

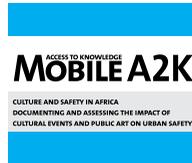
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Mobile A2K Methodology Guide

Mobile Access to Knowledge: Culture and Safety in Africa





This project has been conceived and supported by lettera27 Foundation

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Credits

p. 5: Hervé Yamguen, *Les mots écrits de New Bell*, Salon Urbain de Douala 2010. Courtesy of doual'art.
p. 49: Abdel Harraga, *Project Heracles*, call for proposal to imagine possible ways to connect European and African continents, as published on *Domus*, n. 949. Courtesy of the author.



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Introduction

Mobile A2K: Culture and Safety in Africa is a comparative and interdisciplinary research, which involves a wide team of researcher participants and the Mobile A2K network.

Comparative means that the the field research has to produce comparable outcomes; those outcomes (reports, data, dataset, maps, text, multimedia content) are meant to be interpreted through comparative analysis.

Interdisciplinary means that the researcher participants and the Mobile A2K network involves scholars coming from different disciplinary background and expertise, which produce simultaneously misunderstandings and an extraordinary sum of knowledge and perspectives.

Mobile A2K: Culture and Safety in Africa documents and assess the impact of cultural events and public art on urban safety. “Slippery issues”, as the field researchers Ismail Farouk, Marta Pucciarelli and Fabio Vanin called them. Art, safety and space are indeed slippery issues, difficult to define and evaluate.

Mobile A2K Methodology Guide 1st Edition is our first attempt to guide the research implementation and to build a report and a discussion about it. It is focused on the comparative and interdisciplinary nature of the

research, and it contributes to define and evaluate those slippery issues which express the potentiality and the need of this study.

The guide is divided into three parts.

1. The project description presents the project and what we want to accomplish. This part provides the necessary background on the research.

2. The research components explain the tools and approaches we are using to implement the research.

3. The terminology and literature review offer a better understanding of what we are talking about, though some essays and the fundamental literature review.

Thanks to open licenses, the structure of *Mobile A2K Methodology Guide* is based on the *ACA2K methodology guide* (April 2008, <http://www.aca2k.org>), it is built upon its premises, it is modified to address our focus and it is made available, once again, to others.

During Mobile A2K Kick Off Workshop organised in Vico Morcote Switzerland in March 2012 and during the following editing phase, around twenty people have contributed in designing it. A second edition of the *Mobile A2K Methodology Guide* will be published by the end of 2013 and it will be re-edited according to your feedback.

1. Mobile A2K: Culture and Safety in Africa



1.1 Story of the project

Mobile Access To Knowledge refers to mobile devices, mobile learning and to the networked nature of access to knowledge and knowledge sharing. Furthermore, A2K is a movement which supports creative and innovative communities and acknowledges access to knowledge as essential for justice, freedom and economic development.

The project started in 2009 with a conference organised by lettera27 Foundation at the Rockefeller Foundation Bellagio Center and organized by Iolanda Pensa in collaboration with Roberto Casati; three days of discussions around resources, interfaces and contents on urban transformations focused on the experience of three organisations working in Africa: doual'art, based in Douala Cameroon; Kër Thiossane based in Dakar, Senegal, and Chimurenga, based in Cape Town, South Africa. The gathering brought together a group of international scholars, and intellectuals, and cultural actors.

Mobile A2K continued in 2010-2011 by collaborating with three initiatives.

- The Chimurenga Chronicle: a monographic issue of Chimurenga which is, “a speculative, future-forward newspaper that travels back in time to re-imagine the present”. The Chronicle reported on the past, providing a second chance to tell history; it was back-dated May 18-24 2008 (the first week of the xenophobic violence in South Africa and a period of intense violence in Kenya and Nigeria) and it was edited on-line with a network of magazines and bloggers.

- The Pedagogical Suitcase: a technological toolkit to learn how to create interactive works, created by Kër Thiossane within the Rose des Vents Numérique project. The pedagogical suitcase is made of open source hardware and software and it is created to travel with a tutor to different cities, to allow artists and designers to make interactive works, and in particular to teach them how to produce another pedagogical suitcase.

- Douala Ville d'Art et d'Histoire: a digital and analog map of Douala, accessible via mobile phone, created by doual'Art. The map provides geo-references on historical landmarks, public art and water sources and it was developed by Bili Bodjocka with the SUD-Salon Urbain de Douala 2010.

In 2012-2013 Mobile A2K becomes an international, interdisciplinary and comparative research project, coordinated by SUPSI University of Applied Sciences and Arts of Southern Switzerland, conceived and supported by lettera27 Foundation, co-funded by SNIS - Swiss Network for International Studies, and coordinated by Davide Fornari. The research project Mobile Access to Knowledge: Culture and Safety in Africa relies on the experience of doual'art, it involves and extends the Mobile A2K network and it focuses on Documenting and assessing the impact of cultural events and public art on urban safety in the three cities of Douala in Cameroon, Johannesburg in South Africa and Luanda in Angola.

1.2 Methodology

Mobile A2K focuses on urban transformations and it bridges resources, interfaces and contents. From a methodological point of view, this means focusing on what exists, connecting it and making it scalable. Resources are institutions, companies, existing projects and tools; content are data, information and multimedia archives; interfaces are all the different ways content can be aggregated, formatted and distributed.

Looking more deeply at interfaces, since its first gathering Mobile A2K has proposed some exercises to think over technology, mobile devices, user-generated content, Wikipedia, Creative Commons licenses, textbooks, exhibitions, magazines, newspapers, toolkit, maps, visual information, archives.

Croesus and Apollo13 strategies

Croesus is the Greek king synonym of wealth (suggested by Ian Ayres); Apollo13 is the “Houston, We’ve Got a Problem” spaceship. Thinking about interfaces with those complementary approaches means to make the double exercise of thinking about “all you can have” and about “what can you do with what you have”. High tech and low tech are defined not according to the complexity of the device, but according to the latter’s availability or to your capacity of making it. This allows to reconsider a book as high tech and a mobile phone as low tech.

The suitcase

Thinking and discussing about technology can be very difficult; not everybody feels comfortable in imagining what a mobile device or a desktop should offer, but many people feel perfectly comfortable in talking about what they might want or need in a suitcase. A suitcase is also a very appropriate metaphor for education: it conveys content and some empty space; its content change through time and you always need someone to carry it.

Learning units

One of the most powerful interfaces are schoolbooks; they determine since we are children our knowledge, what is knowledge and its hierarchy. Thinking about interfaces like exhibitions and newspapers as leaning units means to consider their scalability and their capacity of providing content and triggering new content within the frame of the educational system.

The methodological guide is a new exercise proposed by Mobile A2K. It relies on the model of the methodological guide developed by the comparative research project The African Copyright & Access to Knowledge (ACA2K), it is conceived to support *Mobile Access to Knowledge: Culture and Safety in Africa* (2012-2013) and it aims at contributing to further comparative, interdisciplinary and international research projects.

1.3 Research questions and hypothesis

Research questions

1. How cultural events and public art affect urban safety in African cities?
2. Can we assess these changes as positive according to a group of factors?

Implicitly the research contributes to a better understanding of:

- What is the discourse which makes cultural events and public art possible at all?
- What is the value of cultural events and public art in African cities?
- How do we think about cultural events and public art in African cities?
- What is art for?
- What does safety mean? Which is the discourse around it? Is the meaning of safety always positive?
- How can we observe and analyse public art and cultural events? How can we observe and analyse safety?

Hypothesis

Arts are a space for experimentation and research, not directly connected to urban safety, but capable of triggering unforeseen ways of producing higher liability, civil cohabitation and social cohesion.

Theoretical viewpoint

From a theoretical viewpoint, the research question is extremely direct. Compared to other research on the impact of public art and cultural events, the project does not aim at generically presenting the benefits of contemporary art; it addresses a very specific question related to urban safety. At the same time, compared to other research on urban safety, the focus on public art and cultural

events allows to identify specific factors and to address the issue with an interdisciplinary approach and a high degree of freedom.

The comparative approach on three “extreme contexts” (both for the quality of cultural events and public art they host and for the level of insecurity they present) allows to concentrate on emblematic case studies and to produce relevant observations also for other contexts.

Empirical viewpoint

This research relies on fieldwork and relationships with cultural organisations and research institutions strongly committed to culture and urban development. From an empirical viewpoint, the research question is addressed through existing public art and cultural events and it intertwines with the current and future work of the institutions involved.

The research question allows the research team and partners to increase the level and quality of information available both on site and on-line on issues scarcely envisioned by the mainstream literature of visual arts. The availability of documentation under open licenses contributes to the production of local learning material for the secondary and tertiary levels of education, in the context of the Access to Knowledge (a2k) movement and the Millennium Development Goals concerning education.

At the same time the research questions allow the institutions involved to compare their experiences with others and to observe and analyse their own work. The

strong existing links between the institutions involved and the real interest of the institutions for the research results contribute to an articulated and sincere answer to the research questions.

By directly addressing the issue of safety, the research question involves citizens and their needs. At the same time, by addressing something immaterial, poetic and experimental such as art, the research question allows citizens to express themselves freely and to talk about their aspirations.

Policy Viewpoint

This study does not aim at influencing or providing guidelines for the development of artworks: we intend to study the effects of

public art and cultural events on safety and the urban space.

From a policy viewpoint the research questions allow the local cultural institutions involved to have more elements to evaluate their work, their impact and their methodology and to use this information to plan their current and future working directions. The research questions also allow grant-makers to better understand the wide implications of the cultural projects they are supporting.

At the same time the research questions allow stakeholders to confront the issue of safety with a different approach and to consider new factors in order to promote a higher liveability, according to Millennium Development Goals.

1.4 Geographical focus



■ partners

African Centre for Cities, University of Cape Town (South Africa)
 Chimurenga, Cape Town (South Africa)
 doual'art, Douala (Cameroon)
 Ecole Cantonale d'Art du Valais, Sierre (Switzerland)
 Fondazione lettera27, Milan (Italy)
 Fundação Sindika Dokolo, Luanda (Angola)
 Institut Jean Nicod, Paris (France)
 Latitude Platform for Urban Research and Design, Brussels (Belgium)
 Linked Partners, Dakar (Senegal)
 supsi, Lugano (Switzerland)
 Università Iuav, Venice (Italy)
 usi, Università della Svizzera Italiana, Lugano (Switzerland)

● case studies

Douala, Cameroon
 Luanda, Angola
 Johannesburg, South Africa

1.5 Object of the research

Public art

Public art and cultural events are the object of the research. Those objects are observed from a macro level analysis (panoramic reports) to a micro level analysis (case studies).

Public art and cultural events are not selected on the basis of their effect/impact on security and safety. However, to facilitate documentation and analysis, ephemeral objects (i.e. performances) are considered only if produced within a cultural event or within the cultural programme of an institution.

Safety and security

Our definition of safety is based on indicators. Indicators allows us to observe and analyse safety and to detect the discourse around it.

Approach

From cultural events/public art → to safety and security

The research focuses on cultural events and public art and move on to detect their impact on safety and security.

Scales

The field research is structured into two main phases: macro level analysis (panoramic reports) and micro level analysis (case studies). The object of the research is observed through three scales:

1. object;
2. process;
3. network (target and measurement).

1.6 Time frame

Date	Cameroon	Douala	South Africa	Johannesburg	Angola	Luanda
1991	July-November. General strike in Cameroon; several opposition parties are banned and their leaders arrested.	doual'art is founded in Douala.	Frederik Willem de Klerk repeals remaining apartheid laws, international sanctions lifted. Major fighting between ANC and Zulu Inkatha movement.	Opening of the Bag Factory in collaboration with Triangle Arts Trust. Exhibition Art and Ambiguity: Prospectives on the Brenthurst Collection of Southern African Art.	Dos Santos, Savimbi sign peace deal in Lisbon which results in a new multiparty constitution.	
1992	First multi-party presidential election; Paul Biya is re-elected; Observers from USA report frauds.	Production of Art venture by doual'art.			Presidential and parliamentary elections. Jose Eduardo Dos Santo (MPLA) is elected; Jonas Savimbi rejects results and resumes guerrilla war.	First edition of the Rencontres de Chorégraphie in Luanda.
1993			Agreement on interim constitution.			
1994	Fighting between Cameroon and Nigeria.	The association Kheops Club is founded.	ANC wins first non-racial elections; Nelson Mandela is president. Government of National Unity formed, Commonwealth membership restored, remaining sanctions lifted. South Africa takes seat in UN General Assembly after 20-year absence.		Government, Unita sign Lusaka Protocol peace accord.	

