



UNIVERSITY OF THE WITWATERSRAND

**Exploring the efficacy of an audience-centred approach in
establishing culturally sensitive art centres in Tshwane.**

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ABSTRACT

Newly established art centres based in cities are probed by cultural policy discourses to engage with the surrounding public audiences through curating relatable art exhibitions that are socially inclusive. An increasing number of visitors at the Javett Art Centre at the University of Pretoria are finding it difficult to interpret and relate to art exhibitions. This explorative case study explores the efficacy of integrating an audience-centred approach in art centres such as the Javett Art Centre at the University of Pretoria. The study determines whether exhibitions curated by this cultural institution are socially and culturally relatable and how they could potentially foster cultural democracy for visiting audiences. The case study employs a purposive sampling method comprising of Javett-UP representatives, art specialists and Javett-UP visitors involved in focus-group interviews and in-depth semi-structured interviews to determine whether the Javett-UP fosters cultural democracy. The research results prove how the relationship between audience engagement, cultural sensitivity and cultural democracy is premised on social and cultural capital. Additional research findings highlight the importance of these capitals in establishing audience perception. Finally, research findings support a stronger engagement with surrounding communities using a culturally sensitive lens that begins with understanding audience needs to create a mutually beneficial value proposition. This research argues that the use of a culturally sensitive lens when engaging with audiences in art centres informs the curation of relatable and engaging exhibitions that foster cultural democracy for audience living in cities.

Keywords: audience engagement, cultural democracy, cultural sensitivity, cultural institutions, social and cultural capital.

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CHAPTER 1: INTRODUCTION OF THE STUDY

1.1 DEFINITION OF KEYWORDS

Audience Engagement: A process of engagement that recognises the significance of audiences during cultural exchange and artistic understanding. Within the context of cultural institutions, this process that blends artistic programming, marketing and education into a cultural offering that shares a common serving to impact audiences (Brown and Ratzkin, 2011: 8).

Cultural Sensitivity: The capacity to be conscious of cultural differences and similarities existing among a community without placing merit or appropriating superior or inferior attributes (NYC Human Resources Administration, n.d: 5). Within the context of the cultural institution, this concept provides an environment that highlights these cultural differences and similarities in a creative and artistic way.

Cultural Democracy: A concept where everybody's heritage and cultural expression is celebrated to promote and protect cultural diversity and the right to culture. Within the context of cultural institution, this process uses the value of culture to explore innovative ways of engaging with audiences at all social levels and organisations within the community (Hunter et al, 2018: 3).

1.2 ESTABLISHING THE STUDY

Establishing relatable and engaging exhibitions that exude social inclusivity is an increasingly pertinent fundamental deliverable for newly established cultural institutions based in cities. Adrian Ellis, Chair of the Global Cultural Districts Network, states that in the past 30 years, cultural institutions have been a tool for urban development that “define themselves as community anchors, generators of social capital, promoters of social cohesion, as they have as hubs of artistic innovation or conservation” (London School of Economics and Political Science, 2021). This indicates that the various roles of cultural institutions in contemporary society are premised on engaging with its surrounding communities as a contributor towards greater societal issues. Cultural institutions are organisations whose mission is to celebrate, conserve, interpret and provide cultural knowledge while promoting activities aimed at audience education and information (Open Method of Coordination, 2014). For instance, galleries, museums, art centres and heritage sites are various types of cultural institutions. The Javett Art Centre at the University of Pretoria (Javett-UP) is a cultural institution that is

constantly striving to curate artistic, educational, and cultural programming, to provide a memorable visitor experience journey that is engaging and rich in social content. For the propose of this paper, the Javett Art Centre at the University of Pretoria will be referred to as a cultural institution. The Javett-UP is a cultural institution that is distinct from an art gallery or art museum as it is a functional space that encourages arts practices, workshop venues and educational facilities, which is also known as an art centre (Evans, 2001: 250).

The Javett-UP's visibility is challenged by first-time visitors, living in the city of Tshwane, and surrounding cities, perceiving it as an elitist institution, only accessed by a niche audience. This creates a disconnect between the cultural institution and its audience. Upon first encounter, I observed that students are often surprised when being welcomed at the Front of House, as first-time visitors, that a place such as the Javett-UP exists within a higher education institution. The Javett-UP is not only hindered by the limited audience engagement concerning visiting students but also by the audience's perception of the Javett-UP's lack of engagement with surrounding communities. This places a concern on whether cultural democracy exists within this cultural institution, that may be deemed as a community anchor in addressing matters of social and cultural significance that may create institutional value for the Javett-UP.

This case study explores the efficacy of integrating an audience-centred approach in art centres based in higher learning institutions, to foster cultural democracy for audiences living in the City of Tshwane. Exploring an audience-centred approach will be done by establishing the relationship between cultural democracy and social inclusion concerning the Javett Art Centre at the University of Pretoria. In addition, the audience's perception of cultural institutions and their relationship with social and cultural capital will be highlighted to determine the efficacy of integrating an audience-centred approach. Furthermore, this audience perception will aid in interpreting whether the Javett-UP is perceived as socially inclusive or exclusive, to determine whether the Javett-UP embodies culturally sensitive programming that fosters accessibility. The study investigates whether the integration of a culturally sensitive lens in exhibitions heightens its relatability to various communities living in cities and whether this engagement places the Javett-UP as an inclusive cultural institution that fosters cultural democracy.

1.3 BACKGROUND OF THE STUDY

An increasing number of visitors are finding it difficult to interpret and relate to art exhibitions within the Javett-UP, based on the market research done by the Javett-UP Front of House department (Javett-UP, 2023: 2). While other cultural institutions around the city of Tshwane

such as the Ditsong Museum of Cultural History¹ offer programming that engages with audiences in surrounding communities, the Javett-UP seems to be struggling with audience engagement strategies in their exhibitions. The Javett-UP is based at the University of Pretoria, in Hatfield, a vibrant district within the City of Tshwane. UP, situated in the Old East of Pretoria, which falls under region 3 within the city of Tshwane, is a student hub that transformed Hatfield into an extension of the university called the Hatfield Campus Village (Mashayamombe and Valley, 2022: 5). The Javett-UP opened its doors on the 24th of September 2019 as an art centre that falls under cultural institutions, mere months before the COVID-19 pandemic, which led to the closure of numerous cultural organisations worldwide (UNESCO, 2020). While dealing with the effects of COVID-19, the Javett-UP is in its foundational phases as an emerging cultural institution in Tshwane that “engages with diverse publics through creativity in exploring the human condition” (Javett-UP, 2019). The previous notion is highlighted as the process that leads a cultural institution to heighten its relationship with public audiences in matters of inequality, access, and cultural participation (United Cities and Local Governments, 2020). As a result of the purposeful engagement, the Javett-UP is entrusted with maintaining its relations with the audience that lives in the city of Tshwane.

The Javett-UP has the potential to become a student and social hub that embodies education and leisure as it creates an atmosphere to enjoy the culture and learn about heritage within the context of the city and its people. Its Gold of Africa Collection² fuses historical and cultural artefacts that showcase the beauty of African countries within the context of history, creativity, innovation, and trading in the pre-colonial era. The cultural institution believes in impact-led programmes such as the art education programme in collaboration with Creative Education South Africa, welcoming 300-500 students from communities in Tshwane per day who learn about art for educational purposes. Within the context of audience engagement and development strategies, these programmes can potentially place Javett-UP as the driving force of cultural democracy through arts education for surrounding communities in the city of Tshwane.

To contextualise the observation above further, noting how these scholars interact with exhibitions, is expressed as an enlightening experience by the Javett-UP tour facilitators as part of the general feedback process. While some students were shy to engage with the art,

¹ “An exhibition on Marabastad is a true example of a cosmopolitan and fully integrated rainbow nation before apartheid” – is a creative realistic simulation that take the audience on an engaging journey.

² “The AngloGold Ashanti Barbier-Mueller Collection of West African Gold and the Mapungubwe Gold Collection are both profoundly important prehistoric artisan collections housed by Javett-UP” (Javett-UP, 2020)

some students were fascinated to see the art, leading to the scholars' urge to even touch the artwork, as a sign of interaction. The All-Party Parliamentary Group on Arts, Health and Wellbeing (2017: 31) advocates for an artistic engagement as it has the potential to foster individual empowerment, and inclusivity and improve the perception of wellbeing. Through this observation, one can deduce that there was an interest from these scholars to know more about exhibitions, leading the Javett-UP to the realisation of its significance in facilitating arts education – which has the potential to build on the scholar's cultural capital and 're-images the scholar's futures through creativity' (*Javett-UP*, 2019). It is important to consider the Javett-UP's relevance not only in student life but also as a tool for community engagement in Tshwane.

Social cohesion addresses the willingness to respect fellow citizens and uphold their dignity while being conscious of the inequalities that exist for those who are marginalised (Njozela et al., 2017: 30). Within the context of role of culture in the City of Tshwane, which is rich in cultural assets associated with South African history, the city also represents decades of a stormy past. The city's narrative is driven by addressing this turbulent past through cultural heritage sites that embody the concept of social cohesion, by "utilising the Voortrekker Monument and Freedom Park as components to demonstrate how far South Africa has come" (Visit Tshwane, 2017: 13). One expresses Afrikaaner pride, while the other recognises the battle for humanity and freedom and both share a cultural, historical, and political heritage. Considering this, the Javett-UP is an ideal cultural institution that produces innovative ways of engaging with diverse publics on socio-political matters such as Apartheid as is it placed at within a city that is rich in cultural and political history that strives for social cohesion. This cultural institution is in a unique location whereby it can engage with students and making them aware the contentious context of South African history by creatively depicting the effects of Apartheid while celebrating cultural heritage. This speaks to how the role of cultural policy is shifting from urban development in cities to social development that improves the community's way of life (Bianchini, 1993: 1-2). This shift is greatly influenced by the everchanging role of culture in society that places cultural institutions at the centre of social justice and community welfare (Musella, 2022: 6)

Within the historical context, the Javett-UP is a custodian of national treasures such as Mapungubwe gold objects and ceramics that embody cultural and historical heritage. Even when embodying (the city of Tshwane) racial and cultural differences, "the charm of this progressive city lies in the harmonious blend of African roots and European and Eastern traditions" (Visit Tshwane, 2017: 6). Within the geographical context, the total population in Tshwane "is under three million, which might have increased by 3.1% in the last six years"

(Stats SA, 2016), signifying an opportunity of driving the cultural significance of cultural institutions in Tshwane. Considering this socio-political, historical, and geographical context, the Javett-UP is ideally the perfect space for discourse in addressing social inequalities, cultural identities, and explorations of human conditions by using exhibitions to create audience dialogue. The Javett-UP also embodies themes that showcase South African History within the context of the effects and Apartheid and enjoyment of culture and heritage. These themes are also contextualised within the City of Tshwane context by portraying township history in exhibitions such as Yakhal'Inkomo³. This creates meaningful knowledge discourses for audiences who are ideally positioned within the Hatfield region that is a student hub.

How guests relate to exhibitions is influenced by social relations that may deem spatial building types like the Javett-UP as establishments of “high culture. Williams (1989: 92) defines this phenomenon from a sociological perspective as a ‘type of culture that deems the aesthetic value of cultural objects as exemplary works of art’, often associated with highly intellectual persons. As an Audience Development Officer and researcher, I have observed how this “high culture” concept that is often expressed by first-time visitors, challenges the values, and aims set out by newly established cultural institutions such as Javett-UP, which strives to curate art that speaks to all social classes, regardless of the audience’s background and upbringing.

Within the context of cultural enjoyment, “the city of Tshwane’s communities prides themselves in their association with visual and performing arts housed at the city’s most prominent cultural institutions such as the South Africa State Theatre” (Visit Tshwane, 2017: 6). This association with enjoying the arts sparked a deeper interest in understanding how cultural institutions based in higher learning institutions in cities are perceived by audiences, based on the influence of capital. As a newly established cultural institution, the Javett-UP has faced numerous audience development challenges such as the lack of engaging exhibitions that could be seen as an opportunity for innovative audience engagement. These innovative audience engagement strategies include cultural participation and artistic offering outputs incorporating inclusivity as they are gaining momentum in cultural policy discourse (Piccolo, 2020: 3). Considering how cultural institutions such as the Javett-UP may be perceived as spaces of ‘high culture’, a culturally sensitive lens may be beneficial in determining whether exhibitions within the Javett-UP are considered as socially inclusive or exclusive by the audience.

³ An exhibition that explored the life of black creatives and their artistic defiance during Apartheid. Set between the 60s-90s, this exhibition showcases the experience of people of colour and their “experience of urbanization, estrangement, displacement, spirituality, and the texture of ordinary life” (Javett-UP, 2022)

Based on the research's background, a cultural institution's relationship with public audiences in matters that address inequality, access, and cultural participation will be explored through an audience-centred approach as their perception of the Javett-UP fosters cultural democracy. This study is also significant in understanding not only the student's opinions but also how the Javett-UP engages with surrounding communities. A significant factor of this research aims to understand how the Javett-UP can integrate its cultural offering into community and municipal engagement within the city of Tshwane as a mouthpiece for societal issues.

1.4 RATIONALE

The Javett-UP is challenged by the lack of relatable and engaging exhibitions and how its audiences interpret them based on the visitor's experience feedback, leading to a disconnect between the cultural institution and its audiences. This challenge creates a gap between the concepts of audience engagement, cultural democracy, and social inclusion in art centres. The challenge faced by the Javett-UP could harm its sustainability and viability as a cultural institution in the following ways. Firstly, how audiences relate and interact with its cultural offerings such as exhibitions and programmes. Additionally, how viable the institution can be deemed as a space that fosters access. Finally, whether the cultural institution is effective as a social and cultural instrument for change in the city of Tshwane.

1.5 PROBLEM STATEMENT

Webster (1997: 1-2) mentions how art and cultural activities place more value on "the artistic process, rather than the artistic product", which is the cultural offering and programming of the Javett Art Centre at the University of Pretoria. While the Javett-UP is a space that showcases an artistic product, it is also a space that facilitates an artistic interactive process embodied in its public and educational programmes carried out throughout the year. Considering Webster's notion, this research report explores whether an engagement approach that is culturally sensitive to audience perception promotes art exhibitions that deem the Javett-UP as a cultural institution that fosters cultural democracy.

1.6 RESEARCH QUESTION

Numerous studies focusing on the social role of cultural institutions and their relationship with audience engagement have been conducted yet there is limited research addressing the capability of these cultural institutions to ensure audience engagement and the continuity of audience relationships (Piccolo, 2021: 4). Therefore, cultural participation and artistic offering

outputs that incorporate inclusivity are gaining momentum (Piccolo, 2020, 3). This study explores the relationship between audience engagement and cultural sensitivity and its effect on cultural institutions that strive to foster cultural democracy for audiences living in the city of Tshwane by asking the following research question:

Does the relationship between audience engagement and cultural sensitivity influence audience perception and foster cultural democracy?

1.6.1 SUB QUESTIONS:

- What influence does capital have on the audience's perception of cultural institutions and how they interpret its exhibitions?
- Is the perception of an art centre's inclusivity based on the relatability of its exhibitions?
- How does incorporating cultural sensitivity in art exhibitions influence how the Javett-UP engages with its audience?

1.7 RESEARCH AIM

This study seeks to contribute to further understanding the importance of art centres that consider a culturally sensitive lens when engaging with its audiences as it influences their perception of the art centre. The study's significance is to highlight the impact of cultural sensitivity in audience engagement strategies and how they best suit global south countries when they are relatable to its citizens. Based on the above, the study aims to unearth an audience-centred approach that is culturally sensitive by considering the socio-political context of the city of Tshwane, its relationship with the arts and the accessibility of art centres in cities.

1.8 OBJECTIVES

- Explore the impact of capital concerning audience perception and exhibition relatability.
- Determine whether exhibitions possess means for the audience to establish engagement.
- Investigate cultural sensitivity as a tool for social inclusion in art centres based in the city of Tshwane and in particular the Javett-UP.

