Manifestations of Social Movements in the South African Visual Arts Classroom: a *Critical Pedagogical* Viewpoint

by

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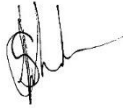University of Pretoria

Supervisor: Dr R Steyn

November 2022

DECLARATION

I hereby declare that 'Manifestations of Social Movements in the South African Visual Arts Classroom: a *Critical Pedagogical* Viewpoint' is my work and that all the sources consulted have been indicated and acknowledged using complete references.

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ETHICS CLEARANCE CERTIFICATE

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INVESTIGATOR	Ms Sonel Kleinhans	
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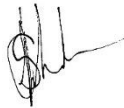
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- Compliance with approved research protocol,
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ETHICS STATEMENT

"The author, whose name appears on the title page of this thesis, has obtained the applicable research ethics approval for the research described in this work. The author declares that she has observed the ethical standards required according to the *University of Pretoria's code of ethics for researchers and the policy guidelines for responsible research*."

Signed: Date: 13 October 2022

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Sonel Kleinhans

DEDICATION

I dedicate this research to all visual arts educators and visual artists and to my mother, Charmaine Kleinhans, and father, Leon Kleinhans, who have had the patience to watch and support me in the journey to further my education, which would never have been possible without you. I also dedicate this to my grandmother and aunt, who sadly passed due to COVID-19 in 2021.

To all my participants, I thank you. Your participation has made this possible, and your input was irreplaceable.

ACKNOWLEDGEMENTS

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- Last but not least, I want to acknowledge the patience and encouragement that my boyfriend, Wildre van Deventer, has shown throughout these two years. Thank you for always understanding and supporting my goal.

ABSTRACT

This study refers to how social movements, such as #FeesMustFall (#FMF), #BlackLivesMatter (#BLM) and #RhodesMustFall (#RMF) have been viewed, interpreted and manifested in the visual arts class regarding teachers, learners and the education system. In this framework, the subject matter has been approached from three angles: a. the visual arts class teaching and learning targets; b. community needs awareness; and c. *critical pedagogy*'s views about the *hashtag* platform for organising social movements in terms of freedom of expression, participation and communication in the South African socio-political democratic context. Furthermore, the study has assessed the power and influential role of the *hashtag* approach in bringing about transformation and innovation in the educational system.

The framework of the study will be structured around three interacting forces that play a crucial role in the South African art education process in terms of the development of social coherence, the pedagogical development of art education and the role of social media in collective protestation. The consequent manifestations the three movements had on the visual arts classroom have been studied as a conceptual framework by employing collective *symbolic interactionism* combined with a critical pedagogical perception because I believe this joint approach could lead me to a better understanding of the social movements in the context of the South African educational system. The qualitative research methodology and approach were comparative and descriptive to portray the group or individuals' characteristics.

LANGUAGE EDITOR'S DISCLAIMER

Editing Certificate

Client: Sonel Kleinhans

This certificate is to record that I, <u>Yvonne Thiebaut</u>, have completed an edit and reference list check of your Magister Educationis, "**Manifestations of Social Movements in the South African Visual Arts Classroom: a Critical Pedagogical Viewpoint**".

The edit <u>included</u> the following:

Spelling; Tenses; Vocabulary; Punctuation; Pronoun matches; Word usage; Sentence structure; Content (limited); Format; Reference list
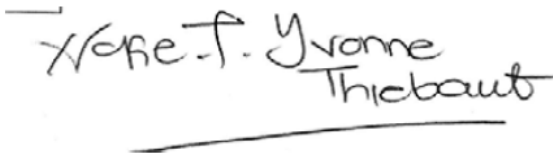
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Name of Editor: Yvonne Thiebaut

Qualifications: Bachelor of Arts Honours (Psychology) degree and Bachelor of Arts (Theatre Arts & Drama) degree; PEG member (2010); Crimson Enago Academic Editor

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LIST OF ABBREVIATIONS

#ALM	#AllLivesMatter
#BLM	#BlackLivesMatter
#FMF	#FeesMustFall
#GBV	#GenderBasedViolence
#RMF	#RhodesMustFall
ANC	African National Congress
EFF	Economic Freedom Fighter
LGBTQ	Lesbian, Gay, Bisexual and Transgender
NSM	New Social Movement
PBL	Problem-based learning
SAFED	South African youth for tomorrow, today
UCT	University of Cape Town

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CHAPTER 1: INTRODUCTION

1.1   Introduction

This study examines how social movements, referring to #FeesMustFall (#FMF) and #BlackLivesMatter (#BLM), manifest in the visual arts class concerning teachers, learners and the education system. In this framework, the subject matter will be approached from three, but equally important, angles: a. the visual arts class teaching and learning targets; b. community needs awareness; and c. *critical pedagogy*'s views about the *hashtag*[1] platform for organising social movements in terms of freedom of expression, participation and communication in the South African socio-political context[2]. Furthermore, the study will assess the *hashtag* approach's power and influence to bring about transformation and innovation in the South African educational system.

Some social movements, such as #FMF, have directly influenced South Africa's education system since the activities were about dropping tertiary education fees, touching on this country's socio-economic inequalities. Another movement that manifested in South Africa, even though it did not originate in this country but hit close to home for historical and socio-political reasons, is #BLM. Both movements became relevant in South Africa via social media platforms such as Instagram and Twitter, and these platforms allowed these movements to grow and reach many people.

The movements that were investigated are those using social media platforms because it is most relevant to the South African learners in the early twenty-first century. Social media forms a big part of their lives since learners use it to communicate with their friends and family to entertain themselves and keep up with the newest trends. Since social media has demonstrated its capacity to mobilise activism, it has often been used as an open platform for larger and stronger collective actions in social movements (Wilkins, Livingstone &

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[1]A hashtag is a label used on social media sites, making it easier to find information with a theme or specific content. Hashtags encourage social media users to explore content that catches their eye. Associations can use hashtags to reach their target audience and help members filter information (Association Adviser, accessed 16/06/2021).

[2] For more on the constitution in the framework of the established *democratic principles* in South Africa, please refer to https://www.gov.za/documents/constitution/constitution-republic-south-africa-1996-1

Levine 2019:786). A social movement, thus, can be defined as a collective mobilisation, which starts from people in a democratic society that focuses on shared interests and issues they (people) consider critical (Walters 2005:1). This mobilisation is visible in the following two movements, #FMF in 2015 and #BLM in 2020. Because of my interest in knowing how these movements have affected the South African society, I have focused on their manifestations, specifically in the visual arts classroom. The focus is on the visual arts classroom because, by definition, learners must be trained to think creatively and critically, especially in the context of community needs. I believe that actuality and awareness about social problems and collective reactions in a democratic environment like South Africa can positively assist the interaction between teaching and learning (Steyn & Sefotho, 2021; Steyn, 2020).

Since social movements are reactive, they can only be sustained regarding their relationships to a specific shared circumstance or issue (Walters 2005:2). Analysing a social movement involving the youth's reactive aspect helps better understand its pedagogical impression. If there was no reaction to such a movement, it could not be referred to as a movement, and consequently, it would be irrelevant to focus on the manifestation it might have. A social movement that does not get a reaction fails. The knowledge obtained from reactive movements is a source of critique, interpretation, identity building and social innovation (Niesz 2019:223). Therefore, the best place to begin looking at how a social movement affects society would be to start at the educational system from a critical pedagogical viewpoint. Both movements mentioned above, as many others, directly affected South Africa's educational system. Even though the #BLM movement did not originate in South Africa, it spread quickly due to South Africa's history regarding the apartheid system. In this research, more movements will be referred to and how they affected the South African educational system, specifically the visual arts classroom.

In the introduction, after the background and context of the study, I present its rationale, followed by my personal, professional and conceptual motives for choosing this topic. This study's focus and purpose are explained by referring to the manifestation of social movements in education, especially in the visual arts pedagogical context, which also explores the research questions.

The literature review covers the current scholarly work on the subject matter, which is examined and discussed from a *critical pedagogical* viewpoint. Based on this analysis, the theoretical and conceptual frameworks are structured to epistemologically support the research process. The research design is divided into sections supporting the research paradigm, methodology and approach. This is followed by establishing the trustworthiness of the research project, evaluating its pedagogical contribution in the relevant field, completing ethical clearance, and identifying anticipated problems. Lastly, a proposed structure of this dissertation is provided.

1.2   Background and context

This study's framework is structured around three interacting forces that I believe play a crucial role in South Africa's art education process:

- the role of art in the development of social coherence
- the role of society in the pedagogical development of art education
- the role of social media in collective protestation

In this context, the three representative social movements examined as the research paradigms are #FMF, #BLM and #RhodesMustFall (#RMF) due to their manifestations in South African society.

1.2.1 Paradigm movements

The #BLM movement started in the United States (US) with its hashtag in July 2013 and was created by three black women activists, Alicia Garza, Opal Tometi and Patrisse Cullors (Wilkins *et al* 2019:790). The movement aimed to intervene in violence inflicted on black communities by vigilantes and the state and build black local power (Wilkins *et al* 2019:790). The movement occurred in Florida after Trayvon Martin, an African American, was murdered by George Zimmerman, a white American. Martin was an unarmed 17-year-old boy (Wilkins *et al* 2019:790). This movement is broadly recognised and has even been referenced in television series such as *Orange is the new Black* (season 4).

Although more negative, the #BLM movement received attention and has been contested with counter hashtags such as #WhiteLivesMatter (#WLM) (Wilkins *et al* 2019:790). In 2020, a video of a white Minneapolis police officer, Derek Chauvin, who arrested George

Floyd, a 46-year-old African American man, went viral (Hill, Tiefenthäler, Triebert, Jordan, Willis & Stein 2021:[sp]). The police officer pinned Floyd to the ground with his knee on his neck—Floyd could not breath, tried to call for help and eventually passed away due to the actions of Chauvin (Hill *et al* 2021:[sp]). The abovementioned case caused an uproar, and social media spread it worldwide. In October 2022, rapper Kanya West made controversial comments about George Floyd's death on the Drink Champs podcast. West's false statements caused George Floyd's family to file a lawsuit against him (Fleary, 2022). #BLM reached South Africa and had an effect, to such an extent that Sonya de Vynck, a Visual Arts and Life Orientation teacher at Pinnacle College Kyalami, was dismissed after she allegedly warned her learners that she would kneel on their necks if they did not hand in their practice drawings (Mkhetha 2020:[sp]). She stated that she is not a racist and did not mean it in a harmful manner, but what she said was received as insensitive to the racial struggles. Threatening to re-enact the event that led to Floyd's death and the aftermath is one example of how the #BLM movement travelled and dramatically affected our society, especially in the educational sector.

Understandably, in South Africa, #BLM had an enormous socio-political impact due to the history of apartheid and the pain it has caused black people. People's reactions were positive and negative, one showing public support for #BLM by posting only a plain black picture on Instagram for an entire day to spread awareness and backing for the movement (Figure 1). The negative reactions were outcries by activists not to use images, as the hashtag was to keep people updated, and the creation of counter hashtags, such as #WLM and #AllLivesMatter (ALM). #WLM is a white supremacist response to #BLM and has a racist connotation, whereas #ALM rejects #BLM's ideas and is associated with conservative views. Due to the major social movements' manifestations in South African society, reflected in the country's educational field, it is useful to know how it specifically influenced visual arts classes and, in general, the learners. #BLM and #RMF dealt with issues of racism, with the only difference being that #RMF focused on institutional racism.
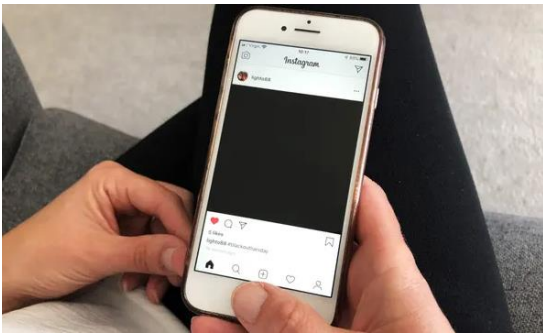
Figure 1: Instagram post of a black square showing support for BLM
Photograph by Mark Trowbridge
(Bakare & Davies 2020:[sp])

In the South African context, on 9 March 2015, a student, Chumani Maxwele, threw human faeces at the statue of Cecil Rhodes at the University of Cape Town (UCT) (Pillay 2016:155). This action was the tipping point for an international movement (#RMF) calling for the decolonisation of higher education (Pillay 2016:155). The statue was removed on 9 April 2015, and its fall was seen as a symbol of the inevitable fall of white privilege and supremacy at the University of Cape Town) UCT. In October 2015, this movement spread over South Africa primarily through student protests, which focused on demands for free higher education.

I refer to #RMF as the tipping point above since the waves caused by this movement and subsequently #FMF a route of political forms which can be traced back to events such as the Marikana Massacre, which occurred on 16 August 2012 as well as older forms of politics (Naicker 2016: 54). The Marikana Massacre is seen as the first post-apartheid massacre where police officers gunned down 34 miners at Lonmin Platinum mines. This event links to the incidents that occurred at the universities mentioned in this study since UCT had shared in these mines, which made some students feel less a part of a post-apartheid South Africa and more a part of a post-Marikana South Africa (Naicker 2016: 58). I acknowledge that there was a sequence of events leading up to #RMF. Yet, notwithstanding their socio-political importance in the framework of this study, the movements of our focus are #FeesMustFall (#FMF), #BlackLivesMatter (#BLM), and #RhodesMustFall (#RMF).

The #FMF movement directly affected my education. The protest started when the University of Witwatersrand declared an increase in fees for 2016, financially an unaffordable burden to me and many others. This movement was about debt traps and

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financial exclusion for economically disadvantaged students (Pillay 2016:155). The #RMF and #FMF movements, just like #BLM, used digital activism and social media platforms (to be discussed later) to steer public awareness and support.

Different forms of struggle in tertiary education (i.e., lack of access to or financial exclusion) have been addressed, as #MustFall movements were created and were later collectively referred to as #Fallism (Garton 2019:407). #Fallism is a movement that rejects the existing ideology of higher educational institutions based on the colonised governing system. By promoting the African consciousness as the rightful ideology, #Fallism can be loosely categorised as a part of the global backlash against *Westernisation*. The goals of #Fallism are to establish social and economic equity within the global backlash against neo-conservatism and Westernisation. The backlash against globalisation has been referred to as a global justice movement, anti-globalisation or alter-globalisation. It is a movement of beliefs sharing the same concerns against the homogenisation of society and the destruction of the environment (Garton 2019:407). This view argues that alter-globalisation movements are multi-institutional and that South Africa's movement was related to alter-globalisation and multi-institutional (Garton 2019:408).

Regarding the above-mentioned universities (UCT and Wits), classified as historically white universities, after the Apartheid era, in the framework of their democratic reforms and social justice, certain issues are kept high in their economic and academic agendas. In this context, special effort is being invested in terms of social inclusion, unbiased awareness, and Africa-centered research (Steyn & Sefotho, 2021; Ntombela, 2020: 23, Steyn, 2020). In line with these reformative processes, the study highlights the historically white universities due to their commitment to applying also economically their inclusive democratic policies manifested through their support of the students' causes.

1.2.2 Why visual arts education?

The visual arts classroom has been chosen since aspects of the visual arts curriculum are common to social movements. According to the Curriculum and Assessment Policy Statement (CAPS) of the Department of Basic Education (DBE 2011:8), a social movement is a form of collective conceptualisation and frequently involves groups of people. Visual arts uses the intellect and imagination to conceptualise an artwork reflecting groups' or

individuals' expressive, aesthetic and conceptual concerns. Visual arts is a way for learners to learn how to engage with and respond to the world around them. In a visual arts classroom, learners also must analyse, observe and assess art forms and processes.

These established educational aims in South Africa are most valuable because the world uses many visual cues, which people engage with and respond to quickly. Social movements occur because of a response to surrounding situations, helping learners uncover the meanings of artworks and events occurring in everyday life.

The social movements that I am researching used visual activism to grow. The increasing social reach of communication has raised the question of how communication can meet society's requirements (Pather 2018:21). In the 2000s, visual activism is the way to enact social change and social movements to create change, linking the latter directly to social activism. #BLM, #RMF and #FMF are informed by theories related to visual activism. Therefore, visual arts was chosen because it teaches people how to appreciate and understand visual cues found in social movements.

1.2.3 Social media a protest platform?

Using social media as an awareness platform for social movements is crucial to investigate. According to Wilkins *et al* (2019:786), communal change can be achieved with social media activity. Research has been conducted on its rhetorical functions in community-based movements, such as how media can strategically manage and deploy social identities. Furthermore, rhetorical functions can be fulfilled using social media regarding the agenda and scope of social movements (Wilkins *et al* 2019:787), which is essential because some social media platforms, such as Twitter, are argumentative and open to the public. Therefore, these platforms are vital since users can debate a social movement's direction, essence and meaning.

The communicative process of these movements must be studied to understand the nature and direction of social movements. Social media is considered a critical platform that social movements use to communicate issues challenging public opinion (Wilkins *et al* 2019:788). Awareness through participation or intentional educational interventions can provide accurate information on social movements (Walters 2005:3). These, I believe, can be

achieved through objective information, awareness and understanding through critical thinking. Social movements can create new knowledge, depending on the collective appeal of their issue and the choice of their privileged locations. If understanding the influence or insight that social movements have in the education system means that one might understand how new knowledge was created in the first place, this knowledge can be used to enhance education through social awareness.

Students have led some social movements in South Africa, such as #FMF and #RMF, and they have received significant attention in terms of analysis, reaction and speculation (Glenn 2016:83). These student protests indicated their triumph regarding publicity through social media over mainstream media, such as newspapers (Glenn 2016:83). This public attention motivates research about social movements, social media and their power or influences on education. Therefore, this study focused on social movements that have succeeded due to social media and using hashtags. This is not to say that traditional print media has no impact. Traditional media, such as print media, had a massive sway on the success of these movements; for example, the *Cape Times* provided ongoing coverage on the front page for these protests (Glenn 2016:83). Pillay (2016: 155) mentions that digital activism provides a space for movements to flourish, as it provides a space making it easy to organise meetings and protest marches.

According to Spier (2017:6-7), social media and collective impact are compatible with the hype cycle discourse. The hype cycle is as follows: technology trigger → peak of inflated expectations → trough of disillusionment → slope of enlightenment → plateau of productivity. Western capitalist corporations hold and control most social media platforms used for collective protest, action and revolution (Spier 2017:7), which is also a theme to be researched. However, for now, social media's effects and collective impact in terms of their manifestations in the visual arts classroom were investigated.

1.2.4 Social movements and visual culture

Collective activities and actions related to social movements are examined as shared experiences instead of individual initiatives because social movements only succeed if there is a collective response and social interactions. Questions will be asked, such as why

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these movements appeal to the youth and how visual culture can constructively direct the youth.

According to Sharifian (2011:5), an individual's cognition can initiate a conceptualisation, such as a social movement, but it can also emerge as a cultural cognition. Therefore, a social movement can start with one person based on an idea or experience or how an individual acquires knowledge through experience, sense and thought. These cognitive networks interconnect with others in a group. Therefore, it does not end with an individual; it is where it starts, becomes a collective activity, and in the sense of social movements, it becomes successful. Artworks can illustrate cultural conceptualisations (Sharifian 2011:17) in terms of linking social movements to visual culture because visual culture is used in social movements. However, here I am investigating how social movements can be used to broaden theoretically and practically the pedagogical spectrum of education in the visual arts classroom through a more inclusive visual culture approach.

Social problems tend to be addressed with a collective impact approach (Karp & Lundy-Wagner 2016:1), which can be seen in most leading social movements in the recent past, such as #RMF and #BLM. Many collective impact initiatives typically focus on education. Collective influence requires five conditions to achieve the best results: support organisations[3], a common agenda[4], mutually reinforcing activities[5], shared measurement systems[6], and continuous communication[7] (Kania & Kramer 2011:39). When investigating social movements in terms of response, all the above conditions have been included; hence, why they have succeeded.

South African society is highly diverse in terms of culture, language and religion. This colourful diversity, labelled *rainbow* by Archbishop Desmond Tutu, requires a different

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[3] A set skills and resources are required when establishing and managing collective impact, which are usually specific to organisations (Kania & Kramer 2011:40).
[4] Everyone involved must have a common vision and joint approach to solving a problem (Kania & Kramer 2011:39).
[5] A collective impact initiative works by encouraging different participants to perform specific activities in which they excel that supports and coordinates the actions of others (Kania & Kramer 2011: 40).
[6] Developing a common measurement system is essential because without this, participants cannot agree on how to measure and report their progress (Kania & Kramer 2011:40).
[7] Creating a common vocabulary takes time but it is a crucial step in developing shared measurement systems that can be used efficiently (Kania & Kramer 2011:40).

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approach to developing its collective national identity than a shared historical memory typically applied in a homogeneous nation. Therefore, such a new nation's collective national identity must be built on human rights principals rather than express global aspirations adaptable by its multi-ethnic, multi-lingual and multi-cultural South African social structure.

Social movements frequently become entangled with Pan-African ideals. Pan-Africanism is a philosophy seeking to promote ideas of unity and oneness in Africa (Malisa & Nhengeze 2018:2). Pan-Africanism is a movement aiming to liberate Africa from its colonial past. Its goal has been to create a united African continent (Malisa & Nhengeze 2018:2). South Africa has its fair share of issues that could be used to focus on specific movements.

1.2.5 Critical pedagogy

The subject matter is examined and discussed from a critical pedagogical viewpoint. Paulo Freire (1970:48), the author of *Pedagogy of the Oppressed,* focusses on a pedagogy forged by the oppressed. A liberating pedagogy must engage with the oppressed. Freire (1970:71) writes about the banking concept and problem-posing education. Teacher–learner relationships tend to have a narrative character—teachers narrating subjects and learners as listening objects. The teacher deposits information to the learners, which they accept and memorise. This process is what Freire refers to as the banking concept in education. Problem-posing education aims at responding to consciousness—acts of cognition (Freire 1970:79-80). Problem-posing education can only succeed if the teacher is willing to learn from learners through dialogue while the learners are being taught.

The above explains critical pedagogy because this teaching philosophy is about changing the classroom dynamics, in our case, the dynamics of the visual arts classroom. Critical pedagogy is a way of thinking, i.e., the teacher should prepare the learner to change their society and not only excel in their profession (Abraham 2015:94). Therefore, the teacher must be willing to learn and teach because this will provide learners with an opportunity to understand society's shortcomings. Since I am currently a teacher, I employ this method where possible. A critical pedagogical approach is used in this research since social movements occur due to a shortcoming about which society is unhappy. This research will be unsuccessful if the learners (even past ones) are excluded because the manifestation

of social movements in the visual arts classroom directly affects them. Therefore, problem-based learning, referred to as problem-posing education, uses student-centred learning to guide learners to problem-solving (Ulger 2018:[sp]). Problem-based learning aims to improve critical and creative thinking, and this type of thinking is what learners use to create artwork.

1.3 Rationale and motivation

As a citizen of a democratic country, I consider protests a way that all South Africans may voice their concerns publicly, compared to other democratic countries. However, these protests can easily get out of hand and become a destructive force, which can cause considerable damage to any society. Growing up, I heard about protests, most of which commented on the backlash that the apartheid era caused. All relevant information touched me as a young person, whether directly or indirectly, and my judgement accordingly. However, #FMF, which was viewed as a protest by many, was the first to affect me directly and challenge my critical thinking.