The world in general	Technology/maps	Arts in general
<p>Gulf War ends. Dissolution of the Soviet Union and independence of 15 former Soviet republics. Boris Yeltsin becomes the first President of the Russian Federation. Ten-Day War in Slovenia begins the Yugoslav Wars. Beginning of the Somali, Sierra Leonian and Algerian Civil Wars. Final end of the Khmer Rouge in Cambodia</p>	<p>Linux started by Linus Torvalds. The first GSM network launched in Finland and 2G emerged.</p>	<p>The magazine “Revue Noire” is founded in Paris and the magazine “Frieze” is founded in London. First Biennale de Lyon in France. Exhibition Africa Explores: 20th Century African Art curated by Susan Vogel at the Museum for African Art, New York. The Exhibition Africa Hoy/Africa Now: Jean Pigozzi Collection curated by André Magnin starts its itinerant and growing tour in Las Palmas de Gran Canaria. Book L’art africain contemporain by Pierre Gaudibert.</p>
<p>Maastricht Treaty creates the European Union. Bill Clinton is elected President of the United States. End of dictatorship in Albania and South Korea. End of Salvadorian Civil War.</p>	<p>HTML developed by Tim Berners-Lee while working in CERN.</p>	<p>The magazine “Atlantica Revista de Arte y Pensamiento” is founded in Las Palmas de Gran Canaria. First Dak’Art Biennale of art in Dakar Senegal. Books Art and Otherness: Crisis in Cultural Identity by Thomas McEvilley; Art africain contemporain: Guide by Nicole Guez.</p>
<p>Velvet divorce between Czech Republic and Slovakia. Independence of Eritrea. Oslo accords end First Intifada between Israel and Palestine.</p>		<p>First Sharjah Biennial, Curitiba Biennial in Brazil and first edition of the Marché des Arts du Spectacle Africain d’Abidjan Côte d’Ivoire (MASA). Exhibition Fusion: West African at the Venice Biennale.</p>
<p>Establishment of NAFTA. First Chechen War begins. Assassination of Juvénal Habyarimana and Cyprien Ntaryamira triggers the Rwandan genocide. Opening of the Channel Tunnel.</p>	<p>Amazon.com and yahoo founded. Orange (telecommunication) founded in Paris by France Télécom; MTN Group founded in Johannesburg.</p>	<p>The magazine “NKA: Journal of Contemporary African Art” is founded in the US. First edition of the Rencontres africaines de la photographie de Bamako in Mali. Mondriaan Foundation is founded in Amsterdam. Books Global Visions Towards a New Internationalism in the Visual Arts, edited by Jean Fisher; Africa in Transit by Christopher B. Steiner.</p>

Date	Cameroon	Douala	South Africa	Johannesburg	Angola	Luanda
1995		Exhibition Around Around touring from Stuttgart.		Fist Johannesburg Biennale. Exhibition Persons and Pictures: the Modernist Eye in Africa.	Dos Santos and Savimbi confirm commitment to peace. First of 7,000 UN peacekeepers arrive.	
1996		Production of La Nouvelle liberté by doual'art.	Truth and Reconciliation Commission chaired by Archbishop Desmond Tutu begins hearings on human rights crimes committed by former government and liberation movements during apartheid era. Parliament adopts new constitution.		Dos Santos, Savimbi agree to form unity government join forces into national army.	Fernando Alvim works on the project memórias íntimas marcas.
1997	Paul Biya is re-elected.	Le Kwatt Workshop.	Second and last Johannesburg Biennale directed by Okwui Enwezor.	Fernando Alvim works in Johannesburg.		
1998	Cameroon is considered by "Transparency International" the most corrupt country in the world.		Truth and Reconciliation Commission report brands apartheid a crime against humanity and finds the ANC accountable for human rights abuses.		Full-scale fighting resumes. Angola intervenes in civil war in Democratic Republic of Congo on the side of President Laurent-Desire Kabila.	

The world in general	Technology/maps	Arts in general
<p>Establishment of the World Trade Organization. Srebrenica massacre; NATO bombing raids in Bosnia; Dayton Accords signed. Assassination of Yitzhak Rabin. North Korean famine begins.</p>	<p>Ebay, Wiki, Craigslist and AltaVista founded.</p>	<p>Africa 95 in the UK; Seven Stories, Whitechapel Art Gallery, London curated by Clémentine Deliss. Book Primitivism and Modernism by Colin Rhodes.</p>
<p>American terrorist Timmothy McVeigh bombs the Alfred P. Murrah Federal Building in Oklahoma City. First Congo War begins. First Chechen War ends. First Liberian Civil War ends. End of dictatorship in Taiwan. Dolly the sheep becomes the first successful cloned mammal. The Taliban government takes control of Afghanistan.</p>	<p>Internet Archives is founded.</p>	<p>The Dak'Art Biennale based in Dakar Senegal becomes a biennale of contemporary African art. Prince Claus Fund is inaugurated in the Netherlands.</p>
<p>Tony Blair becomes Prime Minister of the United Kingdom. Transfer of sovereignty over Hong Kong from UK to China. Lottery Uprising in Albania. Diana, Princess of Wales is killed in a car accident in Paris.</p>	<p>Babel Fish is launched by AltaVista.</p>	<p>Catherine David director of DocumentaX. Exhibition Die Anderen Moderne: Zeitgenössische Kunst aus Afrika, Asien und Lateinamerika, Hauses der Kulturen der Welt, Berlin. Book Art Criticism and Africa edited by Katy Deepwell. First edition of the Prince Claus Award. Guggenheim Museum Bilbao. Luci d'artista in Torino.</p>
<p>Osama Bin Laden publishes a fatwa against the West. Kenya and Tanzania bombings. Second Congo War begins. Good Friday Agreement brings an end to The Troubles in Northern Ireland. North Korean famine kills an estimated 2.5 million people by this point.</p>	<p>Google and PayPal founded.</p>	<p>First Berlin Biennale and Taipei Biennial in Taiwan. First edition of the Biennale Internationale des Naïfs (BINA) in Abidjan Côte d'Ivoire.</p>

Date	Cameroon	Douala	South Africa	Johannesburg	Angola	Luanda
1999		Projet Eyala Pena by Cercle Kapsiki and J-Christophe Lanquetin in collaboration with doual'art.	ANC wins elections; Thabo Mbeki is president.			
2000	World Bank approves funding for oil and pipeline project in Cameroon and Chad.		ANC prevails in local elections.			
2001		Squatt'art.	An official panel considers allegations of corruption surrounding a 1999 arms deal involving British, French, German, Italian, Swedish and South African firms. In November the panel clears the government of unlawful conduct. High Court rules that pregnant women must be given Aids drugs to help prevent transmission of the virus to their babies.			

The world in general	Technology/maps	Arts in general
<p>Euro is introduced. Kosovo War ends the Yugoslav Wars. Hugo Chavez becomes President of Venezuela. Second Chechen War and Second Liberian Civil War begin. Fourth Indo-Pakistani War. Crisis in East Timor leads to 1400 deaths. Columbine High School massacre in Colorado, USA. World population reaches 6 billion. E-flux is founded in New York.</p>	<p>Napster and RSS launched.</p>	<p>The Rencontres de Chorégraphie (SANGA) in Antananarivo Madagascar. Books Reading the Contemporary. African Art from Theory to the Marketplace edited by Olu Oguibe and Okwui Enwezor; Contemporary African Art by Sidney Littlefield Kasfir. Opening of the art centre Camouflage in Brussels by Fernando Alvim.</p>
<p>End of Israeli occupation of Lebanon. Second Intifada begins. George W. Bush is elected President of the United States. Vincente Fox becomes the first opposition President of Mexico. Vladimir Putin becomes President of Russia. British Army launch Operation Palliser which effectively ends the Sierra Leone Civil War. International Space Station begins operations. First Inter-Korean Summit. al-Qaeda suicide bombs the USS Cole.</p>		<p>First Echigo-Tsumari Triennial in Japan and first Manifestation internationale d'art de Québec. The Shanghai Biennale becomes international. The P.S.1 Contemporary Art Center in New York became an affiliate of The Museum of Modern Art (MOMA). The Tate Modern is inaugurated. Exhibition Mutations (involving also Rem Koolhaas) in Bordeaux. Memorial to the Holocaust victims by Rachel Whiteread in Vienna.</p>
<p>9/11 attacks destroy the World Trade Center in New York, damage the Pentagon in Washington, DC. War on Terror declared. Afghan War begins. President Joseph Estrada of the Philippines impeached. iPod launched.</p>	<p>Wikipedia founded; Earthviewer by google is launched.</p>	<p>Exhibition Authentic/Ex-Centric as an off event of the Venice Biennale curated by the Forum for contemporary art, Salah Hassan and Olu Oguibe. First Yokohama Triennial in Japan. Africalia is founded in Brussels. Exhibition Africas: The Artist and the City curated by Pep Subiros in Barcelona. Exhibition The Short Century: Independence and Liberation Movements in Africa 1945-1994 curated by Okwui Enwezor in Munich, Berlin, Chicago and the PS1 in New York. Glasgow Lighting Strategy.</p>

Date	Cameroon	Douala	South Africa	Johannesburg	Angola	Luanda
2002		Bessengue City Project and Art Bakery is founded. Scénographie Urbaine New Bell Douala by Cercle Kapsiki and J-Christophe Lanquetin and establishment of the Kfactory. Squatt'art II. doual'art participates at the Dak'Art Biennale with the exhibition Créateurs Contemporains d'Afrique Centrale curated by Didier Schaub.	Bomb explosions in Soweto and a blast near Pretoria are thought to be the work of right-wing extremists. Separately, police charge 17 right-wingers with plotting against the state.		Savimbi killed by government troops. Government, Unita sign ceasefire shortly afterwards. Medical charity Medecins sans Frontieres says half a million Angolans are facing starvation, a legacy of civil war. Unita scraps its armed wing. "The war has ended," proclaims Angola's defence minister.	The project of the Luanda Triennial is presented at the Dakar Biennale.
2003		Art Wash is founded.	Government approves major programme to treat and tackle HIV/Aids.			Itinerant project Next Flag/Reexistencia Cultural Generalizada by Fernando Alvim.
2004	Paul Biya is re-elected.	Production of La Borne Fontaine by doual'art. Didier Schaub is member of the jury of the Dak'Art Biennale where Joseph-Francis Sumégné is selected for a solo show.	ANC wins elections; Thabo Mbeki begins a second term as president.	Until 2008 The Trinity Session manages and curated exhibitions, projects and events at the Gallery Premises at the Johannesburg Civic Theatre.	Tens of thousands of illegal foreign diamond miners are expelled in a crackdown on illegal mining and trafficking. In December the government says 300,000 foreign diamond dealers have been expelled. Oil production reaches one million barrels per day.	

The world in general	Technology/maps	Arts in general
<p>2002 Bali bombings. Chechen rebels seize theatre in Moscow. America demands Iraq allow unfettered access to weapons inspectors. Guantanamo Bay detention camp is established. Algerian Civil War ends. Rose Revolution in Georgia. Independence of East Timor.</p>	<p>Creative Commons founded. LinkedIn launched.</p>	<p>Dak'Art Biennale of art in Dakar Senegal. Okwui Enwezor director of Documenta11 with the co-curators Carlos Basualdo, Ute Meta Bauer, Susanne Ghez, Sarat Maharaj, Mark Nash and Octavio Zaya. Chimurenga founded.</p>
<p>Iraq War begins, triggering worldwide protests. War in Darfur begins. The Human Genome Project is completed. Second Congo War ends with more than 5 million dead. Second Liberian Civil War ends. Space Shuttle Columbia is destroyed on re-entry.</p>	<p>Skype, iTunes, MySpace and Second Life launched.</p>	<p>Exhibition Fault Lines – Contemporary African Art and Shifting Landscapes curated by Gilane Tawadros within the Venice Biennale.</p>
<p>Enlargement of NATO and the European Union incorporates most of former Eastern Bloc. Madrid train bombings. Orange Revolution in Ukraine. Beslan school hostage crisis. Boxing Day Tsunami occurs in Indian Ocean, leading to the deaths of 230,000.</p>	<p>Facebook, Flickr and Openstreetmap launched.</p>	<p>Exhibition Africa Remix in Germany. Dak'Art Biennale of art in Dakar Senegal. Cloud Gate by Anish Kapoor in Chicago. Memorial to the Holocaust victims by Peter Eisenman in Berlin.</p>

Date	Cameroon	Douala	South Africa	Johannesburg	Angola	Luanda
2005		Ars&Urbis first edition. First Biennale de la Photographie et des Arts Visuels de Douala (DUTA). Production of La passerelle by doual'art.	Investigators exhume the first bodies in a Truth and Reconciliation Commission investigation into the fates of hundreds of people who disappeared in the apartheid era. President Mbeki sacks his deputy, Jacob Zuma, in the aftermath of a corruption case.		Chinese Premier Wen Jiabao visits, promises to extend more than 1.54€ billion in new credit, in addition to a 2.32€ billion credit line Beijing has already given Luanda.	
2006		Production of the firsts Arches de la mémoire by doual'art.	In May former deputy president Jacob Zuma is acquitted of rape charges by the High Court in Johannesburg; corruption charges against him are dismissed in September. Chinese Premier Wen Jiabao visits and promises to limit clothing exports to help South Africa's ailing textile industry. South Africa becomes the first African country, and the fifth in the world, to allow same-sex unions.	The city of Johannesburg adopts a Public Art Policy; Percent for Art is managed by the Johannesburg Development Agency (JDA); Trinity Session is service provider which co-ordinate the JDA's public art production. Trees, conceived of by the Imbali Visual Literacy Project, built by Claire Regnard with The Trinity Session.	The UN refugee agency begins "final repatriation" of Angolans who fled the civil war to the neighbouring DR Congo. The government signs a peace deal with a separatist group in the northern enclave of Cabinda.	First Luanda Triennial.