CHAPTER 2: LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

2.1 INTRODUCTION

This review discusses literature that is relevant to the study of exploring the efficacy of an audience-centred approach by linking the literature to the Javett-UP, as means to establish the relationship between audience engagement, cultural sensitivity, and cultural democracy. It begins by highlighting the Javett-UP's relationship with the concept of capital in terms of Bourdieu, to better understand the impact of capital concerning audience perception and exhibition relatability. This is followed by a discussion of culture within the context of sensitivity, democracy, and social inclusion as guidelines for cultural sensitivity as a tool for social inclusion in art centres based in the city of Tshwane. To further contextualise these concepts, the terms audience engagement and spatial building types will be considered as they highlight the importance of audience perception concerning how cultural institutions are engaged with. Finally, the audience's power of engagement and its relationship with the Javett-UP will highlight the cultural institution's current response to fostering cultural democracy. This literature review is aimed at informing an understanding of how audiences perceive cultural institutions.

This literature review gathered knowledge, insight, research gaps and considerations by identifying the following key discussants for the purposes of this study. The influence of capital on the audience's establishment of perception is highlighted in alignment with Pierre Bourdieu's theory of capital, a key discussant for this study. In addition to understanding the theory of capital, another key discussant is Tibor Scitovsky who in his book titled "The Joyless Economy", echoes Bourdieu's process of acquiring capital through what they both coined as cultural consumption. This cultural consumption is further understood through the introduction of additional key discussants, James Samuel Coleman's social theory topic and Robert Putnam's democracy topic, forming the concept of social capital within the context of this study. An additional key discussant, Nobuko Kawashima, introduces the concept of social theories within cultural policy issues and their contradicting nature. To further synthesise this notion, two additional key discussants, David Throsby and John Holden highlight the concept of culture and cultural value. Holden's types of cultural value are contextualized from a cultural institution's perspective. Within the context of understanding Kawashima's notion of the contradicting nature of social theories within cultural policy and how they affect cultural institutions, Mara Cerquetti (an additional key discussant) provides a consideration of how social theories may be contradicting within cultural institutions. In conclusion, Piccolo's notion

of social development in cultural institutions aligns with Nancy Duxbury's notion of a cultural institution's sustainability model through public participation. These key discussants echo Francois Matatasso's notion of cultural institutions adopting an audience-centred approach thus, aligning with the significance of this study. The insight provided by these key discussants informed a deeper and knowledgeable method of understanding how the audience perception is established in cultural institution and the implications of this perception.

2.2 IN TERMS OF CAPITAL.

This study aims to understand how a cultural institution's audience relation to and engagement with exhibitions builds their perception. This is premised on the cultural institution's relativity to the concept of capital, something that is acquired to contribute to better outcomes (Narayan and Pritchett, 1997: 3). Bourdieu argues that various capitals are acquired and embodied by the audiences and additionally have the potential to influence their social behaviour patterns and establish their position within society (1986: 241). This section will define cultural and social capital within the context of perception and value to understand its relevance in the integration of an audience-centred approach in cultural institutions.

2.2.1 SOCIAL CAPITAL AND PERCEPTION

Networks and relationships whereby mutual recognition by a particular group establishes an individual's credentials are known as social capital (Bourdieu, 1986: 247). Social capital is influenced by how an individual navigates social spaces through their interactions, their thinking, their opinions, and their perception. Coleman (1990: 2) defines social capital as an aspect of social structure that fosters the ability to facilitate an individual's actions. The process where an individual relates to exhibitions is influenced by the social capital that each audience member has acquired, to interpret the intention of the exhibitions. Putnam's (1993: 15) definition of social capital is the "characteristics of social organisations such as trust, norms and networks that can improve the functionality of society by facilitating coordinated actions". The perception an audience member establishes is influenced by the trust and norms that they have acquired and how they engage with and about art exhibitions and their respective circles creating networks of conversation and this engagement process is the practice of social capital.

Within the context of perception, capital relates to it as it is the "accumulation of foregone consumption, an amount saved for later use" (Robison et al., 2002: 4). In essence, this suggests that the establishment of perception occurs after cultural consumption has taken

place, to assess its impact. The relationship between social capital and exploring the efficacy of an audience-centred approach for cultural institutions seeks to understand how the audience perceives the Javett-UP and engages with its exhibitions based on their traits. This suggests that effective audience strategies in cultural institutions can aid in establishing the audience's trust and create networks open to engaging with societal norms, which may be deemed as social capital in motion.

Bourdieu's (1984) and Scitovsky's (1976) argument that cultural consumption is an acquired and trained capacity (Kawashima, 2006: 65) was evident in the curatorial choices portrayed by the Javett-UP. Specifications for a Reverse Archaeology was an exhibition that aimed to promote dialogue for reconstructing ethical relations to the land using the Mapungubwe landscape. While this exhibition had the potential to become more relatable to those who would like to familiarise themselves with the historical background of Mapungubwe, it deemed to be particularly hard to do so when the audience was confronted by dense artistic text that Bourdieu and Scitovsky coined as the acquired capacity - "ruminating on geological-spiritual structures of deep time and archaeological memory under conditions of landlessness, orbiting the Mapungubwe cultural landscape" (Javett-UP, 2023). Based on the previous text, an individual needed cultural consumption skills that can decode artistic messages thus, proving how a cultural institution's curatorial choices in relation to its audiences lie at the heart of cultural politics (Kawashima, 2006: 65-66).

Considering that Kawashima (2006: 55) argued how accessing places of high culture sheds light on the social theories that pertain to culture and its contradicting nature – could a cultural institution's social capital, based on the audience's perception, bridge the gap between audience engagement and social exclusion? To explore this question further, engaging with audiences' perceptions will better inform the efficacy of an audience-centred approach. Da Milano and Gabiboldi (2019) highlight that considering the evolution of a cultural institution's social role provides a new viewpoint on participation in culture. How the audience engage with exhibitions and their interpretation will inform this new perspective on cultural participation. This analogy is linked with Robert's definition of social capital as the 'process and conditions within which individuals and organisations can achieve a common social aim, often characterised by interconnected models of trust, cooperation, civil involvement, or reciprocity reinforced by interacting (2020: 130). Relatable exhibitions are those that create social capital by embodying an interaction with the city as it may appeal to both attendees and non-attendees as the cultural and artistic inheritance of an individual's city fosters perception (Kubiak and Skjoldager-Nielsen, 2015: 93). This suggests that to build audience perception, exhibitions need to be relatable to various audiences and this is premised on social capital.

2.2.2 CULTURAL CAPITAL AND VALUE

The assemblage of symbolic elements such as skills, practices and mannerisms that are acquired by an individual through being a part of a group is known as cultural capital (Bourdieu, 1986: 243). This type of capital exists in the embodied state (the core of people's beliefs), objectified state (cultural products such as exhibitions) and institutionalised state such as being recognised as having studied in an elite institution (Bourdieu, 1986: 243). For this paper, cultural capital will be contextualised further using terms such as culture, cultural value, and cultural participation, as engaging with these terms signifies the importance of cultural capital for this study. Culture is an expression of customs and values shared by a society that evolves and is passed on from generation to generation (Throsby, 1995: 202). The author further describes culture from a sociological viewpoint, whereby it is seen as a culmination of practices, beliefs, and attitudes crucial to the everyday habits of different communities (Throsby, 1995: 202). Throsby's definition of culture is embodied by the city of Tshwane, which has evolved into a place of social cohesion with different languages and heritages in conglomerate communities coexisting with each other. A contextual example of Throsby's definition of culture is the significance of the word "Soshanguve" being an acronym for Sotho, Shangaan, Nguni, and Venda people living as a community in a township in the northern part of Tshwane, demonstrating the multi-ethnic characteristic of the community (South African Market Insights, 2023).

Cultural value will be further contextualised using Holden's three types of value: intrinsic, instrumental, and institutional (2006). Experiencing culture intellectually, emotionally, and spiritually can be deemed as the intrinsic value of culture, which can be linked to how audiences interpret the various exhibitions within the Javett-UP. Since this form of cultural value is experienced by an individual (Holden, 2006: 14), it will be beneficial for this research as it is a case study seeking to explore the efficacy of an audience-centred approach. To support this notion, Holden states that "value is located in the encounter or interaction between individuals, who will have all sorts of pre-existing attitudes, beliefs and levels of knowledge" (Holden, 2006: 14). How audiences place value is one concept that is ever-changing as it is dependent on their social environment. Upright argues that even when Bourdieu mentions that the establishment of cultural capital may ascend or descend, he fails to address how an individual's social environment influences the changes in cultural capital over time (2004: 132). This in turn places more emphasis on an active audience-centred approach by cultural institutions that is flexible to the ever-changing social environments of the audiences.

The instrumental value of culture is a process where culture is used for a purpose that may be economic or social (Holden, 2006: 16). This type of value is used when the cultural institution seeks funding by capturing its programme outcomes to document its significance within the arts that showcases cultural value (Holden, 2006: 16). Institutional value embodies the link between cultural institutions and its relationship with its audiences as this type of cultural value relates to how a cultural institution creates value for the public using various techniques and processes (Holden, 2006: 17). This type of value within the context of the Javett-UP and its relationship with the city of Tshwane views the role of Javett-UP not only as the mediator between politics and the civil society but as the catalysts to creating or destroying public views (Holden, 2006: 18). Holden's types of cultural value and their relationship with cultural capital aids this study by providing their relevance in establishing an audience-centred approach in cultural institutions that is also dependant on cultural capital and cultural value.

Roberts (2020: 130) defines cultural capital as "the symbols, ideas, tastes, and preferences that can be strategically used as resources in social action". This definition is not only linked to the definition of social capital, but it also aids in understanding how to engage with visitors in cultural institutions when exploring the efficacy of an audience-centred approach, as the definition engages with the components of interpretation and perception. Hooper-Greenhill (2000: 19) lengthens the definition within the context of museums where culture entails the production of representation, engaging with a point of view and taking the position of cultural participation. The author continues to argue that exhibitions have the potential to establish frameworks for social understanding (Hooper-Greenhill, 2000: 19). This social understanding creates cultural value for cultural institutions that is embodied in how the audiences perceive these spaces, which speaks to the concept of symbolic value, "body of meaning, representation and objects that have been held to be prestigious or valuable to a social group" (Roberts, 2020: 130). The relationship between the Javett-UP, its audiences and the city of Tshwane brings to light the term coined as cultural participation – the attendance, production, and visitor interaction during the enjoyment of culture (Morrone, 2006: 6-7).

In exhibitions, the audience's perception can be identified through their tastes and preferences. Their interpretation can be based on their engagement with exhibition symbols and ideas. How can cultural institutions place themselves as spaces of discoursing generational occurrences experienced by communities from different social backgrounds, races, and nationalities? Social cohesion can be linked to Throsby's (1999: 6) idea of culture contributing to shared elements of human interaction. To achieve social cohesion, the cultural dimension of social exclusion through exhibitions must be highlighted. The cultural exclusivity embodied by cultural institutions has aided in detrimentally systemising socially excluded

audiences as these places of culture seem to only engage with those skilled in decoding artistic messages. An opposing statement argues that rather than focusing on the social role of exhibitions, it is important to also question its aesthetic dimension when addressing cultural participation (Hanquinet et al., 2013: 112). This suggests that before assessing a cultural institution's social inclusivity and exclusivity, it is important to understand the exhibition's relativity to its existing audience and that their perception of cultural institutions will vary based on their cultural capital.

2.3 CULTURE: DEMOCRACY, SENSITIVITY AND SOCIAL INCLUSION.

Cultural democracy is a process that uses the value of culture to explore innovative ways of engaging with audiences at all social levels and organisations within the community (Hunter et al, 2018: 3). These innovative ways of engaging require art exhibitions that are culturally sensitive and relatable to communities around the city of Tshwane. Culturally sensitive art centres will therefore be recognised as spaces that contribute positively to communities as they foster social inclusion and neighbourhood renewal (Belfiore, 2002: 91). Does curating relatable exhibitions foster cultural democracy for all? When addressing the development of art centres within social inclusion from a Global South perspective, it is important to highlight their evolution from a Global North perspective.

Fiorio (2018) highlights how American museums began to incorporate visitors into their practices from the mid-800s to the beginning of 900, a more participatory and inclusive approach, while the European model of museums embodied an elitist development model (Bodo, 2003). This made the American model of audience engagement active, as opposed to the passive European model. More recently, cultural institutions have been confronted with diverse demands that allow them to play active roles in society, thus, redefining their value (Hooper-Greenhill, 2000: 21). Belfiore (2002: 92) supports Hooper-Greenhill's argument as the author highlights how the "justification for public investment in the arts lies in a cultural institution's contribution to tackling social problems within a community".

The author further states the significance of refocusing cultural policy research "on the cultural and social dynamics of inclusion, and the emphasis on the positive role that the arts and heritage possess in alleviating social exclusion" (Belfiore, 2002: 93). Kawashima (2006: 56) argues that there is a societal need for "cultural policy to address social policy issues" such as the challenge faced by the Javett-UP. The author strengthens the previous argument by linking it to the cultural dimension of social exclusion, where audiences of a particular group can be excluded from enjoying culture (Sandell, 1998: 409).

“The ability to be cognisant of cultural similarities and differences that exist between citizens without placing value or assigning a better or worse attribute is known as cultural sensitivity” (NYC Human Resources Administration, n.d: 5). Culture will become a guiding principle in this study as factors such as socioeconomic, political, and demographic factors are influenced by culture, even when they give rise to varying cultural value dimensions (Schwartz, 2006: 137) for the audience visiting the Javett-UP at any given time.

Related societal challenges portrayed by specific communities that involve an inequality in health, the underprivileged, education, low income and high unemployment rates is noted as social exclusion (Policy Action Team 10, 1999: 4). While the precise meaning for “social exclusion” within the context of the cultural sector is unclear, the confusion over social inclusion and audience engagement is in existence (Kawashima, 2006: 56). Social inclusion within the context of an audience-centred approach in cultural institutions focuses on whether those that are excluded consume culture or not (Kawashima, 2006: 56). Cultural Institutions need to embody inclusivity, diverse audience engagement, achieve audiences’ expectations and become a contributor to urban development (ICOM, 2019). These societal expectations introduce discourses that question the existence of cultural democracy in art centres as these cultural institutions find themselves going through radical changes due to varying external circumstances, such as the “digital shift and changes in the audience’s experience of cultural products” (Piccolo, 2020: 4).

Kawashima (2006: 64) states that even when there is much contention by academic works of literature over the concept of cultural democracy in cultural institutions, it poses an opportunity to make culture more accessible to audiences in cities, as it poses to bring more sponsorship from public entities. While it is imperative for audience engagement to foster cultural democracy, Hayes and Slater (2002: 14) caution cultural institutions on the risk of alienating existing audiences while integrating new audience development strategies. This consideration is what Kawashima (2006: 66) describes as the paradox in audience development as cultural institutions require a balanced audience engagement model that relates both to existing and prospective audiences. O’Neill (2002: 36) advises that the aesthetic traditions of a cultural institution should not undergo fundamental changes but rather make small adjustments that foster cultural democracy. This process would fuse Kawashima’s recommendation whereby audience development removes barriers and social inclusion would provide an additional service that leaves the cultural offering intact (2006: 68). This recommendation further aligns with cultural institutions being agents of social inclusion that are inclusive, foster social regeneration by being the vehicle for social change (Sandell, 1998: 416).