1.3.1 Personal experience

On a personal level, my university years (2015–2020) inspired me to conduct this study because, during that period, I witnessed a few social movements. One of the most significant social movements that affected my studies was the 2015 #FMF one, which significantly influenced my academic and emotional performance.

Due to this #FMF movement, referred to as a student-led protest movement, the University of Pretoria closed temporarily in 2015 under the pressure of another social movement, the University of Pretoria's (UP) student-led movement, #Uprising. This social movement "recruited, mobilised and organised students and led protests against the university's institutional and residence cultures, language policy, curriculum, residence and food prices and the tuition fees increase proposed in 2015" (Nomvetea & Mashayamombe 2019:409-410). This decision does not happen often, and until the worldwide pandemic of 2020, it was considered highly exceptional. I was a first-year visual arts student during this period, and we were busy with a sculpting project. The university closed while we were busy with this project, and we never got to finish the sculptures, causing us to lose the knowledge

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we were meant to learn about sculpting. This lesson is a small thing we have lost, but it made me wonder about the final-year students and how it has taken learning opportunities away from them— one negative side of this movement, but the movement itself was for a good cause. Because of the abovementioned incident and the small impression, it had on my life, I was intrigued with how social movements can impact a society even though it is started from within that same society (most of the time). Based on personal experience, social movements do not always result in protests or other manifestations but are sometimes employed to help the movement's cause.

1.3.2 Professional experience

In addition to the abovementioned personal reasons, I discuss one professional reason that challenged me as an educator and motivated me as a researcher, as it happened during my teaching training in 2020. Simultaneously, the effects of social movements on society resurfaced due to the #BLM movement, which gained significant prominence because the police in the US acted brutally towards George Floyd, causing his violent death. At the school where I completed my teaching practice training, the art teacher handed the 2020 National Senior Certificate, Visual Arts Paper 2 (practical exam) under the theme '#' to the Grade 12 learners. Due to the # theme, I was interested in whether learners would use social movements to guide them since it is prevalent on the platforms they used and because part of their Grade 12 curriculum addresses social issues. Challenged by this # exam project, I realised that the manifestations of social movements in the visual arts classroom are worthy of research because they might cause a challenging pedagogical issue to learners' creative and critical thinking, leading to fundamental educational reforms in general.

My teaching career started at the beginning of 2021, confirming my notions about social movements and the visual arts classroom. My learners showed an intense interest when it was time to discuss the theme of *socio-political art* (part of the visual arts syllabus) linked to the *resistance art* of the apartheid era. The visual arts textbook only discussed artworks addressing resistance art containing issues of apartheid, and the learners perceived this occurrence. The abovementioned proves how the visual arts textbook is outdated because social movements have been the topic of numerous modern resistance artworks. For learners to understand and connect with work that must be taught in the curriculum, it must

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be relevant. For example, #BLM would be relevant to the learners of a 2021 visual arts classroom because it occurred recently and relates to apartheid, which forms part of our history as South Africans. The content taught in the visual arts classroom should focus on art history, including its socio-political influences and not only its political influences when referring to movements such as resistance art. I am not saying that the current visual arts textbooks are irrelevant to the visual arts CAPS document. They have value in the visual arts classroom, but for learners to relate to their content, they must have direct relevance or reference to their everyday life. Recent social movements have provided enough content to be incorporated into visual arts. Thus, to truly measure their influences on the visual arts classroom, the didactical content of textbooks and curriculum, in line with their pedagogical aim, must be updated accordingly.

As an educator, the effects social movements might have on education evoke my curiosity, and I wish to know more about these impacts and their manifestations in the subject of the visual arts. Therefore, I revisited past social movements and studied those crucial in political, economic and sociocultural interests. I explored art topics related to such movements in terms of the visual arts pedagogy and suggested teaching strategies to maintain a balanced pace between actuality and instruction approaches in the visual arts classroom.

Therefore, I built a scholarly and pedagogically valid paradigm by first reaching out to educators teaching Grade 12 visual arts classes in 2020 because they were provided with a practical assessment of the # as a theme in the context of the selected social movements and their then actuality. Second, I proposed interviewing former learners (alumni/alumnae/alumnae) because, by discussing these social movements with the persons directly affected, I expected to gather authentic and valuable information related to their experiences and interpretations from visual arts learners-to-be-teachers perspective. Based on their accounts of their memories, my two-fold approach build well substantiated research. Besides the meticulous analysis of the degree of manifestation of those social movements in a visual arts classroom, I hope to have an inside scope of the learners' critical and creative thinking. There is a lack of literature regarding social movements and their manifestations in the visual arts classroom. Therefore, this research is motivated to fill that gap.

1.4   Focus and purpose of the study

This study focuses on the manifestation of social movements in the visual arts classroom and how these influences and manifestations transpire. Social movements derive from civil society, and learners in an educational environment frequently emanate from such a society; therefore, there must be a direct impact and or manifestation. This manifestation in the visual arts classroom can be used and incorporated into the curriculum, helping learners prepare for the real world. They will also better understand what to expect when they complete their secondary education. Though highly popular, I believe the visual arts textbook by Louw, Beukes and van Wyk (2012) is outdated. Even though it discusses some resistance art artists, it does not touch on any recent artists. Since social movements have inspired many resistance artworks, they should become part of the curriculum. By incorporating social movements into the education system, a basis of acquired knowledge will be given to learners on how to address unfair or unjust situations. If they understand the nature and role of a social movement, I believe they can use it consequently to raise their concerns.

1.5   Research questions

Main question:

Was there any impact of # social movements on the visual arts classroom? If yes, how was it manifested?

Sub-question:

Do (and *how do*) social movements pedagogically influence the education system?

How can the effects of social movements be incorporated into the South African educational system using visual culture?

1.6   Outline of chapters

This research is presented in six chapters. Chapter 1 outlines the study's purpose and describes the background and educational context of the research. Furthermore, the research questions guiding the study, rationale and motivation have been explained in

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detail. The background defines this study, and this study's focus is clearly outlined. This chapter closes with a brief description of the study's contributions and limitations.

Chapter 2 (Literature Review) presents a detailed review of relevant literature on all crucial topics. Chapter 2 scrutinises social movement literature to ensure a clear understanding of the movements and what they entail. The three movements (#FMF, #RMF and #BLM) are focused on in depth. The collective phenomenon of Fallism is carefully researched and explained because it is the umbrella term for movements such as #FMF and #RMF. Social media and the literature on social movements are carefully considered because these movements use it to gain more momentum. Lastly, the visual arts classroom is discussed along with any links the relevant subject might have with social movements. However, as highlighted in Chapter 2, scholar literature discussing the manifestation of social movements in the visual arts classroom is limited.

Chapter 3 addresses the theoretical and conceptual frameworks based on symbolic interactionism and critical pedagogy. This framework describes the research design and choice of methodologies applied in the study and defines the comparative and descriptive approaches. The research approach is based on a qualitative method, a case study analysis and findings, and an arts-based context. The research paradigm is structured around the social movement theory. Chapter 3 concludes with a discussion on the study's trustworthiness, ethical considerations and limitations.

Chapter 4 analyses the data from the interviews that were held. First, the findings are provided in order of the questions. My findings are based on the teachers' views, which are first discussed, followed by that of the alumni/alumnae. Similarities and differences found within each group in each question are discussed. Again, the focus is on the teachers' and the alumni/alumnae's responses.

Chapter 5 is an in-depth discussion of the findings by relating it to the reviewed literature found in Chapter 2. First, the social movements and the teachers' views are discussed. Second, social media as a tool for social movements and the participants' opinions are discussed. Visual culture and visual arts education are investigated in terms of the findings and what has previously been said about these. The research questions are focused on, and the findings are summarised into an answer.

Chapter 6 discusses the implications of the study regarding professional development and learner creativity. Recommendations are provided regarding content, time management and active participation. The study's limitations are considered, and recommendations for further research are provided.

CHAPTER 2: LITERATURE REVIEW

2.1   Social movements

Social movements are a big part of this study; therefore, it is crucial to understand all their components. Since many scholarly articles exist on social movements, it is vital to unpack them to understand the subject matter. All aspects essential to this study will be investigated in relation to social movements in terms of their link with education, collective action and visual culture.

In their book, *Social movements: an introduction*, Porta and Diani (2006) analyse social movements through recurring questions, consequent social changes, dimensions of collective action and identity. These publications demonstrate the importance of social movements in terms of social cohesion, political maturity and human rights, which are elements examined when discussing or analysing artworks when relevant. This book discusses the concepts of social movements, namely, conflictual collective action, dense informal networks and collective identity (Porta & Diani 2006:21). Conflictual collective action refers to the political and cultural conflicts in social movements to promote or oppose social change. Dense informal networks refer to the boundaries of specific organisations regarding how collective actions occur and how they are coordinated. Collective identity marks the success of a social movement because it provides a shared sense of purpose and a joint commitment to the cause. What stands out is the word collective—a group of people joining forces for a common purpose. I will use #RMF to relate the content using those mentioned above. The political and cultural conflicts prevalent in the 2015 #RMF protest movement came from the people for and against the movement. The people in support of #RMF agreed that the statue of Cecil Rhodes (at UCT) should have no home in post-apartheid South Africa because it was a constant reminder of colonialism and the oppression of black majorities. The people against the movement did not see Rhodes as an oppressor; they saw the Rhodes statue commemorating him as a historical figure and chose not to see the pain he caused. This could only be one reason people would be against this movement, but since people struggle to see eye to eye and understand the pain they have not felt, conflict occurred surrounding this movement and the problem it was calling out. The dense formal networks and social media helped #RMF refer to the student set-up and how they addressed this issue.

Social norms and perceptions about the political process typically do not change rapidly (Orlova 2018:187). However, they can be changed using social movements to mobilise the public. An anti-corruption movement can return politics to the people, unite people across various ethnic and class lines, and address deeper societal problems. Despite numerous failures of various movements, they are not an exercise in futility (Orlova 2018:187-188). They can be used to build a political action toolkit to address various injustices society experiences. The initial goal of a single protest can be related to a particular issue, but the purpose can also extend beyond that to include other issues and concerns. A protest movement's goal should involve a diverse group of people in the political process so that they can have a voice and participate in the decision-making process (Orlova 2018:188).

2.1.1 Social movements

This study focuses on #BLM, #RMF and #FMF as movements that used social media as a mobilisation tool. These movements will now be investigated in depth regarding the aspects making them relevant to this study regarding scholarly articles.

Heffernan authored book reviews on the work of Susan Booysen and Johnathan Jansen. In these reports, Heffernan (2018:436) mentions that these protest movements originating at universities, known as Fallism, marked one of the most significant cohesive protest movements since apartheid's ending. Since these movements became so big, they are vital when researching social movements and their impacts, especially in a South African context. Heffernan (2018:434) notes that it is essential to read Jansen and Booysen together because they both approach student protests regarding their events, effects, causes and aims but each from a different standpoint. Booysen (2016) wrote *Fees must fall: student revolt, decolonisation, and governance in South Africa,* and according to Heffernan (2018: 438), the book includes the perspectives of academics, workers and students while keeping with the protesters' spirit. Jansen (2017) wrote *As by fire: the end of the South African university*, and according to Heffernan (2018:438), the narrative of university leadership is told in this book by framing the protests, on occasion, as a betrayal against a gracious patriarch but also as a response to macroeconomic movements.

In her first chapter, Booysen (2016) writes about the shift in governance that occurred during the student protest, causing a social movement. The #RMF and #FMF movements

focused on fixing the wrongs of the past, making the universities more inclusive and accessible, and decolonising tertiary education. With this, many challenges and changes came, and those Booysen discusses are policy changes. Policy success occurred when universities and the government implemented free higher education for the poor, but that was not enough for the students because they demanded social justice and decolonisation rather than accepting incremental change through transformation (Booysen 2016:38). These social movements have caused change through student protests and some of the demands that were met positively affected the universities in South Africa. However, at times, student protests went too far in terms of their destructive behaviour, which, in some cases, negatively affected some major campus buildings, which were destroyed, i.e., the University of the Western Cape and the University of Johannesburg (Booysen 2016:45). Small and provisional illustrations regarding the influences of the students' revolt during 2015–2016 are seen through the institutional change which occurred. Some positive changes occurring due to the protest were language policy changes, insourcing of workers, recruiting black-African faculty, which became a priority, and the transformation of senates (Booysen 2016: 45).

Furthermore, Booysen (2016:56) explains that these protests were learners' attempts to speak about their interests not recognised by the university according to their beliefs. The #RMF movement helped change the order of transformation discourse into a discussion of success and access in colonial institutions for black students (Booysen 2016:58). The philosophy of Fallism began with the fall of the Rhodes statues caused by the #RMF movement. Fallism is a process in which decolonisation has been renewed in society and the higher education system—it is about understanding the logic of movements, such as #RMF, using black consciousness with intersectionality (Booysen 2016:58-59). In other words, Fallism resides within the decolonisation project of African universities by locating radical black feminism and black consciousness as an integral part (Booysen 2016:59). Due to South Africa's history regarding apartheid and how minorities were treated, it is crucial to notice and change things that make history feel like it is prevalent in the present.

In Heffernan's book review of *As by fire*, Jansen (2017) attempts to answer three questions regarding the social movements in 2015-2016: What happened? Why did it happen? What does the protest crisis mean for the future of South African universities? Due to these

questions, he is a seminal source because he discusses #FMF and #RMF in-depth, and even though he does not speak about the effects they had on schools, he writes about the impact, manifestations and influence they had on universities (which is still the highest form of education). Jansen (2017) writes as a former vice-chancellor for the University of the Free State, giving his book a personal viewpoint.

Jansen (2017) explains that the #FMF movement started due to financial exclusion and cultural alienation. Financial exclusion occurs because students do not have money to study and are not approved for loans. Cultural alienation occurred because students felt their needs were not met due to race; therefore, the call for decolonisation occurred during the #RMF movement. Jansen (2017:[sp]) voices his concern on how peaceful protest should go and mentions that it is rare for a protest to be peaceful. Jansen continues to say that the counter-narrative mentioned above, when discussing Booysen's work, is a justification for violence. Jansen adds that it is for institutional violence aiming to protect the university regarding the reproduction of capitalism (Jansen 2017:[sp]).

According to Jansen (2017: [sp]), three student groups are linked to the protests prompted by social movements. The first group comprises a traditional student organisation representing traditional student bodies (such as the ANC and EFF). The second group is the hashtag group (the primary focus of this research). The third group consisted of cross-cutting groups because they used traditional and new forms of student protests (Jansen 2017:[sp]). Cross-cutting groups are represented by intersectionality—when social identities, discrimination and oppression systems overlap. Jansen (2017:[sp]) mentions there was no leader for the #RMF or #FMF movements because anyone could post something on social media, and it was seen as collective group leadership, i.e., everyone was the leader. Jansen finds this troubling because he is unsure who should be approached regarding complaints or problems to be resolved. Jansen (2017) has a pessimistic view regarding these movements, which is understandable considering that he was linked to them. Furthermore, it does paint a picture of what the university leaders experienced due to their link to the institution.

In my opinion, Jansen's situation at work gave him a biased viewpoint, and his connection to events in America makes the South African aspect seem less important, according to Vicki Trowler (2018:132), who also reviewed Jansen's book *As by fire*. By analysing the

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reflections of those movements, Trowler (2018:132) states that it is the first systematic attempt to comprehend the perspectives of university leaders. Furthermore, Trowler (2018:133) highlights that Jansen focused on similar US movements and compared them to the South African ones, which is counter-intuitive because the US higher education system differs considerably from South Africa's. Therefore, special attention is requested in comparing different pedagogical approaches of different countries and sociocultural contexts because the effects of US social movements on South African education are insignificant.

However, Trowler highlights that the book is significant because it does not balance out with that of the student's voice but takes on the university leader's view because the movement was leaderless (2018:132). Trowler (2018: 134) mentions that she struggled to read the anti-social media chapter because she does not view social media as bad, but Jansen laments its attributes in a management-hostile manner. She also mentions that Jansen's focus on only vice-chancellors can be seen as a strength and a limitation. In focusing only on these individuals, he portrays them as saviours, raising questions regarding the role of leadership teams (Trowler 2018:135). If they were truly saviours, why did these movements occur, and why was there a need for saving? According to Trowler (2018:135), Fallist movements provide opportunities for an honest reflection on South African universities to examine how to achieve their mission to the best of their ability.

Pillay authored an article titled *Silence is Violence*, in which he connects social movements, specifically #RMF and #FMF, with psychology. Pillay (2016:157) mentions that institutional silence becomes violence against decolonisation once a privilege is challenged and justice is demanded. Pillay (2016:158) highlights that repressive forms of violence must be rejected for psychology to serve humanity and prevail in humanist agendas, such as social movements. Rejecting #RMF and #FMF causes a moral and intellectual peril to the psychology discipline (Pillay 2016:158). Pillay (2016:158-159) calls for explicit support for these movements, for critical psychology to embed their work with human rights agendas and actively change personal and professional spaces through decolonising oppressive situations.

Paul Garton (2019) wrote *#Fallism and alter-globalisation*. In this article, he discusses Fallism (another name for the #MustFall protest movements). In this article, alter-

globalisation movements are discussed, which are movements seeking to transform society and its structures by remaking cultural sovereignty and community control. This article is crucial to this research because it mentions two names that can be used as an umbrella term for some movements under discussion. According to Garton (2019:407), Fallism, a movement through #RMF and #FMF, aims to decolonise and empower the tertiary education system. It is part of a global backlash against the westernisation of development. This backlash shares the belief that collective action and economic development undermine social and environmental justice (Garton 2019:407). Globalisation is a form of oppression enacted inside and outside the state (Garton 2019:408). It is implicated in the activities of tertiary education institutions, which are often targeted by alter-globalisation movements (Fallism). Multi-institutional politics theory states that domination can exist beyond the state, such as cultural and economic ones. The goal of #Fallism is to transform how western colonialism is practised in South Africa by establishing social and economic equity. It is a part of a global backlash against neo-conservatism and westernisation (Garton 2019:408).

The multi-institutional politics of movements offers a conceptual framework to explain the various goals of the #Fallism movement (Garton 2019:411). Multi-institutional politics explains that movements are not state-oriented behaviours but responses to conditions specific to a given domain, opening the possibility of targeting other institutions. The concept of multi-institutional politics examines the shifting nature of domination in various institutions and communities (Garton 2019:411). The #Fallism movement was formed due to dissatisfaction with the status quo, the oppression caused by the legacy of apartheid and the rise of domination—it also targeted various institutions beyond the state (Garton 2019:412). Social movements can also target the state, culture and or institutions, and they can seek to alert the game's rules (Garton 2019:413). According to multi-institutional politics theory, activists would also focus on the universities and administrators of higher education.

Although the #MustFall movement targeted the state, it plagued various other groups, such as corporations, universities and cultures. Despite not directly protesting the World Bank and the International Monetary Fund, the movement challenged these international organisations' policies (Garton 2019:413). The multi-institutional politics theory states that

social movements primarily comprise actors disadvantaged by rules and institutions constraining them (Garton 2019:414). Black and coloured South African individuals are heavily affected by the curriculum and environments promoting English and Afrikaans. The poor would be expected to participate in the election. As the barriers between challengers and members blur, multi-institutional politics emerge. As a vehicle of domination, alter-globalisation movements regularly target higher education in South Africa (Garton 2019:415)

In *The rise of Fallism*, Ahmed (2019: 5), referring to the different meanings of the phenomenon, states that Fallism creates a platform for understanding the experiences of black people in a university of liberal thinking as they reflect the decolonial theories that emerged from the Rhodes statue incident (9 March 2015). Ahmed (2019) also explores how adopting decolonial structures by #RMF inspired an emergent idea of Fallism. According to Ahmed (2019:146), Fallism is frequently used to refer to various student movements using the #RMF and #FMF hashtags. However, some students, such as Wandile Kasibe, understand that Fallism goes beyond its descriptive value. Kasibe's involvement with the movement can be traced to his meeting with Chumani Maxwele (the student who through the faeces on the Cecil Rhodes statue), who was planning a protest against the Rhodes statue on 9 March 2015. Kasibe argues that Fallism can help people by addressing the injustices of colonial oppression (Ahmed 2019:146). During Ahmed's (2019:155) interview with student activist Simon Rakei, Rakei talked about the intersections between decolonisation and Fallism. Rakei explained that Fallism sought to bridge the gap between communities and the university, as it is a theory of how knowledge is produced.

#BLM is another movement that will be investigated during this research because it significantly affected South Africa. *Black Lives Matter: (re)framing the next wave of black liberation,* written by Amanda Clark, Prentiss Dantzler and Ashley Nickels in the book *Research in social movements, conflicts and* change, mentions that BLM started in 2013 (Clark *et al* 2018:146). This is a crucial section to note because it first reached South Africa as a massive movement in 2020 after the death of George Floyd. #BLM has insisted on creating a culture of participatory democracy within its organisations, avoiding the dependence on gender and hierarchies (Clark *et al* 2018:148). The intersectional framing of #BLM allows the movement to move beyond the traditional approach to achieve black

liberation and towards a radical one. The #BLM movement fights against oppression by uplifting community members who were previously seen as outcasts (Clark *et al* 2018:148). The #BLM platform calls for communities to control the policies and institutions meant to serve them. This call for community control acknowledges the perspectives and experiences of all members of a particular community and encourages moving beyond traditional notions of racial and gender oppression (Clark *et al* 2018:148-149).

The rise of #BLM in the media and policy circles was due to the increasing number of violent incidents in the black community (Clark *et al* 2018:151). While the movement gained widespread media coverage, the founders knew they needed more than a simple slogan to have influence. As such, the #BLM movement uses a decentralised leadership model, a non-hierarchical approach to organising and advocating social change. It aims to build a more inclusive and diverse movement (Clark *et al* 2018:151). Using traditional protest methods by #BLM groups to reclaim public space is part of the radical black tradition and is a political and radical act in the US (Clark *et al* 2018:152). The #BLM movement uses social media to promote its message and connect with communities. Its extensive use of these platforms allows it to reach more people. The #BLM movement is direct in its criticism of the status of black people, claiming that the state has been responsible for the violence against them (Clark *et al* 2018:153). The movement's framing strategy is consistent and unapologetic. Its use of the #BLM hashtag is a powerful statement to raise awareness about the harmful effects of racial discrimination in societies (Clark *et al* 2018:153). The #BLM movement is more than a movement about police brutality against black men (Clark *et al* 2018:153); it also focuses on the criminal justice system's role in society.

2.1.2 Social movements and collective action

Collective action is a vital element of social movements because it is required for a social movement to be successful. Collective action can occur in numerous ways, which will be examined and related to this study.