The world in general

IRA end military campaign in Northern Ireland. 7/7 attacks on London Underground. Angela Merkel becomes Germany's first woman Chancellor; Tulip Revolution in Kyrgyzstan. Second Intifada ends. Israel withdraws from Gaza; Cedar Revolution in Lebanon. Second Sudanese Civil War ends. Hurricane Katrina kills nearly 2000 people in the Gulf of Mexico. 80,000 are killed in an earthquake in Kashmir. The Kyoto Protocol comes into effect. Mahmoud Ahmadinejad becomes President of Iran. Benedict XVI becomes Pope.

Technology/maps

YouTube and Google maps launched; earthviewer by google is renamed Google earth.

Arts in general

Exhibition Africa Remix in London and at the Centre Pompidou in Paris. iStrike Foundation is founded in Rotterdam, NL. Book L'art de la friche: Essai sur l'art africain contemporain by Jean-Loup Amselle. Neon (lighting project) in Geneva.

Independence of Montenegro. Second invasion of Lebanon. Mumbai bombings. Ellen Johnson Sirleaf becomes President of Liberia, and thus Africa's first elected female head of state. Saddam Hussein is executed in Iraq. The Baiji, the Yangtze river dolphin, becomes functionally extinct.

Twitter launched.

First Singapore Biennale and Bienal de Canarias: Architecture, Art & Landscape Biennial of the Canary Islands. The Dak'Art Biennale has an artistic director Yacouba Konaté. lettera27 Foundation is founded in Milan.

Date	Cameroon	Douala	South Africa	Johannesburg	Angola	Luanda
2007		SUD Salon Urbain de Douala first edition.	Cape Town mayor Helen Zille is elected as new leader of the main opposition Democratic Alliance (DA). In June hundreds of thousands of public-sector workers take part in the biggest strike since the end of apartheid. The strike lasts for four weeks and causes widespread disruption to schools, hospitals and public transport.	Africa Remix in Johannesburg. Eland by Clive van den Berg.		Check List Luanda Pop curated by Fernando Alvim and Simon Njami is an exhibition included in the programme of the Venice Biennale and considered by many its African Pavilion
2008	Nationwide transport strike. Nigeria hands over the potentially oil-rich Bakassi peninsula to Cameroon.	Production of Sud obelisk by doual'art.	In May a wave of violence directed at foreigners hits townships across the country. Dozens of people die and thousands of Zimbabweans, Malawians and Mozambicans return home. President Mbeki resigns over allegations that he interfered in the corruption case against Mr Zuma. ANC deputy leader Kgalema Motlanthe is chosen by parliament as president. A new political party is launched in Bloemfontein, in the first real challenge to the governing ANC. The Congress of the People - or Cope - is made up largely of defectors from the ANC and is headed by former defence minister Mosiuoa Lekota.	First Joburg Art Fair. Eland by Clive Van der Berg. The Goodman Gallery is sold by Linda Givon to Liza Essers.	First parliamentary elections for 16 years; Jose Eduardo Dos Santo wins.	

The world in general

Anti-government protests in Myanmar crushed by ruling junta. Spike in food prices and subprime crisis help trigger the Great Recession. Assassination of Benazir Bhutto.

Technology/maps

Ushahidi in Kenya. Google street view, Kindle and iPhone launched.

Arts in general

End of Monarchy in Nepal. Barack Obama is elected President of the United States. Cyclone Nargis kills 133,000 in Myanmar. Gaza War begins. 2008 South Ossetia war. Kosovo declares independence, to mixed reaction. Battle of Basra - Iraqi forces crack down on Muqtada al Sadr's Mahdi forces in Basra and Sadr City. Ireland rejects treaty of Lisbon.

Ushahidi is used to document xenophobic violence in South Africa. Google Map Maker founded. Amazon Elastic Compute Cloud and Dropbox launched.

Damien Hirst breaks the record for a one-artist action (£111 million at Sotheby's and it reaches his personal record for a work (£10.3 million for The Golden Calf, an animal with 18-carat gold horns and hooves, preserved in formaldehyde). The African Centre for Cities (ACC)/University of Cape Town founded; the biennial publication "African Cities Reader" launched.

Date	Cameroon	Douala	South Africa	Johannesburg	Angola	Luanda
2009		Production of Liquid projects and newspaper by doual'art.	ANC wins general election; parliament elects Jacob Zuma as president. Economy goes into recession for first time in 17 years. In July township residents complaining about poor living conditions mount violent protests.	Mural curated by Andrew Lindsay; The Fire Walker by William Kentridge and Gerhard Marx and with The Trinity Session public artwork commissioning agents. Albertina and Walter Sisulu by Marina Walsh; Rea Vaya, Bus Rapid Transit Public Art Programme; The Trinity Session is commissioning and implementation agents in partnership with Urbanworks and Turkis Design for the City of Johannesburg and the Johannesburg Development Agency; Paper Pigeons by Gerhard and Maja Marx.	Angola expels illegal Congolese diamond miners. Democratic Republic of Congo responds by expelling some 20,000 Angolans. State oil firm Sonangol signs a deal to produce oil in Iraq.	
2010	Managing editor of the Cameroun Express, Bibi Ngota, dies in prison.	SUD Salon Urbain de Douala second edition.	In June South Africa hosts the World Cup football tournament. In August civil servants stage nationwide strike.	Ernest Oppenheimer Park by Trinity Session and The Library with Sipho Gwala, Malakia Mothapo, Mfundo Ketye and Stone Mabunda; Angel of the North by Winston Luthuli from the Spaza Gallery; Governor's House Trees by Americo Guambe, Ngwedi Design and The Trinity Session.	Angola hosts African Nations Cup. Parliament approves new constitution strengthening the presidency and abolishing direct elections for the post. President of DR Congo, Joseph Kabila, visits Angola.	Second Luanda Triennial.

The world in general

Gaza War ends; Gaza blockade continues. Election protests begin in Iran. Second Chechen War ends. Death of Michael Jackson. Burj Khalifa in Dubai, the world's tallest skyscraper, is completed. Great Recession officially ends. Formation of BRICS economic bloc. Treaty of Lisbon ratified.

Technology/maps

Map Kibera project in Kenya. Google Doc launched.

Arts in general

Book Contemporary African art since 1980 by Okwui Enwezor and Chika Okeke-Agulu. High Line Art 2009 - a commission program for High Line Park in New York.

David Cameron becomes Prime Minister of the United Kingdom. 2010 Moscow Metro bombings. 2010 Kyrgyzstani revolution. A 7.0 magnitude earthquake in Haiti kills 230,000. Flooding in Pakistan kills nearly 2,000 and leaves roughly a million homeless. Threat of Greece defaulting on its debts triggers the European sovereign debt crisis and Ireland's bankruptcy. The largest oil spill in US history occurs in the Gulf of Mexico. Tensions rise between North and South Korea, culminating in the shelling of the island of Yeonpyeong. Aung San Suu Kyi released from house arrest. The website Wikileaks releases thousands of classified US documents. Arab Spring triggered by self-immolation of Mohamed Bouazizi on December 17, 2010 in Tunisia.

Voice of Kibera Editorial Board was formed. iPad launched.

First Regard Biennale Benin. Second Rencontres Picha, biennale de Lubumbashi in Democratic Republic of Congo curated by Simon Njami. Dak'Art Biennale of art; first edition of Afropixel Festival in Dakar Senegal. Third edition of the Festival Mondial des Arts Nègres in Dakar. ICU art projects is founded in Rotterdam, NL. African Renaissance Statue in Dakar Senegal.

Date	Cameroon	Douala	South Africa	Johannesburg	Angola	Luanda
2011	<p>Cameroon secures Chinese loan to build deep sea port at Kribi, terminal of an oil pipeline from Chad. Government bans all buses and taxis from using the roads at night to reduce Cameroon's high number of fatal traffic accidents. Paul Biya is re-elected.</p>	<p>The decision of building a new sea port in Kribi strongly effects Douala urban plan and economy. Commemorative project "Dear Goddy".</p>	<p>President Zuma mediates in Libyan conflict. National Assembly overwhelmingly approves information bill accused by critics of posing a threat to freedom of speech. The ANC says it is needed to safeguard national security.</p>	<p>Fietas/Fordsburg by Rookeya Gardee, Bronwyn Lace and Reg Pakari; Chancellor House. The Trinity Session is appointed Ccurator-Coordinator for all City Public Art Commissions 2011-2013.</p>	<p>Human Rights Watch accuses the government of a "campaign of intimidation" to suppress anti-government protests.</p>	
2012			<p>Police open fire on workers at a platinum mine in Marikana, killing at least 34 people, and leaving at least 78 injured and arresting more than 200 others. Prosecutors drop murder charges in September against 270 miners after a public outcry, and the government sets up a judicial commission of inquiry in October. Platinum mine owner Amplats fires 12,000 striking miners as wave of wildcat strikes shows little sign of abating.</p>		<p>Parliamentary elections;MPLA wins with Jose Eduardo Dos Santo as president.</p>	
2013		<p>SUD Salon Urbain de Douala second edition.</p>				

The world in general

Independence of South Sudan. Arab Spring: revolutions in Tunisia, Egypt and Libya follow, as well as uprisings in Yemen, Syria and Bahrain, and protests in several other Arab countries. Occupy movement inspires worldwide protests, bringing economic inequality under capitalism to attention. News International phone hacking scandal. A 9.0 earthquake near Tohoku, Japan triggers a tsunami that results in 16,000 deaths and the meltdown of the Fukushima Nuclear Power Plant. Second Ivorian Civil War ends with the arrest of former president Laurent Gbagbo. Floods in Pakistan, Thailand and the Philippines kill roughly 2500 people. Deaths of Muammar Gaddafi, Osama bin Laden and Kim Jong Il. Iraq War ends. The New Democratic Party of Canada gains official opposition status in the Canadian Parliament for the first time. World population reaches 7 billion.

Mobile A2K: Culture and Safety in Africa.

Technology/maps

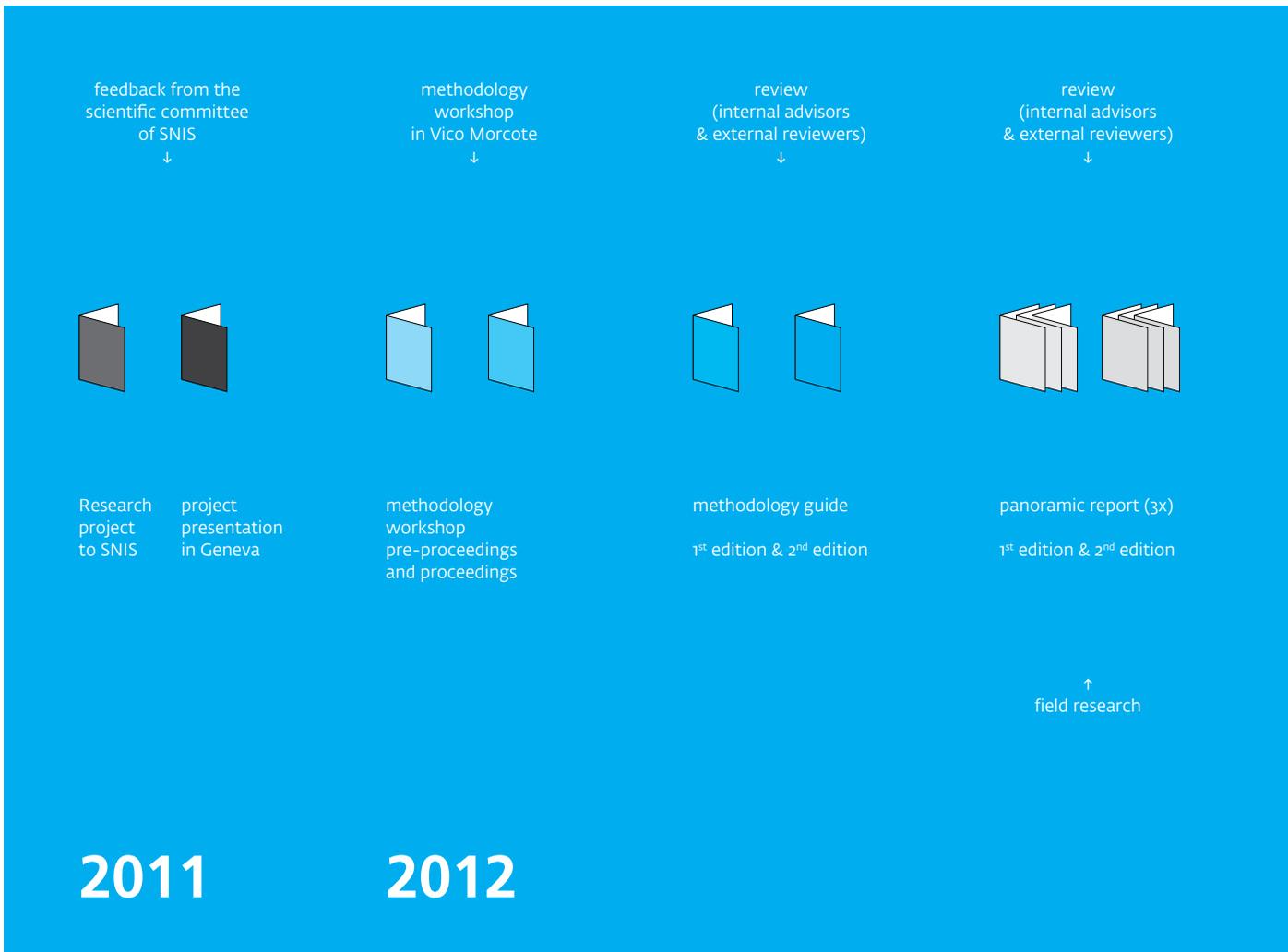
Google + launched.