2.4 AUDIENCE ENGAGEMENT AND SPATIAL TYPES OF ART.

Piccolo (2021: 2) re-enacts the vision of cultural institutions as network organisations that provide a gallery/museum experience that moves from self-centred approach to an audience-centred approach that is socially inclusive, signifying a space for knowledge and information sharing (Muzzarelli & Faccia, 2009; Argano, 2014). Walmsley (2021: 300) states that audience engagement is a strategic component in arts management that is placed in an uneven spectrum with audience development, arts marketing, education, and participatory processes. The significance of audience engagement ought to be established by defining its relationship with the concept of audience development. The Eastern Orchestral Board (2013) defines audience development as a process that is premised on a cultural institution's commitment to engaging with existing and potential audiences that are beneficial to them and developing long-term relationships. England's Arts Council (2004) describes audience development as an activity that meets the needs of existing and potential audiences while fostering an ongoing relationship with audiences. This ongoing activity can be seen in marketing, programming, exhibiting and education as "it encompasses attendees, visitors, readers, listeners, viewers, participants, and learners" (Grants for the Arts, 2004).

Audience development is a continual activity that encourages the audiences to develop knowledge and confidence when engaging with various art forms while achieving a cultural institution's objectives (Morris Hargreaves McIntyre, 2011). Heather Maitland (2000) states that "audience development is a planned process establishing a relationship" between the cultural institution and the audience. Audience engagement is a process that blends artistic programming, marketing and education into a cultural offering that shares a common serving to impact audiences (Brown and Ratzkin, 2011: 8). A philosophy that is guided by the audience-centric approach while recognising audiences as equals during the process of cultural exchange and artistic understanding is how Walmsley (2021: 31) defines audience development. Engaging with audiences fosters an exciting opportunity that emphasises the role of the audience and how they are important in the overall visitor experience (Wood and Wolf, 2008: 126). This implies that the meshing of developing and engaging the audience can be used as a component for cultural institutions to establish value and reach an artistic significance relatable to the consumption of culture.

This meshing process is advocated by Hadley (2021: 25-57), who argues that exercising audience development and engagement aligns with fostering cultural democracy when art is being consumed. While this concept seems to present a watertight solution, it is important to note that within the context of South Africa, public and commercial cultural institutions may be

deemed as spaces that “have a level of framed separation from the urban context, referred to as spatial building types” (Odendaal, 2019: 64). Hooper-Greenhill (1992: 167-190) echoes Odendaal’s statement in saying that many cultural institutions place themselves within the niche market that is separate from everyday places as they preserve only the best of the past while being visited by a select sophisticated few. Within the context of art centres that are situated in higher learning institutions, how can the cultural institutions foster cultural democracy to address the significance of culture becoming a central point of urban development and city planning, rather than what Landry (2008: 5) describes as an unnecessary extra?

Odendaal’s level of separation is illustrated by how the social and cultural capital embodied by cultural institutions concerning its audience is based on perception, which can either be noted as a form of social inclusion or exclusion. While this form of capital breeds a level of separation, Poder (2011: 341) disagrees with this notion as the author argues the identification of the various aspects of social relations has the power to influence not only the social and cultural capital embodied by cultural institutions but also the economic and political capital. The need for addressing this academic gap seen in the idea of audience engagement was sparked by Cerquetti (2016: 30), who argues that the innovation of cultural institutions is challenged by the misalignment of how they communicate with their visitors and how improving on audience engagement aids in achieving their mission while maximising value creation. Bianchini (1993: 212) sheds light on a notion that might alleviate Cerquetti’s above argument as the author calls for “new methodologies and indicators to measure the impact of cultural policies and activities in terms of quality of life, social cohesion, and community development”.

A cultural institution’s sustainability is dependent on how well it serves the audiences within direct communities to generate long-term value (Pencarelli, Cerquetti, & Splendiani, 2016: 41). Piccolo (2021: 2) reasons all the above arguments by stating that the social development of cultural institutions that respond to the society’s changes aids in widening its audience engagement through strategies that embody an audience development strategy that is diverse. Within the context of this study, ICOM’s⁴ definition of an art museum gives an idea of the social role of cultural institutions: “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, research, communicates and exhibits the tangible and intangible heritage of humanity and its

⁴ ICOM – International Council of Museums, an NGO that establishes activities and standards in museums.

environment for education, study and enjoyment"⁵. Piccolo (2021: 5) further states that a cultural institution's social role must respond to its community's dynamic evolution based on a new social composition, as cultural institutions must contribute to the audience's well-being and representation of cultural diversity.

The Javett-UP, a cultural institution based at the University of Pretoria, offers access not only to students but to a vast audience base living in Tshwane and surrounding areas, allowing the enjoyment of culture. This places the focus of the university on revitalising Hatfield as a socioeconomic hub "due to the sociocultural diversity of the student and staff population" (Mashayamombe and Valley, 2022: 5). Hendricks and Flaherty (2018: 106–107) deepen this revival process by highlighting how the University of Pretoria contributes to the reversal of urban decay socially and politically, as the institution plays a big role in social transformation and urban renewal. Bennett (1995: 66) states how museums have been utilised to resolve social exclusion since the 19th century, as they were used for social control. From an urban renewal context, how is Javett-UP positioned from a socioeconomic and sociocultural aspect that aims to foster cultural democracy?

2.6 THE AUDIENCE'S POWER OF ENGAGEMENT.

A cultural institution's sustainability is also strengthened by a continuous cultural output that comprehensively serves its audiences and communities while establishing cultural value (Piccolo, 2021: 5). This continuous cultural output places the audience of a cultural institution at the centre of cultural production (Piccolo, 2021: 7). Scheff Bernstein (2007: 252) highlights how arts marketing should shift to empowering the audiences, rather than targeting them, as audiences seek to mould their perception when engaging with art. This empowerment may significantly influence how audiences perceive programming in cultural institutions like the Javett-UP, either as first-time visitors or regular visitors.

It is important to understand how partnerships between cultural and tertiary institutions are dependent on a mutual understanding of their respective objectives through engagement. Maloney and Hill (2016: 247) emphasise how such partnerships have the potential to be effective in delivering lasting projects and outcomes should they share a space that offers formal and informal pedagogical processes. Duxbury (2012: 75) argues that the sustainability of cultural institutions requires continuous public participation that is active while allowing

⁵ In Prague, on 24 August 2022, the Extraordinary General Assembly of ICOM has approved the proposal for the new museum definition with 92,41% (For: 487, Against: 23, Abstention: 17).

audiences to shape their society. Based on the quote below by the Javett-UP, to what extent is the cultural institution effective in delivering lasting projects that resonate with communities around Tshwane, considering that they are required to produce engaging and socially inclusive exhibitions that “meet a variety of audiences’ needs, contribute to city-making and cultural tourism (ICOM, 2019)?

“The Javett-UP is a partnership between the University of Pretoria and the Javett Foundation. Both firmly believe in the emancipatory potential of the arts in society through multidisciplinary curatorial and pedagogic initiatives. With one foot firmly rooted in academia, and the other embedded in the public, Javett-UP critically responds to histories of Africa’s creative outputs and future aspirations of the continent and the diaspora. Central to Javett-UP is our commitment to continuous de-colonial dialogues that respond to the present whilst considering the historical and future implications of our political and social actions.
(Javett Art Centre at the University of Pretoria, 2019)

How can partnerships between cultural and tertiary institutions create meaningful curatorial programming that relates to its audiences (Maloney and Hill, 2016: 247)? The sustainability of a cultural institution is strengthened by centralising the audience as an active participant in the process of cultural production (Piccolo, 2021: 5). “The participatory museums” (Simon, 2010: 3) theorises the process of cultural institutions adapting an audience-centred approach, evolving it into a participatory output. Simon (2010: 3) defines a participatory cultural institution as a place where audiences can make, share, and interact with one another about cultural content. It provides an atmosphere where audiences contribute their thoughts, objections, and imaginative articulation to the organisation and one another. It is a place where they share insights that individuals talk about, bring back home, and reallocate what they see and make during their visit. These guests associate with others - staff and guests - who share their specific advantages. The guests' discussions and manifestations centre around the proof, items, and thoughts generally vital to the establishment being referred to. Ensuring a continuous sustainable development model requires a cultural institution to drive an ongoing participatory cultural offering that allows its immediate audiences to shape their society (Duxbury, 2012).

The process of audience engagement in exhibitions is an artistic form of ‘connection that communicates the artist’s intention with the audience’s reaction’ (Sauter, 2000: 53). Radbourne et al. (2009: 16) highlight how the concept of perception has changed the audience’s role from passive (Wheeler, 2004; Boersma, 2006) to active, which is also noted as the “co-creation of value” (Etgar, 2008: 97). The role of the audience is also highlighted by

Matarasso's notion of cultural institutions adopting a people-centred approach when evaluating their cultural offerings to address outcomes, rather than cultural outputs. (1996: 13). Belfiore (2002: 98) argues that for this approach to work, long-term audience monitoring is required to evaluate the impact of cultural offerings within the community. The author also mentions the limitations that can transpire with a long-term monitoring process as most cultural institutions prefer a short-term monitoring process as it helps with proving its success to funder (Belfiore, 2002: 99). Kawashima's (2000) four different types of audience development in arts offer a practical form of critically engaging developing an audience-centred approach for the cultural institution such as the Javett-UP.

To begin with, targeting the potential or lapsed audiences with the same yet improved cultural offering, with a financial and artistic purpose is known as Extended Marketing (Kawashima, 2000: 8). Additionally, targeting existing audiences by introducing different artistic genres that fosters a cultural institution's artistic purpose is known as Taste Cultivation (Kawashima, 2000: 8). Furthermore, an important component of a cultural institution is what Kawashima (2008: 8) deems as Audience Education, that targets an existing audience a cultural offering that involves an educational output. Finally, Kawashima's Outreach (2000: 8) audience development type targets those who are unlikely to attend cultural events due to various circumstances. This form of audience development is led by a social purpose as it targets underprivileged communities by bringing arts and cultural projects to them. Before establishing these audience development types, it is important to understand the different audiences within the community, which aligns with Kawashima's approach.

Bollo et al. (2017: 11) further introduce three audience types related to cultural institutions. To begin with, the audience by habit are those who are usual visitors and possess minimal barriers when participating in cultural offerings. These types of audiences would be ideal for Extended Marketing and Taste Cultivation as they are already existing audiences. Next is the Audience by choice, those not used to participate in cultural offerings merely admire and consume the art. Finally, we have the audience by surprise, those who are socially excluded due to inaccessibility and information exchange. These audiences are ideal for Kawashima's outreach audience development strategy. Whether from a first-time or frequent visitor, the guest's opinion should be informed by a "hedonic response" (Hirschman and Holbrook, 1982: 93), which is a process of attempting to understand what an artistic experience will give (Radbourne et al., 2009: 18) to these active audiences.

2.7 CONCLUSION OF THE LITERATURE REVIEW

The discussed literature suggests that there is a need to explore the efficacy of an audience-centred approach for cultural institutions based on their relationship with audience engagement, cultural sensitivity, and cultural democracy. Cultural institutions that embody inclusive and participatory programming that is relatable is a deliverable that is gaining momentum as these institutions acknowledge the need to establish synergies between culture and social welfare (Piccolo, 2021: 3). Kawashima (2006: 55) states that Cultural Policy and Arts Management discourses are noticing an increase in the need for cultural institutions to reach out to wider communities with participatory cultural outputs. Cultural consumption should be a concept that attempts to cater to all audiences as the presence of capital within Bourdieu's context affects all audiences. Cultural institutions that possess engaging exhibitions that speak to a variety of audiences, those with an acquired and trained capacity and novice audiences, have the potential to be deemed as spaces that embody sensitivity, democracy, and social inclusion. Highlighting the importance of audience perception concerning how galleries and museums are engaged through spatial building types illustrates how a cultural institution must maintain a social role responsive to its surrounding communities' ever-changing dynamic as these cultural institutions contribute to the audience's well-being and representation of cultural diversity. Establishing cultural value within these institutions is solely based on how the audience perceives its cultural offering, how engaging they are with their audiences and how sensitive they are when addressing social changes. The literature also highlighted the mutually dependent relationship between audience engagement, cultural sensitivity and cultural democracy and their relevance to cultural institutions such as the Javett Art Centre at the University of Pretoria.

2.8 CONCEPTUAL FRAMEWORK

Based on the literature review, the following section will lay out conceptual perspectives that will guide this study that include cultural sensitivity, audience engagement and cultural democracy. The conceptual framework will highlight the meaning of cultural sensitivity, audience engagement and cultural democracy and their relationship with the Javett Art Centre at the University of Pretoria (Javett-UP) as a cultural institution based in a city.

2.8.1 CULTURAL SENSITIVITY

The ability of a cultural institution to be cognisant "of cultural similarities and differences that exist between citizens without placing value or assigning a better or worse attribute is known as cultural sensitivity" (NYC Human Resources Administration, n.d: 5). A culturally sensitive

lens is beneficial for cultural institutions like the Javett-UP as it informs how the process of visitor experience, curation and programming will be done. Bronx Partners for Healthy Communities⁶ defined cultural sensitivity as “the existence of similarities and differences among people and their impact on values, learning and behaviour while promoting the understanding and learning of cultural backgrounds that are different to yours” (NYC Human Resources Administration, n.d: 5). Bennett’s development model of intercultural sensitivity “assumes that the experience of reality is constructed through perception” (Bennett, 2017: 1). This model will be discussed from the perspective of Javett-UP as a cultural institution and how its audience uses it to build perception.

When people only recognise their culture as the real one yet fails to acknowledge cultural differences, it is denial, cultural sensitivity’s first stage (Bennett, 2017: 3). When exhibitions are curated from the niche perceptive of catering to a selected audience whose way of life is different to the niched audience, the first stage is illustrated. From the audience’s perspective, when a privileged visitor shrugs at exhibitions that address inequality, it does not resonate with them. The second stage is defence in which negativity is related to cultural differences (Bennett, 2017: 3). An example would be when a cultural institution continues to cater to a niche market of audiences without considering segments within the community or when an audience member finds it hard to engage with the exhibition based on their defensive opinion. The next stage of cultural sensitivity is minimisation (Bennett, 2017: 4), in which a projection of an individual or group’s cultural values impact the next person who may be deemed as underprivileged – Gender equality, racial bias and sexuality injustices are examples of this stage of cultural sensitivity, that are addressed in the city of Tshwane’s 2016⁷ Census Report (Stats SA, 2016).

The Javett-UP strives for the awareness of minimisation as its exhibitions address social challenges that relate to several audience members who visit the cultural institution. When an individual’s perspective changes due to the acknowledgement of cultural differences, acceptance occurs which is the next step in cultural sensitivity (Bennett, 2017: 4). This step places an opportunity for the Javett-UP to be a tool for change when addressing societal norms and inequalities without being tone-deaf to the experiences of its audiences. Using an ethical outlook for conflict resolution is a form of adaptation that is noted as cultural sensitivity’s

⁶ In conjunction with the New York City Human Resources Administration which is dedicated to alleviating income inequality along with poverty by providing essential benefits to New York residents in need.

⁷ “The survey is still one of the primary data sources used to plan and assess the performance of various development projects such as education, health, sanitation, water supply, housing, and transportation at the national, provincial, and local levels”(Stats SA, 2016: ix).

next step. (Bennett, 2017: 5). The Javett-UP has been intentional with adapting heavy subject matters creatively by incorporating interaction through various public and educational programmes. How the cultural institution links its exhibitions with programming is the essence of Bennett's final step of cultural sensitivity, noted as integration, when shifting from an individual's cultural point of view to another's, is done with ease based on the existence of rights (Bennett, 2017: 5). Within the context of the Javett-UP and its relationship with the audience in the city of Tshwane, this model can be used as a guiding principle in actively using a culturally sensitive lens when engaging with audiences living in the city of Tshwane.