Porta and Diani (2006:51) discuss the importance of sharing and partaking in the context of a common culture in collective action as a vital component of a social movement. Collective actions play on cultural norms via objects, sound and imagery to convey a message to which the majority, if not all, would recognise and relate. Figure 2 shows a

cultural norm used for #BLM. The imagery makes this poster easily recognisable and links to #BLM due to the black fist. Therefore, collective action and culture have a relationship, and there are two ways to study this relationship. The first is the role of values—action tends to start with identifying social actors maintaining specific sets of concerns and principles (Porta & Diani 2006:87). The second role is based on the cognitive elements of culture, i.e., how meaning is assigned to experiences. For example, Figure 2 can be identified as a poster for BLM due to the black fist, but it goes further than that. After identifying the subject matter, the image makes one think more because it is clear that institutional racism is a problem regarding George Floyd's case. In the image, people are dressed in blue, representing the police force (all colours in terms of race and all genders). Police officers and women work together trying to tear down the black fist. Stereotypical colours, such as blue and pink, were used in the poster, which could refer to the stereotypes people tend to create about specific groups or cultures.
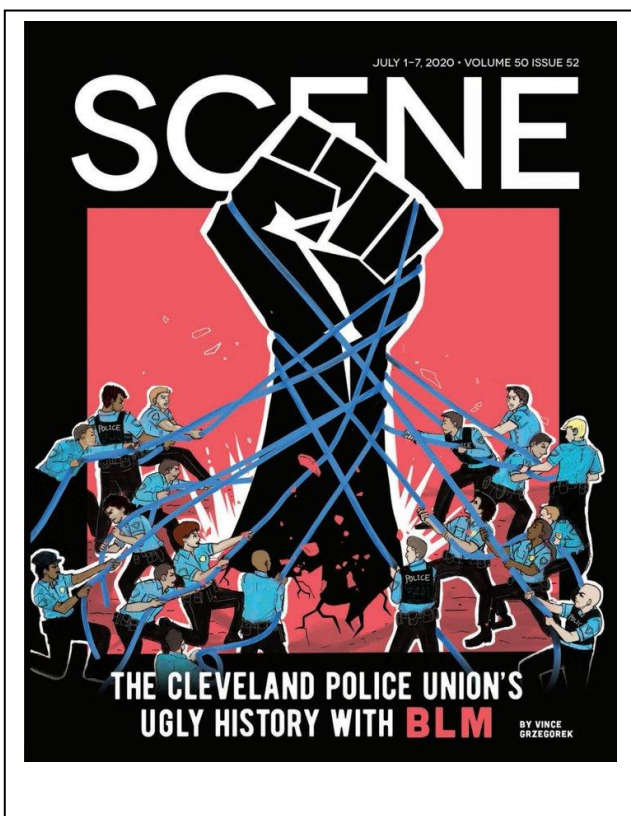
Figure 2: #BLM fist imagery
Poster by Sequoia Bostick
(Grzegorek 2020: [sp])

Spier (2017) discusses collective action, which is a vital part of this research because it links to social movements. According to Spier (2017:39), social scientists regard collective behaviour as an emotional reaction to an event or situation outside their control. This theory explains how crowds behave in social settings, different from the rational and orderly behaviour common in most modern societies. The concept of irrationality and loss of individuality were later criticised. The primary point of this criticism was that the people who participate in protests tend to be more integrated than those who do not. According to sociologist Herbert Blumer, who defines collective behaviour as being spontaneous and unstructured, the trigger for collective behaviour is cultural drifts, which can happen when people feel threatened or disrupted in social settings (Spier 2017:39). Due to social unrest, people can form collective behaviour known as collective action, such as protests, mass gatherings and social movements. Through symbolic communication, this behaviour can promote incipient forms of order. The concept of relative deprivation refers to people's collective behaviour regarding their current situations. It is typically triggered by their assessment of their current state and expectations for the future. Relative deprivation is caused by people finding a benchmark higher than their current situations. This psychological strain can trigger collective action (Spier 2017:39).

Furthermore, social movement scholars stress the importance of emotions to motivate people to participate in social activities (Spier 2017:40). Emotions such as anger, hope and joy can motivate people to participate in activism. Structural crises can also stimulate emotional responses that people can easily interpret. These reactions can then be used to construct new frames of understanding. Anger can also motivate people to reclaim their agency by creating networks to negotiate alternative visions. Social theorists have identified the idea of breakdown and strain as fundamental causes of collective behaviour. The rational choice theory, however, which contrasts with the strain and breakdown theory, argues that individuals are rational actors who consider the costs and benefits of participating in a social movement or collective action before planning the next step (Spier 2017:40). A decision to take a course of action that is most likely to have the highest possible utilisation is made. This concept, referred to as the decision-making process, originates in economic theory. In Spier's (2018:41) book, he mentions that Brent Klandermans has identified three fundamental reasons why people are attracted to social movements: the possibility of contributing to a better world, changing their circumstances,

and giving meaning to their lives. Due to the various motives that people have for participating in social movements and society, these can provide the opportunity to fulfil their goals. In other words, it is important not to reduce the rationality of people when it comes to collective action (Spier 2017:41).

A further level of collective action is sharing awareness, which is the perception people have of themselves as members of a larger group (Spier 2017:41). Spier (2017:41) also talks about Clay Shirky, a consultant and lecturer on new media. Shirky said that sharing awareness helps uncoordinated individuals and groups get involved and work together more effectively. He divided this concept into three simple levels. The first one is awareness, meaning that everybody knows about relative deprivation within groups of people. The second is sharing awareness, meaning the deprivation is spread among the people closest to them. The third is that everyone knows there is a reciprocal awareness situation where everybody knows there is relative deprivation within a group. The concept of shared awareness helps people think about their actions and situations more critically. It also offers a combined view of rational choice and strain theories. Social media can help develop shared awareness in several ways (Spier 2017:41).

2.1.3 Social movements and education

Social movements link with education because they aim to educate people in their surrounding society about the problems they are facing or encounters happening around them. Social movements and the different links to education will now be examined to understand better how social movements impact in terms of manifestations in the education system. Since scholarly sources about social movements and specifically the visual arts classroom are hard to find, the focus will be on all sorts of education.

In her relevant study, *Social movements, class, and adult education*, Walters (2005) discusses how notions of class affect education and the learning that social movements foster. The author first discusses social movements and what learning concerning them means. According to Walters (2005:45), social movements are voluntary organisations bound by various political, social and ideological societal changes. The movements tend to fight for the human rights of exploited and oppressed people; therefore, they could be incorporated into the resistance art taught in Grade 12 to visual arts learners (more on this

later). Social movements can be seen as action systems with structures because they can only work together if they are integrated and sustain themselves through their various social and political structures (Walters 2005:55). #RMF and #FMF used these structures to gain momentum—they involved the students who understood their struggle and issue. In other words, a social movement can only succeed if the involved society supports it. If the surrounding society in #RMF did not support the cause and feel the need to be heard, this movement would have never had the success it had, which led to #FMF and later Fallism. Walters further discusses social movement learning, which is the process of learning through active participation or through people who are not a part of the movement but support the cause. This can be seen since #RMF gained support from students and people who had no relation to UCT but understood why the statue was seen as a symbol of oppression.

Social movements are rich in learning environments because various cultural, ethnic and gender identities are involved, affecting how movements operate and how the people involved educate themselves (Walters 2005:55). Walters (2005:60) further discusses how social movements have been used in South Africa regarding the ending of the apartheid regime. She explains how learning within this movement was conscious, how the ones closely aligned with a movement in exile were more liable for its collective goals and purposes and how those less aligned were less likely to be helpful. The struggles of the past heavily influence the contemporary movements in South Africa; for instance, #BLM, #FMF and #RDM can all be connected to the apartheid protests in different ways (Walters 2005:61). Walters concludes that social movements are spaces where new knowledge can be created because knowledge is the intellectual property of a social movement created through collective discussions and campaigns. Walters is a crucial source because of how she explains social movements' relevance in the South African socio-political context.

From an anthropological point of view, Niesz (2019:223) states that movements, such as same-sex marriage movements and #BLM, have societies organised to fight for constitutional, civil and human rights and cause a particular advanced understanding of the relevant issues. The paper is based on anthropological research and is relevant because it acknowledges that there is little research on how knowledge is produced through social awareness, how it circulates through and beyond movement spaces, and

how formal and informal education impedes and facilitates it this process (Niesz 2019:224). Social movements are widely acknowledged as they receive significant interest from educational studies. Unfortunately, few studies have focused on the knowledge produced in these areas (Niesz 2019:223). Social movements are vital to this research; therefore, they must be examined diligently. Niesz (2019:224) mentions that social movement studies ignored the topics of education and learning, and education studies were focused on studies of group resistance, causing them to rarely pay attention to social movements.

She states that even though education research has become more focused on social movements, it remains a low-profile field (Niesz 2019:224), which comes as a shock because social movements provide compelling contexts for examining what anthropologists typically study in education research. According to Niesz (2019:227), education is fundamental to any movement and is required at every stage of its lifecycle, from its inception to the final product. According to adult education researchers, social movements are also educational sites that can be used for learning. Social movement knowledge can influence schools in several ways. The visual arts classroom incorporated this by making most of the Grade 12 theory work about social issues. The topic in the visual arts syllabus dealing with resistance art teaches children how art can make people aware of the issues around them by providing a new perspective. The social movement knowledge about apartheid is still being taught in schools but does help learners understand the past. Activity-based learning, which aims to end textbook-centred instruction, reflects movements' knowledge about learning and encourages children to actively engage in learning (Niesz 2019:229).

I believe the visual arts textbook is outdated. The above statement would reinforce my ideas about the theoretical aspect of visual arts because actively engaging in something the learners feel strongly about would have a better educational effect rather than only relaying the information from the textbook about what has been done. Social movements significantly affect the status quo of formal education. Niesz (2019:231) concludes by saying that anthropologists have known that social networks and communities are places where people can identify, strengthen and share their cultural identities, which are vital forces/dynamics in society's transformation.

One of the seminal sources in Niesz's book is *Social Movements: A cognitive approach* by Eyerman and Jamison (1991). Eyerman and Jamison (1991:161) suggest that social movement knowledge can become the future knowledge and generate new forms of social innovation because they serve as sources of interpretations, identity building and critique. People, unfortunately, tend to have short memories, and these movements influence them only while they are trendy. For instance, #BLM occurred long before George Floyd died, but unfortunately, people did not fight it as actively until that horrific incident occurred. If people truly learned from #BLM when it originated and the institutions acted at the time, George Floyd might still have been alive. In this book, they argue that social movements are the foundations of innovative ideas and concepts, and their knowledge is often the source of innovative ideas and new political identities (Eyerman & Jamison 1991). The cognitive praxis theory of their work focuses on the importance of social movements for intellectual projects to influence the world beyond their activities. The above brings up the question, why are social movements not a bigger part of education, and why is this topic not used to teach? Social movements are conceptualised as temporary public spaces, according to Eyerman and Jamison (1991:4), meaning that educational researchers have much to learn from movements.

In their paper, *Social movements and educational research: toward a united field of scholarshi*p, Niesz, Korora, Walkuski and Foot (2018:2) mention that educational contexts and processes are crucial when it comes to generating and promoting identities, ideas, ideals and most important for this research, social movements. According to Niesz *et al* (2018:2), movements are educators because they engage participants in various forms of informal education, such as participation in movement activities and special education. The #RMF and #FMF movement protests made people more aware of the institutional racism still occurring. They are also producers of knowledge that the public can use. Through participation or even witnessing movements, individuals could acquire profound education. Although the exact extent to which people embraced or rejected the movements' goals and ideas varied, they all experienced learning (Niesz *et al* 2018:3). Niesz *et al* (2018:10) focuses on education that has covered social movements and, among the areas of scholarship that were studied, they found that the focus on social movements and education falls into two categories. The first is a research programme drawing on

theoretical frameworks and shared common denominators. The second category focuses on studies addressing the influence of specific movements on education and the workforce.

The abovementioned authors tend to focus more on adult education because scholars have primarily focused on it before, and these researchers have made it clear that movements educate the adherents and the broader public. Their work has established that these are powerful tools for social critique and creating new ways of living (Niesz *et al* 2018:11). These are both valuable tools in the visual arts classroom because a learner must be able to take and give critique; they must also be able to critique their own work. If learners cannot do this, they will only make superficial artworks with no deeper meaning. Popular education leaning towards being associated with social movements encourages social critique, critical debate and learning among the working and poor classes. This type of education rejects the banking model (more on this later) and promotes participatory models, also associated with critical pedagogy (more on this later) (Niesz *et al* 2018:12). People learn through participation from massive protest actions to informal conversations in social movements (Niesz *et al* 2018:13).

Niesz *et al* (2018:14-15) identified five broad types of studies widely used by researchers through a review of various types of knowledge about learning in social movements. The first is scientific and expert-promoted knowledge about an issue affecting the social movement; for instance, environmental activists can learn about various climate change-related discourses through collective actions. In #FMF, people were made aware of the increase in fees and how it was unaffordable. Second, individuals can learn about the various skills and techniques necessary to organise and lead a movement through collective actions. Third, the vision of a social movement is a vital aspect of organising a group or individuals, and learning about this aspect of the movement can help participants develop a better understanding of its goals and structure. Fourth, performance-based learning and movement actions help individuals and groups develop collective and individual identities. These movement components can enhance one's understanding of the movement (Niesz *et al* 2018:15). Lastly, social critique and agency are vital components of social movement learning. Numerous studies have discussed the potential for critical and emancipatory learning in social movement learning.

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They discuss the differences between education and learning within social movements and their influence on formal education (Niesz *et al* 2018:16). Therefore, the abovementioned paper is a seminal source because it discusses some key aspects of this study's subject matter. In scholarship on education, studies are rarely found that explicitly describe the roles of learners as social movement actors. The most notable group of formal educational movement actors are teachers. (Niesz *et al* 2018:21). The authors mention that people, who wish to change the future for the better, rely on educational approaches; therefore, it links education with social movements, but this is yet to be acknowledged by mainstream educational scholars (Niesz *et al* 2018:27). This statement also strengthens my argument around outdated textbooks and that learners will benefit from social movements being included in the art curriculum. Although direct action is often the only way to influence formal education, it is widely believed that social movements can exert their influence through the collective actions of their followers (Niesz *et al* 2018:28).

Menocal (2016:1) mentions that social movements do not always succeed but still affect society by causing political, economic, social and cultural changes. #BLM succeeded because there was justice for George Floyd, but unfortunately, police brutality has not been stopped. Menocal's paper on social movements, also titled so, will be used for this study because she helps one understand how and why social movements emerge. It is essential to understand why and how it occurred to understand the manifestation of a social movement in the visual arts classroom. She explains that social movements are contingent and affected by several factors that can trigger or constrain their growth or decline, including rapid technological changes, political and economic crises and increasing urbanisation (Menocal 2016:2). The foundations of social movements are social relations. The rapid emergence of technologies, such as the Internet and mobile phones, has supported social movements considerably in providing alternative spaces for people to engage with (Menocal 2016:3); however, these tools are only tools of mobilisation and are not part of the strategy of social movements.

Heidemann wrote *Close, yet so far apart: bridging social movement theory with popular education.* Heidemann (2019:311) mentions that there are scholarships showing how popular education is linked with social movement activities and campaigns, but social movement scholars have not approached popular education on their empirical terrain.

Social movement scholars have focused on education but primarily on knowledge foundations among activist and situational forms of non-formalised learning. Social movement scholars must focus on how social movements unfold and operate in formal educational institutes because it could provide an understanding of how these settings can function as social movement activity vehicles. The concept of free spaces could connect scholarship on popular education with social movement theory since terms such as activism tend to saturate literature on popular education with the presence of social movements (Heidemann 2019:313).

Free spaces can be coined as small-scale settings where groups can have socially autonomous interactions, removed from dominant groups and their control, making them capable of producing socio-political challenges needed to initiate processes of protest and mobilisation (Heidemann 2019:313). It is crucial to understand where the social movement activities originated to analyse how a movement starts and evolves because this can provide insight into how the actors and constituents of a movement can shape socio-structural environments (Heidemann 2019:313). Dominated and disempowered groups can rise in the face of injustice in the social dynamics free spaces provide, hence why they are significant. Free spaces can formalise popular education programmes, facilitating social movement activity reproduction (Heidemann 2019:314). This could be seen as a feasible possibility if the participants and practitioners can combine the realities of community members and real concerns "to the building of counter-hegemonic educational projects that tie up with the emancipatory agendas of broader-level social movements" (Heidemann 2019:315). Heidemann (2019:316) refers more to adult education, but his work is relevant to the visual arts classroom since he proposed that education must be conceptualised into a free space for the focus to be on how knowledge-making and learning influences social movements in society.

Fontenot (2005:3) discusses the relationships between social movements and adult education, focusing on feminism. Adult education could be viewed as any non-authoritarian and cooperative event where experience is a valued social change or personal improvement; therefore, a relationship between adult education and social movement exists even though the latter does not always have significant adult educational components. The information gained from social movements must be contextualised to

have more meaning to adults' social and personal worlds (Fontenot 2005:45). Those trying to gain change in movements are the ones that become knowledge producers because they try to make sense of the world around them. Fontenot and Heidemann are important sources because they actively investigated the relationships between education and social movement, even though they focus on adult education. Most scholarly papers and articles connecting social movements with education do so on a higher education level. Therefore, a lack of research exists regarding the direct effects of social movements on basic education.

In her chapter, *Challenging everyday violence of the state* by Orlova (2018:174), she talks about the Internet as a tool of education and an instrument for grass-roots movements to challenge corrupt practices. Orlova (2018) uses Russia as a setting, but this does not render her irrelevant to my research because she links the Internet and education. The Internet is a valuable source for social media, and because Orlova discusses the possibilities the Internet can provide as an educational platform, she becomes a vital author. Orlova (2018:177) mentions that despite the lack of formal education to combat corruption, various social movements and opposition leaders have used the Internet to educate the public about the evil of corruption. The advantages of Internet chatrooms are that they allow people to discuss diverse topics without worrying about being monitored by the state (Orlova 2018:178). However, this convenience also comes with a loss of privacy. The Internet has been used to support various political causes and organise protests across countries. Protest organisers have used various social networking sites, such as Facebook, and online platforms serve as an alternative public space when holding meetings (Orlova 2018:178). Despite its positive impact on exposing corruption, the Internet's role in undermining democracy by creating opposition movements should not be underestimated (Orlova 2018:179).

Although producing compelling videos on the Internet can be helpful for the opposition, it does not necessarily mean it will automatically unite the various factions (Orlova 2018:180). Instead, it can be used to realise the movement's goals. The Internet can contribute to developing culture by providing a voice to the people and an alternative to the state media. The Internet can be used in authoritarian regimes to monitor people's behaviour, build support for the cause and create a propaganda mouthpiece for the ruling party. Despite

the rise of the Internet, traditional media remain the primary public information source (Orlova 2018:180).

2.1.4 Social movements and social media

Social media played a crucial role in the movements being investigated. How social media was used and its influences will now be discussed, which is necessary since using the # became relevant because of social media.

Wilkins, Livingstone and Levine (2019:786) discuss the relationship between social media and collective action by scrutinising the initial stages of #BLM and the rhetorical functions used by social media for this movement. Since social media is viewed as a platform to enhance a movement, the authors become vital for this research. Communication and language are essential to advancing social change, as they can help individuals and groups to act in a way that furthers a movement's goals (Wilkins *et al* 2019:787). Social media covered the content of George Floyd in 2020, showing how communication can advance a movement. The question of how to define a social movement is challenging to answer and can be contested. Given the rise of social media, it is more critical than ever to understand how activists can negotiate the sensitive and subtle aspects of social movements (Wilkins *et al* 2019:788). Despite the many contributions that social media have made to social movements, limited research has been conducted to examine the rhetorical functions of their activities. Wilkins *et al* (2018:788) argue that a rhetorical analysis can help identify how activists articulate their positions on various movement issues and goals and define their opponents and allies. Although research in social psychology has focused on how political rhetoric on social media can affect activists' behaviour, it is unclear how it can help preserve the movement's message or prevent its opponents from taking advantage.

Wilkins *et al.* (2018:789) use BLM as a context to help one understand the use of social media. The early phase of #BLM is an ideal context for examining the functions of social

media, as it pertains to the management of ally activism[8] (Wilkins *et al* 2019:790). They investigated #BLM and found that while activists make significant contributions to the movement, they try to advance and defend disadvantaged groups within the movement (Wilkins *et al* 2019:791). Instances also occur where social media users address the issue of racial identity, as seen with #BLM. Individuals engaged in several ways on social media to influence and retain their social identities regarding #BLM (Wilkins *et al* 2019:799). Racial asymmetries and black subordination were used to legitimise the movement's definition. The characterisations of social identities and the intergroup context were used to motivate action among disadvantaged and advantaged groups. Wilkins *et al*.'s (2019: 799) study shows that these types of constructions can be used to manage the relations between social issues and identities and that one of the crucial functions of internet-enhanced action is to regulate social identities and characterisations of intergroup relations. Through computer-mediated communication, communiqué can be used to manage and sanction social action rhetorically. With the use of mobile phones, it has become increasingly easier since people can now communicate their opinions in a few seconds to hundreds of people.

Glenn (2016) authored a paper on #RMF and #FMF, discussing the underlying issues that came along with these social movements. Glenn (2016:94) mentions that the 2015–2016 student protests were seen as heralding the rise of social media over old media. The #FMF movement quickly spread across various campuses, with many students sharing their thoughts on the movement through social media. Some students mentioned that they had been protesting for a long time but that they (#FMF) only received media attention after the well-off students started protesting (Glenn 2016:85). The implication was that more exciting protests were needed, and students would be informed about the strength of the protests through their Twitter feeds. WhatsApp messages between student leaders at different campuses also played a huge role in the protests. Media habits might be the critical factor in shaping student protest movements, as they affect how quickly and widely they are disseminated, making it a dangerous tool with negative characteristics, such as critical

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[8] The ability to harness support from privileged groups as a disadvantaged group to acquire successful activism (Wilkins *et al* 2018:789)

edge, brevity, a tendency to one-upmanship and rapidity, which could allow for a rapid turn to violence by those who become angered quickly through social media (Glenn 2016:87). The South African student movements of 2015–2016 show positive signs for the role of social media in movements. However, it also revealed the dangers of negotiating with students (Glenn 2016:94).

Booysen (2016:108) also discusses using social media as a protest tool during these movements. The #FMF spread across 17 campuses in 10 days and used social media platforms as a site for counter-narratives. Counter-narrative or counter-storytelling is a way to share an experience that would not usually be told. Using the hashtag allowed for personal stories to be shared under a common label that would have been missed by mainstream media (Booysen 2016:108). Social media was used to involve people since it became personal and directly implicated people (Booysen 2016:109). Social media platforms were one of the essential tools of these movements because they provided forums for documenting the protests, were a way to spread news about gatherings and provided video and photographic evidence of institutional violence and police brutality. It provided a platform for students to share their stories, most notably to those who were not directly involved (Booysen 2016:109).

Social movements can have a colossal impact in one day on countries 10 000 miles away due to social media. Social media is described as a collection of practices and technologies (Spier 2017:3). In *Collective Action* 2.0, Spier discussed the effects of social media on collective impact. Therefore, Spier is a seminal source since I am looking at social movements regarding social media and how social movements require collective action to succeed. Spier (2017:16) explains that social media refers to information and communication technology platforms commonly used by individuals and organisations to communicate and collaborate. However, it is not a purely internet-based technology. Versions of social media platforms allowing users to connect to the Internet without being charged with bandwidth also exist. Despite their noble intentions, these initiates are problematic due to the nature of their operations and the impact on the net neutrality principles, which they are undermining (Spier 2017:16).

Through social media, people can interact with an audience beyond their chosen recipients (Spier 2017:18). This type of communication, known as many-to-many communication,

differs considerably from traditional communication. It differs from the one-to-one model commonly used in other forms of communication, for example, radio or television broadcasts. Although many-to-many communication is not unique to social media, it is commonly implemented in the design of various social media platforms (Spier 2017:18). Social media platforms can also be used in mediating emotions and moods (Spier 2017:25) and can be used explicitly and implicitly. The combination of positive and negative connoting words, using lower- or uppercase letters and the undertone of the text message can help mediate the user's emotional state. However, users can use emoticons and other forms of social media to express their emotions and explicitly communicate their thoughts and feelings with the content they are reading. As social media platforms become increasingly sophisticated, they can respond to the needs of their users by introducing new features and functions (Spier 2017:25).