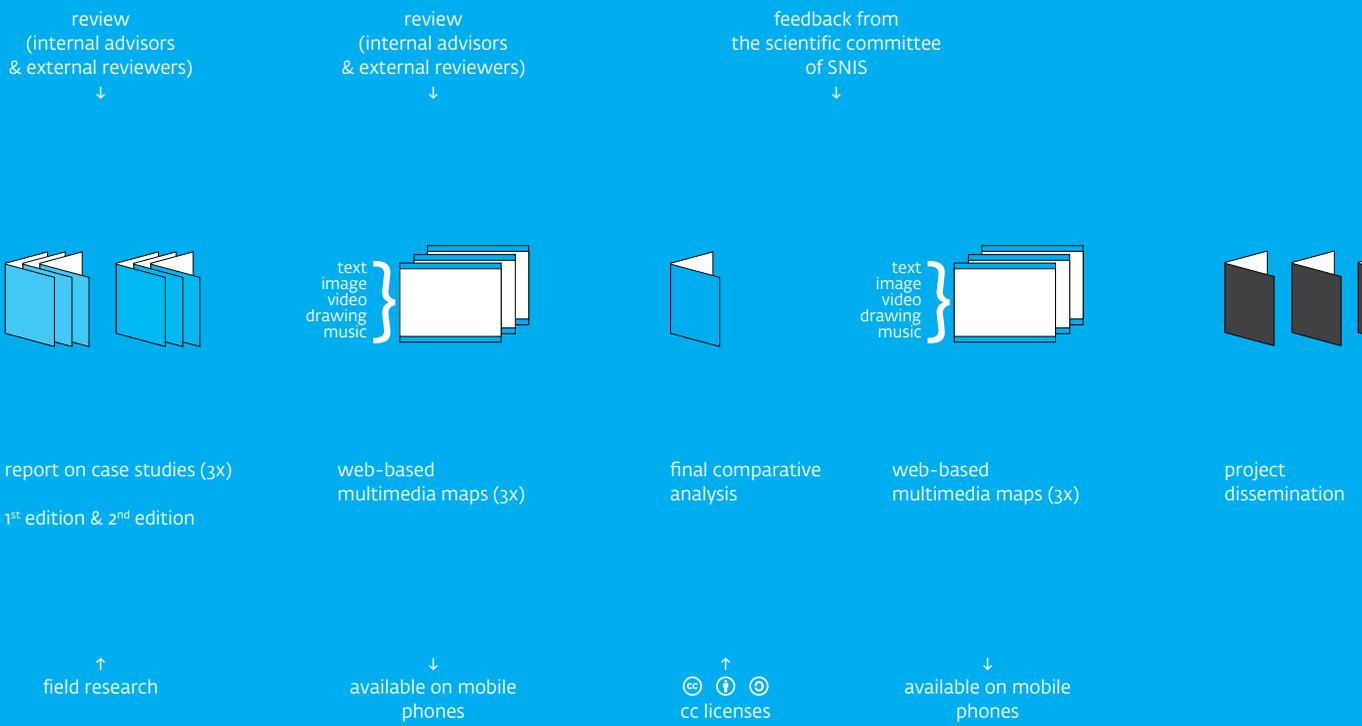
NVivo is launched (operating system Microsoft Windows). Partnership between Orange (telecommunications) and Wikimedia Foundation to provide free access to Wikipedia in 18 African and Middle Eastern countries through mobile phone.

Arts in general

Dak'Art Biennale of art; second edition of Afropixel Festival in Dakar Senegal. Gleisdreieck project in Berlin.

2. Research components





2013

2014

2.1 Mapping

Introduction

How can we construct a series of maps that can contribute in understanding the impact of public art over urban safety and security? The different variables that need to be combined turn this task into an uneasy one. In the mapping process we do not only have to deal with space, but also with the definition of safety, security and public art. These elements constitute the main content of the visualizations and representations.

Mapping is a fundamental research tool that allows to gather and to visualize information in a synthetic way through their spatialization. In this sense, spatialization has a double meaning: the representation of space (i.e. the map of a city) and the visualization of information (on a sheet of paper, virtually) as alternative to the verbal communication. These two spatialization processes can give birth to independent sets of maps but also to infinite variations based on the possible combinations of measurable representations of space together with other sort of information (i.e. medieval maps; GIS).

In order to reduce and narrow down the wide range of possibilities in the mapping process and to focus on the research goal, we list below a number of key issues and the main steps (mapping process) that the researcher can follow.

The Scale

Finding the right scale of representation and crossing scales are fundamental not only to frame correctly the object of research but also the themes. For example, a meaningful relation between the artwork and the neigh-

borhood or the community imposes a certain scale of representation. Moreover going through scales, from the micro to the macro, allows to comprehend and show the different meanings of a specific issue (i.e. migrations: from local to international).

The Media

Media can be different according to the researcher's abilities, preferences and contextual needs. The quantity of information to be combined can also push towards a specific medium. The choice of the medium that should be used has to be discussed case by case (i.e. for the fieldwork: DIN-A4 sheets of paper or software on mobile phones).

Comparability

In order to be able to compare the findings of the investigations on the three case studies – Douala, Johannesburg, Luanda – the maps also need to be comparable. This can be achieved using the same media, scale, time-frame, indicators, number of layers but also similar sources (i.e. historical maps, interviews), set of information and processing.

The choice of how to visualize the information is also crucial: while on the first phase (fieldwork, data collection and translation) this can be less defined allowing the researchers to test different kinds of solutions, during the reworking of the collected findings there should be a common syntax and grammar.

Mapping Process

There are two main phases of the work and therefore two sets of maps that will be pro-

duced during the research: survey (analytical) maps and final maps. The first ones are elaborated during the data collection-analysis and the fieldwork (observation and interaction); the second ones are the result of the re-elaboration of the first ones in order to translate them into products that are accessible and comprehensible by a large audience and which can be used as a tool to complete, correct and better understand the impact of public art in the three case studies.

Phase 1: Survey Maps (Reading and Understanding Space)

They are the result of the work on a. existing documents such as historical maps, photos, videos, data, literature, archive material - and b. on-site fieldwork. They can have a more experimental character; each researcher can choose the media, the scale, the support and the range of data according to the contextual needs. In this phase experimental maps are explored and discussed.

A. working on existing documentation

Reading, excerpting and elaborating information from existing documentation is fundamental to depict the social and spatial transformations, the main features of the place and its different meanings. Transcribing them into a series of maps, schemes and other visual exercises is helpful to describe the most relevant issues, the discourses on the city, art, safety and security and how they transformed over time (if readable). Moreover, the resulting visualizations can be used as active tools for the fieldwork and/or as bases for discussions.

Working on the existing documentation is relevant to build a perspective, a timeframe as regard to the research theme, which is not possible to understand during the fieldwork.

Common examples of such map series are: the overlapping of historical maps to trace physical transformations; the de-layering of the different components of a place (i.e. vegetation, built space-open space, road system etc.); the representation of fluxes (i.e. migration routes, trades).

B. on-site fieldwork

During the fieldwork, the impact of an artwork over the city can be understood through two main categories: space and people. Space can be the leading lens of our observations forcing towards the recording of different elements, physical traces that can be indicators of safety and security (i.e. damages, beautification).

As mentioned before, the choice of the scale and media, the starting base-map, are central for a correct representation.

Examples of such maps are: “walking papers” (<http://walking-papers.org/>); photo-collages (time-space representation).

Understanding people (from society to individuals) is the second lens through which we disclose the different meanings of a place during the fieldwork. The aim is to reveal how human practices might have changed after the introduction of an artwork in the urban space with respect to safety and security. The range of tools we can use to register information is wide and it goes from the

ethnographic survey (i.e. interviews, video interviews, behavioral maps) to more experimental exercises where the researcher engages with the environment as an active character.

In this case the rough material is constituted by maps but also sketches, schemes, diagrams and texts. Most of the times this material needs to be reworked in order to be integrated with side observations which are often of main concern.

Phase 2: Final Maps (Reworking the findings)

The second research phase is characterized by the reworking of the previous findings, maps and visualizations. Since the aim is to compare the parallel investigations in the three cities, it is necessary to establish a common language to homogenize the representations. According to the final media, the relation between safety and security and the artworks can be shown on a more measurable base, combining maps with other data and/or constructing extremely dense systems of information on one base.

Indicators

There are different qualitative and quantitative indicators of safety and security according to the specific phase of the mapping process.

Reading historical maps, for example, indicators can be the urban growth (i.e. moving or reinforcing borders, barriers; the ris-

ing of ghettos; the location of the facilities etc.) or punctual elements (i.e. the presence of gates, police stations).

During the on-site observation of the artwork and its context indicators of safety or danger can be physical elements such as the presence of damages, rubbish; how much the object and the place are 'colonized' by other objects/activities (i.e. street vendors, homeless people) and their location. People behavior is another clear indicator of the attitude towards the artwork and the general level of security of its surroundings. A short list of indicators' families includes the following ones.

Qualitative indicators

- Physical transformations
- Accessibility (inclusion/exclusion) and spatial distribution of activities
- Human behaviors
- Religious activities
- Idioms (from interviews)
- Power relations

Quantitative indicators

- Spatialization of fluxes (mobility, trades)
- Number of events (official and informal)
- Number of security devices (cameras, gates, fences)
- Number of murders, snatches, violent acts etc.
- Real Estate market indicators
- Cost of services

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Websites

<http://www.radicalcartography.net/>
<http://walking-papers.org/>

2.2 Process

Process is the research component, which observes cultural events and public art through a qualitative analysis, mainly based on qualitative interviews. Process is documented through case studies and it focuses on specific public artworks, produced within or outside cultural events.

Introduction

“Urban Africans have long made lives that have worked. There has been an astute capacity to use thickening fields of social relations, however, disordered they may be, to make city life viable” (Simone 2003, p. 1). In post-apartheid South Africa, this viability of life can be seen in vibrant yet complex spaces, where the local, national, regional and global intersect in a myriad of informal, seemingly implausible and innovative ways.

It is largely uncontested that African urban spaces are still fraught with social, spatial, economic and cultural inequality, but ever increasingly, thinkers are moving away from Afro-pessimist perspectives of cities in the south being defined by crisis according to ‘western’, neo-liberal capitalist criteria (Pieterse 2008; Nuttal, Mbembe 2008). Our urban and rural spaces are teeming with inventive approaches to socio-spatial economic and cultural creativity – often emerging out of everyday practices (de Certeau 1984). These moments of cultural action are inspiring a new form of contemporary scholarship, which aim to understand the everyday experiences and tensions of the urban inhabitants.

Methodology

Developing indicators for comparative methods in urban studies highlights the additional challenge of the interdependence and uniqueness of all places. A recent workshop hosted at the African Centre for Cities (ACC), on comparative case study methods addressed the issue of differing epistemological backgrounds between African Cities and pointed to the historical processes of regime or governance shift, rupture or ‘break’ as a major theme of comparative analysis.

Given that evaluation typically involves setting clear goals, or expected *outcomes*, connected to the main *activities* of a program or project. It also involves defining *indicators* that the outcomes have been met. Since the term public art refers to a wide diversity of expressions, spanning from sculptural manifestations to web based digital artworks; it becomes exceedingly difficult to develop a single theory of change.