2.8.2 AUDIENCE ENGAGEMENT

A memorable visitor experience is influenced by the presence of a culturally sensitive lens put into place by cultural institutions that seek to understand their audience. Broersma (2019: 1) defines audience engagement as a process whereby the audience's visitor experience is cognitive, emotional, or effective. Muller et al. (2006: 196) argue that the relationship between audiences and how they interact with art is always active, provided that the environment, their perception, and their generation of meaning are feasible. Audience engagement is a continuous process rather than a measurable deliverable (Broersma, 2019: 3). This continuous process happens in various stages within a cultural institution and the context of the Javett-UP, works of literature commonly distinguish this type of engagement in four stages (O'Brien & Toms, 2008; Oh, Bellur, & Sundar, 2010). The first step of engagement is when the passive consumption of information is converted to an active consumption of information. The second step is the actual engagement process followed by the third step, disengagement, and reengagement. Within the context of the Javett-UP, this is exercised through word of mouth, programming, social media, and art-related venue hire outputs. Word of mouth forms part of the essence of audience engagement as the visitor experience embodied by the culture institution forms a level of engagement that builds on perception when audiences share their experiences about visiting the Javett-UP with their respective circles.

What may have been a passive thought to those who want to visit can turn into an actual visit or hesitation in visiting the Javett-UP, which is an active doing. The first stage of engagement is also embodied in social media and Javett-UP's virtual interaction with its audiences based on what they post on social media and whether they engage with audiences with questions or concerns. Since this space is also used for venue hire, visitors who come for events can engage with the space as part of their event. This is a perfect way to convert a passive engagement into an active engagement, as these guests wouldn't necessarily visit a cultural institution. The second step is the actual engagement, whereby visitors engage with the art

within the space. This step occurs when active engagement occurs whereby visitors are within the space physically or scrolling through the cultural institution's timeline on social media. This critical process establishes audience perception and how they relate to cultural institutions and their exhibitions as it forms a level of interest or disinterest.

The third stage, disengagement, is when an audience stops engaging due to a lack of interest when sufficient engagement has been fulfilled, an interruption occurs or even the lack of time. This is often seen when audiences leave the cultural institution earlier than expected or struggle to understand a certain artwork, leading to either moving on to the next artwork, or exhibition or even leaving the cultural institution. It is not always deemed as negative for this process to occur, as audiences have the right to choose how they engage with the art and the space. The last step is when the audience re-engages with similar content based on their understanding or even confusion about the space or artwork. This step is often seen when visitors attend public and educational programmes linked to exhibitions to understand and re-engage with the artworks, curators, and mediators within a space.

A culturally sensitive engagement with audiences that visit the Javett-UP is acknowledging and accepting the differences in culture, race, and social and financial status of various city of Tshwane residents (Belfiore, 2010: 93). Bhandari and Yasunobu (2009: 480) highlight that the aims and values set by cultural institutions such as the Javett-UP should ideally be centred around social interactions that embody capital from an audience's perspective, as well as the curation of artistic programming. It is important to note that the concept of capital exists for both art centres and the audience. How the audiences engage, relate, and react to art exhibitions curated by the Javett-UP creates a perception of the art centre. Smith et al. (2006: 230) argue that the time spent trying to define and comprehend the meaning of an exhibition is what establishes perception, a process defined as "holding power" (Miles and Rout, 1993). Smit et al. (2006: 241) set out a study that examined whether clarity in artworks affects the audience's perception and found that perception is relative as it is based on differences portrayed in art exhibitions due to the audience's reaction.

2.8.3 CULTURAL DEMOCRACY

Cultural sensitivity through audience engagement promotes cultural institutions that are accessible to those living in cities and surrounding communities by creating curatorial frameworks that are relatable thus, fostering cultural democracy. Cultural democracy as a model in cultural institutions is based on an individual's free choice of consumption (Evrard, 1997: 168). This free choice of consumption is informed by the way an audience

“communicates, relates to others, seeks support and recognition from their environment, thinks and learns”, and is also deemed as cultural democracy (Ramirez and Castañeda, 1974: 23). Education and Mediation programming at the Javett-UP is a monumental pillar of fostering cultural democracy through collaborative approaches with Creative Education South Africa⁸ whereby students from different backgrounds are involved in an arts education model facilitated by individuals who speak different languages. This interactive multicultural way of facilitation echoes the philosophy of cultural democracy, which advocates for the right of every visitor to be educated in their own language and learning style (Darder, 2011: 30). Ramirez and Castañeda (1974) introduce a model that characterises a space that fosters cultural democracy in the following ways, within the context of the Javett-UP as a cultural institution, based on Darder’s approach (2011: 30-31).

To begin with, a cultural institution that fosters cultural democracy should consider a visitor’s language, heritage, cultural values and learning styles (Darder, 2011: 30). In terms of language offering, the Javett-UP has the potential to be more active in incorporating various language translations as the curatorial statements are predominantly written in English. It is also important to consider that this step requires time, research, financial outputs and continuous monitoring and evaluation outputs. Next, a cultural institution that fosters cultural democracy should be viewed by its audiences as a place that is synonymous with their home culture, even when new knowledge is being acquired (Darder, 2011: 30). This process of unique communication establishes relatability and Javett-UP strives to create common grounds for its audiences through its exhibitions such as Frequencies, where students from around South Africa were probed to create artworks that speak to their surroundings.

Additionally, a cultural institution that fosters cultural democracy is a space that recognises its audience’s personality as acceptable whereby they can explore new cultural forms concerning communication and human interactions (Darder, 2011: 31). An example of this form of cultural democracy is seen again in the Frequencies⁹ exhibition as it provides the audiences with the opportunity to engage with the exhibition by touching the canvases created by scholars as they are displayed to resemble a library. This engagement with the exhibition embodies Ramirez and Castañeda’s fourth characteristic of cultural democracy that works to change the knowledge-exchange style through audience participation (Darder, 2011: 31). Finally, not only

⁸ NGO established in 2012 with an initiative aimed at assisting students and educators with understanding and spark interest in the creative arts through artistic workshops and interactive activities in collaboration with various cultural organisations and institutions in Gauteng, North West and Mpumalanga.

⁹ An Art exhibition by Colombian Artist, Oscar Murillo with over 10,000 canvases from across the Global South, including Argentina, Chile, Colombia, Brazil, Egypt, Ghana, Honduras, Kenya, Mexico, Morocco, Senegal, and Zambia. The exhibition will also display canvases collected from schools local to Pretoria” (Javett-UP, 2024).

does this exhibition achieve a major goal of forming scholar's multicultural identity (Ramirez and Castañeda's fifth characteristic of cultural democracy), it provides an exhibition is embodies programming that can also foster cultural democracy amongst audiences of the Javett-UP.

2.8.4 CAUSAL RELATIONSHIP

Based on the concepts presented above, a causal relationship for this study has been established. A cultural institution that applies a culturally sensitive lens when engaging with audiences informs relatable art exhibitions that foster cultural democracy by considering the differences in societal norms while establishing valuable audience perceptions during the enjoyment of culture.

Figure 1: Conceptual Framework

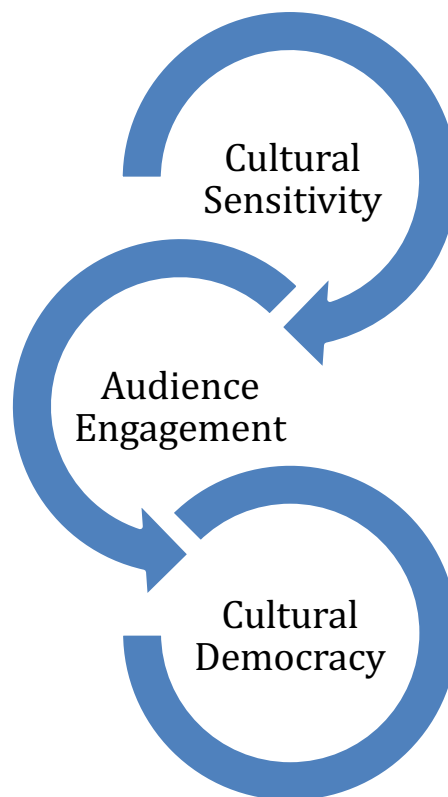


Figure 1: Conceptual Framework

CHAPTER 3: RESEARCH METHODOLOGY OF THE STUDY

3.1 INTRODUCTION

This chapter outlines the research methodology employed to answer the research question by discussing the research design and sampling method. It also outlines the data collection process along with the data analysis and engages with ethical considerations. This report utilised qualitative research methods as this research methodology allows for an exploratory study. This methodology was ideal for this research as it sought to obtain a deeper understanding of the audience's perception regarding a particular phenomenon (Merriam, 2009) whereby cultural institutions fostered cultural democracy through an audience-centred approach. Furthermore, this research methodology acknowledged the existence of varied perspectives that provided diverse views towards exploring the research question (Creswell, 2007: 67).

3.2 RESEARCH DESIGN

The research design was an explorative case study with no single set of outcomes. It questioned why people around Tshwane visit the Javett-UP and how they perceived its exhibitions (Yin, 2009: 2). The explorative research design was dependent on a real-life context (Yin, 2009: 2) that required an in-depth approach for the research (Creswell, 2013: 97), whereby the researcher possessed minimal control over the research results (Yin, 2009: 2). Exploring the efficacy of audience engagement in bridging the gap between cultural democracy and social inclusion required an explorative case study as an approach as it was used to explain presumed causal links that were too complex for surveys or experimentation (Yin, 2014). Using the Javett-UP as a case study “enabled the researcher to closely examine data within a specific context as a case study selected a small geographical area with limited participants as subjects of the study” (Zainal, 2007: 1). The research design is also premised on the Social Constructivism¹⁰ perspective (2007: 47) as it was heavily based on exploring audience perception through social interaction. This was useful for this study as it involved the process of participation that is premised on the view of reality being based on social construction (Zimba, 2022: 39).

¹⁰ Social constructivism makes certain presumptions about the real world, understanding, and education. To understand and utilise instructional models based on social constructivist viewpoints, it is necessary to understand the underlying premises (Kim, 2001: 16).

3.3 SAMPLING METHOD AND POPULATION OF STUDY

The sampling method used for this research was a purposive sampling method as it identified and selected individuals or groups that were knowledgeable about or have experienced a phenomenon of interest (Creswell & Plano Clark, 2011). These individuals primarily included university students who visited the Javett-UP and Javett-UP representatives who are cultural specialists. Five key professionals who are/were associated with the Javett-UP between 2022-2023, participated in semi-structured in-depth interviews, obtaining their perception of audience engagement, cultural sensitivity, and cultural democracy. The professionals who participated embody artistic, educational, curatorial, operational, marketing and audience-facing roles, who were multi-racial women aged between 28-36. In addition to the in-depth interviews, a focus group of ten Javett-UP visitors/audiences shared their perception of the Javett-UP and its relationship with cultural democracy and social inclusion. The participants who participated in the focus group interviews included male, female, and gender non-conforming persons from different racial backgrounds ranging from 18 to 25 years of age. This was within the context of the Javett-UP's location, exhibitions, and programming. The focus group consisted of Javett Art Centre visitors which included University of Pretoria students, and other surrounding higher learning institution students in Tshwane. The total sample size for this case study was fifteen (15) participants. The use of this sampling method enabled the researcher to decide what needed to be known and set out to find people who were willing to provide the information through knowledge or experience (Etikan et al., 2016: 2).

3.4 RESEARCH SITE

The data collection process occurred at Javett Art Centre at the University of Pretoria, as it was the research's case study, located in the city of Tshwane within Hatfield, which lies in the heart of Tshwane.

3.5 DATA COLLECTION

Based on the accessibility of the Javett-UP as its former Audience Development Specialist, the researcher's proximity to the University of Pretoria and the researcher's knowledge of the city of Tshwane, this art centre was an ideal case study site for achieving the purpose of this study. A semi-structured interview process in the form of in-depth interviews and focus group interviews were employed as it was a "conversational process where participants responded one at a time to a mixture of open and closed-ended questions often followed up by a why or how questions" (Magaldi and Berler, 2020: 493). Semi-structured interviews as data collection tools were ideal for exploring the efficacy of integrating an audience-centred approach to foster

cultural democracy within the Javett-UP in the following ways: the study wanted to acquire independent thoughts from each participant in the focus group and the study also wanted to conduct a formative programme evaluation through the in-depth interviews (Magaldi and Berler, 2020: 494). Semi-structured interviews aided the study to understand the influence of capital in establishing perception, determined the existence of engagement in exhibitions and investigated the effectiveness of a culturally sensitive lens in cultural institutions. The data was collected over a month with data collection instruments such as a consent form, a permission letter, a cell phone for voice recordings, and in-depth interview guides, which included open-ended questions (Welman et al, 2005: 174).

3.6 DATA ANALYSIS

Since this research aimed to explore the efficacy of an audience-centred approach, a thematic analysis was ideal for identifying, analysing, and reporting on patterns and themes (Braun & Clarke, 2006: 79) related to the audience's perception of the Javett-UP concerning cultural democracy and social inclusion. A thematic analysis is a form that described the data collected and additionally interpreted the data through coding and identified themes (Kiger and Varpio, 2020: 847). This analysis method was ideal for this case study as it emphasised cultural and social contexts that influenced the audience's experience that was constructed through the researcher and the participant's interactions (Braun & Clarke, 2006: 80). Since this case study was explorative, the results were based on the study's objectives which aligned with the significance of using a thematic analysis as it was "based on the goals of the research itself" (Kiger and Varpio, 2020: 847).

This research explored the influence of audience perception and a thematic analysis was ideal for this research to understand experiences, thoughts and behaviours" (Braun & Clarke, 2012). The experiences, thoughts and behaviours analysed established themes, "a patterned response or meaning that informed the research questions (Braun and Clarke, 2006: 82). These themes were identified using a deductive approach whereby existing literature and frameworks aided in identifying themes (Braun & Clarke, 2012). This approach was ideal for this research as it focused on key findings that were best understood within the context of pre-existing literature and frameworks (Braun & Clarke, 2006: 83).

Creswell (2008) suggests a six-step method of conducting a thematic analysis method. The first step was to organise the raw data (Creswell, 2008: 172) collected from interviews and focus groups for analysis. The data was collected using voice recordings and these recordings were organised based on their relevance; five as in-depth one-on-one interviews and one as

a focus group interview. The recordings were listened to and transcribed verbatim, and a read-through followed the transcription process. The next step was to read through all the data to gain some general impressions and themes. Coding the data collected, a process that segmented chunks of data (Rossman and Rallis, 1998: 171) in categories was the next step as Creswell (2008, 174) highlights that data analysis in case studies allows for coding to emerge. Once the transcription process occurred, the data was coded into similar or supporting responses from the participants. The next step was to search for themes; themes are patterns that express something important within data (Maguire & Delehunt, 2017).

The coded data was analysed according to its relevance to the literature of the study and the study's research questions. Tabulating the data aided in recognising emerging trends and identifying themes (Bhosale, 2022). Six themes were identified using deductive approaches for the research based on the study's literature. The next step reviewed the themes, during this process the researcher was required to modify and develop the themes they searched for in the previous step, the themes were coherent and function within the whole data set. A review process aligned the themes with the research questions identified in the study and these themes were established through the general notion of the participant's responses. Then, in the final step, the researcher defined the themes for the write-up (Maguire & Delehunt, 2017). In the next chapter, key findings were presented for the themes identified using this analysis method. The researcher carried out all these steps of thematic data analysis within this research.

3.7 DATA VISUALISATION

This research used qualitative methods. The data was collected, transcribed, and analysed in words; moreover, the write-up was presented in words. Therefore, data visualisation will not be necessary for this research as data visualisation is beneficial to discover patterns that may be hidden in the data (Azzam and Evergreen, 2013: 21).

3.8 DATA VALIDITY

Ensuring data validity was done through data triangulation, as the data was collected through multiple sources (Creswell, 2008: 185). This triangulation of data strengthened the reliability of data during the verification phase and additionally aided in strengthening the objectives of the study as it may be used to serve various purposes (Creswell, 2008: 197). This facilitated the identification and description of themes and patterns from the participant's point of view thus, aided in explaining and understanding the responses (Agar, 1980).