Due to different social media platforms' varying characteristics and patterns, their deployment and usage guidelines vary (Spier 2017:42). The 140-character limit on Twitter restricts the number of characters to send in a single tweet. Hashtags also support horizontal communication (Spier 2017:42). Users can easily add and distribute relevant information using hashtags to organise and focus on specific topics (Spier 2017:43). This feature also allows users to find relevant information quickly. Unlike Twitter, Facebook allows users to map and reproduce social networks from their everyday lives easier. This feature is less compatible with the horizontal communication and real-time organisation of Twitter but is still powerful. Social media platforms are not the sole means by which people can organise and conduct protests or movements, but it does help people connect and support each other and mobilise for collective action (Spier 2017:43). Social media platforms help organise and disseminate information about events (Spier 2017:44) and in preparing protests and demonstrations. A large following can help spread information about a cause or event in a way similar to the one-to-many communication. However, because people can easily share information about the page through their comments or posts, other users can open the page's backchannel. Due to the nature of the filter bubble, it is widely believed that the information about a movement or event will reach its connections on social media platforms, and this phenomenon can demobilise other users of the platform (Spier 2017:44).

Social media platforms are primarily used for sharing images and videos, such as Instagram, and provide a carefree way to access and share documentation of events (Spier 2017:45). Instead of simply storing pictures and videos, these platforms are designed to help people share and publicise content related to their chosen topic. Some features of these platforms include the ability to group and distribute content, a feature that automatically correlates videos and images with similar content and algorithms that determine the relevance of the posted content based on its likes and mentions. This aspect of social media can help organise and disseminate actions and be used in various forms of communication, such as self-marketing and political communication (Spier 2017:45). Even with the various advantages and disadvantages of information and communication technologies, such as email, telephone and short message services, social media still allowed the protesters to reach out to different audiences (Spier 2017:46). In many cases, the dissemination of messages through social media helps people reach a wider audience and gain attention from mainstream media. The rise of social media has contributed to a more informed and motivated crowd.

The rising publishing costs have created a scarcity that has affected journalism. However, the emergence of social media platforms has created new revenue streams for the profession (Spier 2017:125). Although removing intermediates from the mix of information available on social media platforms can make useful information more accessible, it can also threaten the accuracy of the information being disseminated. Due to the ease of sharing information on social media platforms, many people do not attempt to verify the information they distribute, contributing to the circulation of false information. Instead, some deliberately distribute fake news and spread false or misinformation to reach their goals (Spier 2017:125; Zhou, Zafarani, Shu & Liu 2019:3207-3208). The profitability of mass media outlets is also linked to their political and economic interests. In private media outlets, the investment return is only one factor that a news story must consider to be published (Spier 2017:126).

Aside from the political and economic agenda, the interests of various groups and individuals related to the media outlet also influence its reporting. Financial considerations, such as losing advertisers and readers due to unfavourable news coverage, can also affect a news story's coverage (Spier 2017:127). The relationship between the availability of

resources and the political agenda of mass media is complex. Social movements might benefit from the media's coverage due to their ability to sympathise with their issues. However, if the issues raised by a social movement contradict the political agenda of mass media outlets, it might face censorship. The interaction between mass media and social movements is common, regardless of social media. Even when faced with various barriers, social media can be a powerful tool for activists and movements (Porta & Diani 2006:21; Spier 2017:127).

The relationship between mass media and social media is complex and paradoxical. On the one hand, despite the various advantages of social media, mass media must be appropriately used (Spier 2017:127). Social media has become an alternative to mass media in terms of putting issues on the agenda or bypassing the gatekeepers (Spier 2017:127). Social media platforms are also an alternative to mainstream media when framing social movements (Spier 2017:128). They help create networks and spaces where people can discuss and debate the movement's issues and causes while avoiding the mainstream media's biased and inaccurate portrayal of the movement. Although social media can help increase the visibility of alternative media and movements, it can create inequalities within the platform. The privileged position of mainstream media outlets on social media is due to their reach and visibility on the platform, enabling them to reproduce the power relations within the media landscape (Spier 2017:128). By allowing content producers to pay for their reach, social media platforms can help democratise the media landscape and enable individuals and groups to reach a wider audience (Spier 2017:129). Social media platforms as institutions help increase the power of mainstream media outlets by creating an alternative media landscape. However, they can suppress the public opinion of social movements by providing biased coverage.

In 2014, Facebook introduced a feature called *Trending*, showing a list of the most popular topics and hashtags trending on the platform (Spier 2017:129). This feature is personalised based on several factors, such as your location and the pages you follow. In 2016, it was reported that Facebook employees tampered with the results of its trending feature to make it look less negative, including suppressing conservative news and placing issues related to the BLM movement on the list. Facebook responded to the allegations by stating that the topics appearing in its trending list are first presented by an algorithm and then

reviewed by a team. In response, Facebook fired the employees involved in the alleged manipulation. The company stated that since the algorithm now manages the tasks with less human involvement, the system is neutral. This incident highlights how social media platforms can operate similarly to mainstream media outlets (Spier 2017:129).

Another gatekeeper of newsworthiness is the so-called filter bubble—a concept aiming to create personalised information spaces on social media platforms that are free of disturbance and primarily contain informative content (Spier 2017:130). The algorithms making up the filter bubble are no different from the gatekeepers who filter content according to the newsworthiness of the individual. They do so in the same way that mass media outlets filter content to serve the interests of the advertisers. Consequently, when considering social media as an alternative to mainstream media, the filter bubble could create parallel mainstream media catering to the platform's users. It is a double-minded sword for collective action because it can unite like-minded individuals and isolate them from one another, preventing them from reaching broad legitimacy. Alternative media platforms are disadvantaged compared to corporate social media (Spier 2017:130), and they have a smaller circle of users and a lower material resource, meaning they do not significantly influence reaching the masses (Spier 2017:131). However, activists can use alternative media platforms in collective action or social movements and provide various media and communication tools unrestricted by corporate social media (Spier 2017:131).

2.1.5 Social media and collective action

Collective action is a big part of social movements because it is required for success. Social media incorporates collective action to obtain momentum. This issue will not be focused on to understand what collective action means regarding social media.

Collective action most likely profits from its decentralised and social media-supported nature (Spier 2017:110). Collective behaviour comprises performing short-term goals and relying on the number of people participating. It is common to encounter instances where the actions are initiated spontaneously. Aside from short-term goals, collective behaviour requires the participation of people with varying emotional and cultural deprivation levels. In other words, collective behaviour is often triggered by a need or motivation (Spier 2017:110). Social media can enable the formation of collective action, as it can create

information links to be used by the actors to coordinate and support their actions (Spier 2017:111). However, despite the various advantages that social media can bring to the formation of collective action, it is not a system or a system-wide creation. Collective action formation requires the individuals' participation using the platform. As social media is perceived as a platform people use to interact and communicate, it can also serve as a facilitator. In other words, social media platforms can enable people to create and contribute to collective action spontaneously and unregulated (Spier 2017:111).

Another critical aspect of social media is that it supports individual interaction (Spier 2017:111). For instance, by suggesting and deploying hashtags, social media platforms can facilitate sharing images and other content between users, creating a connection between the users and the content. Hashtags allow users to mark their content and receive recommendations for its use and can be used to support the formation and various types of statements and opinions (Spier 2017:111). Social media has an unstructured collective behaviour that can promote the emergence of new forms of order and norms (Spier 2017:112). The platforms' designs and systems support this phenomenon and the institutions behind them react to them. The concept of collective behaviour is uncomplicated; it requires fewer complex strategies. The primary factor influencing its relevance is the number of participants.

In some cases, such as social media, collective behaviour can be facilitated through the platforms. For instance, it can allow individuals to join a group or collective effort without planning and organising their actions. The number of people who actively participate in the same way on a platform can help determine its relevance; for instance, if a user shares a similar image from the same location, its relevance can be computed. Instead of being spatial, social media platforms rely on the collective behaviour of their users to serve the common good. This concept distinguishes them from other information and communication technology platforms relying on user-generated content (Spier 2017:112).

Collective actions and behaviour have limitations within social media borders (Spier 2017:114). Actions that can be performed within the borders of social media can be performed in various ways, such as through a photo collection of a political discussion. They can achieve reasonable goals, such as those related to fundamental political issues. Sometimes, the individual agent's goal might not be met through algorithmic-assisted

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collective action. The agent's actions must extend beyond simply communicating and linking information to achieve greater impact. The concept of social media as a platform for collective action refers to the several ways in which it can provide the necessary conditions for the emergence and support of collective action. For instance, it can create new social movements and enable the participation of its members in many ways. It is unclear whether social media platforms can produce or contribute to collective actions. However, it is generally accepted that individuals and their agencies act (Spier 2017:114).

The concept of collective action is presented as a dilemma between individuals' actions and the algorithms enabling them to perform them—where the people who act are those responsible for making the actions happen (Spier 2017:115). Actions can take various forms, such as organising a political protest, establishing a refugee aid programme, or simply expressing solidarity online. People who take on these actions are motivated by their grievances. In the case of social media, the platform does not act on behalf of but responds to its users' actions by calculating probabilities, allowing the platform to support the actions of human users. The concept of collective action is about the actions of individual users and involves the interactions between various groups and individuals who come together to perform them. This interaction is a power play that can neither be predictable nor calculable. The distinction between algorithmic functioning and human action is apparent regarding social media platforms. Since the users' actions determine the outcomes of the algorithms, their behaviour can be unpredictable (Spier 2017:115). The interaction between a person and a social media platform is an example of collective action—it involves the people who use the same platform and the actions they perform together (Spier 2017:116).

Mass media does not cover all issues of public interest. The high costs of publishing and distributing these items and the political and economic agenda of the media outlets serving as gatekeepers limit the movement of social movements to mass media (Spier 2017:123). The high costs of publishing and distributing these items prevent many social movements and issues from being covered by mass media. However, social media can help these groups overcome these barriers. Through social media, activists and movements can easily disseminate information about their activities without paying for it, which can be done

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through free-of-charge publishing and disseminating information. Social media platforms are used to discuss and publish issues that are first discussed on them.

Consequently, the attention they receive from the public eventually reaches the mass media, which, in turn, increases their newsworthiness. This discipline aims to make the discussion of an issue in mainstream media affect public opinion and discourse. Through the efforts of this discipline, the success of an issue in drawing the attention of mainstream and mass media can contribute to the emergence and development of social movements. Aside from being able to attract the attention of the mass media, activists and movements must have the necessary resources to effectively reach out to the public and make their message heard in social media, including time to pursue online activism and social media literacy. These resources are not evenly distributed in society and require the ability to reach out to the public and connect with like-minded individuals (Spier 2017:124).

2.1.6 Social movements and visual culture

The #FMF, #RMF and #BLM movements incorporated social media as a tool and used art forms to convey their messages. The art forms and use of visual culture to get the message of social movements across will now be discussed.

Spier (2017:57) and McGarry, Erhart, Eslen-Ziya, Jenzen and Korhut (2020:20) discuss the sociocultural context of social movements. The study of social movements and their cultural turn has its roots in the 1980s US scholarship. The new social movement (NSM) focuses on various issues arising from the movement's cultural and moral dimensions. The NSM shifted its focus from analysing the material interests of the movement's participants to the cultural understanding of its members. It also studied the connections between collective action and historical moments (Spier 2017:57, McGarry *et al* 2020:16, 102). The culturalist approach is focused on how social movements can use various cultural elements to attract and motivate their members. Scholars believe these components can help individuals develop a deeper understanding of themselves and the movement (Spier 2017:58). The NSM uses framing to study movements' cultural and moral dimensions.

The framing concept explains the meaning of actions and the solutions of activism (Spier 2017:58) by analysing the symbolism and the meaning of the work that movement activists

do. This concept's audience can be diverse and include the media, potential recruits and sympathetic allies. In psychology and sociology, frames are conceptualised and constructed according to individuals' cultural and biological contexts. The choice of frames serves as a mental filter influencing the interpretation and sense-making of the world around us. Movements use these constructs to build their audience's perceptions. Successful framing can be considered when the chosen frames align with the audience's expectations. Aside from being a visual representation of the actions, collective action frames can function as a mechanism of punctuating various elements to promote one set of meanings. They can also transform the meaning of various cultural objects and individuals (Spier 2017:58).

Booysen (2016:110) discusses the performance art piece (Figure 3) performed by Swanki Mafoko, Matshepo Khumalo and Zukolwen Kosi Zikalala at Wits. This performance was about specific departments of the university's privileged knowledge systems, which alienated students. In the performance, they washed colonial course packs. Zikalala and Khumalo also played on the historically violent tradition of blackface by painting themselves white. The whitening of themselves is a symbol of what they must do to survive university (Booysen 2016:110). This performance piece was a visual communication with a deep impression because observers were emotional and hesitated before joining in the performance, as they were invited to do at the end (Booysen 2016:111).

Figure 3: Actor in whiteface, *Hypervisibility*, performance art
Photograph by Levy Pooe
(Booysen 2016:112)

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Social movements tend to expand people's voices for them to be heard, and these voices tend to use visuals, i.e., narrate individual stories through videos (McGarry *et al* 2020:20). In the *Aesthetics of Global Protest* by McGarry *et al*, the above notion is explored. Furthermore, the book explores social media as spreading information and where people can communicate on visual and non-material platforms. Social media is crucial to the growth of social movements; hence, this book is relevant. The book further discusses using social media to reference visual culture, linking visual culture to social movements. Visual culture is a prominent part of visual arts, but there is yet an article or book that discusses the direct link between visual arts and social movements.

A protest movement is an act of collective resistance and can be performed as an act and an enactment (McGarry *et al* 2020:16). The public engages in resistance though various means, such as social media and organising. Protest is an act of defiance and the people's response to the exclusion and injustice they see around them. People can also resist by organising against economic instability or environmental precarity. Protest is not an act of rebellion, but a symbol of democracy established through action and enactment. In addition to seeking recognition, protest is about disrupting the political order and creating new possibilities (McGarry *et al* 2020:16). While protests can be conducted in several ways, the occupation of public space can help create new publics and possibilities. It allows people to voice their dissent and challenge political authority (McGarry *et al* 2020:17).

The aesthetics of protests are the material and objects comprising a performative culture, such as art, slogans, humour and symbols (McGarry *et al* 2020:18). The aesthetics of protests reveal how democracy is formed through the actions and inactions of political activists. The political voice from the aesthetics of protests is not limited to verbal statements or background noise but can be expressed through the collective actions of individuals and groups. Performance can also function as a form of communication (Figure 3) (McGarry *et al* 2020:18). The importance of the aesthetics of protests is especially significant for marginalised voices, such as those who might remain invisible or not heard (McGarry *et al* 2020:19).

The term visual activism has been used in various contexts to describe various activities and practices, including political funerals, protest graffiti and fine art photography (McGarry *et al* 2020:41). UP held an exhibition on the main campus in March 2022. The exhibition

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(Figure 4) was titled *Aftermath: violence and wellbeing in the context of the student movement* (SAHO 2022: [sp]) and reflects the violent involvements student leaders experienced during the #FMF student movement. Participants were selected from various universities in South Africa, including the University of the Western Cape, the University of the Free State, and the University of Fort Hare. They could participate in face-to-face photovoice workshops. Participants were asked to consider themselves victims or perpetrators of violence during the student protests in 2015. The exhibition's curator explored the various themes of protest and violence, including oppression, fear, escape and trauma (Aftermath: violence and wellbeing in the context of the student movement SAHO 2022:[sp]). This exhibition is just one example of how visual culture can be incorporated into movements to help reveal this movement's cause and experience.
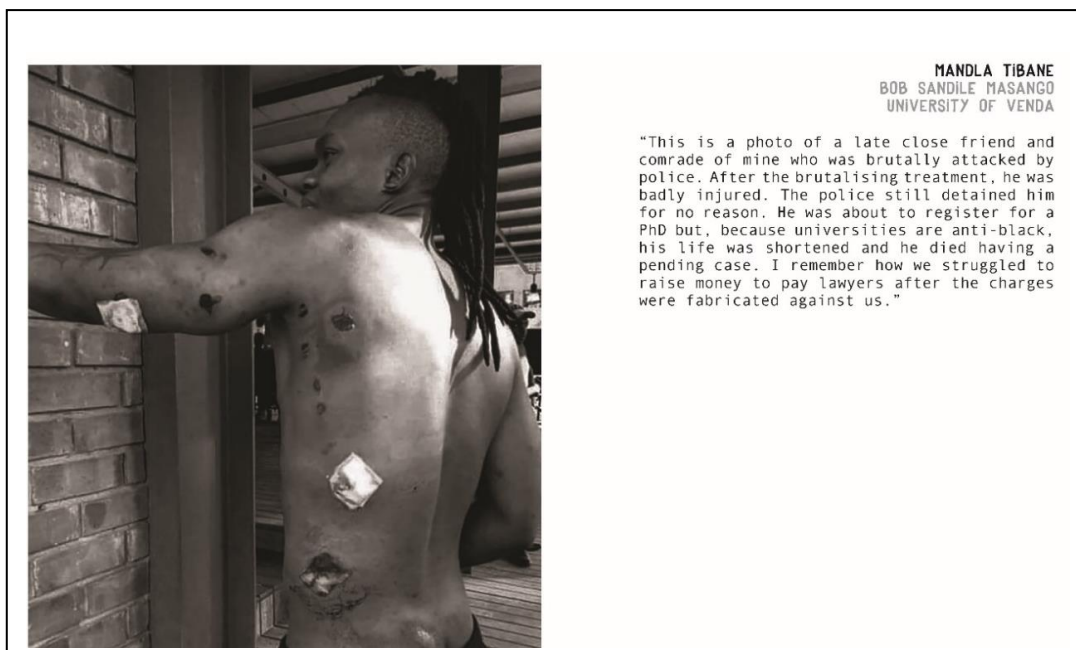
Figure 4: Bob Sandile Masango, *Mandla Tibane,* photography
(Aftermath: violence and wellbeing in the context of the student movement SAHO 2022:[sp])

Visual activism is frequently linked to street protests and activist campaigning. Contemporary visual activism in South Africa is intricately linked to the country's art world, with many artists and activists seeing engagement with the institutions as a significant opportunity (McGarry *et al* 2020:41). This link can be seen in the exhibition mentioned above because the photographs were exhibited at institutions involved in the movements they are portraying. The literature on visual activism shows a false dichotomy between the

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two forms, with one being the street protests that emerged following the financial crisis in 2008 and the other being anti-capitalist campaigning (McGarry *et al* 2020:53). The other forms are present in post-apartheid South Africa and heavily linked to the fine art market. The literature on visual activism tends to focus on the visual artefact, making it hard to separate these two forms (McGarry *et al* 2020:53). Two examples of visual activism show how it can be multisided and not always present in an obvious form. The relationship between capital and activists is complex and contradictory (McGarry *et al* 2020:55).

In recent years, art historians and social scientists have been exploring how images and sounds can elicit responses with political and social implications (McGarry *et al* 2020:106), leading to the emergence of a new category of scholars called aestheticians. The concept of aesthetics has been applied to various social and political issues, such as how images and sounds can alter the landscape of power and possibility. The term aesthetic refers to various forms of art and the insights and understandings that they can provide. We sometimes feel these things but cannot pin them down in our everyday language (McGarry *et al* 2020:106). To have an aesthetic sensibility, one must be attuned to how objects, spaces and bodies can stimulate the senses in politically charged ways (McGarry *et al* 2020:107). The goal of aesthetic sensibility is to shift the focus back to the study of sensation rather than a reason to generate a more analytical and methodological framework (McGarry *et al* 2020:107).

Due to the increasing importance of visual and performative representations of protest, political street art has become a vital mode of disseminating a shared aesthetic of resistance (McGarry *et al* 2020:121). Through its various forms, such as murals and posters, political street art can stimulate encounters between people and the urban landscape (McGarry *et al* 2020:122). One can examine the various facets of protests by studying political street art to understand society's collective mood. Political street art can also be a vital tool for monitoring various political openings in different cities (McGarry *et al* 2020:122). Just like performances, photography can also be beneficial to social movements.

The aesthetics of protests are conceptualised as the various aspects relating to the senses, such as vision (McGarry *et al* 2020:152). They encompass the several ways in which protesting bodies move and interact. The immediate appearance of protests includes the

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various objects that protesters carry, such as banners and posters. The aesthetics of protests are also conceptualised as a complex issue that involves how protesters appear to observers and how they can be viewed through technically produced images. This relationship is referred to as the aesthetic form of protest in the present and the aesthetics of demonstrations in digital media. Photographers can mediate protests and are referred to as activists producing images for social movements (McGarry *et al* 2020:152). Using photography in protests shows how politics is frequently at the intersection of aesthetics and how visibility is a struggle between what is seen and how it is perceived (McGarry *et al* 2020:153).

Protest visibility is a complex issue involving the viewer's direct experience and the presented images. It is also political, as visibility through the media has been a crucial part of the political process for many years. Photography's aesthetic is defined by its pictorial framing and how it captures a moment in time due to its two-dimensionality (McGarry *et al* 2020:153). Photographs help define what is important to see and result from the photographer's agency (McGarry *et al* 2020:154). Take, for example, the famous photograph of Hector Pieterson (Figure 5) taken by Sam Nzima. Hector Pieterson was killed on 16 June 1976 after police opened fire in the township on marching school children (Burke 2016:[sp]). The photograph shows Umbiswa Makhubo carrying him in his arms. This photo caused outrage regarding police brutality and became an iconic image of the struggle regarding a racist system. This photograph is still widely known.

Figure 5: Umbiswa Makhubo carries the body of Hector Pieterson
Photograph by Sam Nzima
(Burke 2016:[sp])

The significance of photographs is also acknowledged by those who use them, such as those who show them in demonstrations or on social media platforms. The *Time Magazine* regards Sam Nzima's photo of Hector Pieterson as one of 100 influential images of all time (Barron 2018). Photographs also have an agency, which is how they can transport and bring things into visibility. The photograph of Hector Pieterson gained considerable attention to be regarded as one of the most compelling photos of the internationally acclaimed magazine, *Time magazine.* This proves how imagery can spread messages faster, evoke deeper emotions, and cause immediate reactions, sometimes with a more substantial impact than words. Indirectly, it also proves the power of the Press to lead public opinion through a specific direction to specific aims. This conceptualisation of photography does not imply that photographs have an unbiased relationship to what they show (McGarry *et al* 2020:154).

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Although the images produced by photojournalists can benefit protest movements, they can also be abused and given contrary meanings (McGarry *et al* 2020:165). McGarry *et al.'s* (2020) book is critical regarding how forms of visual arts can help social movements. The effects of visual arts on social movements can be better analysed if the point of view of the artist and the aim of their product are taken under consideration and its public effect assessed in the visual arts classroom.

Milbrandt (2010) authored an article titled *Understanding the role of art in social movements and transformation*, which examines how art as a cultural form contributes to social movements and transformation. Contemporary democratic societies rely on the arts to maintain social traditions and describe the world (Milbrandt 2010:8). The arts also play a vital role in addressing various social issues and serve as a vital component of social movements, helping activists deepen their commitment and aligning their agendas. They can also help spread the ideas and values of the movement beyond the group. Through the arts, activists can represent the history of an issue to create a more positive and authentic public perception. They can critique the movement's ideology, which can help keep it grounded and true to its purpose (Milbrandt 2010:8). The informal networks of activists within social movements evolve and become more complex. Through art, one can create images of social change and reinforce the group's values (Milbrandt 2010:9). Visual images can connect people with the cause. During times of social unrest, visual artists can move people from fear to action (Milbrandt 2010:9), which is evident in the topic of resistance art taught to the Grade 12 learners in visual arts because the artworks are about how artists were against the oppressors and revealed what it was like for the oppressed.