In this methodology guide, we are interested in a broad interpretation of creative and artistic processes, as artistic paradigms and practices vary, and are often contested, supporting the notion that the practice of art cannot always be consensual. In the following section, we explore methodological approaches for evaluating public art and its impacts, with particular cognisance of the social practices of everyday life in African Cities.

References

Although the gap between macro planning of urban/urbanising spaces and the micro experiences of everyday life are still evident

in the practical reality and experience of cities, a more nuanced approach happening somewhere in between is increasingly being explored by planners, policy-makers, academics and artists alike. The following qualitative methods offer a critical perspective on the political relations and contestations, which are inherent in the social practices of everyday life in African Cities:

- ‘Street politics’ (Bayat 1997), refers to the political relations and contestations, which are inherent in the social practices of everyday life. Here, people’s interactions with each other are as important as interactions with the physicality or materiality of cities.

- The quiet encroachment of the ordinary (Bayat 1997): may best be characterised as a silent, patient, protracted, and pervasive advancement of ordinary people on the propertied and powerful in order to survive hardships and better their lives.

- Amin and Thrift (2002) Rethinking the Social: focus on transitivity, rhythm analysis and urban footprints.

- People as Infrastructure (Simone 2004): the ability of residents to engage complex combinations of objects, spaces, persons, and practices. These conjunctions become an infrastructure – a platform providing for and reproducing life in the city.

In 2004, an English public art think tank called ‘Ixia’ commissioned a public art evaluation tool kit. The toolkit was developed two main evaluation tools, the *evaluation matrix* and the *personal project analysis*. These tools were developed as a helpful starting point for evaluating any project or program. Re-

garding indicators, the toolkit does not go into detail about any concrete indicators of public art’s impact, however, the tool kit advises that indicators should always be determined by the specific circumstances of each unique project and provides the following three questions with respect to arriving to appropriate indicators:

- is it realistic to expect a public art project to influence the outcomes you are measuring?

- is it likely that you can differentiate the impact of the public art project and process from other influences, e.g. other local investment?

- is it possible to collect meaningful data on what matters in relation to the chosen indicators?

Johannesburg based artist Zen Marie, who has developed an innovative methodology called speaking around an artwork, has interpreted these methods on the everyday. In his essay with Jonathan Crane (Marie-Crane 2012), Marie asks what would an essay about an artwork be, if you did not speak about it but around it? By speaking around the artwork, Marie and Crane identify the influence of the broader socio-economic context of the artwork, they are interested in people’s perceptions related to the art object, as opposed to evaluating the artwork in traditional formal terms.

Processes

To observe cultural events and public art, the qualitative analysis focuses on the process. The process can be summarized into three phases:

1. What was there before the life of the artwork – What is the particular rationale for artistic site-specific intervention?

2. how the artwork is conceived (motivations, objectives, brief, concept, expected outcomes)

3. how the artwork is produced (story, chain of decision, stakeholders, results)

4. how the artwork is perceived (reviews, opinions and everyday experiences and tensions of the urban inhabitants and their relationship with the cultural event or with the public artwork)

In the next section, we unpack the procurement process for the implementation of physical public art projects, using the particular case study of Johannesburg.

Motivations

Public art can contribute to the resolution of a range of broader physical, environmental and economic problems. In Johannesburg, hundreds of new public artworks have been commissioned and created over the past decade. The diversity of artwork produced includes mostly sculptures, but also includes mosaics, murals, street furniture, paving insets, and creative play equipment for parks. Public Art as street furniture is generally funded as part of an urban regeneration strategy, with specific budgets allocated as part of the Urban Design Framework.

Chain of decision

In Johannesburg the public art process often starts with an open public call for proposals. Private consultancy firms generally respond to these proposals calls, and are

hired to manage the design and implementation process in collaboration with identified artists. The City of Johannesburg is the only the city in South Africa to adopt a public art policy. The Percent for Art Policy ensures that large flagship developments are bound to funding new public art projects in the city. In the case of Johannesburg, public art is meant to contribute to broader socio-economic challenges and place making. These challenges can be summarized as:

- contributing to local distinctiveness;
- attracting companies and investment;
- having a role in cultural tourism;
- adding to land values;
- creating employment;
- increasing the use of open spaces;
- reducing wear and tear on buildings and lowering levels of vandalism.

Timeframe

It was agreed that cultural events and art projects produced between the years 1990-2011 will be considered for cataloguing and analysis. A timeframe is essential to observe and analyse a process and to detect its transformations and effects. It allows

- to reconstruct and record the story of the artwork
- to confront before/after.

Perception

Perception is a key element in the observation and evaluation of both artworks and safety. Qualitative interviews and perception surveys can record how elements are perceived by various actors.

Qualitative research questions

In general, investigating the processes within and around the spaces of public art and cultural events helps to highlight the broader impacts of art. In order to understand the specific impact on safety, a review of the academic literature and public policy literature, (which frames much of the discourse on safety and security) is useful to sharpen research questions and to test methodological assumptions. The following meta-questions are useful in this regard:

- how do you think about public art and cultural events in African Cities?
- how have those discourses been framed and operationalised in African Cities?
- how can we articulate the disjuncture between the operational policy literature and the findings from the broader literature? How can we account for the dilution in operationalised policies that you need to account for in this selective disjuncture?

Using a more focussed lens, the following questions have the potential to solicit the involvement of the various actors in contributing to a conversation about a particular artwork (Marie-Crane 2012).

Decision makers

- What is the rationale for the production of the artwork/programme?
- Can you describe the decision making process? How were the artist(s) identified?
- Who was consulted in the making of the artwork? Who was consulted post-production?

- How is the relationship between the artwork object, the artist, and the public(s) mediated?

- How does the city/organisation evaluate the impact of art? Is evaluation important?

- What were the expectations associated with this project? Were they met? How are the expectations measured?

- What are your concerns in relation to the impacts of the artwork? Was safety an impact for consideration?

- Do concerns over safety extend beyond concerns over the artwork itself? Has the artwork contributed to a safer public space? What were the contributing factors?

- Can you tell me the story of this artwork?

- With whom did you discuss about this artwork before producing it? And after building it?

- What happened when the artwork was built?

- What did you expected to happen? What happened?

- Where you expecting safety to be one of the outcomes?

- What do you think the artwork has accomplish?

- Would you do things differently next time?

Questions for the researcher

- What are your perceptions of the artwork and the space of implementation? Comment on use, and levels of interactivity.

- Do you perceive the space as a safe

space? Does the artwork contribute to your perception of safety? What are the contributing factors?

- What are the movement patterns around the artwork?
- What are the environmental/economic conditions around the artwork?

Viewer

- Can you tell me the story of this artwork?
- Do you know this artwork? Who made it? Do you remember what happened?
- Do you like this artwork? Do you like this place?
- What happened when the artwork was built?
- How about this place: was it different before the artwork was built? Did it change? Do you think the artwork contributed to change this place?
- Are there moments of the day you feel it is not safe to walk or to be here?
- Do you think the artwork was built to make this place safer?
- What do you think this place needs?

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2.3 Information and communication technologies

Introduction

Data from the International Telecommunication Union (ITU) show that during the last decade the internet user penetration in Africa grew from 0.5% to 10.8%, practically more than twenty times (ITU, 2007). At the same time, even if computers are in general owned only by people who use them for specific work needs. Africa is the fastest-growing mobile phone market with the 79% of mobile-cellular subscriptions.

Being aware of this mobile penetration among local (and also rural) communities in Africa, several projects on mobile learning have already been developed in order to exploit integrated technologies as a tool for citizen development and empowerment (UNDP, 2012). With or without internet connection, mobile phones can be used to support learning in a collaborative, situated, personal and authentic way.

The latest projects employing mobile technologies for learning are based not only on the possibility to access contents but also on the production of user-generated content (UGC), and of bottom-up information through text messages.

The Mobile A2K project privileges the use of mobile phones as tools to survey and gather data from local communities who live around the cities' public art installations. This is because mobile phones are portable, easy to use and available.

The use of computers with internet connection is very important from the researchers point of view for the improvement of the platform used to gather data, and for the cataloguing of information. Field re-

searchers create a local tech-hub in order to gather information from the public, to represent it on an interactive map, in order to facilitate analysis. Technological facilities and open software are used for the qualitative analysis of interviews, and the management of datasets. Two different softwares are applied: Ushahidi, for the process of data collection, visualization and interactive mapping; Nvido for the content analyses of data produced by field researchers.

The project website (www.mobilea2k.org) is used to promote access to the research data and outcomes, and to aggregate content from other platforms.

Finally the default project license is a Creative Commons attribution share-alike which is chosen to contribute to further research by allowing access, reuse and modification of the research content.

Methodology

The methodology related to the use of ICTs is structured into four steps.

Data collection

Mobile devices are used to gather information and record interviews. Mobile devices include: mobile phones, audio recorders, video and photo cameras (possibly integrated into mobile phones). All contents collected in each city are to be uploaded by the administrators on the Ushahidi platform.

Ushahidi is the open source platform (www.ushahidi.com) used as a support of information collection and visualization. Since 2009, Ushahidi has already been used in developing countries to crowdsource and

crowdmap information, especially during emergency situations. The most relevant advantages provided by Ushahidi are:

- requiring only a basic mobile phone with text messages capacity to collect users' contributions; contributions can be sent and uploaded from anywhere;
- supporting multimedia content (texts, images video, audios) and different input (text messages, e-mails, Twitter, Liconica messages, Cloudvox).
- allowing to filter content before public visualization; to add tags and categories; to visualize data on interactive maps and timelines;
- allowing collaborative work and access to up-to-date information.

Concretely, an Ushahidi phone number will be set up (through the Frontline SMS open software) in order to receive text messages from people (citizens, visitors, stakeholders) related to the level of safety and security of their area. The use of text messages to collect information will have two relevant effects:

1. it empowers local communities to denounce specific issues in the areas where they are living, and to say what they need;
2. it supports the survey work of field researchers, reducing the time needed to gather data that otherwise would be difficult to acquire.

The challenging aspects to consider are the cost of text messages and the promotion of the initiative. For the latter, a communication campaign needs be organized in order to disclose the project. The cost of text messages sent to Ushahidi numbers gener-

ally corresponds to the cost of a normal text message. In order to prompt people to produce UGC, text messages should be free. One of the possible solutions is to involve Mobile Network Providers and Government Departments of communication to provide local partners with a free SMS number or code. This can be a lengthy process.

Besides text messages, Ushahidi also gathers messages from social media, e-mails, and RSS streams through the Swift River software which has the double function of gathering data and filtering them, providing a tool to identify levels of reliability.

Furthermore, Ushahidi supports as well information which are not strictly related to urban violence. Field researchers, can produce and upload directly their own reports, pictures, and videos related to public art and cultural places. This documentation provides the cultural framework and the background information for case studies. These pieces of information constitute a specific layer of the interactive map. Once that all the documentation is produced, and field researchers start receiving text messages or on-line reports on their local tech hub, they have to review and filter information before publishing them on the interactive map.

Data visualization

One of the most important features of Ushahidi is the public visualization of data onto interactive maps and timelines. Ushahidi geo-positions information received through Location Based Services (LBS), which automatically records location and time.

The use of Ushahidi diverges from

blogs as it organises content into a “larger picture” rather than providing news in scrolling pages. The Ushahidi platform will be embedded within the www.mobilea2k.org website in conjunction with other content. Each city will have its specific interactive map, in order to facilitate the visualization and comparison of data.

From a technical perspective, contributors send reports through SMS; administrators filter and approve those reports, add tags and categories corresponding to different content layers. For example, a possible layer can be “safety”, while its categories are composed by all the indicators measuring safety. Layers and categories automatically appear next to the map in order to allow users to decide whether to visualize on the map a single category or to juxtapose all the layers together in order to have a broader perspective. Information approved appears in the form of numerated points of interest on the related interactive map and in the form of a line on the timeline below. Moreover the platform interface can be highly customized, including on the map images and videos from social networks, and substituting points of interest with specific symbols or images.

Data analysis

ICT is used as a support of the work of content analysis. Data collected and produced by researchers (such as interviews, photos, videos, notes, on-line references and bibliographies) is gathered in order to be analyzed in a qualitative way. One of the most effective softwares supporting content analysis

is Nvivo (http://www.qsrinternational.com/products_nvivo.aspx). Nvivo is already used in the academic environment and it enables researchers to import, create and edit a wide range of data in different formats¹ and to classify and code them in order to connect themes and information. Through the use of search, query and visualization tools, Nvivo allows to see the most frequently appearing words in selected materials (sources) or nodes, to understand patterns and visualize connections using tag clouds, tree maps and word trees. Finally, it facilitates team work, providing the possibility to interchange, share and compare data from different team members, by using coding stripes and by running queries.