3.9 ETHICAL CONSIDERATION

This qualitative research design highlighted the significance of ethical considerations (Merriam, 1988), particularly in case studies that work closely with research participants (Roller and Lavrakas, 2015: 304). It was also imperative to recognise the research participants' rights and the research site's values, the Javett-UP. As detailed information was collected in this case study, this research design risked exposing the participant's identities if precautionary measures were not taken (Roller and Lavrakas, 2015: 305). These precautionary measures included, as an initial step, approval from the ethics committee prior to data collection. To ensure anonymity, identifying information was omitted from the research unless the participant wanted to reveal their identity. In this instance, I laid out the consequences of revealing their identity.

3.9.1 CONSENT

Ethical procedures also involved an agreement with individuals in authority that provided the approval to study participants visiting their site (Creswell, 2008: 95). A permission letter was sent to the Javett Art Centre at the University of Pretoria (Javett-UP) to begin the exploratory case study. Following approval, a consent form was created and shared with all participants either physically or digitally.

Next, consent was the second precautionary measure, which involved the transparency of the research to participants, emphasised voluntary participation, assured confidentiality, and paid close attention to vulnerable groups (Roller and Lavrakas, 2015: 306). Based on the exhibition's theme, it was important to consider ethical issues that may arise with vulnerable groups should they relate to an exhibition in a triggering way. The visitors and colleagues were asked whether they consent to participate in the interviews and focus groups. A signed consent agreement led the confidentiality process as it established trust.

The information collected during interviews did not record any information that would reveal the participant's identity. Ethical considerations such as clarifying the intent of the study (Creswell, 2008: 93) and being transparent aided in building trust between myself as the researcher and the research participants. It was also important for the informed consent to be transparent and acknowledge the participant's rights (Creswell, 2008: 94).

3.9.2 CONFIDENTIALITY

The concept of confidentiality was the premise of this research. It was carried out as an agreement between me the researcher and the participants. Protecting the participant's identity was key to this research, even when the audience's perception was primal. The data collected was securely recorded and the document was encrypted with a password and stored in a digital personal cloud storage system. Another ethical issue to consider was the possibility of participants who would like the researcher to share their identity to maintain their own opinion (Creswell, 2008: 94); in this case, the researcher needed to be transparent and well-informed the participants about including their data in the final research report (Creswell, 2008: 94).

3.9.3 ANONYMITY

The purpose of anonymity was to gather the characteristics of a participant and how they may have represented a sample size of a larger communal spectrum (Coffelt, 228). Various attributes such as gender, age, education, nationality, religion, and ethnicity (Coffelt, 228) gathered crucial information about the participants without revealing their identities, such as names, locations, work positions etc. When a researcher wanted to maintain anonymity in research, the ideal route was using interview questions that gather the above-mentioned attributes that are not personal. During the interpretation of data, it was important to protect the identities of the participants by using aliases or pseudonyms, and once the data has been analysed, it was discarded after a certain period (Creswell, 2008: 96).

3.9.4 BENEFICENCE

Creswell (2008: 93) highlights the importance of considering the ethical issues of the research problem based on problematising a phenomenon that benefits the research participants. The effective use of engagement tools that are culturally sensitive aided the audience in relating better with exhibitions, thus increasing accessibility in art centres. The Javett-UP was also a benefactor of this research as it informed audience development strategies that create culturally sensitive art centres in cities where the curatorial framework was relatable to its visitors. Another consideration for this research was voluntary participation, where the visitors could opt in or out of the research and minimised the potential of any harm during data collection, particularly social harm. It was also important to represent the data collected in its most authentic form. It was also very important to address data ownership (Creswell, 2008: 96) with participants as an ethical consideration as this data was put into place to inform audience development strategies in art centres.

CHAPTER 4: FINDINGS OF THE STUDY

4.1 INTRODUCTION

Based on the thematic content analysis of the qualitative data that was collected through semi-structured in-depth interviews and a focus group interview, this chapter will highlight the findings of the research. This chapter will be reported using themes that emerged during the fieldwork based on the case study's research questions, which will be discussed in detail within the discussion chapter. Four exhibitions curated by and presented at the Javett-UP enriched the interest of this research as they possessed elements that aligned with the study's research questions. This section outlines the exhibits that were mounted during the material time of the data collection process.

“Yakhal’Inkomo” – 26 March 2022 to 15 January 2023.

Titled “Yakhal’Inkomo”, this exhibition showcased the exploration of how Black South African artists, writers, musicians and those within the creative and media fraternity used art as a means of protest by depicting the life of the oppressed under the Apartheid era. This exhibition was categorised into six themes – a township tale, estrangement, displacement, the sound of music, intersecting cosmologies and resistance. The title was derived from Winston Mankunku Ngozi’s 1968 jazz recording of “Yakhal’Inkomo”. This exhibition celebrated the beauty of strength, creativity and resilience during the struggle years. Drawn from the Bongi Dhlomo collection, this exhibition showcased the complexities of black culture and their experience of urbanisation along with the implications thereof. “Yakhal’Inkomo” was incredible exhibition that highlighted the significance of the past, considered the implications of those effects and provided a space for discourse and how it relates to the future. Yakhal’Inkomo is guest curated by Tumelo Mosaka with Sipho Mndanda as Co-Curator and Phumzile Twala as Research and Education Coordinator (Javett-UP, 2023).

Specifications for a Reverse Archaeology – 01 April 2023 – 30 Oct 2023

Set in the View gallery of Javett-UP, this exhibition was a film installation that took the audience on a journey of the Mapungubwe cultural landscape, fusing geology and spirituality into one. With themes that resonate with science, fiction and history, this exhibition illustrates the past, present and future state of this incredible landscape. Commissioned by the Hartwig Art Foundation, this exhibition links art, culture, innovation with archaeology, curated by Nolan Oswald (Javett-UP, 2023).

Artology: select works from the University of Pretoria Museums – 19 April 2023 – 31 July 2023

Curated by the University of Pretoria Museums, Artology showcased selected works from the institution's collection that were exhibited with the intention of being inspired by the title of the exhibition as a curatorial perspective. This exhibition celebrated the notion of art research, conservation and restoration. These works are extensive with a piece that gained momentum, the linocut portrait of Paul Kruger by Hendrick Pierneef, sparking contrasting conversations from the audience. This was intentional, as the exhibition exposed historical narratives that required the audience's opinion as established their perception of the exhibition. Every work in the exhibition had a QR Code that one could scan to find out more information, which provided the audience with an engaging approach as they are viewing the exhibition (Javett-UP, 2023).

Oscar Murillo: Frequencies 12 May 2023 – 10 March 2024

This decade-long research project by Oscar Murillo, showcased at the Javett Art Centre at the University of Pretoria has had a significant impact within the artist's creative craftsmanship. The project illustrates the free-drawn works of students aged 10-16 from 450 schools around the world. It was a six-month project that provided the students with the freedom to create canvases that illustrate their daily lives to give the viewer an opportunity to delve into the students' conscious and subconscious mind through their daily habits. Over 10 000 canvases were exhibited from Global South countries including Zambia, Argentina, Morocco, Egypt, Senegal, Brazil and South Africa, to name a few. Frequencies features the use of AI technology that mimics the movement of the audiences by creating a bodysuit of the canvas, providing an engaging experience (Javett-UP, 2023).

4.2 TABLE1: OVERVIEW OF THEMES

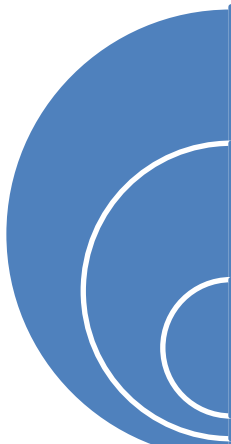
	Audience Engagement	•4.2.1. A Memorable Visitor Experience. •4.2.2. An enthralled audience.
	Cultural Sensitivity	•4.2.3. The impact of applying a culturally sensitive lens. •4.2.4. The relationship between audience engagement, sensitivity, and democracy.
	Cultural Democracy	•4.2.5. The role of engagement in cultural institutions. •4.2.6. Audience Perception's influence within the context of inclusivity.

Table 1: Overview of themes

4.2.1 A Memorable Visitor Experience.

It is noted that a memorable visitor experience is one where the representatives of a cultural institution the audience chooses to visit are present and interactive. This was noted by the interviewee curatorial assistant as the process of “being ushered by a representative”. This memorable visitor experience was further solidified by knowledgeable and intentional “staff within the institution are aware of the audience and engage with them”. The actual engagement process, O'Brien and Toms' (2008) second stage occurred during this process. Two interviewees noted that a memorable visitor experience should be a thought-provoking exercise as it “really left a mark or thinking out of the box or challenging my thoughts” or “it is when you have gone to a space and leave it thinking, talking about the space, and it remains in your mind and memories”. The final two interviewees link a memorable visitor experience to it being a component such as interest that compels you to visit the cultural institution. Very reminiscent of O'Brien and Toms' (2008) first stage of engagement, where the passive consumption of information is converted to an active consumption of information. The interviewee mentioned that in their experience, they are “always captured before I arrive something that brings me to the case”. The final interviewee, an arts marketing specialist, painted a colourful picture of a memorable visitor experience:

“It starts way before you attend or come to the venue or space. It comes to how you communicate and how soon you let people know they must come. The way that I feel as someone who's going to experience your space is already established or tarnished by any

positivity or negativity they see on social media; it creates anticipation, which I think is memorable. It doesn't just start when you get there; it starts before then from what you see on your invite, are you personalising? More important is what happens from the gate, if people feel like there are too many hindrances to getting to the space easily, it decreases that memorability. So having the ability to step in and have easy access to space, getting there from transporting, is it easy to get into a taxi, and get into a bus?"

When the focus group was asked whether their expectations were met upon their first visit to the Javett-UP, the participants had mixed feelings. One participant mentioned that their initial visit was disappointing as the facilitators who took them around the space did not fully understand the exhibitions and were out of touch with reality. While the second response differed from the first one, the participant highlighted a crucial issue: "My expectations were surpassed beyond what I had envisioned. It was my first time in an art gallery, and I was touched by the exhibition as they allowed conversation. Since then, there hasn't been an exhibition that I relate to better than the first one".

With their next visit to the Javett-UP, the participants shared their opinions on what they would like to see. One participant spoke about a lively audience taking up the space, "I hope it gets packed by young people. It is a vibrant space when it is full. I hope that all visitor suggestions are taken into consideration". Another participant focused on the cultural institution's content, "I would like art that speaks to South African and African History and art that has been made by one person and others have contributed". Finally, a participant touched on visitor interaction and stated that they would like to see "more engaging exhibitions".

4.2.2 An enthralled audience.

Based on the data collected during the interviews, an engaged visitor is active in interacting with the art. An engaged visitor documents their journey as interviewee 1 notes that "a form of engagement is through photography as aesthetically, they have seen something they like, in the Javett-UP context". Interviewee 2 associated an engaged visitor as intrigued as "they ask questions, they stay around longer, and they ask for more information such as who the artist is, the theme or if they can book a tour. This person is interested and wants to engage more". An engaged visitor uses body language as interviewee 3 notes that "you immediately pick up on their energy once they get excited about something. You get different viewers who are doing different things. You will have someone who silently engages with artwork and looks and figuring out what the artwork is. Very bombastic audiences where you need to meditate. It depends on the guest..." From a programming perspective, interviewee 4 links an engaged

visitor to how they interpret the art as “people who just sit and stand for a very long time looking at an artwork”, which informs how public and educational programmes will be presented. The interviewee also noted that “some people who engage with you know the facilitation process and it will show in the responses we get from the participants during programmes.” Finally, interviewee 5 encompasses what an engaged visitor embodies by painting a picture:

“They are completely encapsulated by what they're experiencing as art leads the engagement when people are truly kind of captivating. How they respond upon entry, how they respond to the people around them, they will always engage with the person to their left or their right and the language that they utilise even in their voice - oh wow, did you see that? So, gasps, touching their bodies clapping their hands, going, you know utilising body language. Those little signals show you that this audience is captivated. People walk around a particular structure several times because they are so intrigued, and sometimes don't need much information to feel intrigued. Sometimes, particularly in the African context, people want to be told what they see. Not to underplay their understanding but because they wanted to know what we were trying to do here as artists. Allowing people to understand better the cultural experience speaks to that level of engagement.”

Interviewee 1 yearns for a change in mindset as the guest experience, different to when the visitor arrives, “to leave here as a better person than how they came in. Not to change a person 360 but allow the space to leave a memory and to think the space differently”. Interviewee 2 advocates for the change in the notion of art being a hobby as the visitor should “step out of their bubble and see the value of the arts. They start seeing the arts as a necessary discipline, not a hobby. To respect it as a form that should be at the discussion table. Art is a form of communication. They look at the exhibition and try to understand and see how else they can use what they are experiencing to help them communicate better”. Interviewee 3 wishes for a thought-provoking experience for the visitor as they “Should leave the space with questions, makes you want to come back for more”. She states that the visitor “should have moments where they can pause and reflect, adding own contributions or responding to a question on the wall leading them to reflect on their own life experiences”. This thought-provoking experience leads to what interviewee 4 deemed as understanding post reflective as the visitor should “understand the place and the space around them. They feel like they also understand the people around them better. I don't know if you know that sense of joy you know feel, a sense of thought-provoking actions, as well thought-provoking processes and then feel a little bit like you know you know a little bit more so...”

Observing the audience's reaction and interaction with art exhibitions from an engagement perspective is imperative for cultural institutions. Should disengagement (O'Brien and Toms, 2008) occur as the third stage of engagement, data collected from visitor feedback can foster audience re-engagement (O'Brien and Toms, 2008), as programming and curation will be improved thus, the final step of engagement is fulfilled.

The focus group was asked to provide an opinion about the Javett-UP's social media presence, and it was unanimous that more effort could be placed by the cultural organisation. One of the participants mentioned that social media could be better as more engagement is needed to promote the space. What better way than to use influencers who are students at the University of Pretoria? A pertinent recommendation by another participant was that "Upon entry, social media handles should be promoted by FOH and facilitators. This should be a daily thing, all the time". This was supported by an additional participant who advocated engaging with visitors upon arrival and letting them know they could take pictures and then nudge the idea of tagging the cultural institution on social media.

Improving the cultural institution's engagement with its audience as part of the questions in the focus group interview highlighted a shared opinion that was bottled down to the concept of marketing. One of the participants even repeated the word "marketing" three times and stated that it should be intentional, focused and effort should be implemented. Another participant supported this notion and stated that new events that are tailor-made for artists should be conceptualised and the cultural institution to ensure their marketing is audience specific. Finally, a participant supported fellow participants and concluded that "If you want a specific audience that you want to reach, cater to them with an event that will speak to them".

4.2.3 The impact of applying a culturally sensitive lens.

When addressing Javett-UP's engagement with surrounding communities during the interview process, the general finding is an inadequate level of engagement from the cultural institution, proving that "the experience of reality is constructed through perception" (Bennett, 2017: 1). Interviewee 1 recalls her first visit to the Javett-UP, "the institution did not seem as though it was engaging with its surrounding audiences", as she lives around the area and had no idea that there was a cultural institution in her vicinity. She did mention that COVID-19 could have been a great factor in this as the cultural institution opened its doors right before the world pandemic. Recently, Javett-UP has been trying to engage with its surrounding communities based on the interviewee's example, being their interaction with the university and its students, whereby classes are facilitated within the space and lecturers are basing curriculums based

on the exhibitions. She highlighted that the cultural institution is slowly tapping into surrounding communities, knowing its value, and knowing that a partnership is mutually beneficial. Interviewee 2 gave a response in the form of measurement:

“Based on a scale between 1-10, educational engagement scores a 3 out of 10 and based on the community it is a 0”. Javett-UP does not reach the community with the language they understand, be it through marketing or social media. Education programmes attempt but they still lack”.