Even in cases of oppression and deprivation, people can resist and turn to various forms of resistance, such as folktales, theatre and songs (Milbrandt 2010:9). The arts convey messages about social movement opponents and those who are not part of it (Milbrandt 2010:10) and often speak to diverse audiences. Through the arts, activists can achieve their goals and restore an ecosystem (Milbrandt 2010:10). Stories told by artists frequently contain factual and fictional representations of historical events to portray complex and sometimes inaccurate notions of history to convince and persuade their viewers (Milbrandt 2010:11). Art's goal is to create, diffuse or rejuvenate an emotional tone within a social movement (Milbrandt 2010:12). Contemporary art has been created to commemorate

events that have affected people and bring a sense of closure to the past. The arts challenge dominant ideas and values and social movement tendencies toward dogma (Milbrandt 2010:13). Through their works, artists explore the tensions between public and private spaces.

The power of activist art can be refined into two primary roles: diffusion and defusion (Milbrandt 2010:14). Engaging our emotions can extend the message of social movements and society. Although not everyone uses their art as an activist platform, many contemporary artists use it to address, defuse and diffuse the messages of social movements. Through their work, the artist can spark dialogue and promote democratic processes. Once images and symbols of social movements are used regularly, they are perceived as unthreatening and are quickly diffused in the larger society, such as the peace symbol. However, cultural movements lose momentum when symbols of change are defused indiscriminately, preventing them from reaching the larger society and spreading their message. The meaning of images and symbols of one generation can change dramatically as new generations approach them (Milbrandt 2010:14).

According to Milbrandt (2010:17), the arts use traditional culture to maintain social order and are a vital component of social movements aiming for collective and personal social transformation. While art can be put to political ends, artistic texts must remain critical of society. If art's goal is to critique and transcend the ideological conflict between politics and art, individuals must have the will and passion for doing so. The arts are an integral part of society and play a role in facilitating change. Through studying contemporary visual arts, students can become more critical of the messages being communicated and better understand how imagery can move society toward social change and promote collective transformation. In a visual arts classroom, learners must know how to think critically, and this thinking can be used for transformation. Milbrandt found a connection between the arts and social movements, making her a relevant author.

Doerr, Mattoni and Teune (2013) wrote *Advances in the visual analysis of social movement, conflict, and political mobilization*, in which the neglected areas of social movements are examined through visual analysis. This examination includes three sections: social movements' visual expressions, visual representations by external actors and a social movement's visibility (Doerr *et al* 2013:[sp]). These authors mention that social

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movement scholars have not ignored the visual aspects but that systematic analyses are rare regarding the broader frameworks of the visual aspects of these movements (Doerr *et al* 2013:[sp]). Visual analysis is a core part of the visual arts curriculum and is discussed in this article in terms of social movements. The presence and relevance of images in social movements are no novelty (Doerr *et al* 2013:[sp]). Social activists articulate their messages through visuals and are frequently visible in the public sphere. Social movements also produce and evoke images, intentionally or accidentally created, and audiences and external actors observe them.

The first area of research in this field focuses on the visual expressions of social movements (Doerr *et al* 2013:[sp]). From the posters that encourage activism to the posed gestures of rebellion, the movements' use of visual language can communicate their messages. By using images, artists can transform an image into a collective actor and critique and reinterpret it. Visual symbols play a vital role in the Imagineering of dissent and help people identify their political positions and knowledge base. Tradition and continuity in social movements are produced in various forms, such as using colours and graphic design. For instance, a red star on a poster or flyer can identify the authors of a particular article as communists. Through visual markers, activists can easily identify a group's orientation to label them as enemies or allies, allowing them to link their diverse backgrounds and cultures. Social movements address the various facets of the movement. Actors outside the movement also read its visuals and act according to what they see (Doerr *et al* 2013:[sp]).

The second area of research focuses on the representation of social movements in mass media (Doerr *et al* 2013:[sp]). Mass media is the primary element mediating the interactions between different social movements. Protesters are typically portrayed in the news as either the rioter or the performer, often leading to a biased depiction of social movements. Despite the distortion of the media's portrayal of protest groups, they are not entirely at the mercy of corporations and journalists. Viewers are not passive observers and can interpret protest images in several ways. People close to a protest group can often interpret the images of conflict between protesters and law enforcers in a spirit of solidarity (Doerr *et al* 2013:[sp]). The rise of social media has created a new paradigm for depicting protests (Doerr *et al* 2013:[sp]) and allows for a more accurate and complete view of the movement.

Individuals participating in protests upload real-time videos and pictures, providing rich visual narratives of the events. They are then disseminated to audiences far beyond the movement scene (Doerr *et al* 2013:[sp]).

The third area of research explores the visibility and exclusion of social movements in society (Doerr *et al* 2013:[sp]). This topic argues that staging protests can create awareness and visibility for social problems. Performances of protests are still ways to gain visibility for both parties involved, as they can spark participation and strengthen oppositional groups. Protesters who try to communicate their message do not generally get the same attention as those who do not act in a public that is structured according to dominant viewing habits. Protesters who do not rely on familiar imagery and expect the mainstream experience are likely to be marginalised. Simultaneously, they are vulnerable to being presented as hegemonic (Doerr *et al* 2013:[sp]).

Visual analysis can help scholars and learners interrogate the various facets of social movements and their deliberation (Doerr *et al* 2013:[sp]) and identify the several ways in which marginalised groups are represented in mainstream political discourse. In recent years, media scholars have shown how framing and selecting images within newspapers can influence the emotional resonance of various political issues (Doerr *et al* 2013:[sp]). Studies confirm that visual images can dehumanise dominant political actors (Doerr *et al* 2013:[sp]) and stigmatise activists. These studies show how visual images can diffuse political arguments without being subjected to a context of cognitive discourse (Doerr *et al* 2013:[sp]).

The visual analysis allows us to examine how images can serve as a resource for activists, allowing them to connect with the political discourse in their local area (Doerr *et al* 2013:[sp]). Understanding how protest images are altered or destroyed by mass media outlets is critical. Visual analysis studies how political movements are framed and diffused in diverse cultures (Doerr *et al* 2013:[sp]). This field also studies how media influences various political processes. While most studies on the reception of protest images in mass media focus on global icons, we do not know much about the strategies and production of protest images in different regions. Through the Internet, images can be disseminated globally in real-time. This field investigates the effectiveness of visual framing strategies in spreading innovative ideas and empowering transnational movements. By combining

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visual analysis and framing approaches, one can gain a deeper understanding of how images and slogans are disseminated and how they shape the trajectories of ongoing pro-democracy and revolutionary movements.

Understanding how images can be used to convey a message is crucial in teaching and learning Visual Arts. The elements of art and design principles are components of the Visual Arts subject instruction taught to learners from Grade 8 to Grade 12. From a personal viewpoint, I always explain to my learners that these relevant topics can be considered their visual alphabet and a helpful tool to analyse and critically assess an artwork. This instruction extends to any imagery learners are instructed to view, be it an advertisement or a protest poster.

2.2   Art education

Davis (2008) wrote *Why our schools need the Arts* and discusses the importance of art as a subject and mentions that art education helps learners perform in non-arts-related fields (Davis 2018:2). This research is valuable and connects to my subject matter. It broadens learners' creative thinking and develops their critical thinking ability to interpret the world around them. According to researchers, the arts provide children and teenagers with opportunities to develop their entrepreneurial skills, meet high expectations (Davis 2008:27) and encourage them to pursue their interests as adults.

All learners should be introduced to the arts to develop their potential and decide whether they want to pursue further studies in these areas (Davis 2008:29). The importance of the arts is also basic in that it will be available to everyone throughout their lives. Adults must have the necessary skills and knowledge to fully appreciate the art they see. Education in the arts allows learners to become professional artists and contribute to society (Davis 2008:30) and allows them to become change agents. The arts have provided opportunities for special-needs learners to develop their creative abilities (Davis 2008: 30).

Educating learners in the arts is more than an educational benefit (Davis 2008:30)—it creates a caring community that contributes to the cultural economy and advocates for continued investment in the arts, leading to monetary gains for society. Some gains for society occur through movements; however, this is not always the case, as there are also

conflicting stereotypes about the arts (Davis 2008:30). Those advocating for the arts have concluded that the inclusion of the arts in schools is necessary (Davis 2008:42). It is not for the community to select the teachers and learners who should be exposed to the arts. They matter to education and society, and they will matter to you. A school cannot give an equivalent endorsement of the arts. The arts' importance is that they allow learners to express themselves in their language (Davis 2008:42).

The arts are uniquely taught in education (Davis 2008:48). While many non-arts classes are offered in schools, visual arts is designed to teach learners how to paint, draw and sculpt. Through art class, learners can gain a deeper understanding of the works of renowned artists and their peers and develop their skills in critiquing and making sense of their work. In this study's introduction, I mentioned the ten invaluable and specific results caused by art education, according to Davis (2008:50). They will now be discussed more intensely.

The first is the tangible product (artwork), which uses imagination and agency (Davis 2008:51). Art is a product, whether a painting made by one learner or a play performed by a group of learners. It is a vital part of education and should be celebrated. Like with math or science, learners gain skills for problem-solving and discovering new information. Furthermore, they learn that there is much to gain from studying art, as there are many factual details to be gained about the subject. The arts allow children to develop their inventions, even if it is a work of progress. They also learn that their creations are never correct or incorrect (Davis 2008:51). The product of art is the world that the artist and the audience make from their creation and consideration (Davis 2008:52). The product, a vital part of the arts, is used to reinforce learning and show learners how their imagination can make a difference (Davis 2008:55) and allows them to see their manifestations. The importance of the arts in education is discussed in terms of the two lessons it provides. 1. The arts in education allow learners to think beyond the given and imagine what if (imagination). 2. It enables them to see themselves as agents of change and effectiveness (agency) (Davis 2008:55). Through the arts, learners can experience the manifestation in terms of change on a product and develop their creativity (Davis 2008:56), which can serve non-arts subjects, such as designing new ways to solve scientific problems. Creating an

artistic product is a core experience in arts that learners can use to demonstrate the importance of their imaginations (Davis 2008:56).

The second feature is emotions, which teach expression and empathy (Davis 2008:56). The arts are associated with emotion and are seen as having a special kind of thinking. The importance of the arts in education is acknowledged because they can evoke emotion and communicate (Davis 2008:57). The arts in education provide learners with the opportunity to express themselves and acknowledge their feelings (expression) (Davis 2008:58) and helps them to be aware of and appreciate the emotions of others (empathy). The arts allow learners to express themselves, develop their forms of resilience (Davis 2008:60) and help them cope with the various emotions that accompany learning. Being able to express feelings in making art can prepare learners for the future and address the injustices surrounding them (Davis 2008:61). Having the confidence to think critically about the world around them can also help them pursue positive changes. Through the arts, learners gain an understanding of the feelings of others, which is crucial for social and history studies (Davis 2008:61).

The third feature of the arts is ambiguity, which teaches interpretation and respect (Davis 2008:61). Drawing lines on a paper, which creates a vague image of what one wants to present, and then explaining it is valuable and a good form of communication (Davis 2008:64). Unfortunately, once the study of codes and information that will allow you to score well on tests has solidified, the time for drawing and creating stories are deemed irrelevant (Davis 2008:64). The arts provide learners with an opportunity to see different interpretations of art (Davis 2008:65). This concept of ambiguity allows them to think of other interpretations as worthy of mutual respect. Through the arts, learners see many ways to approach the same subject and that their views matter even if they do not agree with everyone (interpretation). It also teaches learners to be aware of, respectful and interested in all the diverse ways people make sense of the world (respect) (Davis 2008:65). The concept of artwork is characterised by its ambiguity, allowing people to explore and interpret it in ways they might not otherwise (Davis 2008:68), allowing learners to develop their ideas about artwork and seek out and enjoy different interpretations. The arts teach learners the importance of mutual respect and the skill of interpretation, and these lessons might affect their performance in other disciplines (Davis 2008:68).

The fourth feature of the arts is process orientation, which teaches inquiry and reflection (Davis 2008:69). The importance of process orientation allows learners to ask questions that are not necessarily correct or incorrect, allowing them to develop their ideas about a work in progress (inquiry). Learners also develop skills allowing them to critically evaluate their work and make informed decisions about their future (reflection) (Davis 2008:71). Open-ended questions spark innovative ideas and provide a basis for inquiry (Davis 2008:73), which is the basis of learning and helps learners move beyond factual information. The learner realises that studying a painting is not about finding the one correct answer to what it means—it is about interpreting what the artist has provided. The artist might ask the learner questions about the painting. For instance, if learners recall something about themselves, the painting might ask why there is so much red. Through inquiry, the learner will realise that the painting is in dialogue with itself and that some questions can be answered quickly and easily, whereas others take longer to answer, allowing the learner to gain a sense of autonomy (Davis 2008:73). As viewers of art, learners are as engaged in the process of making meaning out of the works of art just like artists (Davis 2008:74). Like artists, they explore the questions and concerns that arise from the work. In their artmaking, learners are hands-on in setting up their problems and making changes to their work. They see the importance of revision and adjusting parts of the whole. Because of the tangibility of art, learners see the importance of their thinking when creating art objects, allowing them to develop their inquiries and abilities to continuously improve and enhance their work (Davis 2008:74).

The fifth feature of the arts is engagement and responsibility caused by connection (Davis 2008:74). Learners feel a human connection through the works they create in class (Davis 2008:75). They can express their feelings through their creations, which are imprinted with their thoughts and decisions. Works of art can connect learners to the people who make them, the artists who create them, and those they have touched. When learners look at a painting, they feel a connection to those who have viewed it before (Davis 2008:75). The social injustices addressed in current works are connected to those addressed throughout history (Davis 2008:76). They demonstrate the power of art to convey these human dilemmas. The power of art is that it can inspire healing. We are all humans, and the arts connect learners with the world around them. They respond to the humanness of their creations, even when adults tell them that it does not matter. The two compelling aspects

of education are the connection the arts provide and the discovery that they care about others.

The linguistic power of image has been recently demonstrated in a most dynamic way when art education and drama students of two universities from two continents separated geographically, lingually, culturally, and educationally could communicate through visual arts. Specifically, due to the COVID pandemic, the project "Banners for Liberty" began as an online collaboration between the Aristotle University of Thessaloniki and the University of Pretoria and climaxed in three fruitful exhibitions. (added as a footnote: The creative collaboration between the respective Universities began on the initiative of Mr Stergios Proios and Dr Raita Steyn in March 2020 (https://journals.co.za/doi/pdf/10.10520/ejc-proc_epharos1-v2021-n1-a5).

The arts in education stimulate and engage learners, awakening their attitudes towards learning and showing them that they care about others (engagement). The arts also help learners develop a passion for learning and social responsibility. They stimulate their creativity and awaken their attitudes toward learning (responsibility) (Davis 2008:76). Romancing the demanding work that goes into making art stems from our memories of the process itself (Davis 2008:77). It has been likened to a profoundly satisfying concentration and engagement (Davis 2008:77). Through the arts, learners develop a deeper understanding of what it means to be human (Davis 2008:78) and learn how to think critically about their environment and why it matters. Parents and advocates must work together to ensure that the arts are acknowledged and valued in our learners' education to dispel the many myths about the arts and make them more accessible to everyone (Davis 2008:78).

Finding voice, written by Berman (2017)*,* argues that visual arts play a role in creating social change. Social movements typically aim to change society about something unfair or unsettling. Social justice should be a core component of an artist's education to counter dominant societal values and convince artists to deal with social crises (Berman 2017:113). The concept of collaborative learning encourages students to work together instead of being forced to do so, involving learning through various forms of training, such as lectures, workshops and public engagement (Berman 2017:113). While many scholars argue that social justice and democratic engagement are not the job of the arts, Berman (2017:114)

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believes it is time for scholars to start creating more inclusive and democratic modes of artistic production. It is crucial to ask whether university art programmes prepare learners to be effective social agents. Can they contribute to social justice and democratic engagement (Berman 2017:114)? Unfortunately, this is not prevalent in South African public high schools.

Berman (2017:114) advocates for the importance of arts-based participatory practice in attaining engagement in public work. This practice allows individuals to move from reflection to action. According to Berman (2017:115), artists can transform knowledge through their creative practice, break free from the constraints of their environment, move in a different direction by discarding those that do not work, embrace risk and challenge themselves to step beyond their comfort zones. They are also trained to use whatever material they have at their disposal purposefully and coherently (Berman 2017:115).

Berman (2017:124) argues that an evaluation strategy must be developed to incorporate visual arts practice and is sufficient to research social movements. Despite the positive developments in higher education, a gap exists between what is happening in the elite world of education and on the ground (Berman 2017:126). This lack of collaboration has prevented South Africa from transforming its higher education system. Engaging communities through research-based, problem-focused and theoretically informed activities can provide an educational experience that is insightful and relevant to the communities it serves (Berman 2017:132). Building a healthy democratic society in South Africa depends on the participation of all communities and organisations that are creative and effective (Berman 2017:133). These groups can address various issues and promote social capital. Many non-governmental organisations are critical to sustaining community development, but universities can play a vital role in developing the next generation of leaders. The arts can play a critical role in addressing social issues (Berman 2017:133). Many master's degree students have shown this courage and assumed leadership roles in developing and sustaining community-based arts programmes (Berman 2017:134). They have learned to develop a deeper understanding of how to contribute to democracy by tapping into the wisdom of others. The arts are ideal for this purpose as they help students apply imagination and collaboration. Community-based action research transforms how people think about and act on issues. Through arts-based research,

students can move beyond reflection, become more engaged citizens, and prepare themselves for a post-apartheid society (Berman 2017:134). This author also links visual arts to social movements and briefly discusses the classroom but fails to discuss these movements and their manifestations in terms of the visual arts classroom. Therefore, to me at least, there is a lack of information regarding social movements' direct manifestation in the visual arts classroom.

2.2.1 Critical pedagogy and visual arts

Ulger (2018) examines the link between visual arts education and problem-posed learning, a part of critical pedagogy through critical and creative thinking. In this article, Ulger discusses the creative problem-solving skills required to solve non-routine or complex problems and concludes that creativity is the ability to generate innovative ideas and solutions (commonly referred to as problem-solving). This source is seminal since it reveals the association between critical pedagogy and the visual arts classroom.

Problem-based learning is a method of helping learners identify non-routine problems (Ulger 2018:[sp]) and using the constructivist learning model to teach them how to solve them. The concept of constructivist learning is that learners are responsible for their learning. This method exposes them to complex problems and can generate their own solutions. Instead of providing information, the teacher's goal is to guide the learner instead of teaching them. Learners can develop new strategies and solutions to their problems through this method. With project-based learning, learners can improve their critical thinking and creativity. Many teachers in core disciplines attempt various learning approaches, such as project-based learning, problem-based learning and case studies, to activate their learners. In the visual arts, studio learning can be considered a pedagogical model (Ulger 2018:[sp]). According to researchers, the academic design studio can be used to perform various tasks besides the design process and as a bridge between academic and professional practices. The studio in visual arts education can be an interaction between the theories and practices of education and the visual arts (Ulger 2018:[sp]) because the skills needed for critical and creative thinking are becoming more significant. Through problem-based learning, students can acquire critical thinking skills helpful for the visual arts field, as non-routine problems are commonly encountered in this area. Critical thinking skills are vital for producing artwork. According to the study, these

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skills can help students solve non-routine problems; therefore, implementing the project-based learning approach is beneficial for the visual arts (Ulger 2018:[sp]).

Artists must first think critically about the problems they are trying to solve before the observer sees the finished product (Ulger 2018:[sp]). Art education provides learners with a basic framework to generate ideas through critical thinking. This process can solve non-routine problems such as those mentioned above. The objective is to create original artwork inspired by the ideas and concepts discussed. Critical thinking is one of the most vital factors an artist should consider when creating art. Several studies have shown that project-based learning can improve learners' ability to solve complex problems (Ulger 2018:[sp]). The project-based learning approach can also improve visual arts education learners' creative thinking skills. It is believed that this development can be achieved through several factors, such as group study, teacher training and the learning environment. Furthermore, the project-based learning approach can improve the learning environment by making it more learner-centred (Ulger 2018:[sp]).

Studies have shown that teachers' encouragement can improve learners' performance on challenging tasks (Ulger 2018:[sp]). A study also found that creative learners were more likely to engage in positive behaviours if teachers encouraged them. However, this method does not always encourage learners to perform well on routine tasks. Instead, it focuses on the real-world issues that learners might encounter. In the case of visual arts learners, this method can help them overcome non-routine problems while creating artwork. For instance, they might need to spend more time thinking about and designing their work. (Ulger 2018:[sp]). Learners can identify problems and answer questions confidently while remaining open to uncertainty, allowing them to avoid becoming overwhelmed by the unknown. Learners can avoid experiencing uncertainty when they solve non-routine problems through the positive behaviour learning approach, providing them with new opportunities to think about the problems on which they are working. It can help them develop innovative ideas for solving problems. Using the discipline of visual arts as a learning environment is essential to develop a more effective learning environment. Learners would be prompted to look for irregularities in their work. The teacher can encourage and motivate learners during learning situations by asking them to evaluate their artwork (Ulger 2018:[sp]).

Critical and creative thinking are vital skills that learners in the visual arts should develop to excel in their studies (Ulger 2018:[sp]). Today's educational programmes focus on one or a few problems and discourage learners from asking for and discovering new problem-solving methods. Instead, it encourages them to accept information without asking for it and learning about new methods. This education does not involve learners' probing, critique and creativity. Non-routine problems are not solved by simply following a single solution—they require a combination of strategies and critical thinking skills to be successful (Ulger 2018:[sp]).

Ahlner (2019) focuses on the connection between critical pedagogy and how it can be used in visual arts education. Ahlner's work focuses on the visual arts curriculum in Sweden, but this does not render her work irrelevant because Sweden's and South Africa's art curricula involve the analysis of images and artworks. According to Ahlner (2019:10), visual arts have a long-standing connection to social action and justice. Current research shows that the role of visual arts in learning and teaching is to challenge oppression. These processes are crucial for developing effective visual arts teachers and can prepare learners for diversity and equality. Research shows that encounters with visual arts can help learners develop a deeper understanding of the world (Ahlner 2019:10).

Critical pedagogy is a method of education that challenges the patterns of oppression in society. It has many critics, which Ahlner (2019: 14) acknowledges. Critics believe that male theorists have influenced critical pedagogy and that it will be insufficient to address the needs of women. Critics have made the critical pedagogy movement more aware of the several ways to treat men and women in the same field. Among the changes is Freire's shifting language. The various changes have affected the movement regarding race, gender and sexual orientation (Ahlner 2019:14). In visual arts education, teachers should consider developing skills using digital tools and techniques in concert with developing a critical consciousness. Ahlner (2019:15) explores the critical pedagogy of Freire and Hooks and focuses on three aspects.