Data diffusion

The last step in which ICT is involved throughout the project is the most important to consider in order to increase access to knowledge. It is about the way in which documented contents should be delivered online: openness is the keyword. By definition “open access literature is digital, on-line,

¹ Such as documents in Microsoft Word (.doc and .docx), Portable Document Format (.pdf), rich text (.rtf) or plain text (.txt) format; Microsoft Excel spreadsheets (.xls and .xlsx), Access database tables, ODBC database tables and text delimited files; audio files in .mp3, .mp4, .m4a, .wma, or .wav formats; video files and media clips that are in .mpg, .mpeg, .mpe, .wmv, .avi, .mov, .mp4, .qt, .3gp, .mts and .m2ts formats, web pages and online PDFs as PDF files; social media data from Facebook, LinkedIn and Twitter; literature reviews and bibliographies from reference management software like EndNote, Zotero or RefWorks; digital photos and pictures that are in .bmp, .gif, .jpg, .jpeg, .tif or .tiff formats; and it allow to create customized documents directly in the software.

free of charge, and mostly free of copyright and licensing restrictions” (Suber, 2010). It includes the use of open source software, like Ushahidi, and the production of open contents. Open contents offer to the users the right to reuse, revise, remix and redistribute all the knowledge produced (such as texts, maps, images, videos, etc.). For this purpose, the Mobile A2K project adopts the Creative Commons license Attribution-ShareAlike all (CC BY-SA all) allowing users to make commercial use of contents, under the condition to attribute the work to their original authors and to redistribute the work, even if modified, under the same or similar license.

The website of the project and the embedded Ushahidi platform works as primary sources for delivering the project contents and ongoing development. Furthermore, multimedia contents are disseminated under a common account onto social shared platform such as Vimeo for videos, Flickr for pictures, Slide share for presentations, and Wikipedia for texts.

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2.4 Comparative analysis

Mobile A2K is an international, interdisciplinary and comparative research.

The comparative analysis specifically involves five research participants. The analysis produces a comparison amongst the research components and provide a consistent corpus of considerations and remarks.

Aims

The aim of the comparative analysis is to produce interpretations of the data and field research, by pointing out elements that are in common amongst the case studies as well as those that characterise uniquely a city or a place and are not to be found in the other case studies. The comparative analysis is conducted into two phases with different aims:

A. In the short/middle term the comparative analysis observes the methodology of the field work, data collection and data reporting; it reveals possible lacks or mistakes that might have happened either in data selection phase or in the reporting one. The analysis contributes to implement the field-work and to better define it.

B. In the long term, the aim of the analysis is to produce interpretations of the main research outcomes. It facilitates further comparisons and it fosters new research. The comparative analysis also identifies models and best practices and disseminates them within the scientific community.

Methodology

The comparative analysis is based on panoramic reports, maps, digital dataset and detailed case studies reports elaborated by the field researchers.

Comparable data

In order to allow for a useful comparative review based on the local studies, the field research needs to produce a series of comparable data and observations, and share similar research tools. Yet there are key differences between and among case studies that prevent research teams from conducting identical work in all circumstances. Therefore, a balance must be struck between consistency and flexibility across study cities. This requires careful selection and coordination of the research components.

Interdisciplinary research and target

The comparative analysis contributes to the research aim and process, and it produces scientific articles with a specific disciplinary focus and approach. Each researcher involved is asked to produce an analysis using the methodology of its discipline. The different backgrounds of the research participants characterise the interdisciplinary of the research.

Target

Thanks to its interdisciplinary approach the comparative analysis allows the project to address specific targets. In particular the comparative analysis addresses the international scientific community as well as local and international stakeholders and operators.

International scientific community

The aim of the research is to spread its results among a large scientific community- scholars and academia. For this reason the com-

parative analysis produces papers meant for peer-reviewed scientific journals. A focus on open access publications is strongly recommended. All data produced within the research have a creative commons attribution share-alike license (cc by sa), or cco or public domain licence; open licenses are used by the project as a tool to facilitate and promote further investigations.

Local and international stakeholders and operators (non profit organizations, local or international associations, public or private operators)

The field work as well as the whole research process is based on the participation of different stakeholders into the research proposition and work. Through its comparative and interdisciplinary analysis, the project allows to foster different view points on the field research and data; the documentation produced and copies of articles and final reports are made available to local and international stakeholders and operators. Those contributions are meant to rise awareness and changes in the policy-making communities.

2.5 Legal and ethical constraints

As the ACA2K methodology guide suggests (pp. 21-26), researchers are subject to strict legal and ethical constraints, in particular when interviewing.

Consent and confidentiality

Researchers must obtain the informed consent of interview subjects to participate in the research.

Researchers will prepare documents to be shared with interview subjects in advance of any interview. The documents will include background information on the aims, methods, benefits and potential hazards of the research. Interview subjects will be informed through these documents of their right to withdraw from the research at any time. Under contractual and ethical requirements, researchers must not use pressure or an inducement of any kind whatsoever to encourage persons to become subjects of this research project.

According to the situation, researchers can also give to interview subjects an undertaking of confidentiality, which promises that personally identifying information will not be included in any report or publication flowing from the project, and that all personally identifying information will be destroyed at the conclusion of the research.

Researchers will also clearly indicate if their interactions with the interviewee will be recorded using audio digital recorders, camera or documented with photos. Researchers must obtain consent on how the documentation will be made available. Eventually documentation can remain confidential (stored for no more than three years

in a secure location only accessible to the research team) and if the interviewee objects to audio or video recording, researchers should proceed without it and rely on taking notes.

It is an ethical obligation of researchers in each country to verify whether there are limits on interview subjects' confidentiality imposed by local laws or regulations. For instance, if there is a provision that the researcher would have to disclose to authorities any information obtained around illegal activities, interviewees should be warned not to disclose the identity of individuals involved in illegal activities of which they are aware or think they are aware.

By signing the consent form – or verbally giving informed consent (which is, preferably, recorded on tape) in cases where an interviewee refuses to sign a consent form – interviewees will have agreed to participate in the study.

Interview subjects

Researchers should be particularly aware of issues pertaining to age, gender, ethnicity and class in choosing interview subjects from whom to gather data.

Children are only to be involved in the research if absolutely necessary and with an appropriate and written parental consent.

Researchers should strive to interview a balanced proportion of men and women.

Other guidelines

The research methodology follows the international standards promulgated under the United Nations Educational, Scientific and Cultural Organisation's (UNESCO) Ethi-

cal guidelines for international comparative social science research in the framework of Management of Social Transformations. These guidelines are available online at: <http://www.unesco.org/most/ethical.htm> (30/9/2012). All researchers should carefully read these guidelines. In brief, the UNESCO guidelines serve as signposts of ethical behaviour by laying out a series of principles that researchers should follow in conducting their research. Particularly important principles relate to the following issues:

- researchers must have respect for the dignity of research subjects as human beings, not just as means to achieving the project's research and policy objectives. This requires

balancing the benefits and harms of research to the individuals and groups among whom researchers conduct fieldwork, as well as society as a whole;

- awareness of, compliance with and respect for local laws and customs is essential;
- researchers must ensure they have obtained subjects' fully informed consent without coercion or inducement;
- subjects' rights of confidentiality and privacy must be respected;
- also, researchers must commit to sharing the benefits of the research with the communities involved as research subjects, by ensuring open and meaningful access to the results of the research.

2.6 Licences

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3. Terminology and literature review



3.1 Public art

Public art is a site-specific temporary or permanent artistic intervention located in public and accessible sites.

In its more traditional and historical forms, public art corresponds to artworks staged outside museum and galleries spaces, such as monuments, memorials, statues, outdoor sculptures, and murals.

In the 1930s, the production of national symbolism implied by 19th century monuments starts being regulated by long-term national programs with propaganda goals (Federal Art Project, United States; Cultural Office, Soviet Union).

This notion of public art radically changes during the 1970s, following up to the civil rights movement' claims on the public space, the alliance between urban regeneration programs and artistic interventions at the end of the 1960s and the revision of the notion of sculpture (see Rosalind Krauss, "Sculpture in the Expanded Field", in: *October*, vol. 8, spring 1979, pp. 30-44). In this context, public art acquires a status which goes beyond mere decoration and visualization of official national histories in public space, therefore gaining autonomy as a form of site construction and intervention in the realm of public interests.

This change of perspective is also present by the reinforcement of urban cultural policies in these same years, for example the New York Public art fund (1977) and several urban or regional Percent for Art programs in the United States and Europe.

Moreover, the re-centring of public art discourse from a national to a local level

is consistent with the site-specific turn and the critical positions against institutional exhibition spaces emerging in contemporary art practices since the 1960s.

The will to create a deepest and more pertinent connection between the production of the artwork and the site where it is made visible prompts different orientations.

Land artists choose to situate large-scale, process-oriented interventions in remote landscape situations; the Spoleto Festival (1962) creates an open-air museum of sculptures in the medieval city of Spoleto, and the German city of Münster starts, in 1977, a curated event bringing art in public urban places every 10 years (*Skulptur Projekt Münster*). In the group show *When Attitudes Become Form* (1969, Kunsthalle Bern, Switzerland, curated by Harald Szeemann), the exhibition situation is expanded in the public space by Michael Heizer and Daniel Buren's interventions; architectural scale emerges in the work of artists such as Donald Judd as well as in Gordon Matta-Clark's temporary interventions in dismissed urban buildings.

Environmental public art

Between the 1970s and the 1980s, gentrification and ecological issues surface in public art practices both as a commission motive and as a critical focus brought in by artists. The individual, Romantic retreat element implied in the conceptual structure of Land art and its will to reconnect the urban environment with nature, is turned into a political claim in projects such as *Wheatfield - A Confrontation* (1982), by American artist Agnes

Dene, as well as in Joseph Beuys' 7000 Oaks (1982). Both projects focus on the raise of ecological awareness through a green urban design process, bringing Dene to plant a two-acre field of wheat in downtown Manhattan and Beuys to plant 7000 oaks coupled with basalt blocks in Kassel, Germany in a guerilla or community garden fashion. In recent years, programs of green urban regeneration aiming at converting abandoned lots into green areas regularly include public art programs. This is the case of High Line Art, 2009, a commission program for the High Line Park, derived from the conversion of a portion of railroad in New York; and of Gleisdreieck, 2012, a urban park derived from the partial reconversion of a railway station in Berlin which hosts, since 2012, an open-air contemporary art exhibition.

The 1980s also witness the institutionalisation of sculpture parks as curated programs. While the first public and private open-air sculpture exhibitions and collections dating back to the 1930s (see Plastik, in Zurich, Switzerland, 1931, and Brookgreen Gardens, 1932, South Carolina) aim at creating an appropriate setting for large-scale sculptural forms difficult to show in museum galleries, experiences such as Noguchi's garden in New York (1985) state the necessity of a permanent relationship between the artwork and its site.

This line also develops in Donald Judd's project for the Chinati Foundation (1986) in Texas, advocating for the permanent nature of large-scale installations, which fragility may be destroyed when re-locating the work.

The trial instructed by judge Edward D. Re in 1985 to re-locate American artist Richard Serra's Tilted Arc, a monumental intervention commissioned for the Federal Plaza in New York by the "Art-in-Architecture" Program, also contributes to the debate about public art site-specificity. In his line of defence for the trial, Serra claims: "Tilted Arc was commissioned and designed for one particular site: Federal Plaza. It is a site-specific work and as such not to be relocated. To remove the work is to destroy the work".

New genre public art in the 1990s: anti-monuments and memorial practices

The trial around Tilted Arc shows the essential role played by site-specificity in public art. Moreover, one of the arguments brought into the trial by judge Edward D. Re is the intolerance of the community of users of the Federal Plaza towards Serra's intervention and the support of the art community, represented by art critic Douglas Crimp's testimony. In both cases, the audience positions itself as a major factor of the artistic intervention in public space. Within this context, the definition of public art comes to include artistic projects focusing on public issues (democracy, citizenship, integration); participative artistic actions involving the community; artistic projects commissioned and/or funded by a public body, within the Percent for Art schemes, or by a community.

In the 1990s, the clear differentiation of these new practices from previous forms of artistic presence in the public space calls for alternative definitions, some of them

more specific (contextual art, relational art, dialogic art, community-based art, activist art), other more comprehensive, such as “new genre public art”.

In artist Suzanne Lacy’s words, “new genre public art” is “visual art that uses both traditional and non traditional media to communicate and interact within a broad and diversified audience about issues directly relevant to their life” (see Suzanne Lacy, ed., *Mapping the Terrain: New Genre Public Art*, Bay, Seattle (WA) 1995). Her position implies pondering over the conditions of commissioning public art, the relation to its users and, to a larger extent, a divergent interpretation of the role of the audience. In the Institutional critique practice of artists such as Hans Haacke (since the 1970s) and Fred Wilson (since the 1980s), the work’s publicness corresponds to making visible for the public opinion and in the public sphere controversial public issues such as discriminatory museum policies or illegal corporation acts.