During the interview process, there was a unanimous sense of doing more than what is what is already being done within the context of engaging with surrounding communities. Interviewee 3 argued that “” they can always do more even when we are doing a lot as the organisation’s main vision and goal is to not only have artworks stagnant on the walls but to activate the artworks through various ways such as public and educational programmes or workshops”. The interviewee also advocated that inviting community members to engage with exhibitions should be Javett-UP’s main priority. Interviewee 4 based her response on an educational context as she stated that “we engage with them in different ways I think it could be we could do more we are engaging with them in terms of the programs”. Based on this response, there seems to be engagement from a programming perspective. Interviewee 5 contextualised her response based on her experience:

“The Javett-UP has access to an array of audiences and people that could be embedded audiences that they're not engaging with – the fact that you've got 70,000 students on your doorstep? What about the surrounding townships such as Mamelodi, Atteridgeville, Eersterust and Olievenhoutsbosch? The particularly black communities are there this was never even considered an audience. Another community are the schools, these rich Afrikaaner schools that surround the Javett-UP, are the only way that we were able to capitalise on. Audiences that have direct access to the Javett-UP, based on its proximity, agency, and demographic or geographical location right, so this demographic...”

While the theme in the exhibitions addressed by Javett-UP embodies social, psychological, educational, and political nuances, it is important to market and advertise these exhibitions so that they are understood by the audience. When the interviewees were asked how this could be done, they shared very fruitful and varied awareness methods. Interviewee 1 stated, “Curators need to find beautiful ways to spark conversation through installation. However, struggling with the execution is difficult as during that time, the team may be overwhelmed and less engaging”. She mentioned that this challenge could be alleviated by having a dedicated person in the space who takes the audience through a journey and explains the installation

process. This dedicated person should ideally be in the space and act as the entry point to the audience. Interviewee 2 based her answer on the interactive method, whereby word of mouth goes a long way – “be it in the audience’s small or big circles, their opinion. How an audience views an exhibition can affect whether they would invite friends and family”. Interviewee 3 based her response on her professional experience as a digital exhibition designer, where she stated that Javett-UP struggles with advertising and marketing as someone who lacks an understanding of timing when posting on social media. She recommended how this can be done:

“Front of house, physical interaction is very important. Beautifully designed posts that incorporate the human element. More can be done to engage with UP students through physical interactions. More updated programmes on the screens. Engage with schools and embassies around. Pamphlets of the different programmes”.

Interviewee 4 linked marketing and advertising to “user-friendliness in terms of language” as this type of awareness creates access. From a marketing perspective, Interviewee 5 stated that it needs to come from a broad and creative perspective “due to its heightened political and social aspects illustrated in exhibitions. It shows uplifting posts from an experience point of view where these heightened matters are subtext”. The interviewee mentioned that what the cultural institution has gotten right is the ability to utilise events and activities to market the exhibitions:

“We’re going to come and have a conversation, come and do a walkabout, come and paint in a space that is surrounded by 20th century black South African artists. From a marketing perspective, lead time is important, context is important, content is important, and the formula of putting those things together”.

The participants supported the notion that current and past exhibitions embody engagement and relatability within the context of relatable and engaging exhibitions. One participant mentioned that one of the exhibitions brought them closer to home as it reminded them of where they came from based on their experience as an artist and cultural background. Another participant mentioned that the same exhibition was relevant to them as it “speaks on sexuality, gender, race and societal expectations”. Finally, a participant highlighted the variation in engagement and relatability: “I can say that every exhibition in the space is relatable to everyone. One may appeal more to a greater audience and the one with more of a niche audience”.

4.2.4 The relationship between audience engagement, sensitivity, and democracy.

Within the conceptual framework of this study, interviewees were asked how the terms cultural sensitivity, audience engagement, and cultural democracy relate to the Javett-UP. Interviewee 1 stated that there is a progressive approach that the Javett-UP takes to address all these concepts as “in retrospect, the Javett-UP is one of the most progressive institutions in terms of the concepts”. She focused on cultural sensitivity based on how the Javett-UP has allowed her to learn from various cultural experiences as the institution engages with cultural sensitivity in a nuanced way. She does highlight that she ponders on whether the audiences have learned during the exhibitions as much as she learned during the conceptual phase of curation. She states that “this nuanced way may be deemed as a surface-level interaction by the audience, although it is not”, as public and educational programmes foster an audience engagement that embodies culturally sensitive conversations. The interviewee linked cultural democracy to access and stated that there is a limited output in terms of cultural democracy:

“The Javett-UP does not cater to the physically disadvantaged audiences whereby an exhibition such as South32 is only accessible through stairs, a person in a wheelchair would not be able to access the space”.

Interviewee 2 focused on audience engagement and the lack thereof as “some exhibitions provoke certain thoughts. When it comes to most exhibitions, they are not engaging; some of them are not necessarily accessible. The texts are rich, catering only to those with the intellect to get it”. This gives a sense of Bennett’s development model of intercultural sensitivity, where the first stage is denial (Bennett, 2017: 3) when exhibitions are curated from the niche perspective of catering to a selected audience. For other audiences, they will interpret it using their own experiences based on this response. Within the context of cultural democracy, interviewee 3 gave a practical yet often ignored example as she believes that structural challenges are hindering the fruition of the Javett-UP fostering cultural democracy:

“Within the context of the building itself, a lot of people are intimidated by the building. Based on the building and the university being attached to them, carries this kind of authority in many ways. Boom gates and access make it a difficult process, and even the entry has a lot of steps. We are not getting to a point where the Javett-UP is more accessible, educational, and relaxing in the environment – it can be made easier for the audience...”

When addressing the Javett-UP’s engagement with the City of Tshwane as part of the interview process, the interviewees advocated for a vigorous interaction between the two

entities. The first interviewee mentioned the imperativeness of the Javett-UP, realising that Tshwane culture is important and that cultural institutions should show their staff to visit and engage with various communities as social research to understand how they can align with their needs. This gives a sense that the Javett-UP needs to understand its audiences before engaging with the municipality. Interviewee 2 links this approach to advocating for a dedicated professional representing the Javett-UP who focuses on strategic partnerships and fundraising. She argued for the constant drive of Javett-UP awareness when engaging with the municipality and regular follow-up engagement, as exploring this avenue can align with the city's values. Based on municipality and community engagement, "Use platforms like radio and newspapers as they cater to older generations. Try to understand their needs and see how best we can assist each other". Interviewee 3 highlights the importance of partnerships as she believes that the Javett-UP should be part of a route for visitors on day trips in Tshwane as this could help the cultural institution's presence. Interviewee 4 believes in collaborative approaches when engaging with the municipality, community or other cultural institutions, as this forms part of strategic partnerships. Interviewee 5 advocates for a strategic engagement with the city of Tshwane municipality, whereby the Javett-UP creates valuable programming that aligns with the city's Vision 2055 plan based on city development through innovative strategic partnerships.

Javett-UP's engagement with surrounding communities based on the focus group's opinion provided beneficial data that varied responses. A participant mentioned that sending out invites and tailor-making tours for audiences in surrounding communities is the best form of engagement, as some people fear coming to gallery spaces. By providing tailor-made tours, audiences can relate better to their understanding thus, breaking the notion of fear. Another participant supported this notion as they stated that it is time the Javett-UP moves away from expecting communities to come to them, rather than visiting communities using collaborations as they provide many engagement tools. A participant mentions that the cultural institution should maximise periods such as orientation week and be more on the ground to activate the Javett-UP within the university to reach more students. Finally, another participant mentioned engagement nuancedly: "I believe that the engagement with surrounding communities is conceptual rather than direct. It is seen in the themes chosen in the exhibitions, illustrating townships creatively. the beauty of community is shown as cultural life instead of hardships".

When asked whether the focus group perceives the Javett-UP as a socially inclusive or exclusive space, the answers provided were neither nor the other. One participant mentioned that even when art galleries are seen as exclusive spaces, the Javett-UP is one of the most accessible spaces they have been to. It is both inclusive and exclusive at times, based on its

events and programming. Another participant linked their answer to accessibility and stated that the space could also be given to those who cannot afford venue hire to practice arts and culture within the space.

4.2.5 The role of engagement in cultural institutions.

When asked about engagement being based on an exhibition or programmes, interviewee 1 stated that “ideally, programmes should be informed by an exhibition. It should be researched and executed intentionally so that even when you are not telling the audience which programmes are for which exhibition, they should leave knowing more about it. Programmes are there to activate the exhibition and bring more light. Programmes shift, challenge museums and galleries' conventions, and challenge what a space can do. When one creates programmes should challenge the white cube conventional norm of galleries. Programmes, whereby the audiences engage with an exhibition that they are seeing, becomes more effective and fosters audience engagement, even when it is not ideal for hosting programmes within the space”. Interviewee 2 emphasised that “engagement should be both, from day-to-day operations to exhibitions to programming. Gallery assistant on-site, pop-up questions and activities that make exhibitions more engaging. An experience whereby even without a program, the visitor can engage with the exhibition. Audience engagement should also have the freedom where people can choose what they want to interact with. Programmes are structured whereas interacting with the exhibition is more authentic”. Interviewee 3 stated that engagement within cultural institutions should be multi-faceted – “engagement for the individual who wants to be left alone and go on their journey and be able to navigate the space and know what is happening without reading this long wall text. Engagement should also exist for “students who feel free to come into the space and do their working groups or their own thing without asking for permission or whether they need to be quiet or if they can speak”. Within the context of the Javett-UP, she states that “engagement as part of public and educational programmes has been a successful factor as they are controlled and Javett-UP mastered them. Engagement is to “see the same faces come back”. Within the context of access, interviewee 3 states that a cultural institution such as the Javett-UP should be “a space where people can bring their kids as people forget about catering for the children. Be it a treasure hunt and incorporate it with the art.” Interviewee 4 links engagement to art education as she states that “engagement to happen is from the physiological perspective whereby a mediation process occurs”. This mediation process forms a better understanding and a deeper reflection during participatory processes. Finally, interviewee 5 links engagement to a choice, which is embodied by the audience when they engage with art:

“How people experience cultural spaces because it allows people to choose, for me is the bedrock of audience development. The audience must still be able to choose the level of engagement, how they consume it and how much they consume. If you're predetermining those things, you lose both on the sensitivity side as well as the ability to easily consume and again it speaks to freedom and for me, I must still be able to choose how much I want if I want to sit in a gallery space”.

During the focus group interview, the participants were asked their thoughts about the Javett-UP and the general feedback was that people don't know about the Javett-UP. A participant mentioned that some parts of the gallery are mind-blowing and other spaces are anti-climactic as not a lot was done with the space. The following response highlighted that the idea of having a cultural institution was great, but the execution was poor as the spaces lacked community engagement and interactive exhibitions to attract a broader audience. Additionally, a participant highlighted that they appreciate how the Javett-UP opens doors to several students from other public universities. Finally, a participant mentioned that “there needs to be more involvement with the student body and surrounding communities as most people I have interacted with do not know the Javett-UP”.

When asked about the Javett-UP accessibility from a physical, financial, and geographical context, again the responses varied. One participant mentioned that as a student, from a physical context, the Javett-UP is very accessible as it is across campus. Financially, another participant mentioned that the R85 admission fee is priced at a decent amount, which fosters accessibility. Another participant focused on the content and stated that the artworks could bring a sense of comfort to several audiences which they saw as accessibility within the cultural institution. Another participant strongly believes that the Javett-UP is accessible as it offers a sense of variety to different audiences – “I can assure you that if I bring anybody to the space, they will gain something...” Finally, a participant linked their response to experience: “I realised that it is accessible when I brought my friends from KZN, who have never been to university and all they wanted to do was taking pictures. I wanted to explain the works, but they were too enthralled with the space”.

4.2.6 Audience Perception's influence within the context of inclusivity.

When asked whether the audience's opinion aids in curating relatable exhibitions, the unanimous answer was in support of this statement with responses such as:

“It is very beneficial to listen to audience feedback. Having personnel in the space can foster this process as the visitor gets to engage with you. Sometimes, the only way to get audience feedback is through public and educational programmes as you have the audience in an engaging mood. Programmes should be flexible as they can foster authentic feedback”.

“It is important to understand who you are curating for and listen to visitor feedback. Not all opinions are important but finding a general opinion or consensus aids in curating relatable exhibitions. Listening to the audience can increase engagement and increase audiences. It also gives the audiences a sense of responsibility and activity as they will feel valued. This creates value”.

“We need a dedicated person who can guide us in ways that we can make it more visitor-experience friendly. That is what makes people come back as this person will pay attention to the finer details”.

“The curatorial department starts to think about the relatability of its exhibitions and change the way they are interpreted.”

“We need to know who we're making it for as exhibitions should be anchored in audience understanding. In my experience, data is everything! It tells us what the audiences want, how many times they come to see the exhibition and how soon they RSVP or book tickets. Our audiences are constantly communicating with us and our duty as curators and cultural producers to hear. We can no longer just put-up exhibitions, or put out performances, those days are long gone when people will just come blindly. Audiences want to feel engaged they want to know that yes, this is exactly the type of experience we can create engaging ways of connecting with our audiences. You can almost pre-empt their experience in such a way that you can ensure that what you're hoping to achieve is executed and experienced to the best of their ability.”

Within the context of Javett-UP curating exhibitions that are relatable, the answers varied. Interviewee 1 stated that even when they agree with the statement, “bureaucracies always come into play as they compromise the curatorial vision and potential of an exhibition. Even so, she further stated that “since exhibitions are on for a long time, this process should be flexible and inform how programming is conceptualised”. Interviewee 2 begged to differ with the statement as she believes that “the current framework is not engaging enough. Exhibitions should not only focus on content and text. Not rich text, thinking beyond the visual arts side. General context, how do you get people from various backgrounds engaging with exhibitions? Thinking outside the box engaging with other industries and finding common ground. Exhibitions need to be relatable to everyone. Anything that can make even those that are not in the arts feel comfortable enough to engage”. Interviewee 3 introduced a practical approach to this statement as she noted that “while some spaces are only activated through

programmes other exhibitions are activated through audience engagement tools such as QR codes. When curating an exhibition space, we only think of the visual and forget the tactile, we forget the smell even, we forget all the other senses". Interviewee 4 stated that each exhibition relates to specific audiences "because of that they speak to different people at the same time". She further highlighted that she "would change the multi-sensory aspect of the exhibition in terms of access and experience". Interviewee 5 introduced the concept of functionality:

"Each exhibition firstly will have its way of contributing. A curatorial and engagement process are not two separate things. They must work together they need to be created together it's a strategy that needs to be implemented everybody within the space needs to be on the same page".

The focus group was asked what activities would make the Javett-UP more engaging and relatable. A participant mentioned that the Bokamoso Holiday Art Programme¹¹ for children aged 7-16 is a great way to start. They also mentioned that they would like to see more public programmes targeted to students instead of only catering to educational programmes. Another participant mentioned that the Javett-UP should take full advantage that it is in a student area, meaning there are many young people around who love social activities. Things like Sip and Paint events and pottery classes are events that can bring more students into the space. The following participant mentioned that Events such as open mics and poetry nights are a form of art – "people would like to come and have people hear what they can do". Finally, a participant linked their answer to accessibility: "to promote artists who want to be in the space even when it is not an exhibition but an event where people can showcase their art".

¹¹ This programme is aimed at primary and high school learners during school holidays who have a keen interest in art, drawing and painting. This occurs at the Javett-UP and is themed around its current exhibitions.

CHAPTER 5: DISCUSSION OF STUDY

5.1. Introduction

This chapter sets out to describe, analyse and interpret key findings that are identified from the previous chapter to set out the significance of the results. This will be done by linking the key findings to research questions and the final chapter will conclude to understand their relativity to the Javett-UP's six objectives.

- Does the relationship between audience engagement and cultural sensitivity influence audience perception and foster cultural democracy?
- How does capital influence the audience's perception of cultural institutions and how they interpret its exhibitions?
- Is the perception of an art centre's inclusivity based on the relatability of its exhibitions?
- How does incorporating cultural sensitivity in art exhibitions influence how the Javett-UP engages with its audience?