First, existentialism is a pedagogical approach that sees teachers as uncompleted agents who can transform the world (Ahlner 2019:15). This aspect of critical pedagogy commits to the transformative action that develops critical consciousness. Hooks and Freire argue that teaching to transform is integral to the pedagogical practice. The awareness process leads

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us to the second aspect of critical consciousness: the inquiry process, a pedagogical tool needed to transform. The third aspect of critical education is context. Lived histories and political sentiments can shape teachers and learners. For instance, apartheid shaped teachers' education and the level of respect and sensitivity they must have in the classroom. The concept of intersectionality is a vital component of the third aspect of critical education. It refers to the various patterns of oppression that can divide our society and contribute to the dialogue and transformation of the teacher and learner (Ahlner 2019:15).

The intersectionality, teaching to transform and inquiry processes of critical pedagogy's various aspects have strong educational implications for the visual arts classroom (Ahlner 2019:28). Recognising intersectionality in the visual arts classroom is compelling in previous studies and publications (Ahlner 2019:29). The findings show how crucial it is for teachers to recognise oppression and social struggles in their lessons. They should also acknowledge the identities of the learners they teach. Furthermore, teachers should acknowledge the various issues faced by diverse groups of learners (Ahlner 2019:29). Despite the importance of acknowledging intersectionality, it is not enough to address all its issues (Ahlner 2019:30). There is also a need for insightful and challenging critical dialogue (inquiry process). This dialogue can be contentious and confrontational and is always necessary to uncover the world's reality. Schools should no longer use a single norm. Instead, they should develop multiple ways to engage learners in critical dialogue. The positive aspects of this concept are that it suggests that the lessons in the visual arts can be engaging even when it is hard.

However, an atmosphere of trust is also needed to foster an environment where all voices can be heard. Ahlner (2019:30) explored how art can be used to transform and improve the learning outcomes of learners (teaching to transform). Some included creating public artworks, talking about personal connotations and challenging inquiry processes (Ahlner 2019:30). The concept of teaching to transform is a crucial aspect of critical pedagogy (Ahlner 2019:31) and involves asking learners to become aware of their uncompleted beings but also about the effects of their learning in the long-term (Ahlner 2019:31).

Andrabi (2013), in his study *Critical pedagogy and artist-teacher*, aims at understanding the importance of a critical pedagogical approach and of "how important it is for an artist-teacher to be aware of the theory, themes, and issues within this field" (Andrabi 2013:1).

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He explores how critical activism can affect an artist's creativity. I refer to his work in my study because Andrabi discusses critical pedagogy and activism, which relate to social movements. Critical pedagogy is a type of educational theory aiming to educate students about society's oppression (Andrabi 2013:2). Critical pedagogy aims to create a system of acceptance and impartiality, regardless of race, religion, or sexual orientation.

Supporters of this theory believe that each aspect of education is politically contested (Andrabi 2013:3). Proponents of critical pedagogy believe that education is designed to produce individuals who see the world in a specific way. However, they acknowledge that the dominant culture regularly celebrates the constructions of reality. Critical pedagogy is a particular tenet that encourages teachers to think about how knowledge is created and used. They also try to find ways to improve the ideas of learners and teachers from various cultures. Critical pedagogy aims to create a strong teacher–learner relationship—it demands a classroom reflective of the interactions between teachers and learners (Andrabi 2013:3).

Critical pedagogy is a strong bond between the ideas of human intellect and the practice of learning, which can stimulate emancipation and equality (Andrabi 2013:3). Academicians argue that theory becomes abstraction or simple verbalism, whereas practice becomes an ungrounded activity (Andrabi 2013:3). The above statement validates the concept of art education as a compulsory subject (Andrabi 2013:4). It shows that the various elements of knowledge and practice are integral to the study of art. Despite the potential of art, it is essential to learn how to critically examine it to gain a deeper understanding of its various forms. Art education is a realm of thought that concerns various facets of visual culture. Through the combination of art and critical pedagogy, learners can engage with the artwork in a way they previously did not, which could stimulate various pedagogical ideas. A favourable atmosphere provides ideal conditions for learners to engage in the world around them, which is in line with the principles of critical pedagogy, which states that education must be designed to allow learners to develop their unique experiences and perspectives (Andrabi 2013:4).

Art is an essential part of education, as it allows learners to experience the world around them in a way they might not otherwise. It also develops their critical thinking skills and encourages them to explore innovative ideas (Andrabi 2013:5). In light of these texts, the

role of a critical art teacher has become clear (Andrabi 2013:6). Instead of being a reservoir of knowledge, a creative, critical teacher works with the learners to find solutions. Artists must ensure they are aware of the various social and political issues to teach learners about the world around them. Teachers are viewed as knowledge workers who are knowledgeable about the various aspects of education and the complexity of the process (Andrabi 2013:6). As art education becomes increasingly complex, artist-teachers must constantly keep up with the latest trends and research to inform their learners about the various facets of art (Andrabi 2013:7). Although critical pedagogy allows for freedom of expression, it is crucial that artists and teachers carefully consider the language used in their presentations (Andrabi 2013:7).

Alter (2007) focuses on critical pedagogy and the visual arts classroom. Her study investigates the role of critical and creative thinking, which are vital components in the visual arts education curriculum, and examines how people naturally develop practical skills and critical/creative thinking in the art discipline. Furthermore, Alter (2007) explains that a teacher-led approach (i.e., teacher-direct active, hands-on learning within the classroom) is required to foster higher-order thinking skills in learners. According to experts, critical and creative thinking are complex mental processes involving the combination of knowledge, values, attitudes and cognitive abilities (Alter 2007:63)—they are also interrelated and complementary.

The 1980s brought about a debate within the field of arts education about the need for students to have a special cognition mode associated with the practice and experience of various art disciplines (Alter 2007:69). Aesthetics became more than a branch of philosophy, its centrality in arts education became an underlying philosophy. As an aspect of art criticism, aesthetics has been regarded as part of the evaluation process. Aestheticians ask questions about the nature of art, such as why an artwork has cultural or monetary value (Alter 2007:69). In the 1980s, the concept of creativity was no longer regarded as the sole purpose of education. Instead, a discipline-based model replaced it (Alter 2007:71), leading to a debate about the role of creativity in the curriculum. Creativeness was associated with the tutored mind immersed in content specific to the domain, and it could develop innovative ideas and solutions (Alter 2007:71).

Many art educators have emphasised the importance of critical engagement in the making of art (Alter 2007:77). In the literature about visual arts education, there is an interest in how critical thinking can be brought into the creative production process (Alter 2007:77). The term artmaking frequently refers to the process of creating art, often portrayed as a problem-solving process (Alter 2007:78). This concept of creative thinking and critical engagement overlaps. The self-reflective aspect of the artmaking process is seen as crucial to developing critical thinking skills (Alter 2007:78). Visual arts education provides rich opportunities for learners to engage in critical and creative inquiry (Alter 2007:99).

In conclusion, the concerns highlighted by the mentioned researchers outline that visual arts teachers frequently evade sensitive issues (especially in the South African visual arts classroom). In my opinion, many South African visual arts teachers select controversy-free artworks in their presentations instead of discussing these from a critical pedagogical perspective.

2.3   Conclusions

Chapter 2 presented a detailed review of the relevant literature on all essential topics. Social movement literature was carefully examined to ensure a clear understanding of the movements and what they entail. Some movements discussed in depth were #FMF, #RMF and #BLM. Fallism was also carefully researched and explained because it is the umbrella term for movements such as #FMF and #RMF. Social media and the literature on social movements were carefully considered because the movements I am focusing on use it as a tool to gain more momentum. Lastly, the visual arts classroom is discussed along with any links they might have to social movements but, as highlighted in Chapter 2, literature discussing both is rare.

CHAPTER 3: FRAMING AND METHODOLOGY

3.1   Theoretical/Conceptual framing

This study's primary conceptual framing components are the theory of symbolic interactionism and a critical pedagogical perspective. Social movements are collective movements requiring people to interact in a shared, open, public environment. The consequent effects of these movements and their manifestations on the visual arts classroom are studied as my conceptual framework by employing collective symbolic interactionism combined with a critical pedagogical perception. I believe this joint approach will lead to a better understanding of the social movements in the South African educational system context.

3.1.1 Symbolic interactionism

According to symbolic interactionism, facts are based on symbols, and their meaning emerges from the interactions between people (Aksan, Kisac, Aydin & Demirbuken 2009:902). The concept of meaning relates to the reciprocal interaction between individuals in social environments. Symbolic interaction develops empathy for the participants. Symbolic interactionism examines meaning emerging from people that gather in social environments (Aksan *et al* 2009:902). The concept of meaning is created due to the interactions between people, allowing people to produce some facts that make up the sensory world (Aksan *et al* 2009:903). The concept of symbolic interaction is based on three principles: meaning, language and thinking principles. Language provides a means to humans by which they can debate meaning. Symbols are related to the idea that humans are more likely to communicate with one another than animals—they differentiate our social relations from that of other animals. In other words, they are the basis of any communication act. Symbolic interaction refers to developing attitudes towards things based on the meaning they present. These attitudes are then inferred from the actions of one's addressees. Humans form meaning through their experiences, and these experiences are not random or unrelated. Symbolic interaction refers to the process of interpreting actions and can be done by interpreting the meaning they present (Aksan *et al* 2009:903).

Moreover, the basis of symbolic interactionism is the belief that people act towards things and objects because of the meaning of those objects to them (Oliver 2012:410). In other words, people try to make sense of things constantly (meaning making) that intercedes between human behaviour and external stimuli. This statement links to social movements because human behaviour causes reactions on which people want to comment, usually involving external stimuli. The constraints of history, social structures and contexts do not determine our behavioural choices—they are influenced by how we interpret our circumstances. Symbolic interactionism focuses on interpreting current situations and actions (Oliver 2012:410).

Meaning-making plays a significant role in symbolic interactionism. Making sense of a situation is a social process involving putting oneself in the position of others. One then draws on an inner voice to define the situation's meaning (Oliver 2012:411). The inner voice is frequently broken down into different groups, such as those belonging to the various roles and groups in one's life. We then adopt a perspective that fits our needs and actions in a given situation. Through this process, one can develop a strategy to resolve the current situation (Oliver 2012:411). In other words, to define situations, we tend to place ourselves in the shoes of others and draw on an inner voice that has been developing since infancy. The process of reflecting on oneself and others contributes to stability and change. Each group negotiates with themselves through various meanings and perspectives. Consequently, our actions tend to be consistent over time. Language itself experiences symbolic communication, allowing us to draw on the experiences of others. However, in semiotic discourse, meaning is never fixed and can change (Oliver 2012:411).

A symbolic interactionism study must focus on how people develop their reactions to the actions of others (Oliver 2012:411) because this theoretical framework's purpose is to understand how people make meaning of things and how they act in situations where automatic responses are insufficient. The above links to interpretive description (more on this below) because these are the exact real-world situations it aims to explore. To understand how something works, its naturalistic setting and actions must be examined because this is the fundamental premise that symbolic interactionism and interpretive description share (Oliver 2012:411). Interpretive description and symbolic interactionism

share many of the same epistemological and ontological assumptions, making them ideal tools for exploring how people interact in their daily lives.

A symbolic interactionism study's goal is to investigate how people determine their lines of action in response to an operating situation. This study aims to understand how people make sense of an operating situation when their automatic responses are insufficient, which is the type of real-life situation interpretive description was designed to explore. Symbolic interactionism presaged Michel Foucault's view of the forces shaping our lives by studying how they are enacted. This approach explains how individuals make meaning and behavioural choices (Oliver 2012:411). According to symbolic interactionism, human complexity can only be explained through inductive inquiry (Oliver 2012:412). The theoretical description of symbolic interactionism provides a framework for describing how people draw on their experiences and knowledge to define and act on their present situations (Oliver 2012:414).

3.1.2 Critical pedagogical perspective

The second theoretical component is a critical pedagogical perspective used on the basis that teachers know their responsibilities in preparing learners for the future. The concept of solidarity is relevant in today's society, where the emphasis on individualism is being used to justify the injustices various social groups face (Abraham 2015:1). We are constantly bombarded with information from various sources, which is crucial for us to consider before making decisions. Critical pedagogy can identify the interests of these sources and how we react to them (Abraham 2015:1). The roots of critical pedagogy can be traced to critical theory. One of the most prominent individuals who contributed to developing this discipline was a Brazilian educator and academician, Paulo Freire (1970). He discussed the concept of critical consciousness. The relationship between teachers and learners is more than anything else the relationship between learners and teachers. According to some pedagogics, this relationship is complex and should be built on mutual understanding and compassion.

Furthermore, Freire emphasises the importance of humility and seriousness in teaching and learning (Abraham 2015:5). Through this perspective, teachers should initially be critical of themselves and believe in the learners' capacity to transform their society. Critical

teachers should prepare learners for the future by equipping them with the necessary skills and knowledge to transform their societies. These individuals prepare their learners to become change agents for resisting injustice and transforming society. They will also contribute to understanding society's shortcomings (Abraham 2015:5).

As citizen scholars, teachers should take on critical positions and contribute their thoughts on social issues to improve the lives of learners and society (Abraham 2015:5). Critical pedagogy is a process that encourages the development of critical thinking and practices that can transform social relations and oppression (Abraham 2015:5). As educators, we should ask ourselves whether our assignments are only transferring knowledge to our learners or training the workers to produce goods and services (Abraham 2015:6). The former might indicate that educators can only perform skills training and knowledge transfer activities as part of their job. The latter will recognise that something more is required of them. Critical pedagogy can be used at different educational levels.

Doing away with the notion of critical pedagogy strengthens the basic thesis that knowledge could be produced at all educational levels (Abraham 2015:6). A critical pedagogic perspective is not an opposition to training skilled professionals (Abraham 2015:7). It is an integral component of the education system that can help learners develop their talents and transform their societies. Teachers should treat their learners respectfully and encourage them to learn from each other. Learners are encouraged to critically examine society's various working mechanisms in a classroom setting and obtain a deeper understanding of the various social, political and economic forces shaping society. Critical consciousness allows learners to develop empathy for the disadvantaged; therefore, they should start showing compassion for the people around them and taking responsibility for their actions (Abraham 2015:7).

The goal of critical pedagogy is to transform how we think about and act on issues (Abraham 2015:8). Even though critical pedagogy was criticised for being more theoretical, its relevance is significant. Educators should ask themselves whether they are doing enough to develop their learners' critical thinking skills, allowing them to think critically and act effectively. Unsurprisingly, some academicians would not consider using critical pedagogy as an integral part of their curriculum (Abraham 2015:8). Others believe that their learners must understand the objective of the society in which they live (Abraham

2015:9). As a matter of policy, education institutions should introduce critical pedagogy to their learners, allowing them to develop critical thinking skills. It can also transform how they think about the world (Abraham 2015:9). In my approach, I analysed and assessed how teachers can develop critical action while preparing learners for critical and creative thinking in the context of transforming society for a better future through socially appropriate choices of ways to resist injustice. In the visual arts classroom, the relevant problems and solutions can be linked to social movements, and various channels to eliminate social injustices can be proposed and assessed accordingly.

3.2   Research design and methodology

Research is the pursuit of truth, a contribution to existing knowledge using observation, experiment, study and comparison (Kothari 2004:1). This research methodology and approach will be comparative and descriptive.

3.2.1 Comparative methodology

Comparative analysis or research is a broad term for studying or comparing various social entities (Mills, van de Bunt & de Bruijn 2006:621). It can be conducted in several ways, such as geographical or political comparisons. Various cross-national comparative studies address various social issues or study or compare various social groups. This type of research aims to search for variances and similarities between patterns that tend to be more general and isolate regularities from the context. Comparisons uncover differences between social entities and reveal unique aspects and characteristics which, in this study, are required to know how social movements affect the visual arts classroom (Mills *et al* 2006:621). Since this research methodology will be applied, it is advised to investigate problems that might occur during its application (Mills *et al* 2006:620). The selection of cases, variable versus case orientation, construct equivalence and the problem of causality are critical methodological problems of comparative research that captivate, frustrate and stimulate researchers (Mills *et al* 2006:620).

The selection process in small studies is often driven by theory and not by a given set of factors (Mills *et al* 2006:622). This issue argues that the selection process can explain this difference between a given and a constructed population. The constructivist population is

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more theory-driven than the given one; therefore, it might be more inclined to favour the findings of a particular study. However, given or taken-for-granted populations might contain many irrelevant cases. Furthermore, the sample size must be considered. For instance, researchers might produce superficial results if they want to include many units. However, if researchers want to include a small number of units, they might produce more robust results. If researchers choose only to include a few units of analysis with a few different variables, they risk being unable to evaluate the causal models needed in the study of macro-phenomena. This approach is risky and undermines the level of analysis needed to conduct an adequate comparative study. Another issue that arises from case selection is the lack of self-identity of the population or analysis being studied (Mills *et al* 2006:622).

Construct equivalence is another problem that might arise. Comparative research requires that the constructs be equivalent in terms of their similarity and variance. Many argue that cultural or cross-national comparisons are only valid if construct equivalence exists (Mills *et al* 2006:623). Construct equivalence refers to the measure's ability to measure the same latent trait across various groups or cultures. Due to the nature of comparative studies, the terms used in them must be equivalent in terms of their utility and meaning. In other words, construct equivalence is when the instrument measures the same trait across all nations, groups or cultures, and many argue that comparisons are only valid if this occurs (Mills *et al* 2006:623). The case-oriented approach aims to fully understand one or only a few cases. However, the variable-oriented approach focuses on the search for parsimony (Mills *et al* 2006:623) by identifying shared casual conditions in cases with the same outcome or by assessing similarities in cases with similar casual conditions (Mills *et al* 2006:222-624). Defining and analysing the relationship between several factors and events has been a central problem in sociological research regarding causality (Mills *et al* 2006:624).

3.2.2 Descriptive research

Furthermore, my research can be seen as descriptive research because it aims to gain familiarity and new insights into social movements and their effects on the visual culture classroom. Descriptive research aims to portray the characteristics of a group or individual (Kothari 2004:2). Descriptive research focuses on the situation in the present and typically involves conducting surveys and other forms of fact-finding. (Kothari 2004:3). The primary

advantage of this method is that it allows the researcher to report what has happened without having to control the variables. In most cases, this method is used for descriptive studies focusing on analysing the data. Aside from conducting surveys, descriptive research involves identifying the causes of various phenomena. This study is typically conducted using various survey methods (Kothari 2004:3).

The study's design must minimise the chances of bias and ensure that it will be conducted according to the reliability standards (Kothari 2004:37). A study's design should also be rigid and not flexible. It should clearly define the study's objective and the data collection methods. The researcher should select the appropriate sample and the period to collect the data. The goal of a descriptive study is to gather relevant and timely information. Before the study can be conducted, the researcher must ensure that the objectives are clear and precise (Kothari 2004:37).

The first step in data collection is determining the methods that will be used to obtain the information (Kothari 2004:37). Various methods can be used to gather data. However, they have limitations and are not ideal for every situation (Kothari 2004:38). Before the data collection process can be appropriately performed, proper safeguards must be established to prevent bias and minimise the chances of error. Questions should be thoroughly examined and not be biased. Also, observers should be trained to ensure they can accurately record the data. The data collected during an interview are analysed and processed to improve the study's quality. This process involves performing various statistical calculations and recording observations. Before starting the work, the process must be planned in detail.

The accuracy of the data collected during the interview is evaluated by performing a sample of the tables to ensure they are as close to perfect as possible. The next step is reporting the results, which is communicating the findings to the other parties involved in the study. The report's layout should be organised to be easily understood. The research design for a diagnostic or descriptive study is comparative to provide a clear and unbiased view of the study's objectives. It should also be prepared to keep in mind the necessary resources and constraints of the study (Kothari 2004:38).

I will be applying a movement-centric approach to my analysis by associating the meanings with the movements and activists (Williams 2004:94). Williams (2004:94) refers to the above mentioned as a movement's cultural internal dimensions which, analytically, refer to norms, beliefs, identities, stories and symbols and it produces solidarity, maintains collective action and motivates participants. The concept of culturalist studies is that they approach the analysis of social movements from a movement-centric viewpoint, meaning that the various elements of the movement are their study's subjects. Movement culture has typically been conceptualised as the roles that culture traditionally played in sociology, leading to the development of various theoretical frameworks focusing on the internal dynamics of movement culture.

Through framing studies, we have gained a deeper understanding of the various facets of social movements and their impact on a collective identity. Instead of focusing on traditional questions about social movements, framing scholars have focused on issues of culture. For instance, how does movement culture help form and sustain a social movement? This discipline has been criticised for being overly instrumental in addressing movement action. Instead, it focuses on cultural issues and how movement culture can help form and sustain a social movement. The demand side of collective action was regarded the same, regardless of the movement's nature. Movement emergence was regarded as the result of a class's ability to gather the necessary resources (Williams 2004:94). Political process models and their related theories have added crucial contextualisation to our understanding of movements (Williams 2004:95). The political structure of social movements is typically conceptualised as the opportunity for elites and state powers, contributing to the development of an analytical framework for understanding these movements. It also moved some attention away from the movements towards the broader society in which they operate (Williams 2004:95).

3.2.3 Interpretive description

Interpretive description is a qualitative research methodology also employed in my research. The following guidelines are typically used for developing an interpretive description inquiry. This process begins with a critical analysis of the existing knowledge about a discipline. This process informs the development of a conceptual framework to guide the study (Oliver 2012:410). The critical analysis is based on theoretical knowledge

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regarding social movements using the # format (Chapter 2). The interpretive description requires a comparative analysis of the theoretical samples (Oliver 2012:410). Researchers must demonstrate their reflexivity throughout the study. Although no formal procedure or checklist exists, the interpretive description provides general criteria allowing researchers to examine their design decisions. I am also employing a comparative research methodology that strengthens using interpretive description. The study's credibility depends on the researcher's ability to analyse, interpret and justify the relationships between the study's chosen technique and the research question (Oliver 2012:410).

Symbolic interactionism is the conceptual framework and is compatible with the interpretive description. Both share epistemological and ontological assumptions and align inquiries on how people interact and act daily (Oliver 2012:411). Symbolic interactionism and interpretive description share a crucial principle—inductive inquiry must be used to understand human complexity (Oliver 2012:411). Interpretive description researchers attempt to understand action by placing themselves in specific situations and obtaining interpretations of them (Oliver 2012:412). The interpretive description focuses on participants' meaning-making. Researchers should learn not to lead and limit their influence to avoid reverting to the role of experts. They should avoid using clinical interviewing techniques.

In interviews, the researcher should ask insightful and entertaining questions. Researchers must anticipate and manage their participants' interactions to conduct their work effectively. One should also seek out people who are active observers and knowledgeable about their subjects to find the most insightful and interesting individuals. Analysing and describing data are integral for inductive reasoning. This discipline supports the researcher's ability to explore innovative ideas through data. They choose data sources allowing them to explore the empirical foundations of these ideas. Instead of ungrounded categories, the researcher should focus on the ideas most likely to be found within the data (Oliver 2012:412) through constant comparative analysis. The researcher then moves from the broad patterns to a more focused description of the parameters, allowing researchers to compare the various data instances with their context. They can also ask questions such as, "What is going on here?" and "How does this relate to what is known?".

Analysing and describing data are often daunting, especially when researchers have already committed themselves to ill-fitting categories, leading to a pile of information constraining their creativity. The interpretive description describes the researcher's experience rather than the author's pet theories. It is grounded in the idea of interpretivism, which relates to the idea of an object and a subject. Researchers bring their history, language and assumptions into the study to interpret what they see. They then construct the data with the participants' help. The researcher is also responsible for making the data interesting and useful. Researchers' experiences are changed by how they interact with the participants and data. Therefore, the study's credibility depends on how well the researcher manages their decisions (Oliver 2012:412).