Making visible issues of public concern in the public sphere is also at the basis of the anti-monument philosophy, whose target is mining the ideology of official history. On the one hand, introducing intimate elements in public spaces normally devoted to institutional narratives, such as in the work of Jenny Holzer (1970s to present – collections of detourné common place sentences printed on billboards, projected on building façades, or screened on electronic message boards), Alfredo Jaar’s project *Es usted feliz? / Are you happy?* (1980, dissemination of the question “Are you happy?” in the press, public

clocks and billboards in different locations in Santiago, Chile) and Felix Gonzales-Torres’ billboard images (beginning of the 1990s). On the other, through pointing at the incongruities of existing public sculptures and memorials, such as in Krzysztof Wodiczko’s video projections onto urban monuments, or in the building of counter-monuments (1980s) and Claes Oldenburg’s *Lipstick (Ascending)* on *Caterpillar Tracks* (1969-1974), a giant hybrid pop object – a lipstick – which base is a caterpillar track. Commissioned by the association of architecture students of the Yale University, the latter is a large-scale sculpture situated in the campus in front of the memorial to World War I. In 1982, Maya Lin, at the time a senior student in Architecture at Yale, completed the construction of Vietnam Veterans Memorial, listing 59’000 names of American citizens who died in the Vietnam war. Lin chooses for this work to list the names of the dead without producing any images to illustrate the loss, if not by the presence of a cut – like an injury – in the installation site floor. The cut and the site / non-site logics will stay as a recurrent image in contemporary memorials since the 1990s (see the double-negative structure of memorials to the Holocaust victims by Peter Eisenman in Berlin, in 2004, and Rachel Whiteread in Vienna, in 2000; and the cuts in Daniel Liebeskind Jewish museum in Berlin, 2001 and in Doris Salcedo’s intervention at Tate Modern, in 2007).

Another memorial strategy is to focus on the origin of the conflict responsible of the causalities: in this line, Robert Filliou proposes, in his *Commemor* (1970), to have

European countries exchange their memorials; Esther Shalev-Gertz and Jochem Gertz built a Memorial against Fascism (1983) in the German city of Hamburg. Others, such as Thomas Hirschhorn, build, in collaboration with local communities, precarious anti-monuments devoted to thinkers such as Spinoza (1999), Gilles Deleuze (2000) and Georges Bataille (2002).

Curated public art projects

In the 1990s, public art interventions start being developed within curated programs. On the one hand, situations of conflict caused by non-mediated artistic interventions such as Serra's Tilted Arc, raise the question of the involvement of the audience at an earlier stage. In this line, in 1990 artist François Hers and mediator Xavier Douroux inaugurate the "Nouveaux commanditaires" protocol, based on the principle that the commissioner is the community of users that, in collaboration with a curator-mediator, work at the context of the project with the artist.

The Nouveaux commanditaires project extends the idea of site-specificity in public art to one of community-based, therefore implying the necessity of a "curated" connection between the practices that produce the community space and the artistic intervention. This is the context of the experience of doual'art project in Douala (Cameroon, 1992), based on a commissioning system that brings together the community, the artist and the commissioning institution in the realization of the project.

On the other side, the notion of "site-specific" is revisited in the 1990s in the light of the dissemination of curated public art programs attached to biennials and other cultural events. Two events in particular set the contextual and theoretical background of subsequent public art programs: *Places with a Past* (Charleston, 1991, curated by Mary Jane Jacob); *On Taking on a Normal Situation and Re-translating it into overlapping and multiple readings of conditions past and present* (1993, Antwerp, curated by Yves Apetitallot, Iwona Blazwick and Carolyn Christov-Bakargiev, on the occasion of the Antwerp European Cultural Capital program). The first one, *Places with a Past*, attempts to test the juxtaposition of "city sites and sculpture" in a project-oriented curatorial context. Similarly, *On Taking on...* establishes a connection between site-specificity and a project-oriented culture (see also Sonsbeek in Arnheim, 1993 and *Projet Unité*, an exhibition organized at Le Corbusier public housing building in Firminy, 1993), but at the same time it programmatically bridges, already in the title, different urban and historical realities and narratives with new modes of artistic interventions. While *On Taking on...* acts at the same time on the site-specificity of the artistic intervention and of the exhibition, *Places with a Past* revisits and renews the trend of public art collections in a museum without walls fashion. This latter point will develop during the 1990s and the years 2000s, in coincidence with the dissemination of biennials and cultural events and as a consequence of city marketing strategies in the context of the "Bilbao effect" and the "destination culture"

emerging after the opening of the Guggenheim museum in Bilbao. A specific trend in urban collections of public art develops in connection with new policies in public lighting (e.g. “Fête de la lumière”, Lyon, since 1989; “Luci d’artista”, Torino, since 1997 – ongoing; Glasgow Lighting Strategy, since 2001; “Neon”, Geneva, since 2005).

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3.2 Cultural events

A cultural event is the public happening or presentation of a cultural action (artistic intervention, large-scale exhibition, festival) in a site- and time-specific context. Their duration is limited in time: cultural events can be unique or recurrent and they may imply permanent or ephemeral interventions. Basically urban, cultural events can earn national (celebration of identity anniversaries) or international dimensions (national cultural institutes initiatives in other countries). In an international perspective, cultural events may become tools for cultural diplomacy.

Cultural history is often described as a chain of unique events that are visible in a time lapse and may be reproduced or remembered when selected, connected and communicated. The definition applies both to social and religious rituals and to cultural events, but where these two typologies of events differ is in their relation to collectivity.

As Mikhail Bakhtin points out, rituals such as the carnival traditionally correspond to a state of exception enabling a temporary suspension and contradiction of social rules that reinforce the sense of belonging to a collectivity.

On the other hand, since the 19th century cultural events have taken on the role of laic rituals punctuating and supporting the construction of modern national identities and their complementary counterpart, i.e. modern ideas of internationalism.

A strong and influent symbol of the latter trend was the Crystal Palace, the gigantic and futuristic London architecture that hosted the Great Exhibition in 1851.

According to philosopher Peter Sloterdijk, the Crystal Palace is the first attempt to condense the representation of the world in a unitary exhibition space, where the main exhibit is society itself in a a-historical, spectacular condition.

The Crystal Palace main motives were the affirmation of British economic and national leadership and the creation of moments of spectacle. In this respect, 19th century World fairs provided a visual crystallization of colonial culture and were, at the same time, forerunners of contemporary theme parks.

Originally cultural events may be defined as connection and visibility devices for historical events that work on periodical reiteration. The Venice Biennale, a periodical large-scale cultural event founded in 1895, served as an archetype of this model. Meant to become a World Fair focused on contemporary art, the Venice Biennale used as a pre-text the wedding anniversary of the Italian king and followed up to several national exhibitions organised after Italy unification in 1861. The Biennale immediately put forth issues of city marketing, cultural tourism and urban regeneration, as it was meant to reposition Venice on the international cultural map after the crisis due to the end of the Grand Tour model and the weakening of the Venetian school of painting. Furthermore, the Gardens where the Biennale takes place were an abandoned city area that needed to be re-functionalised. In cultural terms, the Biennale was meant to provide on a biennial basis a platform for discuss-

ing contemporary art practices that were not represented in fine arts museums at the time. The early Biennale model already included some key points that are still constitutive of cultural events today: a mix of city marketing, internationalism, gentrification issues and destination culture, and the spectacular, large scale of the event. Still, the situation of biennials has changed in the contemporary context: while at the beginning Venice was a unique cultural event, since the 1990s over 200 biennials are taking place in the world. Furthermore, while Venice was a unique agent in the presentation of contemporary art, since the 1960s several museums devoted to contemporary art are exhibiting the contemporary scene on a regular basis. Another point of difference concerns 19th century internationalism in the arts, that was brought into question by post-colonial debates and criticism of the contemporary art “ethnic marketing”, and also challenged the Venetian and World

Fair’s national representation system. As a consequence of this, Eurocentric tendency to implode the whole world in an exhibition space, which characterises both the Crystal Palace and the Venice Biennale, is affected by the expansion of the artistic geographical map to scenes traditionally considered as marginal.

Within this context, cultural events have come to include festival of cultures, art fairs, European and World Cultural Capitals programs. What is at stake in contemporary cultural events is the diplomatic/international relations potential as well as urban regeneration plans.

Besides being mainly focused on the present (the “here and now” where the cultural event takes place and their effect of “spectacularisation of the everyday”), because of their site-specificity cultural events may refer back to, produce or frame the history of the site and communities’ collective memory.

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3.3 Urban safety and security

Introduction

Urban safety and security represent a series of problems dealing with social, anthropological, economical, perceptual and physical problems, specific to different territories and contexts.

Local features do not allow for general solutions in order to face phenomena of insecurity with their own causes and social actors.

Research on urban security and on perception of risk proves how contemporary societies are characterised by distrust, anxiety and uncertainty: feelings that invest structures and places of everyday life and that suggested the paradigm of risk society (Beck 1992).

Modern society is described as a “risk society”, and a large part of manifestations of social disease are connected with the perception of an increase in criminal phenomena (Bauman 2001; Beck 1992; Stenson, Sullivan 2001).

Perception of safety and security

According to some authors, the world wide diffusion of this perception is originated by an actual increase of deviant phenomena, both in a qualitative and quantitative sense. According to other authors the raising of security and safety related issues is due to a different viewpoint of administration and politics in the occasion of a progressive shrinking of the welfare state (Wacquant 2006).

The issue of order has shifted from a national to a local concern, and particularly at urban level (Williams Reid 2003). This phe-

nomenon was generated by the increased centrality of metropolitan areas, yet it became a diffused issue also for smaller cities.

Strategies for safety and security

In urban contexts administrations are experimenting policies based on governance strategies that mix repressive treatment of safety emergencies with security actions aimed at prevention and rehabilitation (Bauman 2003; Colquhoun 2004; Felson 1994).

Beyond repressive strategies, interventions in the field of safety and security of the public space have been focused mainly on the requalification of degraded areas, triggering a reflection on the quality of living and the relationships among citizens and urban environment.

The most common issues related to safety and security emerging from literature review are: urban fragmentation, scarce liveability of marginal areas, increasing social segregation, functional specialization, diffusion of urban decay, difficulties in the maintenance of public spaces.

Prevention of crime

From the disciplinary viewpoint of sociology and urban design, an efficient public space is a necessary condition for the development of democracy and civilization.

Moreover, the use of public spaces is connected to security of places through informal surveillance, and it produces a diffused perception of safety, higher than in isolated places.

Different models of society produce

different strategies and interventions for securing public spaces: they range from spacial segregation in order to divide social groups (e.g. gated communities) to requalification of areas for promoting identity and the sense of belonging and responsibility of inhabitants. North American societies promoted a rather fragmented model, where the public space has become private and social heterogeneity is reduced through control of accesses, use of road bollards, installation of closed-circuit television system, and other techniques of crime prevention through environmental design (e.g. malls, directional centers, leisure areas, etc.). This approach, exported to Europe, is the base for the paradigm of Designing out crime, which aims at producing spaces that prevent offences by means of control and defence of the areas.

An opposite strategy is the so called Crowd out crime, whose approach is removing crime through programmes of revitalization, social exchange, and the highest attendance of the public space in order to instill the perception of higher safety and to lower the offences by means of informal sur-

veillance, integration and conflict mediation spontaneously generated.

Public art as a strategy

During the nineties cultural policies and urban policies agreed on the idea that art and the promotion of cultural activities are important elements of a larger strategy of urban regeneration encompassing promotion of local communities, inclusion, social cohesion.

The development of public art shows how much the public space is the focus of the reflections of artists (Selwood 1995; Miles 1997; Sharp, Pollock, Paddison 2005). Public art focuses on its specific role in presence of changing territories, which are often peripheral and degraded urban areas, featuring phenomena of segregation and social exclusion.

Public art is acknowledged by some authors as a way to favor the development of civic feelings, sense of community, and the identity of places (Cork 1991; Goodey 1994; Hall 1995), while according to other authors public art can be the way to face social exclusion by including secluded communities (Hayden 1995; Miles 1997).

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3.4 Douala

Introduction

Douala is the largest city of Cameroun, with around three million inhabitants. It is the economic and commercial capital of the country and an important harbor and trade hub of the whole central Africa. In its recent history, Douala has been characterized by an excessively unregulated economic and commercial development, bringing to a rapid and uncontrolled urbanization (Lugan 2009). The city hosts 118 neighborhoods which strongly differs for cultural, ethnic and religious causes (Schler 2005). The absence of the state in urban management has allowed quarters to grow spontaneously, with few connections and integration among them (Schler 2003). This situation has been accentuated by an exponential demographic growth and poverty, getting worse with diffused unemployment, socio-economical polarization and inequalities, environmental degradation, and urban violence (Schler 2007).