The numerous themes discovered in this chapter are explored with the literature discussed in the conceptual framework and comprehension for the qualitative observations made during data collecting and align with the study's research questions. This discussion chapter is structured in headings based on the research questions while linking each question to a specific finding and engaged with scholars that were explored in the study's literature review. To begin with, highlighting the relationship between audience engagement and cultural sensitivity engages with scholars such as Sandell (1998: 409), Belfiore (2002: 92), Odendaal (2019: 64) and Kawashima (2006: 64). In addition, understanding the influence of capital engages with scholars such as Holden (2006: 14), Roberts (2020: 130), Piccolo (2021: 5), Cerquetti (2016: 30) and Sauter (2000: 53). Furthermore, the discussion of perception in relation to exhibitions is engaged with scholars such as Scheff Bernstein (2007: 252), Hayes and Slater (2002: 14) and Hooper-Greenhill (2009:19). Finally, the incorporation of cultural sensitivity is engaged scholars such as Wood and Wolf (2008: 126). The scholars whom the research engaged with in this chapter explores the efficacy of an audience-centred approach in establishing culturally sensitive cultural institutions that foster cultural democracy.

5.2. Does the relationship between audience engagement and cultural sensitivity influence audience perception and foster cultural democracy?

The study found that structurally, the Javett-UP's architecture¹² and design may intimidate guests from fully immersing themselves in a cultural and artistic experience as the space is not necessarily disabled-friendly nor is it child-friendly. This is due to a lack of engaging activities for children that align with art education and the presence of an exhibition that is only accessible by using stairways which a person on a wheelchair would have difficulties accessing. Bearing in mind that even from a sensory perspective, the exhibitions within the Javett-UP lack this experience for physically disadvantaged audiences such as blind visitors. According to Sandell (1998: 409), this key finding is a cultural dimension of social exclusion where audiences of a particular group can be excluded from enjoying culture, in this instance, the exhibitions at the Javett Art Centre at the University of Pretoria.

Another key finding is the heightened consciousness that the Javett-UP requires to actively engage with its surrounding communities. By understanding these communities and their needs, it becomes easier to engage with the city of Tshwane's municipality as the research participants believe that this understanding seeks to establish a way forward that offers mutual assistance. When engaging with the municipality, innovative ways to collaborate with government entities have the power to create value in art and cultural programmes that not only align with the city's goals but also produce content that is socially conscious to the people of Tshwane. In doing this, the fruition of public investment will be embodied by a cultural institution that contribution to contribution to tackling social problems within a community Belfiore (2002: 92).

Odendaal's (2019: 64) argument of galleries being spatial building types that embody a level of framed separation was challenged by an additional key finding that where research participants noted that the Javett-UP is both socially inclusive and exclusive depending on the context and situation. It was noted that even when its exhibitions are socially inclusive, the public and educational programmes are more exclusive as they cater to a niche audience, which again echoes Sandell's (1998: 409) cultural dimension of social exclusion. A consideration that could be identified as an opportunity was mentioned by a participant who

¹² "The faceted concrete mound at the entryway is roughly based on Mapungubwe, a hill occupied by a pre-colonial trading civilization in northern South Africa. This vault-like edifice houses both the Mapungubwe Gold Collection and the Barbier-Mueller Collection, an exquisite collection of West African gold artefacts" (O'Toole, 2022).

stated that cultural and artistic programming that is anchored in an audience-centred approach may alleviate the presence of social exclusivity within the Javett-UP over time.

Finally, it is evident how the context of engaging with surrounding communities that are within the Javett-UP's proximity should be a priority for the cultural institution. In hindsight, this priority should be added to the cultural institution's standard operational practices as Kawashima (2006: 64) advocates for this addition as poses an opportunity to make culture more accessible to audiences and to bring more sponsorship from public entities.

5.3. How does capital influence the audience's perception of cultural institutions and how they interpret its exhibitions?

The outcomes of this research within the context of capital influencing perception have noted that the process of audience perception begins with a memorable visitor experience that is embodied by a cultural institution that is present, active, and interactive. This perception builds on the intrinsic value of a cultural institution as culture is experienced intellectually, emotionally, and spiritually (Holden, 2006: 14), using exhibitions. These exhibitions may embody "symbols, ideas, tastes, and preferences that can be strategically used as resources in social action known as cultural capital" Roberts (2020: 130). This process of building perception is also based on cultural capital as a memorable visitor experience starts before the physical visit, where a passive feeling turns active. This proves that centralising the audience as active participant in the process of cultural production builds on both the cultural capital of the Javett-UP and its audience, which strengthens its sustainability (Piccolo, 2021: 5).

Kawashima (2006: 65-66) states that a cultural institution's curatorial choices lie at the heart of cultural politics and this stems from how the audience builds its perception and creates value. Another key finding lies in understanding an enthralled audience member and how they engage with exhibitions in the Javett-UP. The verbal or non-verbal interaction with the art trust creates networks open to engaging with societal norms, which may be deemed as social capital in motion (Putnam, 1993: 15).

An additional key finding based on the feedback from the data collection is how audience engagement is linked to cultural participation as it should be multi-faceted in cultural organisations. From the cultural institution's perspective, engagement should be exercised in how they interact with their audiences, how they curate exhibitions and how they facilitate public educational programmes. From the audience's perspective, this audience engagement

model will allow the visitors to choose how they want to engage with the cultural product and how much they want to consume. This multi-faceted audience engagement relationship considers the evolution of Javett-UP's social role as it gives a new perspective on cultural participation (Milano and Gabrioldi, 2019)

Finally, Cerquetti's (2016: 30) argument of how the innovation of cultural institutions is challenged by the misalignment of how they communicate with their visitors is illustrated in the outcomes of the study, whereby the Javett-UP accessibility is threatened by the lack of its existence being known by the public. Even though the Javett-UP is considered accessible, it is just not known enough. This misalignment of how the cultural institution communicates with its surrounding communities is supported by the following opinion: "I can assure you that if I bring anybody to the space, they will gain something. There needs to be more involvement with the student body and surrounding communities as most people I have interacted with do not know the Javett-UP".

5.4 Is the perception of an art centre's inclusivity based on the relatability of its exhibitions?

Based on the feedback given by the research participants, the concept of perception is relative. Capital, be it social or cultural, establishes a guideline an audience's experience of a cultural institution is dependent on the establishment of their perception. Audiences seek to mould their perception when engaging with art and cultural institutions should shift their arts marketing outputs to empowering audiences rather than just targeting them (Scheff Bernstein, 2007: 252). This audience empowerment builds on positive visitor feedback as the audience will relate and engage effectively within the exhibitions at the Javett UP.

Hayes and Slater's precaution of cultural institutions risking alienating existing audiences when implementing development strategies may be alleviated by another key finding – audience segmentation as a strategy during marketing. This strategy targets a specific audience by catering to their needs and interests by marketing the cultural product in such a way that it is relevant to them, their hobbies, and their personalities. More public programmes that align with students' interests, coupled with an artistic output ensure that the audience is engaged and developed using programming, rather than curating an exhibition that only speaks to a group of audiences. In this way, it proves that engagement should be promoted in public and educational programmes as in turn, the audience will build their perception of the Javett-UP, while creating a mutually beneficial value proposition.

This value proposition is mutually beneficial as it forms a connection that communicates the artist's intention with the audience's reaction' (Sauter, 2000: 53), the process of audience engagement in exhibitions. This leads to a creative way of telling stories with heightened matters, such as the effects of apartheid, in how there will be a dedicated person who tells the story forms Sauter's notion of artistic connection. This connection builds on perception as places significance on content and context that lead curators to establish beautiful ways to spark conversation through installation. This engagement process substantially builds on the exhibition's perception as it is guided by the notion of establishing capital for the audiences.

At the beginning of the study, it was noted that audiences are battling with relating and engaging with exhibitions in the Javett-UP. Based on the participant's feedback, it was proved that the Javett-UP embodies relatable exhibitions – "I can say that every exhibition in the space is relatable to everyone. One may appeal more to a greater audience and the one with more of a niche audience". In essence, the exhibitions at the Javett-UP are relatable, even when more audience engagement outputs are needed. This research development establishes Hooper-Greenhill's notion of how exhibitions establish frameworks of social understanding (2009: 19). The frameworks of social understanding prove that each exhibition relates to specific audiences, even when the appeal of each exhibition varies in numbers.

5.5 How does incorporating cultural sensitivity in art exhibitions influence how the Javett-UP engages with its audience?

Belfiore (2002: 93) states that the positive role of cultural institutions such as the Javett-UP has the potential to alleviate social exclusion and based on the study's findings, this can be done through audience engagement strategies that are intentional in implementation. To alleviate social exclusion within cultural institutions, there must be three components: lively audience, content, and social media. Capturing cultural participation and documenting it for the public on social media has the potential to attract a vibrant audience group that feels empowered to engage with exhibitions in the Javett-UP. Since it is established that the cultural institution's content is relatable, an audience-centred approach whereby a dedicated person within the Javett-UP connects the art with the audience promotes a lively way of engaging with existing and new audiences.

This lively way of engaging with the audience must create an atmosphere whereby they can change or add to their mindset as a participant mentions that "audiences should have moments where they can pause and reflect, adding own contributions or responding to a question on the wall leading them to reflect on their own life experiences". This process of

audience engagement is supported by Bennett who reiterates Belfiore's notion of the positive role of cultural institutions as instruments of change in resolving social exclusion (1995: 66). In this way, applying a culturally sensitive lens in audience engagement acts as social control from an urban renewal context that influence how the Javett-UP engages with its audience and how the audience engage with their communities after an artistic experience.

This type of engagement occurs in a nuanced way as another key finding is engagement within the Javett-UP is conceptual rather than direct as participants state that "it is seen in the themes chosen in the exhibitions, illustrating townships creatively. the beauty of community is shown as cultural life instead of hardships". Even when this nuanced way of engagement may be deemed as surface level, O'Neill advises that the aesthetic traditions of a cultural institution should not undergo fundamental changes but rather make small adjustments that foster cultural democracy. Wood and Wolf (2008: 126) support this nuanced way of engagement as it is important to the overall visitor experience, which varies from audience to audience.

The mission of the Javett-UP is engaging diverse audience to explore the behavioural development that reimagines its future while visualising an atmosphere that critically responds to African historical inventive products and upcoming aims (Javett-UP, 2022: 3). From an organisational perspective, The JavettUP functions on six objectives: "Fostering a genuine thoughtful lifestyle; celebrating inclusiveness and diversity; Creating purposeful partnerships; Steering arts innovation, become a vocal beacon of social justice; Embody accountability for its efforts and obligations" (JavettUP, 2022: 3).

Javett-UP should approach the following goals from an audience development perspective. Creating impeccable programming that incorporates artistic content for the public and for educational purposes. Public and education programmes should also be relevant to a variety of audience such as students, the working class, community members, avid readers, movie lovers and sponsored audience who may not be able to afford the entry fee. Javett-UP should engage with other cultural institutions and collaborate with creative and cultural industries as this will promote to its societal contribution and audience perception through cultural events. Stakeholder relations are an effective way to create purposeful partnerships as these relations foster effective governance, collaborations, and public engagements. The staff at the Javett-UP are best suited to drive arts innovation as they are passionate about turning inspiration to an experiential conversation. From a curatorial perspective, the Javett-UP's exhibitions are driven by social justice in a creative way, incorporating an audience-centred approach could potentially create a significant voice for their fifth objective. The satisfaction of its audiences where "the town meets the gown" (Javett-UP, 2020) should be steered at placing its audience

the centre of engagement as this will increase effect revenue programmes appealing to its diverse audience. In doing so, value creation is effective in also fostering financial stability.

5.6 Limitations of the study

Based on the in-depth semi-structured interview, the interviewees from the curatorial department were slightly biased toward the presence of engaging exhibitions within the Javett-UP as they linked it to programming rather than how the audience perceives and engages with the exhibitions. This bias however, allowed for a nuanced perspective based on how the other participants who were not employed at the Javett -UP added to the data. The Javett-UP is a newly established art centre that is building its reputation and a limiting factor to selecting this study site is how it is still an emerging cultural organisation. This was illustrated in how the participants stated that a cultural institution is not known by the public. While there was no historical data to base this study on, the conceptual framework and literature review provided guidelines on how to conduct this study. The research site will contrast the study with visiting audiences rather than historical data as it is a newly established art centre. Social inclusion was a sensitive concept that could have potentially been a limiting factor to the study as it must consider how cultural democracy relates to people who are in minority groups. To reduce the effect of this limitation, this research identified minority groups in the city of Tshwane and determined that these are potential audiences who could build value for the Javett-UP

5.7 The discussion's restatement

The results of this case study have established that cultural institutions that are socially inclusive need to employ artistic and cultural outputs that are participatory for effective audience engagement to take place. The feedback also identified that perception is relative and in that, the Javett-UP embodies a cultural institution that caters to most of its audiences as cultural consumption varies from visitor to visitor. Based on the participant's opinions on engagement within the Javett-UP, their exhibitions communicate with a range of audiences, both seasoned and inexperienced. The potential opportunity that was identified by the research participants is the need for a dedicated person who can connect the audience to the artist's intention, even when the curatorial statement is up for individual interpretation. The study validates that concepts such as cultural sensitivity, cultural democracy and audience engagement are present within the Javett-UP however, more engagement is needed to turn these concept's passive presence into a positive presence. The results of this study demonstrated the grey area of spatial building types such as galleries as it was noted that the Javett-UP is both socially inclusive based on its exhibitions and exclusive in its programming.

The results also verified the existence of social responsibility within the Javett-UP in a nuanced way and to be responsive to its surrounding communities, active audience engagement strategies need to be employed. Finally, based on the overall perception of the Javett-UP, the cultural institution is an organisation set in ever-changing times that require it to respond to the audience's well-being and representation of cultural diversity. These requirements establish audience perception, build on social and cultural capital, and promote sustainability for cultural institutions that are based in cities.

CHAPTER 6: CONCLUSION

6.1 Introduction

This chapter will conclude this research study. It will begin with a summary of the research study, which will be followed by a presentation of recommendations and final thoughts of the study.

6.2 Summary

Chapter 1 introduced this case study and highlighted that the research seeks to explore the efficacy of integrating an audience-centred approach in art centres based in higher learning institutions, to foster cultural democracy for audiences living in the City of Tshwane. This chapter also discussed the study's background and its significance. Additionally, this chapter discussed the research problem, questions, and the study's objectives.

Chapter 2 highlighted the significance of understanding the relationship between audience engagement and cultural sensitivity and how they influence perception and its implication on fostering cultural democracy. This chapter highlighted the framework of the study by laying out the conceptual framework that highlights and contextualises cultural sensitivity, audience engagement and cultural democracy within the context of the Javett Art Centre at the University of Pretoria (Javett-UP). Additionally, a causal relationship between the three concepts discussed is illustrated. Finally, a literature review that supports the study's objectives discusses the relevance of exploring the efficacy of an audience-centred approach by linking the literature to the Javett-UP, as a means to establish the relationship between audience engagement, cultural sensitivity, and cultural democracy.

Chapter 3 provided guidelines on exploring the influence of capital in establishing audience perception as it established the methodology of the case study to answer the research question by discussing the research design and sampling method, data collection, data analysis and ethical considerations. A qualitative research method such as an explorative case study and a purposive sampling method was employed to choose the research participants. The data collected through in-depth and focus group interviews was analysed through a thematic process. This research method was ideal for audience perception as it provide active participatory outputs and varied responses from the participants.

Chapter 4 focuses on the audience perception and its relationship with exhibitions through data collection. This relationship is highlighted using key findings acquired from the in-depth interviews and focus group interviews. The relationship between audience perception and exhibitions was presented using themes that emerged during the fieldwork based on the case study's research questions.