An audit trail establishes a framework for researchers to develop an understanding of what they are investigating (Oliver 2012:413). This process involves laying out the theoretical and personal agendas of the individual conducting the study and is compulsory for interpretive description. The researcher then locates the study in the broader field of knowledge to build a deeper understanding. They then use various tools to analyse and interpret their thinking. The various strategies in this process inform the reader's analysis and interpretive authority as the final product is produced, allowing the reader to interrogate the relationship between the researcher's contributions and inductive and deductive reasoning. Symbolic interactionism states that each individual's perspective matters to us, and each person's perspective can tell us something important about what is true. In other words, each perspective can help us understand what is happening in the real world.

The concept of interpretive description absorbs these ideas and states that we can arrive at more probable truths through multiple perspectives. This position supports using interpretive description studies to identify outliers and patterns in data. The researcher can make an informed assessment of the various perspectives presented through a cumulative picture (Oliver 2012:413). It is impossible to extract all variations from the data. In the complex worlds depicted by interpretive description and symbolic interactionism, other perspectives can always be considered; therefore, the end of the interpretive description is regarded as the point at which the study has been reasonably concluded.

Interpretive description researchers might choose to follow any method consistent with their beliefs about the nature of the inquiry, allowing them to make informed decisions

without adopting a new approach. Researchers outside their traditional contexts typically use these strategies to account for the details of their work. For instance, in interpretive description analysis, researchers attempt to look at the data differently by placing themselves in the shoes of a particular reference group to see how different patterns might emerge from the data. This strategy makes a more informed decision by shifting the angle of vision that one typically considers when assessing a phenomenon. The goal of this strategy is not to organise the entire inquiry but help the researcher explore different ways of thinking about the problem, which is a core component of symbolic interactionism methodology (Oliver 2012:413).

Although interpretive description researchers typically attempt to describe phenomena in terms of their surface description, they aim to develop a conceptual description to describe the various characteristics of the phenomenon (Oliver 2012:414). The concepts of relationships and patterns describe the flow of experiences to explore new ways of seeing the world, and they might reflect common understandings of group life. Researchers can explore various characteristics of a phenomenon through conceptual descriptions and develop a deeper understanding of its structure and function. The concept of interpretive description remains within symbolic interactionism's framework, where it can describe patterns relating to practical problems to draw on the similarities and differences between the people in front of and around us (Oliver 2012:414).

3.3   Research approach

3.3.1 Qualitative research

The qualitative research approach is helpful for this study because it has the potential to understand the insider's perspective of human views (Subbiah 2016:101). Qualitative research focuses on understanding the reflections and experiences of humans (Jackson II, Drummond & Camara 2007:22). Therefore, instead of relying on a set of predetermined questions to elicit responses, qualitative researchers rely on the participants to provide in-depth responses to questions designed to explore how they have conceptualised their experiences (Jackson II *et al* 2007:23). This approach is referred to as a descriptive study because of the richness of the discussion. The experience on which the questions are based for this research is social movements. Qualitative research provides a deeper

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understanding of a phenomenon, allowing the researcher to draw conclusions that are generalisable to a population. However, this approach could be a drawback because few people participate in studies that offer so much detail. This recognition of subjectivity can lead to enhanced safeguards for people's trust in the data collected and affects the interpretation of the data (Jackson II *et al* 2007:23).

Qualitative inquiry or research is a social inquiry combining non-experimental and ethnographic methods using words (Jackson II *et al* 2007:23). It can be categorised into content and discourse analyses. Qualitative inquiry describes the essential characteristics of human experiences or social objects to understand their meaning. Various qualitative methods are aligned with the tradition of humanistic inquiry; therefore, a qualitative research approach is used in this research project because I want to understand the human actions that derive from social movements. The relationship between methods and qualitative inquiry is complex, as it is frequently conceptualised differently, depending on the researcher's philosophy (Jackson II *et al* 2007:23). For most qualitative researchers, the first step is to identify a suitable text or social object for analysis. Even visual representations of social life can be read as a written text. Various approaches explore texts, such as discourse, content and conversation analyses focused on what was said and how it was said (Jackson II *et al.* 2007:24).

I use a qualitative research approach because this research approach addresses in-depth investigation. While qualitative research focuses on the qualitative phenomenon of a given topic, it also involves investigating the reasons for a specific behaviour (Kothari 2004:3). In qualitative research, the goal is to find the subjects' underlying motivations and desires. Usually, this type of study is conducted through in-depth interviews. In behavioural sciences, qualitative research is critical to find the underlying reasons behind people's behaviour. Through this study, researchers can identify factors that motivate people to behave in a specific way (Kothari 2004:3) because qualitative research is concerned with assessing opinions, attitudes and behaviour and functions as the researcher's impressions and insights (Kothari 2004:5).

Qualitative research focuses on the interactions between people and groups in natural settings (Teherani, Martimianakis, Stenfors-Hayes, Wadhwa & Varpio 2015:669). It can investigate how people experience certain aspects of their lives, such as how they behave

and organisations function. Qualitative research determines what makes events happen and what they mean to the participants. Unlike quantitative research, which focuses on discovering a single reality, qualitative research uncovers the factors that influence events. The researcher is the primary data collector in qualitative research (Teherani *et al* 2015:669), which relates to my interviews and research on existing knowledge. In other words, qualitative research focuses on events and outcomes from the perspective of the people involved or affected (Teherani *et al* 2015:669).

The data collection technique used is interviews with teachers that had a matric class in 2020 because they worked with the theme # because they will be able to comment on the conceptual process of the learners. A few matriculants from 2020 were also interviewed to try and understand how they arrived at their final artwork and what it means. These interviews provide a basis for understanding the influence of social movements on the visual arts classroom. A qualitative researcher typically conducts interviews and observations; therefore, I am conducting interviews (Morse 2003:1335). However, they also know that they could observe who, what and where they might find interesting (Morse 2003:1335). These observations also occur regarding the alumni/alumna's visual diaries.

The case study approach is implemented because the how and why questions are being asked. This approach can also be used for analytic generalisation that uses a set of circumstances to support or dispute a concept, model or theory (Jackson II *et al* 2007:26). In a case study, the researcher collects several types of artefacts or data, including focus groups, interviews, media and printed materials (Jackson II *et al* 2007:26). These data are all used in this research. The focus groups are based on my peers and supervisor because they best understand the study's aim. The interviews are conducted with former visual arts Grade 12 teachers and learners. Selected media and printed materials are based on the social movements and the artworks of alumni/alumnae students and learners.

3.3.2 Arts related

This research is arts-related, using art to understand, represent and explore human experiences and actions (Savin-Baden & Wimpenny 2014). Arts-related research is a broad term referring to the study of the arts to explore the interactions between art and social sciences (Savin-Baden & Wimpenny 2014:1). Through the media, arts-related

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research can provoke questions in audiences. For instance, by taking a stance on a political or social issue, the researcher can create an artefact that explores the participants' experiences. Arts-related research creates, examines and interprets art in ways that reflect the artistic process and the social issues it addresses and focuses on the work's end point and process (Savin-Baden & Wimpenny 2014:1).

Arts-informed inquiry informs how research is conducted (Savin-Baden & Wimpenny 2014:7) and combines using arts to inform the study's findings and responses. One of the most popular forms of arts-based research is arts-informed inquiry, involving using art to represent findings. Digital storytelling has emerged as a method of combining various visual stories using images and the arts. It requires participants to consider using their voices (Savin-Baden & Wimpenny 2014:7). The goal is to explore a phenomenon freshly and portray its iterative relationships with the context and the participants (Savin-Baden & Wimpenny 2014:28). The researcher can also explore the various facets of the issue through multi-dimensional work. Being transparent about the process and the reason for an inquiry is crucial for arts-related researchers (Savin-Baden & Wimpenny 2014:32). Awareness of one's biases can help make informed decisions when conducting an inquiry. Self-disclosure and awareness are essential responsibilities that artists and researchers must address. They should also consider how their actions and stances will affect the project's findings (Savin-Baden & Wimpenny 2014:32).

Aside from self-reflective questioning, the arts-related researcher must consider their interests and knowledge of the field (Savin-Baden & Wimpenny 2014:33). They must consider the various forms of evidence used to elicit a response. This discipline aims to examine how plausible, convincing and sincere the use of visual, digital and narrative forms can be in addressing an issue under investigation. The researcher is involved in various other roles, such as challenging and uncovering. The roles of the arts-related researcher and the facilitator require them to live with the uncertainty and feel lost in their work, and they must consider their workflow.

This method is employed when analysing the artworks made by the Grade 12 learners of 2020. I use the artworks to examine and understand the participants' aims and the meaning of their creations. Arts-based research aims to interpret art so that it reveals its manifestations in terms of the artistic process and the influences relating to art it can have

on people. This research has moral commitment guiding it. The knowledge obtained is through the work, the focus is on reflexivity, it requires accessibility, quality in diverse forms is brought together and celebrated, and authenticity is present (Savin-Baden & Wimpenny 2014). Art-related research links to my research due to the visual analysis done around the theme of #.

3.4 Research paradigm

The term paradigm is used in educational research to describe researchers' worldviews, which is a set of shared beliefs that informs the meaning of their work (Kivunja & Kuyini 2017:26). The process of thinking, perspective or shared beliefs informs the interpretation or meaning regarding the research data (worldview). A paradigm adds up to the abstract principles and beliefs that shape how a researcher sees the world. A research paradigm is a framework enabling a researcher to look at the world from a different perspective, allowing them to determine the methods and procedures used in their studies. These beliefs and principles guide a researcher's actions and investigation, and the paradigm defines the researcher's philosophical orientation (Kivunja & Kuyini 2017:26).

Social movement theory is typically employed as an explanatory or predictive functional tool and is central to this research (Saunders 2013:8). It explains why social mobilisations occur, what they indicate, and the political, cultural and social consequences social movements might cause. According to Saunders (2013:20), different strands of social movement theory exist: political opportunity structures, resource mobilisation, NSM theory and the identity-oriented approach.

3.4.1 Social movement theory

Rationalism is an epistemological position stating that human reason is the primary source of knowledge (McGarry *et al* 2020:102). It emphasises the idea of progress, universality and truth. Pursuing truth requires the human intellect to overcome emotional urges, and scientific knowledge can only be attained through deductive processes (McGarry *et al* 2020:102). Rationalism is a common theme in the social movement theory, and it is crucial to rewind the clock and consider the political acts of counter-framing that have been used to explain the phenomenon (McGarry *et al* 2020:103). Before the 1960s, the major theories

used to explain social mobilisation were the collective behaviour theory, the mass society theory and relative deprivation. Various theories claim that the structural strains of social change caused the sudden increase in individual grievances. These theories also claimed that movement participation was rare, discontents were temporary, and movement actors were irrational (McGarry *et al* 2020:103).

Structuralism tends to focus on the conditions under which social movement actors operate and the forces that shape their actions (McGarry *et al* 2020:103). In their argument, the authors argued that structural analysis could impose a straitjacket on the circumstances under which social movement actors operate and can detect similarities between rationalism and structuralism in various works (McGarry *et al* 2020:103). Art has received mainstream attention from social movements scholarship, but it has mostly been under the rubric of framing (McGarry *et al* 2020:104). The concept of art as a tool for social movement theorists is that it can promote a cause, but not every action that is performed in response to social mobilisation is planned or consciously executed (McGarry *et al* 2020:105). These criticisms show some obvious gaps in social movement analysis regarding art, and they could be usefully addressed by considering the ideas and concepts derived from practical aesthetics. The idea of a keener aesthetic sensibility in social movement theory can be seen as an added dimension to the broader cultural and emotional turn that has been taking place in the field (McGarry *et al* 2020:105).

This research's paradigm is guided by the social movement theory, which has undergone many changes based on the discipline of sociology (Buechler 2004:47). One reason is that the phenomena under consideration are constantly changing, making it hard to predict what will happen next. Theories often change to reflect these changes. However, the theory has to do with rapid shifts in perspectives, assumptions, interpretations and questions rather than the subject matter itself. The inelegant and conflicting terms used for the various subfields of social movement reveal the major shift in social movement theory. For most of the twentieth century, collective behaviour was regarded as the dominant subfield of social movement theory (Buechler 2004:47). The emergence of collective behaviour was explained by the breakdown and strain theories, which claim that these periods of social disruption can generate collective behaviour because the moral and social imperatives that typically constrain such behaviour are no longer enforced (Buechler 2004:48).

Aside from being considered a stand-in for breakdown, opportunity has been used as an explanation for collective action (Buechler 2004:62) because European social movement theorists are more politically aware and less prone to depicting protests as a waste of time. Due to the emergence of new theories, notions of strain and breakdown have been prominently featured in social movement theories. The concept of a social system under strain is similar to the concept of breakdown and strain in classical literature. However, the political context of the theory obscures the similarities. NSM theorists often advocate for the transformation of social systems. Political opportunity has become an integral part of the theoretical framework of social movement theory, and it is frequently conceptualised as a set of processes and structures to organise and mobilise people (Buechler 2004:62).

Collective behaviour also becomes relevant in social movement theory because it was the dominant paradigm guiding social movement research (Morris 2000:445). These theories on collective behaviour claimed that social movements were formed when cultural and social breakdowns occurred. Consequently, social movements were characterised by spontaneous, unstructured and unorganised phenomena. The concept of irrational ideologies was central to the view of social movements and individuals participating in them, as they were viewed as participants in highly charged situations characterised by mass hysteria and collective enthusiasm. Movement participants and social movements are viewed as non-rational due to the heavy emotional content and unpredictability of movements (Morris 2000:445). However, I am using the social movement theoretical approach, not the collective behaviour, due to mobilising structures.

The concept of mobilising structures refers to the collective vehicles people use to organise and participate in collective actions (Morris 2000:446). It rejects the notion that movements are spontaneous and driven by marginal individuals. Political process theorists have shown that movement mobilisation can occur through informal networks and formal organisations. Mobilising structures is essential because they enable actors to recruit and organise resources for collective actions. Rational actors are central in the formation and operation of movements. A political opportunity structure enables people to take collective action to improve their political position—it does not necessarily provide a formal framework for doing so but allows them to exert their influence by affecting their expectations. The weak

social position of potential challengers could prevent them from generating and sustaining movements.

Movements will only emerge once favourable changes occur in the political system. The concept of movement origins is presented as a complex analysis of political weaknesses and the influence of powerful external actors, and it shows that movements' success or failure can be attributed to the actions of powerful external actors. The concept of political process theorists is that those cultural dynamics are central to developing social movements. They argue that framing processes help people connect to their situation (Morris 2000:446).

Despite the importance of culture in developing social movements, current scholarship still focuses on the political and economic factors that can prevent groups from generating and sustaining effective movements (Morris 2000:447). This cultural influence is referred to as the framing process. Framing processes and mobilising structures and political opportunities generate insights into a social movement (Morris 2000:447). The political process model has been criticised for restricting our understanding of how groups can mobilise and sustain collective action and limits our ability to predict the actions of challenging groups. Despite the empirical evidence supporting this assumption, collective action remains a central theme in analysing movement origins.

However, note that the link between political apportions, and collective action is not causally related to producing action. The relationship between a group's ability to mobilise and its political opportunities is reciprocal. In some cases, collective action can generate new political opportunities; in others, it can clear the way for individual action. Political opportunities have some criticism against it because it assumes that political opportunities must become available before the challenging groups can engage in collective action (Morris 2000:447). I agree with this because social movements do not occur due to political opportunities, but sometimes movements do originate due to political causes, as in the case of the three movements discussed at the beginning of this study.

The importance of movement leadership is a central issue in social movement theory (Morris 2000:450). Unfortunately, political process models fail to address this issue; instead, they should focus on the activities of movement leaders. The concept of a single

leader is not sound, and the first step in analysing a group's formation should be to identify the pre-existing leader. Pre-existing leaders are important to the development of movements. According to the literature, social movement organisations are critical in forming and implementing movements. They can help mobilise and coordinate collective action and establish the goals and tactics of their members. Social movement organisations are typically ignored when it comes to the decisions their leaders make. These decisions affect the movement's ability to mobilise and the outcome. If the state crushed a protest in its initial stages, it would have crushed the movement. Leaders must make the right tactical decisions to maintain their organisation's effectiveness. For instance, they should establish the nature of their inter-organisational relations and strategy for dealing with the opposition.

Social movement organisations are vital in developing external political structures. They must also manage the media coverage of their movement, which is a challenge they must address to generate and manage the necessary media coverage. The role of gender in movement leadership is crucial (Morris 2000:450). In patriarchal societies where men are more likely to hold formal leadership positions, it is necessary to consider whether women would also build the same structures (Morris 2000:451). The link between gender inequality and social movement work has become more apparent due to new theories arguing that the link between irrationality and emotional work is no longer tenable. Therefore, movement theory needs to study the factors affecting the movement's leadership and mobilisation (Morris 2000:451).

Political process theories have significantly contributed to our understanding of collective action and social movements (Morris 2000:452). They show how internal social organisations can facilitate mobilisation and how political opportunities can help groups initiate action. In the new century, we have realised that the framing processes of political movements are related to the generation of action. Future social movement theories can address these limitations by analysing the factors influencing collective action and social movements, including the various types of leadership configurations, the dynamics of collective action and the emergence of transformative events. Social movement theory develops robust theoretical formulations reflecting the social reality of collective action (Morris 2000:452).

Social movement theory is my selected paradigm because it is linked to social movements, and most of my research is about social movements and how they pedagogically affect youth and society. A challenge with the social movement theory is that a theoretical formulation of collective action must be invented which corresponds to social realities (Morris 2000:452). The theoretical formulation is presented as interviews and the questions asked in those meetings, providing an overview of the collective action that occurred when # and social movements were used as a theme in the 2020 visual arts practical exam.

3.5   Contributions/limitations of the study

The trustworthiness of research describes something that can be believed; therefore, the research process must be trustworthy, and the sites where one finds information and the sources must be reliable. Qualitative research is subjective by nature; therefore, it must be trustworthy to have academic rigour (Subbiah 2016:144). Standards of trustworthiness are applied to good qualitative research, such as audit trails, member-checking and stepwise replication (Jackson II *et al* 2007:26). The abovementioned aims to verify the information gained for the interpretations to be unbiased instead of subjective iterations of the researcher's beliefs (Jackson II *et al* 2007:26).

Member-checking is crucial for the research's trustworthiness. It helps the researcher validate the qualitative research findings because the descriptions and themes are returned to the participants for them to determine the accuracy (Jackson II *et al* 2007:26). Therefore, the participants can go over the interpretations regarding their interviews, and I can assess whether my interpretations need any adjustments. Peer briefing and external auditors are also used, as they can enhance the credibility and trustworthiness of a study because they assess whether the findings resonate with others that do not form part of the study (Jackson II *et al* 2007:26). The interviews are recorded and transcribed for member-checking. The transcripts are returned to the participants to check whether they are accurate.

As a qualitative researcher, it is crucial not to be biased; otherwise, the research will not be trustworthy. To ensure that I am not biased, I shared my research with peers and my supervisor along with the interviews to aid with trustworthiness because they are not directly linked to the research; therefore, they were neutral to the research. Their

observations provide insight into the credibility of the research. One of the most crucial factors for establishing trustworthiness is ensuring credibility (Shenton 2004:64).

The line of questioning employed when gathering data and how the data are analysed should be obtained, where possible, from previous projects that used it successfully (Shenton 2004:64). To ensure trustworthiness, I employed the abovementioned strategy. Previous credible qualitative studies that have used interviews were perused regarding the type of questions asked, and these questions were used or adapted to suit this research paper perfectly. The participants could withdraw from the study at any point and were ensured that there is no wrong answer to facilitate a safe space for honesty.

Frequent debriefing sessions with my supervisor were scheduled because discussions can widen the vision of a project due to others' experiences and perceptions (Shenton 2004:67). Alternative approaches can be discussed, and flaws can be more easily identified by a supervisor (Shenton 2004:67). One's biases and preferences can be recognised through others' exploration (Shenton 2004:67). Peer scrutiny and feedback was welcomed because it will increase the research's trustworthiness. These individuals might bring a fresh perspective that could challenge certain assumptions made by the researcher because they have an objective detachment from the project (Shenton 2004:67).

Anticipated problems or limitations could occur and negatively affect the research project. Covid 19 could hinder face-to-face interviews, but this can easily be resolved using an online platform to host these interviews. The research could end by not answering how social movement could be used in a visual arts classroom, but this is highly unlikely because there is always room to improve in the educational sphere. Finding trustworthy research on recent social movements to which I refer might be challenging because not much has been written on these specific movements, especially regarding how they affected schools or even the visual arts classroom.

CHAPTER 4: DATA PRESENTATION AND ANALYSIS

In this chapter, I analyse the collected data based on the interviews about the practical aspect of the # theme. The interviews were held with teachers who taught visual arts in 2020 to Grade 12 learners and with some 2020 former learners (at present alumni/alumnae). For ethical reasons, the teachers and their schools are referred to by pseudonyms, such as Teacher A of School 1 (TA1), in ascending order. The responses of both participant groups (teachers and alumni/alumnae learners) are contextualised and analysed in terms of the relevant questions, followed by a critical discussion of the findings.

4.1   The visual arts classroom and content

Before discussing the interview results, it is crucial to note that the visual arts curriculum has two components: theory and practical. "The ratio of practical to theory teaching contact time is 3:1. The weighting of the assessment of the practical and theoretical components is 70%:30%" (DBE 2011:9). In Grade 12, for theory, a minimum of six of eight prescribed themes must be covered in the year; however, the teacher can choose which six they want to cover (DBE 2011:13) and can "select specific artworks from different artists/architects for an in-depth study" (DBE 2011:57). The teachers "select a minimum of two artists and two works for each theme" with themes being as follows:

Theme 1: *The voice of emerging artists* begins by focusing on South African art and compares the influences of European art (DBE 2011:57; Louw *et al* 2012:16).

Theme 2: *South African artists influenced by African and/or indigenous art forms cover the influence of cultures besides* European art (DBE 2011:57; Louw *et al* 2012:56).

Theme 3: *Socio-political art, including resistance art of the 70s and 80s,* deals with how art has always had a strong relationship with politics and how it was used as propaganda (DBE 2011:57; Louw *et al* 2012:100).

Theme 4: *Art, craft, and spiritual works mainly from rural South Africa* deal with art made by local (rural) artists, viewed now as works of spiritual value, which were once considered to be craft works, and how this view shifted from 1985 (DBE 2011:57; Louw *et al* 2012:146).

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Theme 5: *Multimedia and new media: alternative contemporary and popular art forms in South Africa* discusses new media used in the art (i.e., conceptual art, body art, performance art and digital art) (DBE 2011: 56). Artists given as examples (i.e., Kendell Geers and William Kentridge) are those whose work makes a social or political statement (DBE 2011:57; Louw *et al* 2012:188).

Theme 6: Post-1994: democratic identity in South Africa covers artists speaking about their South African identity and how it has been affected by societies' views through their artworks (DBE 2011:57; Louw *et al* 2012:270).

Theme 7: *Gender issues* are self-explanatory; mostly female artists are discussed (DBE 2011:57; Louw *et al* 2012:286).

Theme 8: *Architecture in South Africa* is self-explanatory, with most contemporary examples under discussion (DBE 2011:57; Louw *et al* 2012:326).

The second component in visual arts is the practical, as this part weighs more in time and marks. Learners are required to make three artworks in one year, and each artwork is based on a theme provided by the teacher. The process of these artworks must be planned and presented in the form of a visual diary, often referred to as the conceptualisation stage.