Safety, urban transformation and regeneration

In Douala, the 60% of citizens feel insecure in their district as well as in their homes (*Diagnostic de la délinquance urbaine de Douala*, 2004). Research reports show that the most diffused actions of violence are: scams (28.9%), pick-pocketing (26.2%), burglary of home (16.7%), and physical aggression (13.8%) (Mamert *et al.* 2007). From a safety perspective, Douala lacks of social services and concrete interventions facing dangerous problems related to drinking water (Epule *et al.* 2011), industrial pollution (Takem *et al.* 2010), diseases (Ako *et al.* 2009), and damages created by seasonal rains (Ndjama *et al.* 2008). The biggest effort to provide basic services is

done by local and international no profit organization (ONG), due to a permanent lack of funds by the local authorities of Douala (Tanga, Fonchingong 2009). Since 1991, doual'art, an ONG devoted to contemporary art and urban practices, has been working on the city slum dwellers, empowering citizens to ask for basic services needs, and providing them with public art installations and creative infrastructures (such as water pumps, bridges, gutters, etc.), fostering a sense of beauty and awareness of the urban environment.

Public art and cultural events

Doual'art has produced around forty permanent interventions, including public art installations (Malaquais 2006), street furniture, designed signposts for historical landmarks, architectural interventions and flags. Furthermore, international symposiums on art and urban spaces - Ars&Urbis - and a triennial international festival, the Salon Urbain de Douala (SUD), are organized periodically by doual'art to produce and promote cultural and urban knowledge about the city. The SUD, indeed, is conceived as an event and a process itself. Doual'art invites artists from outside Douala in residencies, to immerse themselves in the neighborhoods of the city, to deal with local communities, and to realize permanent or ephemeral artistic interventions (Babina, Douala Bell 2008). During the second edition of SUD in 2010, a trimestrial journal, called "Liquid", was distributed in the five neighborhoods involved, constituting an important source of information about the issue of water in the city, as well as a link of all the artistic projects development.

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3.5 Johannesburg

Johannesburg's economy is based on gold. It started as mining camp, wild, lawless and unplanned. Gradually, the first exciting days of discovery disappeared. Great financial houses took control of the gold mines and brought law and order to the industry. (Evra Eliovson, *Johannesburg, The fabulous City*, p. 16).

The city of Johannesburg is the financial powerhouse of the continent, there are approximately 290.000 formal sector enterprises, which employ about 950'000 people, yet like most other cities of the global south a large part of the local economy is generally thought of as 'informal' (Mabin 2006).

Johannesburg's informal economy is connected into a range of networks of association that both intersect with and subvert or resist the rationalities of the local municipal authorities. The everyday practices of these urban users has greatly challenged traditional town-planning expectations, and created a challenge for the local state to include these urban users and practices into a democratic post-apartheid city, and at the same time to appease local business communities, which contribute

the majority of the rates base of the city (Simone 2004).

Johannesburg was designed as a cosmopolitan, European city in Africa, but only for a small segment of its population. Under apartheid, black and white inhabited different worlds, and the denial of common rights or a common destiny produced a dual city and a dual nation, diverse urban worlds existing side by side in the same geographical space. During democratic transformation, whites fled to distant northern suburbs and gated communities where cosmopolitanism was precluded, thus leaving the inner city open to habitation of all kinds. Roughly 90% of Johannesburg's inner-city residents were not living there ten years ago (Bremner 2006). While this raises important questions about the limits of the idea of the public in Johannesburg, it has also created the context for a number of potentially innovative urban planning responses, which employ privatized urban management, culture led strategies, and public art as central place making strategies, adding value to the inner city by making the city attractive for new investment and contributing to the aspiration of a World Class African City.

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3.8 Interaction design and maps on security in Africa

Mapping has been an activity for a long time reserved to experts and institutions, and the availability of this information is still an issue for many African regions, especially the most disadvantaged ones.

“Crowdmapping tools” or “geowikis” – like OpenStreetMap and Google Maps Maker – are digital tools which are democratizing the mapping process and they are significantly increasing the number of public and “open” geographical data related to Africa. Those maps provide a first layer on which anybody can rely to create map mash-ups (a mix of geographical data with other set of data, or a map that proposes to visualize a set of data). The lower price of GPS devices, the boom of mobile phones in Africa and the development of platforms specifically designed for an African use – such as Ushahidi – seem to announce a promising future for the building of African map-based applications.

Mapping the unmapped in Africa: a first step toward the social development of disadvantaged territories and communities

Producing maps is the first challenge for many African regions. But locate points of interest or to report any kind of events, people need to start by tracing roads, streets or rivers, as experienced by the Humanitarian OpenStreetMap Team (HOT) in Ivory Coast, Mali or Kenya.

“Map Kibera” is an example of project that aimed to map and to make “exist” a place. Kibera is one of the biggest slums in the world located near Nairobi in Kenya; before «Map Kibera» it was a blank spot on the map. The project gathered a group of thirteen mo-

tivated inhabitants of Kibera who collected geographical details and drew over aerial imagery in collaboration with partner organizations, and who created in 2009 the first map of Kibera.

The experience of “Map Kibera” has been replicated throughout the world contributing to the de-marginalization of urban areas. “Wikimapa” mapped five favelas in Rio de Janeiro; another initiative led by a group of volunteers in partnership with the World Bank produced maps of unplanned neighborhoods of Dar Es Salaam in Tanzania.

By inscribing on the map the places where they lived, these grassroots communities also created the support they needed to share testimonies on their everyday life with the world. For example “Map Kibera” was the starting point of the project “Voices of Kibera”.

Reporting testimonies on maps

“Ushahidi”, which means “Testimony” in Swahili, is a platform designed in 2007 to foster the development of map and time-based reports of incidents through Africa. Ushahidi allows the notification and location of any kind of event on a map and it has been prominently used for crisis mapping. Ushahidi tracked the post-election violence in Kenya in 2007 and, immediately after, it covered outbreaks of xenophobic violence in South Africa in early 2008. The main asset of Ushahidi is to allow people to contribute to the mapping of incidences sending only a text message; it solves the issue of user-generated mapping in countries with a low rate of

Internet penetration or problems of network connectivity. For those reasons, Ushahidi is today a widespread tool.

“Managing News” is a similar platform that supported several projects of real-time data visualization on a map in Africa. The tool was used mainly by the Development Seed team in partnership with NGOs to raise awareness on “complex issues and help making better decisions”, but it also allows to go further in the processing and customization of geo-referenced data.

Today the technical framework exists and it bets on crowdsourcing to develop quicker maps, but its achievements are still limited across the continent.

Mapping projects are often developed by NGOs, they have humanitarian objectives and they tend to focus on informing about insecurity and risk areas in crisis time.

Maps can rely on a collective map-

making to strengthen relationships inside communities and to provide indicators on community-building and urban life, as Map Kibera partially does even if it was not intended. Some proposals are also accessible to users who are not connected to the internet, or equipped with devices that can display these map-based applications, and/or do not have large screens to read and navigate through these maps in a comfortable way.

Bey2ollak or Mocality are services that demonstrate that maps are not always essential and you can deliver location-based information without presenting it on a map.

It is also important to mention the emergence of “OpenData” initiatives. Currently the readability and their use in Africa is still limited, but when the Internet and smartphone penetration rate will grow, «OpenData» can really boost the design of map mash ups.

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3.9 ICT and access to knowledge in Africa

Mobile Access to Knowledge and knowledge sharing

This research project starts from the common consideration that the African continent is characterized by a general limited access to knowledge (A2K). In a broad sense, the concept of Access to Knowledge (A2K) is “the umbrella term for a movement that aims to create more equitable public access to the products of human culture and learning” (Malcolm et al. 2010, p. 12).

This means that, A2K does not refer exclusively to limited access to basic education. In relation to the specific case studies of this project, the countries involved (Cameroun, South Africa and Angola) do not present relevant problems of literacy and basic education.¹ The limited A2K is here intended as the challenge that developing countries are facing to access learning materials and to produce their own ones, due to a lack of basic facilities and inadequate infrastructures. In this perspective, A2K becomes also a critical issue strictly related to basic principles of justice, economic development, individual participation, human liberty, and intellectual property (Balkin 2006).

At the same time, ICT and the Internet are

playing a main role in fostering A2K both in developed and developing countries. An access which is based not only on the acquisition of knowledge but also on the production, documentation and sharing of information (Armstrong, De Beer, Kawooya 2010). Furthermore, another fundamental aspect of A2K is the concept of “openness” of contents and data, meaning that people “are free to use, reuse, and redistribute knowledge without legal, social or technological restriction” (Open Definition). In the age of science and technology of the so-called “knowledge society”, this concept includes the use of open source, open standards, open access, open content, open data, as well as specific copyright law and licensees for the used and distribution of knowledge (Consumers International 2010).

Considering the limited access to internet and computers in Africa (even if in the last decade it has increased around twenty times) mobile phones still are the ICT tools that are most powerful, diffused and integrated into people daily life (ITU 2007). This is because they are cheap, portable, private, user-friendly (Donner 2010; ITU 2003), and they are already used not only for communicational purposes, but also for other more specific, and sometimes creative activities, like money transfer (Safaricom 2007), access to knowledge (Lamkin 2012), and updated commercial information such as the market trend (Aker, Mbiti 2010).

Concluding, access to knowledge can be defined “mobile” if related to the mobility

¹ Source: World Bank. Data shows that in 2009 the adult literacy rate, both genders (% aged 15 and above) is 70.7% in Cameroun, 70% in Angola and 88.7% in South Africa (The World Bank 2009); while the youth literacy (% of people aged 15-24) is increasing being the 73% in Angola, and in 2007 the 83% in Cameroun and the 98% in South Africa (The World Bank 2007). Data about children enrollment in primary schools correspond to 86% in Angola, 92% in Cameroun, 85% in South Africa (The World Bank 2010).

of learners and their learning experiences. Handheld devices are only simple mediating tools allowing people on the move to access on-line and off-line information, as well as to produce their own ones.

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Colophon

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Research questions

1. How cultural events and public art affect urban safety in African cities?
2. Can we assess these changes as positive according to a group of factors?

Implicitly the research contributes to a better understanding of:

- What is the discourse which makes cultural events and public art possible at all?
- What is the value of cultural events and public art in African cities?
- How do we think about cultural events and public art in African cities?
- What is art for?
- What does safety mean? Which is the discourse around it? Is the meaning of safety always positive?
- How can we observe and analyse public art and cultural events? How can we observe and analyse safety?

Hypothesis

Arts are a space for experimentation and research, not directly connected to urban safety, but capable of triggering unforeseen ways of producing higher liability, civil cohabitation and social cohesion.

Geographical focus

The research focuses on three African cities:

1. Douala, Cameroon;
2. Johannesburg, South Africa;
3. Luanda, Angola.

This geographic focus implies the necessity of reading the space.

Timeframe

1991-2012 (22 years): Considering culture and safety within a timeframe is essential to observe and analyse effects.

Object of the research

1. Public art

Public art and cultural events are the object of the research. Those objects are observed from a macro level analysis (panoramic reports) to a micro level analysis (case studies).

Public art and cultural events are not selected on the basis of their effect/ impact on security and safety. However, to facilitate documentation and analysis, ephemeral objects (i.e. performances) are considered only if produced within a cultural event or within the cultural programme of an institution.

2. Safety and security

Our definition of safety is based on indicators. Indicators allows us to observe and analyse safety and to detect the discourse around it.

3. Approach

From cultural events/public art → to safety and security

The research focuses on cultural events and public art and move on to detect their impact on safety and security.

4. Scales

The field research is structured into two main phases: macro level analysis (panoramic reports) and micro level analysis (case studies). The object of the research is observed through three scales:

- A. object;
- B. process;
- C. network (target and measurement).

Research components

1. Mapping

- A. Survey maps (reading and understanding the space based on existing documentation and on-site fieldwork);

- B. Final maps (reworking the findings).

2. Process

Qualitative analysis of a cultural event or a public artwork.

- A. How it is conceived (motivations, objectives, brief, concept, expected outcomes);
- B. how it is produced (story, chain of decision, stakeholders, results);
- C. how it is perceived (reviews, opinions and everyday experiences and tensions of the urban inhabitants and their relationship with the cultural event or with the public artwork).

3. Information and communication technology

- A. data collection (i.e. user-generated content through mobile phones);
- B. data visualisation (i.e. Ushahidi);
- C. data analysis (i.e. Nvivo);
- D. data dissemination (i.e. open license Creative Commons attribution share alike all, Wikipedia).

4. Comparative analysis

- A. comparative analysis of the methodology of the field work, data collection and data reporting;
- B. comparative interpretation of the research outcomes from the specific disciplinary perspective of each research participant.

5. Literature review

The research relies on a review of academic literature and public policy literature. The literature review allows the project to rely on existing documentation and to contribute to foster research. The interdisciplinary nature of the project requires specific literature reviews and the contribution of each research participant refers to its specific disciplinary discourse through specific scientific articles.