Chapter 5 was vital for understanding the impact of incorporating cultural sensitivity in cultural institutions describes, analyses, and interprets key findings that were identified from the previous chapter and sets out the significance of the results by linking the key findings with the study's research questions. This chapter also highlights the limitations encountered during the data collection phase of the study and concludes with the discussion's restatement. Research evidence demonstrates that the crucial relationship between audience engagement and cultural sensitivity has the potential to foster cultural democracy in cultural institutions based in cities. Additional research evidence highlights the significance of capital and how it influences audiences that engage with exhibitions at the Javett-UP. It was established that exhibitions at the Javett-UP are relatable although they are not as engaging as they should be. Finally, the research evidence advocates for a more vigorous engagement output with surrounding communities that employs a culturally sensitive lens that is premised on understanding the audience's needs to create a mutually beneficial value proposition.

6.3 Recommendations

Sandell's three social inclusion strategies act as guiding factors towards applying a culturally sensitive lens in cultural institutions (1998: 416). An inclusive cultural institution (Sandell, 1998: 416) achieves its cultural inclusion goal by providing access and representing change. This creates awareness and knowledge exchange about cultural offerings that can be developed into relatable cultural programmes the Javett-UP offers. Next, a cultural institution as an agent of Social Regeneration (Sandell, 1998: 416) improves the audience's quality of life through cultural initiatives aimed at alleviating exclusion through personal development strategies. Not only does this tackle social exclusion from a cultural dimension but also from an economic dimension, as skills development projects such as cultural entrepreneurship can be developed by cultural institutions such as the Javett-UP.

Finally, the Javett-UP is the vehicle of social change (Sandell, 1998: 416) that influences audiences around surrounding communities to engage in dialogue that addresses societal issues using culture, education, and creativity to promote cultural participation. Sandell's social inclusion strategies may pose an ideal factor in the establishment of cultural democracy

being embodied by the Javett-UP as these strategies tackle social exclusion from a cultural, social, political, and economic dimension. It is essential to highlight the inspiration behind this study stems from the Department for Digital, Culture, Media & Sport in the UK, stating that understanding the relationship between audience development and social inclusion lies in the beginning with access to cultural institutions as it provides the basis of audience engagement, followed by social inclusion (DCMS, 2001: 8; DCMS, 2000: 12).

6.4 Final thoughts

Cultural institutions that engage their audiences using a culturally sensitive lens strive to foster cultural democracy by establishing meaningful collaborations and embracing inclusivity. Within the context of the Javett-UP, this can be done by establishing more inclusive programming and creating a space that is child-friendly and disabled-friendly through sensory outputs in exhibitions. Cultural institutions require a balanced audience engagement model that relates both to existing and prospective audiences (Kawashima, 2006: 66). A culturally sensitive lens should be placed on community engagement as it will make the cultural institution more accessible, which will foster cultural democracy, establish value for the Javett-UP, its audiences and surrounding communities within the city of Tshwane.

Highlighting the significance of capital and its influence on perception aids in understanding how the audience interprets exhibitions within the Javett-UP. By considering the influence of capital in establishing audience perception, cultural institutions have the potential to be deemed spaces that nurture an authentic caring culture while integrating participatory audience engagement strategies. It promotes the Javett-UP's audience's quality of life, social cohesion, and community development (Bianchini, 1993: 212). These audience-centred approaches build on perception and consider the relativity of perception varying from audience to audience.

It is imperative for the Javett-UP to focus on driving innovative arts and culture products and to hold itself accountable for its actions and community engagement commitments as this promotes social inclusivity. More outreach programmes should be employed to make the existence of the cultural institution known. Engagement strategies should involve audience segmentation processes to limit the alienation of existing audiences as they will be engaged while new audiences are developed. This way forward is what O'Neill (2002: 36) describes as small adjustments that foster cultural democracy.

An audience-centred approach requires a culturally sensitive lens as it considers how audiences should be allowed to choose how they consume the cultural offering and how much they want to engage with the cultural institution's exhibitions. Audience development should provide an additional service that leaves the cultural offering intact (Kawashima, 2006: 68). To achieve effective inclusivity, the cultural institution must, in addition to a nuanced way of curation, be active in acting as an influential voice for social justice. This influential voice will engage with the audience sensitively and strategically thus, effortlessly fostering cultural democracy for cultural institutions based in cities.

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Appendix A: Javett-UP Exhibition Images – 2023

JAVETT-UP



Artology: select works from
the University of Pretoria
Museums



April 19, 2023 – July 31, 2023

JAVETT-UP



Oscar Murillo: Frequencies



May 12, 2023 – March 10, 2024

JAVETT-UP



Yakhal' Inkomo



March 26, 2022 – January 15, 2023

JAVETT-UP



Specifications for a Reverse
Archaeology



April 01, 2023 – October 30, 2023

Appendix B: Focus Group Participant Consent Form

VISITOR EXPERIENCE FOCUS GROUP INTERVIEW

JAVETT ART CENTRE AT THE UNIVERSITY OF PRETORIA

THATO MAHLANGU – UNIVERSITY OF THE WITWATERSRAND

I,, agree to participate in this research project.

I agree to the following:

(Please circle the relevant options below)

The research study was explained to me and I understand what this study is about.	YES	NO
I understand that I can volunteer to take part in the study questionnaire.	YES	NO
I agree that my visitor experience can be photographed.	YES	NO
I agree that additional comments/concerns from my visitor experience questionnaire may be used by the researcher in their research report.	YES	NO
I agree that my participation will remain anonymous (my name or other identifying data will not be used by the researcher in their research report).	YES	NO
I agree that other researchers may use the information I provide in my interview (depending on their own ethics clearance being obtained) but my name and any personal information will not be used or passed on.	YES	NO
I am aware that I have the privilege to withdraw my participation from the research project at any time, without explanation.	YES	NO

Signature

Name of participant

Date

Signature

Name of researcher

Date

Appendix C: In-depth Interview Participant Consent Form

SEMI-STRUCTURED IN-DEPTH GROUP INTERVIEW

JAVETT ART CENTRE AT THE UNIVERSITY OF PRETORIA

THATO MAHLANGU – UNIVERSITY OF THE WITWATERSRAND

I,, agree to participate in this research project.

I agree to the following:

(Please circle the relevant options below)

The research study was explained to me and I understand what this study is about.	YES	NO
I understand that I can volunteer to take part in the study questionnaire.	YES	NO
I agree that my visitor experience can be photographed.	YES	NO
I agree that additional comments/concerns from my visitor experience questionnaire may be used by the researcher in their research report.	YES	NO
I agree that my participation will remain anonymous (my name or other identifying data will not be used by the researcher in their research report).	YES	NO
I agree that other researchers may use the information I provide in my interview (depending on their own ethics clearance being obtained) but my name and any personal information will not be used or passed on.	YES	NO
I am aware that I have the privilege to withdraw my participation from the research project at any time, without explanation.	YES	NO

Signature

Name of participant

Date

Signature

Name of researcher

Date

Appendix D: Participant Information Sheet (PIS)

Good day

My name is Thato Mahlangu, a master's student in Cultural Policy and Management at the University of the Witwatersrand, Johannesburg. My supervisor is Mr. Marcus Desando. I am conducting a research study that explores the efficacy of an audience-based approach for art centres and their response to cultural democracy. The study title is "Exploring the Efficacy of an audience-centred approach in creating culturally sensitive institutional art centres in Tshwane".

This explorative case study explores the efficacy of integrating an audience-centred approach in art centres, to foster cultural democracy. It begins by highlighting the relationship between cultural democracy and social inclusion. In addition, the impact of social and cultural capital in establishing perception will be discussed. Furthermore, the study analyses how audiences interpret art exhibitions. Finally, this study seeks to determine whether the Javett-UP embodies culturally sensitive programming that aligns with city-making. This study advocates for the use of a culturally sensitive lens to curate engaging exhibitions that are relatable to audiences living in cities.

I am inviting you to take part in an interview/focus group. If you decide to take part, your participation in this research study will last about 30 minutes. The interview/research activity will take place at the Javett Art Centre at the University of Pretoria, at a time that is convenient for you.

With your permission, I would like to audio/video record the interview/other activity. This data will be stored in the secured online drive for one year and/or deleted after one year. Only Thato Mahlangu will have access to the data.

The interview/focus group will be confidential and anonymous. When I share the research study results, I will not include your name or anything else that could identify you. With your permission, other researchers may use the data collected from this research study, but your name and any personal information will not be used or passed on.

If you decide to take part in the research study, it should be because you want to volunteer. You do not have to take part. You can stop being in the study at any time. You do not have to answer any questions if you do not want to. You will not get any direct benefits if you choose to join the research study. You will not lose any services, benefits or rights you would normally have if you decided not to join.

The risks for this research study are no more than what happens in everyday life / some of the questions asked may make you sad or upset. If this happens, I will stop the interview/Questionnaire and continue another time.

If you have any questions during or afterwards about this research study, feel free to contact me or on the details listed below. If you have any concerns or complaints about the ethical procedures of this research study, you are welcome to contact the University Human Research Ethics Committee (Non-Medical), by telephone at +27(0) 11 717 1408, email hrecnon-medical@wits.ac.za.

Yours sincerely,

Researcher: Thato Mahlangu, 776231@students.wits.ac.za, 012 420 3960

.....
Participant's Signature

.....
Researcher's Signature

Appendix E: SEMI-STRUCTURED IN-DEPTH INTERVIEW

1. In your experience, what does a memorable visitor experience mean to you?
2. In your opinion, how is the Javett-UP engaging with the surrounding communities?
3. In your perspective, what does an engaged visitor embody? What are the signs of a visitor engaging with an exhibition?
4. Speaking to the social, psychological economic, educational and political context - how can these exhibitions be marketed and advertised to be understood?
5. Upon your encounter with the visitor, what do you wish their visitor experience journey could be like?
6. How do the terms cultural sensitivity, audience engagement and cultural democracy relate to the Javett-UP?
7. How would you like engagement to take place in the Javett-UP? Is it based on an exhibition or programme (public and educational)?
8. Does understanding the visitor's opinion/perspective aid in curating relatable exhibitions? If yes, how and if no, why?
9. Do current exhibitions of the Javett-UP offer visitors an engaging experience? How can the exhibitions become more engaging?
10. How best can the Javett-UP interact with the City of Tshwane, audiences and municipality, in response to nation-building, social cohesion and city-making(2055)?

Appendix F: FOCUS-GROUP INTERVIEW QUESTIONS

1. What are your thoughts about the Javett-UP?
2. Was the purpose of your visit achieved, were your expectations met? If yes, how and if no, why?
3. How engaging are the current exhibitions? Do you find them relatable?
4. What type of activities would make the Javett-UP more engaging and relatable?
5. In your opinion, is the Javett Art Centre accessible? If yes, how? If not, why?
6. How can the Javett-UP engage with surrounding communities in the city of Tshwane?
7. How is Javett-UP's social media presence to you?
8. Based on your perception, is the Javett Art Centre a socially inclusive or exclusive cultural institution?
9. How can the Javett-UP improve its engagement with the audience?
10. What do you hope to see on your next visit to the Javett-UP?

Appendix G: PERMISSION REQUEST LETTER



University of the Witwatersrand,
Wits School of Arts - Cultural Policy and Management Department
The Javett Art Centre at the University of Pretoria (Javett-UP)
23 Lynnwood Rd, Hatfield, Pretoria, 0002, South Africa

05 July 2023

Dear Elroy,

Re: Permission to conduct research at The Javett Art Centre at the University of Pretoria.

My name is Thato Mahlangu

I am Cultural Policy and Management master's student in the Wits School of Arts at the University of the Witwatersrand. I am seeking permission to do research at the Javett-UP.

I am conducting research on 'Exploring the efficacy of an audience-centred approach in creating culturally sensitive institutional art centres in Tshwane'. Based on my association with the art centre as the former Audience Development Officer at the Javett-UP, I have noticed the academic opportunity that the Javett-UP possesses. This study seeks to explore the efficacy of integrating an audience development considerations in art centres based in higher learning institutions, to foster cultural democracy for audiences living in the City of Tshwane, using the Javett-UP as a case study. The research will entail collecting data from daily visitors and I will invite individuals from your organisation to participate in this study. If they agree, they will be asked to answer questionnaires and be interviewed during the data collection phase. The data collection will take place on-site as the study would not want to disturb daily operations work hours. State whether participant's responses will be audio or video recorded].

Participants will be asked to give their written or verbal consent before the research begins. Their responses will be treated confidentially, and identities (their names and the name of the organisation) will be anonymous unless otherwise expressly indicated. Individual privacy will be maintained in all published and written data resulting from the study. The results will be communicated in my final research report.

The research participants will not be advantaged or disadvantaged in any way. They will be reassured that they can withdraw their permission at any time during this project without any penalty. There are no foreseeable risks in participating in this study. The participants will not be paid for this study.

I therefore request permission in writing to conduct my research at your organisation. The permission letter should be on your organisation's headed paper, signed and dated, and specifically referring to myself by name and the title of my study.

Please let me know if you require any further information. I look forward to your response as soon as is convenient.

Yours sincerely,

Thato Mahlangu
Thatomahlangu33@gmail.com
776231@students.wits.ac.za
079 287 8380

Appendix H: PERMISSION LETTER



19 July 2023

Thato Mahlangu
By Email: Thatomahlangu33@gmail.com
776231@students.wits.ac.za

Permission to conduct Research at Javett Art Centre at the University of Pretoria

Dear Thato,

Your letter dated 5 July 2023 has been noted. I acknowledge your request to conduct research on the Javett-UP's audience engagement strategies and processes. I believe having the Javett-UP as a case study in your research topic *'Exploring the efficacy of an audience-centred approach in creating culturally sensitive institutional art centres in Tshwane'*, will prove beneficial in how we interrogate what we do and will likely influence how we do things in the future.

I note that you will need access to some Javett-UP patrons and some Javett-UP staff and wish to conduct some research interviews at the Javett-UP. While I grant permission for research to be conducted at the Javett Art Centre at the University of Pretoria and have no objections to you engaging our staff, specific permission related to those interviews will need to be granted by those individuals. Javett-UP will also be happy to consider requests for any specific institutional data related to marketing, Front of House visitor data and or documents, that may aid your research.

Yours sincerely,

Elroy Fillis-Bell
Senior Manager Operations & Administration



University of Pretoria, 23 Lynnwood Road, Pretoria, South Africa
Private bag X20, Hatfield 0028, Pretoria, South Africa

I Shongwe (Chairman)
MB Javett (Founding Trustee Emeritus), LD Bregman, M Constant, P Desai, L Feris,
C Kennedy, A Melck, CMA Nicholson, V Reddy, E Southey, A Walker

www.javettup.art

Appendix I: ETHICS CLEARANCE CERTIFICATE



SCHOOL OF ARTS ETHICS COMMITTEE **CONSTITUTED UNDER THE UNIVERSITY HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)**

CLEARANCE CERTIFICATE

PROTOCOL NUMBER: WSOA20230829-09

PROJECT TITLE

Exploring the efficacy of an audience-centred approach in establishing culturally sensitive centres in Tshwane

INVESTIGATOR

Mr. Thato Mahlangu (776231)

SCHOOL/DEPARTMENT OF INVESTIGATOR

WSOA –MA Cultural Policy

DATE CONSIDERED

24 October 2023

DECISION OF THE COMMITTEE

Approved unconditionally

RISK LEVEL

MINIMAL RISK

EXPIRY DATE

Date of submission of the project Research Report

ISSUE DATE OF CERTIFICATE 24 October 2023

CHAIRPERSON


(Professor Brett Pyper)
(Dr Sibongile Bhebhe)

cc: Supervisor: Marcus Desando



DECLARATION OF INVESTIGATOR

To be completed in duplicate and **ONE COPY** returned to the Chairperson of the School/Department ethics committee.

I fully understand the conditions under which I am authorized to carry out the abovementioned research and I guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee.

Signature _____

Date _____

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES