work that is not led by administrative processes, or funded by corporate interests if they are to make art that is critical and challenging, particularly in terms of work in public space. The problematic elements of this include issues around what can be seen and heard in our urban centres and the sources of funding and support available.

The global event has become a strategy for capital accumulation with extensive changes to urban space. The increasingly networked nature of art practice, and the potential for temporary collaborative practice across geographical sites, brings new possibilities. The lineage of participatory art from the Situationists of the 1960s to the present, including artists such as JR and art/activist groups such as Space Hijackers, has informed the process of development of my own artworks, detailed in Chapters Three and Four. I learnt that, when usual urban activities are suspended, such as happened at the site of the FIFA World Cup, sensitivity around the image of the city becomes paramount and human rights are compromised. The situation demands an ethical response and I would argue that an ethical aesthetic response should be part of this. The way in which non-art

partners are involved in decision-making within art projects can be problematic and appears to be closely linked with global politics.

The FIFA World Cup was broadcast to over 300 countries through its Mondial programming, employing filmmakers from the UK under a brief that required delivery of universally understandable positive messages about South Africa as a brand. As a result, diversity of representation was inevitably compromised. Meaning was conveyed through football traditions using a Eurocentric approach. Representations of creativity that were outside of Western traditions became 'exotic' and marginal within this framework, with a focus on subjects such as wildlife and local music rather than the real living conditions of the population. Many elements of the African World Cup enabled new forms of colonisation, as discussed in previous chapters. Within this framework, the struggle to make the marginalised community of street children visible through arts practice required an understanding of the site and the mechanisms of the sporting event.

My research during the project has been gathered and organised in the attached Logs, and has informed my critical reflection, particularly in terms of two elements of the process of delivery of the SCWC: the difficulties associated with corporate sponsorship and the decision-making methods within the project itself. I have demonstrated how corporate sponsorship raised ethical problems associated with the practices of the companies that were causing extreme poverty through active pursuit of global neoliberal opportunities. I have discussed this through the notion of 'the friendly face of capitalism' (Žižek, 2009), with reference to particular elements of the SCWC delivery process. Other problematic issues were identified on reflection and I have discussed issues such as the management of teams of

street children by NGOs. Difficulties around the artistic moments of 'dissensus' did not allow for the most challenging questions to be asked, such as the underlying relationships of power and economics, the involvement of NGOs, and the use of hierarchical organisational structures.

The problems that I identified through reflection led to my exploration of alternative approaches and, ultimately, to the artist-led approach undertaken by Mxolisi Sithole and myself in the project, *Body Politic*. The project allowed for the South African artists and myself to work together for concentrated periods of time and to be with the street children on the streets. This led to the opportunity for intervention into the urban landscape with images that they felt ownership of. Although not unproblematic, I felt that more effective collaborative results were achieved. Through discussion, answers were found to questions of public perception, self-perception and the potential to engage with the wider community through the presentation of moving images. There was the opportunity for a significant amount of discussion of the underlying issues as part of the participatory process that I was developing. The final work at the Red Eye Festival gave artists/performers the opportunity to challenge pervading cultural issues through their art. It also provided the possibility for the image and voice of the alternative contributors – the street children - to be seen and heard. I have provided documentary and critical textual accounts of this event, together with detailed Logs of the collaborative working that led up to the public showing of the work.

I conclude that the artist-led approach offered a range of ethical advantages through freedom of expression and cross-cultural, and trans-disciplinary, dialogue,

leading to more sustainable processes of artmaking in public space. The artwork that took place in Durban, South Africa, allowed for a detailed examination of the way in which representation and alternative voices can be heard and seen in urban space and answered positively my research question: Is it possible to reclaim communal space using art practices and provide access for alternative contributors? However, I also identified problems. One of these was that members of the collective may wish to continue the project in a different form. An ongoing platform for access to public space could perhaps be found in order to answer questions such as: how do the network partners continue a participatory creative dialogue in the city in response to the post-global event environment?

In Chapter 4, I have examined the work that took place in Turku, Finland during 2010 and 2011. The situation was very different to Durban; however, the global event branding operated in a similar fashion. I have demonstrated how European Capitals of Culture are initiatives of the European Union that aim to bring the European common cultural heritage to the fore but, again, operate as generators of capital. I have examined the role of the artist, and the potential for showing artwork that addresses sustainable ethical visual ideas. In tandem with my own research, collaborative work resulted from a methodology that is focused upon processes rather than outcomes and included the engagement of the wider public. My intention has been to reveal the tensions and struggles that exist around visual representation that is outside of the promotion of the dominant ideological framework. I have demonstrated how the temporary global cultural event, similar to the sporting event, accumulates capital and can result in vast changes within urban space. I have also demonstrated how the branding of such events results in sponsorship deals and wider partnerships that have long-term financial goals.

In Turku, the focus of my work was to stimulate the community to critically engage and creatively contribute to the scenario unfolding around them. The interaction of the audience with the work in Turku was crucial, together with the 'persuasive' and 'emotional' content so widely used in global advertising and social media marketing. In answer to my research question (How can temporary moving image installation art be used as an intervention into urban space and offer new forms of interactivity, engagement and critical awareness?), I have reflected upon the artworks *Pallomeri* and *Meri Valvoo*. The artworks were made within a process of engagement in which artists and scientists addressed environmental questions through the delivery of the project. This is evident in the Turku Log and also in the publication and DVD accompanying this text.

In Chapter 5, I have presented the collective method and explained the process in some detail. The installations were part of the ongoing process of working within the project that allowed for a range of artists and non-artists to work together intensively. This method enabled the project to include the audience within the performance elements and impromptu interactions at the events. Problems that arose within the process were primarily around the difficulty that individuals had in accepting a non-hierarchical process of working. I have examined the method in relation to contemporary theorists Claire Bishop and Grant Kester. I conclude that their positions offer a useful way of understanding the tension between process and art outcome within the field of participatory art practice, but argue that it is possible to develop a rigorous process that enables temporary creative outcomes and intervention that may include actions or objects, dialogues and performance. I present my working method as an example of this. I conclude, however, that the

process offers an effective way for participatory art practice to be used as an intervention in public space, offering new forms of interactivity and engagement as a means of raising critical awareness of specific issues. I have provided a detailed description of the method of working that is unique. It offers a model that, I believe, can be used by other creative practitioners in a range of settings.

I have drawn together many threads and different elements: the significance of participatory art practice, the necessity of a creative response to global events and an account of two specific artworks at different sites that utilise a unique collective process and ethical aesthetic. I suggest that my research questions can be answered through the methodology of practice that I have outlined. Also, it is useful to view the organisation of the global event through the concept of the global assemblage (Collier and Ong, 2005) in order to examine the operation of these events and to instigate effective creative responses to specific questions.

I argue that intervention into public space at the time of the global event is necessary to ensure that alternative voices and narratives are heard. Also, to address ways in which to engage with wider audiences that are linked to future civic organisation that does not contribute to ecological disaster and is able to critique the increasing creation of patterns of hot and cold spot capital accumulation. Temporary collaborative groupings appear to be able to challenge the dominant political discourse and an ethical aesthetic process may lead to new ways of seeing and doing. It has become useful for artistic collective groups to utilise the methods of activism in order to actively pursue ways in which the public space of our cities can allow for the presentation of alternative, challenging and critical participatory art practices. Recently, Brazil saw millions of people take to

the streets in furious protests in the host cities of the 2014 FIFA World Cup. I suggest that an examination of global events provides a vehicle with which to understand some of the mechanisms employed prior to, during and after these events, and give clues to the ways in which artists can work with others globally to challenge dominant discourses delivered through ethical aesthetic means.

I wish to present this thesis as a practical demonstration of my ongoing work-in-process, using the methodology that I have detailed and developed on-site. The thesis and accompanying documents have assisted in the development of my work during the course of the project. The dissemination of the method through the text and publication will be available in order for other groups to utilise this methodology. There are many ways to embody an ethical aesthetic. I suggest, however, that the method of working together is crucial; that flexible groupings of committed artists and wider parties that are organised on non-hierarchical lines can create temporary interventions that are able to effectively challenge the prevailing visual/political imagery on the streets. These groupings are able to create openings for important creative and critical dialogue around the potential for sustainable, ethical aesthetic ideas and action in public space.

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