4.2   The teachers and their schools

The first teacher is Teacher A from School 1 (TA1). TA1 is a white female who teaches at a public school. She is 51 years old and has been teaching for 20 years. Teacher B works at School 2 (TB2) and is a 26-year-old white female who taught at a public school in 2020 and has been teaching for only two years. Teacher 3 at School 3 (TC3), a public school, is a 36-year-old white female who has taught for the past eight years. The fourth teacher works at School 4 (TD4), is 31 years old, and has been teaching for the last nine years. TD4 is a white female who teaches at a public school. The fifth teacher works at School 5 (TE5), is 51 years old, and has been teaching for the last 15 years. She is also a white female teaching at a public school. The sixth and last teacher will be referred to as TF6, and she works at School 6. She is 31 years old and has been teaching for eight years. TF6 is a white female who, unlike the rest, taught visual arts at a private school in 2020; she is now a primary school teacher. Hence, as I include TF6's voice, note that the private

school's practical topic differs from the DBE's visual arts, where they were given the topic *green* instead of the #. Since TF6 related the topic *of green* to social movements, I have decided to add her voice to this research because I believe it is essential and helpful to be aware of another perspective, i.e., of an independent viewpoint, as it can add value to this research.

Therefore, I have used the questions posed to the abovementioned respondents as headings. This is followed by their voices and a brief discussion in the following section.

4.2.1 The questions and the responses

Question one: According to you, what do social movements mean?

TA1 responded to the above question, saying that social movements deal with societal changes affecting the public regarding gender or political issues, which would also affect an individual in a society. Similarly, TB2 claims that social movements are events or efforts created by groups using different platforms to raise awareness or bring about change towards societal issues. Equally, TC3 states that, for her, it is something that is stirred by or something that happens in society, causing people to go in a specific direction.

According to TD4, social movements are about trends and interests that concern activism or it is a matter that occurs when people want to solve a problem by creating a movement. A movement is when there is a collective wish to create awareness or draw attention to an issue by joining a group of people that feel the same about the topic.

TE5 believes that social movements are about social matters affecting everyone, whether one likes it or not. She continues to mention LGBTQ and states that she and her daughter do not favour it. Her daughter "*experiences LGBTQ a lot at university*". For her, social movements touch everyone, and everyone has different opinions about them. Alternatively, TF6 sees social movements as how people get and stand together to initiate change.

All the teachers had a basic understanding of what a social movement is. The teachers stated that it is about societal changes caused by issues that could be political. They concluded that social movements are about a group wanting to raise awareness about specific issues. Social movements tend to affect everyone, "*whether one agrees with it or not*" (TE5). She did take this further and gave an example of a social movement, namely

LGBTQ, and how it affects her as someone who is against this movement. This observation is interesting since, in my experience, visual arts teachers tend to have more of a neutral or supportive stance on social issues because of the content taught.

Question two: According to you, why do social movements happen?

TA1 had a brief answer to why social movements happen. She stated that these movements occur because times and thinking change and people evolve accordingly, whereas TB2 believes that "*social movements take place when human rights are violated, socially or politically. Movements are created by people to raise awareness or to bring social change.*"

According to TC3 social movements happen because they can be politically motivated. She brought up the #ZumaMustFall movement in which she had participated; for her, "*it was political, but it could also be because of the influence of popular culture.*" The #ZumaMustFall movement occurred after South Africa's previous president, Jacob Zuma, fired Nhlanhla Nene in 2015, the then-finance minister (Malala 2016:52). This was the beginning of a series of events, which called for Zuma's resignation as president.

Moving on to the next respondent, TD4 believes that through movements, people find a group that feels the same as them. People become part of the movement to create awareness collectively about social or identity issues. The phenomenon happens because of the need for change or the common wish to start a new understanding of an issue.

"*Social movements happen because we live together as people on this planet but with different opinions as individuals, everyone, thus, will never think the same. It is precisely because we think differently that these movements happen*", according to TE5. "*Things that happen in the world, such as #BLM, is something that happened, and now because the people's diverse or different opinions, they can clash*". Similar to TD4's response, TF6 feels that social movements happen when a group of people stand together for the same goal or a necessary change within a society.

All the teachers agree that social movements occurred due to a need for change by a collective voice. For question two, all teachers had a different answer, which can be traced back to the same meaning: people evolve and become aware of political or social issues.

They then find a group of people who feel the same as them, and a movement starts to bring about change. TE5 was the only teacher who mentioned that people have different opinions, meaning that the side of the movement they are on might differ.

Question three: Have you ever participated in a social movement? Explain.

TA1 was involved in a social movement when she was in matric. In 1989, she participated in a movement called South African Youth for Tomorrow, today known as SAFED. As she explains, a few children met up at an office in Hatfield and discussed how they would integrate themselves. The other teacher was TC3, who participated in #Zumamustfall. She claims that it was amazing, as they felt like a unit. Thousands of people were marching and calling for Zuma to step down. They met in Church Square, Pretoria. Some made posters, but everyone participated in some way. "*There were people from all walks of life. They were all united, they wanted Zuma to fall, and everyone was on the same page. They marched, people sang, and it was her first time hearing many struggle songs. They marched until they ended up at the Union building.*" For TC3, it was an incredible experience, and participating in a movement made her feel proudly South African.

Compared to the above, TB2 has never participated in a social movement and had no further comments about this question. Like TD4, who has also never participated in a social movement, TB2 believes that people's non-participation might be because of "*a newer generation thing, or it might be more publicly spread now because of social media*". However, she shows support for a social movement by wearing black occasionally, i.e., on Thursdays, which shows support for women against gender-based violence (#GBV). This way, TB2 believes she speaks against violence against women.

TE5 has also never participated in a social movement. She comes from the older generation and states, "*It is important for you [me] to know that the older generation has grown up in a world where they had to be quiet and do what they were told, but the younger generation say their say without being afraid to say it*". Yet, TE5 admires the younger generation for standing up and making a statement in favour for human rights: "*… the older generation would rather stand back where the younger generation would rather stand up and make a statement*".

TF6 said she has never openly participated in a social movement but proudly states that she has "*supported the feminist movement indirectly by getting qualified and working when it was previously frowned upon*". Despite TF6's young age, she articulated clearly and well-focused her viewpoint regarding women's rights for recognition and equality.

Most teachers I interviewed have never participated in a social movement, which is interesting because they teach learners about social movements (indirectly) and how art, visually, can help a movement. Later, most interviewees emphasised the importance of doing, i.e., showing learners how things are done, but when it comes to being an example regarding something that might make a change, they do not take an active role in participating in the transformation process. This statement also makes me hypocritical since I am a teacher and have never participated in a social movement. I have shown support for movements, but I did not participate, like TF6; however, not because I did not want to but because of time and opportunities, which is not a valid excuse. TA1 and TC3 have participated in movements, and their feedback makes me want to participate much more. They both participated in different movements during different periods, but both spoke about it excitedly. TC3 mentions how it made her feel unified, especially in a multi-cultural, multi-lingual and multi-racial post-apartheid South Africa, which I think is critical.

> \#   Question four: Do you believe that social movements have a pedagogical influence in visual arts classes? Discuss your answer.

TA1 believes social movements have a pedagogical influence because the arts curriculum and the relevant syllabus deal with gender issues, post-democratic art and resistance art in South Africa. This indirect acknowledgement of such sensitive social issues raises questions regarding gender, politics and social constructs in classroom conversations.

According to TB2, social movements influence the artist's role in society to identify social or political issues and raise awareness so that the public audience can understand. She further states that these movements are crucial to discuss in the classroom so that learners can understand the artist's role in society and how this role has developed with time. Doing so encourages them to think critically in terms of various ways of providing solutions to the problems surrounding us and how these problems and their solutions can be presented to the public. This discussion can encourage creativity in terms of medium, subject matter

and concept when creating their artworks and problem-solving, a skill crucial to improving our society.

TC3 believes that social movements influence visual arts classrooms, especially considering the history of art covered in the theory component. Referring to her practical experience, at the beginning of her professional career, she found it extremely challenging to teach the resistance art theme at the start of her teaching. However, with time, she learned to distinguish between what is applicable and what not in terms of the quality and the strength of the theme's influence on the learners' artworks. She believes that the influence of such a theme is certain, as seen in their work since popular trends and trending themes on social media undeniably influence their work. This response illustrates the authority of a teacher but also the subjectivity of choice regarding the content of her instruction.

TD4 agrees that social movements influence visual arts. She states that children are easily drawn into trends such as LGBTQ, #BLM and #GBV, and they like to voice their opinions about these movements. Alternately, TE5 believes that as "*an educational thing, it would make our lives more difficult if it was allowed*". There are 35 learners in her class, which makes it 35 opinions, multiplied by two parents, who also have their opinions, equals 70 opinions.

TE5, referring to a lesbian learner in her class who constantly mentions her partner, has stated that if the LGBTQ topic had to become a formal discussion topic in her class, it would make her life as a teacher strenuous. However, she does not HAVE (the teacher's emphasis) to, and chooses not to, acknowledge this class case or react to it. TE5 believes that if a social movement officially becomes part of the syllabus, precious academic time will be lost because as the discussion gets out of hand, it will lead to issues irrelevant to the syllabus. However, I believe that qualified teachers with authority to select, prioritise or reject class themes, with the same power vested, can control a theme and lead the discourse with the necessary dexterity and pedagogical practicality.

TF6 also believes social movements influence the visual arts classroom, especially in an ever-changing world. She claims that learners are exposed to various changes in terms of

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circumstances, which will reflect how they express themselves, whether negative or positive.

As seen above, most teachers I have interviewed agree with the statement that social movements have a pedagogical influence in the visual arts class due to the actual curriculum demanded syllabus, which already deals with gender issues, resistance art and post-democratic art, to name a few. These social issues form part of the syllabus because the artist is fundamental in identifying them and raising awareness. Discussing such matters with learners in class can teach them the importance of being an artist and a critical thinker. TC3 and TD4 also note how popular trends on social media are, especially those sometimes dealing with social movements, as these influence their teaching content. TF6 mentions that the issues or events learners are exposed to affect how they express themselves visually. However, TE5 was the only teacher that did not agree with the question. She believes that including issues of social movements would make education more challenging due to the individual variability of everyone's opinions. She provides an example of a female learner in her class who, as a self-defined lesbian, does not have to acknowledge it, but that if a class conversation were to begin about gender issues, then, according to TE5, teaching and learning time would be wasted.

In my opinion, this view is contradictory because social movements form part of the visual arts instruction content—they are not referred to as social movements. Visual arts teachers must be able to converse with their learners about these topics in a controlled environment. Maintaining an unbiased opinion can prove challenging; however, for any teacher professionally committed, it can be a critical pedagogical process of educating these learners to mature as artists able to judge, reject or accept and create accordingly. An unbiased opinion expressed as an argument can gain value based on factual information. It is essential not to be impartial but to state one's belief and opinion by justifying it with reasoning and arguments. In other words, it will challenge the critical thinking of learners. Besides, having such conversations in class will teach learners how to deal with severe controversial issues and respect different viewpoints in the context of "We and the Others".

As for the art teachers, by explaining these artists' reasons and their need to speak up about specific social issues and visually express their inspired opinions, I believe, as educationalists, they can fulfil their pedagogical role socially and artistically.

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Question five: What is the role of social media regarding social movements? Please clarify.

TA1 believes that social media is significant when it comes to its influence on social movements and can be seen as an instigator and a destroyer. She sees social media as a destructive inflammatory medium allowing individuals to separate themselves from constructs or things imposed by power. However, apart from its destructive power, she believes that social media can be helpful. Unfortunately, she does not elaborate on why she believes it could be useful.

TB2 states that social media is a new form of visual culture often used to influence and provide information to its audience through images, names and posts. From her perspective, social media is a powerful tool for implementing social movements, "*as the information on different platforms can reach large audience in a short span*". Its accessibility to most people allows its users to participate in online movements and campaign for causes, "*making people more socially active than before as they now feel that what they say or think has importance and an actual result*". She continues stating that this was apparent with the #BLM movement, where millions of users on Instagram posted a black image to raise awareness of police brutality and racism in the US after the death of George Floyd (Chapter 2 of this study).

TC3 cannot imagine social movements would be so intense if social media did not exist. She thinks social media drives it and can be seen since every week there is a different event happening, and everyone knows about it, especially learners. TC3 also thinks it influences them far more than they realise, consciously and subconsciously, as it comes to the fore through their work. They had a social issues project, and many of her learners worked with BLM and #GBV, among others, which would not have been so prevalent if there was not such a great projection of them on social media. Consequently, the learners would not have been so well aware of these issues.

Social media is crucial, according to TD4, because it is where the idea starts because learners see it on social media and run with the trend, whether they understand it or not. Social media adds fuel to the fire because this is where they catch up on the movement and see where it is going, whether it is significant or not. If celebrities follow these movements, learners are even more drawn to it.

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TE5 thinks that social media stirs the pot. It provides a platform where everyone can lay an egg, whether true or not, making it challenging because the information is not scientifically correct, as it remains in people's opinions in some cases. Unlike the rest of the teachers, she does not see social media as a positive platform.

However, TF6 does not clearly define the role of social media in social movements; yet, she claims that learners are exposed to more social media than ever before and that it is becoming a significant part of their lives, which is visible in their artworks.

All teachers agreed that social media plays a role in social movements. TA1 mentions that it can be seen as positive and negative. She does not mention why it could be positive but mentions that social media can be destructive because it allows people to separate themselves from constructs, indicating that social media is a vehicle used to desensitise people, which can be problematic and could be true. I found it appealing how TB2 defines social media as a new form of visual culture. This statement makes social media a powerful tool for social movements because movements are known to employ visual culture as a mobilising tool. Learners are susceptible to the content on social media, and TC3 believes that social media drives social movements due to this. TD4 agrees with her by stating that social movements start on social media because people see a trend and go along with it even if they do not fully understand it. Besides TA1, who mentioned the negative aspect, TE5 only sees social media as a negative platform because people can provide their opinion without any facts.

> \#   Question six: In 2020, the Grade 12 visual arts practical paper's theme was \#. How did learners respond to this? Did they primarily use social movements to guide their theme, or did they approach it from a social media perspective?

The \# theme given as the final practical exam was relevant to the learners' immediate environment in terms of its timing, contemporary symbols related to recent events and of great public interest.

Despite these factors, according to TA1, the learners from School 1 did not enjoy the exam project due to the large spectrum of issues the \# theme covered. TA1 states that the school was concerned with what was occurring on social media during that time. To the best of her memory, most of her learners dealt with social issues and Covid-19 because this occurred during lockdown. Due to lockdown, the learners were at home, and teaching was

challenging. However, due to the restrictive brief and the teacher trying to deviate the learners from this, most went for ideas of things found on social media. TA1 states that her learners were directly influenced by what was happening at the time. Some learners worked with counter-culture themes, investigating fashion, gender issues and the #me-too movement. Many did not follow the political route.

TB2 encouraged her learners to evaluate issues surrounding them to stimulate critical thinking and provide solutions to current problems to help with concept development. They were then encouraged to refer to social media to see how these issues were presented on different platforms in terms of visual imagery and posts and which hashtags were used to support them. Her learners used social movements and hashtags on Instagram to inspire their theme. Many female learners focused on #GBV, an issue many of them were exposed to daily regarding their own experience, the news or events in their neighbourhoods. Her learners also focused on the #BLM movement, which they felt was relatable to them. Other learners also made artworks related to their experience of the Covid-19 pandemic and how it affected their final high school year.

Many of TC3's learners went with social issues and events happening at the time. However, some went with something like #BringBackOurGirls, based on #GBV. They focused on a social issue of what was happening in society with girls at the time and what is still happening. Most girls went with #GBV because it is an all-girls school. Her learners are *woke* [alert to racial prejudice and discrimination], as they call it and are outspoken about these things. The school has several people who have become activists, so they stand up for their beliefs. Initially, some girls struggled with the hashtag theme, trying to find something original they wanted to work with; however, most eventually ended up working with something they related to that was essential to the rest of society.

TD4's learners used trending #s. She had a few learners who created artworks about #BLM and #GBV. Social media gave them plenty of content, for instance, George Floyd regarding #BLM. Some learners scrolled through Instagram and Facebook, looking for trending #s. They could easily relate to these movements, as most were already following the trends. TD4 believes that learners received this topic well and were excited about it as it related to their social world.

TE5 recalled explicitly how one of her learners responded to the # theme. While working on her Practical Assessment Task (PAT), one girl approached it from a social media perspective. She focused on people with body image issues. As most girls want to look like an hourglass ideally, the learner got her information and inspiration from an influencer (someone famous on social media) who stands up about self-image issues. One of the points the learner focused on was that one does not have to confine to body image ideals to be beautiful.

TF6 states that most learners used their experiences closely related to social media, as both form part of their daily lives. She did not delve into too much detail regarding this question.

This question proved interesting because all teachers mentioned that most of their learners worked with social movements or used social media to guide them. However, based on the limited number of alumni/alumnae I interviewed, this was not prevalent. My alumni/alumnae study group, though very small, dictates the findings with interesting results.

TA1 states that her learners did not enjoy the topic and went on with ideas they found on social media while others dealt with social issues. TB2 steered her learners by telling them to focus on issues surrounding them and encouraging them to refer to social media. Therefore, several female learners worked with #GBV since it was relevant in their lives due to their circumstances, but this is a communal theme, according to most teachers. TA1 and TB2 mention that most learners worked with Covid-19, which is understandable since it was extremely relevant in 2020. TD3 mentions that her learners worked with trending hashtags, such as #BLM and #GBV, and that social media provided the required content. TE5 and TF6 are the only teachers who did not mention #GBV. TF6 worked at a private school and did not do # for a practical theme—her practical theme was *Green*. She mentions that learners made artwork based on their experiences and social media. Since visual activism has been employed for a long time, it becomes clear that some teachers encouraged and guided their learners into working with social movements.

> #   Question seven: Have social movements (such as #BLM) ever affected your teaching of visual arts or the visual arts classroom environment? If so, please elaborate.

TA1 has not been affected by social movements. She has a small class and is open with her learners—they have real discussions. Before she discusses sensitive topics, such as racial issues, she has a disclaimer in which she states that they must understand that she is referring to visuals when she speaks about black and white children and that she wants to have an open discussion. There is an understanding in her class that offence is not given and should not be taken. Therefore, in a way, social movements have affected her class, but because it becomes a discussion, it does not cause disruption.

TB2 states that new and current social movements were always brought up and discussed in class and referred to during teaching and learning to make the topic more relatable to the learners. Learners enjoyed discussing these movements, as it helped them better understand the social movement and the specific topic. She also discussed these movements with them to encourage learners to critically analyse the world around them and the events occurring, emphasising the artist's social role.

TC3 states that the issue has caused great controversy before. The girls will speak up when they are happy or sad, which is evident that this affects their environment. They tend to speak up about things in class when things happen in their surroundings. For example, a while ago, when those dancers were raped at the mine, the girls were angry and very upset, affecting their conversations, theoretical thinking and practical work. Visual arts girls are more in tune, and TC3 believes this relates to the artistic worldview. The art learners bring their feelings into their work, and she encourages that. She tells them it is better to work with something they feel strongly about because if they do not care for something, they will not be as enthusiastic when producing their artwork. She continues to say that it also depends on the group she must teach. In the past, she had politically sensitive learners who caused her to be careful about how she spoke regarding the history of apartheid; therefore, she let them give their input and run it differently. She has had girls who struggle with discussing specific challenging themes, and being a white teacher, she feels it is necessary to be better informed. She has read up a great deal about social-political matters and informed herself accordingly to have a better conversation with her learners about them.

TD4 states that the issue has only affected her class positively. She encourages her learners to make art about current issues and things bothering them. They use social media

as a platform for information and reaction to society, and they examine their role in society regarding their feelings and evolvement in each movement.

Social movements have affected TE5, as she refers to the girl mentioned in question four and uses LGBTQ as an example. She states that one must be careful when talking because learners will be quick to correct you and not in a subtle way, taking away academic time, which TE5 feels strongly about since her purpose is to teach. If you allow discussions on topics such as LGBTQ, that is all you will talk about, in her opinion. It is easier for her to gain control over her class because she is older and stricter, but she thinks this can be challenging for a younger teacher.

According to TF6, this question has affected her class regarding certain topics, as some of her learners had previously incorporated a specific movement in their artwork, such as their beliefs and traditions. As she explains, this proved that social movements had affected the visual arts classroom since it is a space where learners should feel safe to speak and ask about the issues around them. TA1 states that social movements have affected her class in the form of discussions that were not disruptive but informative, as they should be. TB2 also mentions that learners liked discussing current social movements with her because the topic helped them understand the content and taught them how to critically analyse the world around them. This statement is crucial because if a learner wants to speak to their teacher about social movements, it shows a level of trust and understanding, and as a visual arts teacher, you have a responsibility to teach your learners that their art can be used to change society's views.

This statement links to what TC3 told her learners about working with something they feel strongly about because it will help produce good artwork. She also mentions how she reads up on social-political issues, as she considers it crucial for a teacher because you must be able to provide your learners with facts not to seem biased. If you do not know about a topic, read up on it and get back to your learner, as this will also reveal an interest in the learner. This leads me to TE5, who explains that learners will be quick to correct you; therefore, inform yourself well enough so that this is not necessary, and if the learners provide you with new information, accept it without becoming defensive, as this will help create a problem-posing environment. Learners will feel empowered if they know something that the teacher does not, especially if the teacher accepts this information and

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the learning opportunity. Not only will this empower the learner, but they will have more interest in the subject.TE5 continues to state how a discussion on LGBTQ, for example, can take over academic time. However, in my opinion, this is fine occasionally if it helps learners to understand the real world outside of school. They are still being taught something new, and everything has some importance in art. LGBTQ is already a part of the syllabus regarding the theme addressing gender issues; therefore, a discussion on it is required if this topic is taught.

> # Question eight: Do you think the topic, social movements, can help improve the visual arts classroom regarding the aims of visual arts according to CAPS, such as equipping learners, irrespective of their socio-economic backgrounds, race, gender, physical ability or intellectual ability, with knowledge, skills and values necessary for self-fulfilment and meaningful participation in society as citizens of a free country?

If social movements had to become an actual theme in visual arts, TA1 believes that it would not achieve much since the entire visual arts syllabus for Grade 12, according to CAPS, is about social movements. She is concerned about where one would start if social movements had to become a formal topic because, as she explains, "*they can historically be dated in 1920*".

TB2 agrees with question eight by stating "*definitely*". She believes that learners should be aware of the current events around them but does not provide more information about this question.

TC3 agrees that social movements can help improve the visual arts in terms of equipping learners with knowledge and other skills. She states that, as teachers sometimes acting as humans, "*we get stuck in our way of doing things*". She continues by saying that one must stick with current events and trends; therefore, she enjoys working with teenagers—they keep her on her toes. She thinks that social movements fit in with so many of the themes of the Grade 12 syllabus, for example, the gender, resistance art and emerging artists themes. It automatically happens that it plays a role, as social movements spark numerous conversations. TC3 thinks teachers must do more with social movements because many themes link with them, but teachers do not take it further. Therefore, teachers must become more involved with community projects, maybe go out and create artwork or paint a mural, something that people can see. If learners, or even people, experience something from it,

they learn more from it instead of only being told about a matter that is not real to the person or who has not experienced it.

When TC3 was an art student at the Tshwane University of Technology, they did an entire pavement art project in the middle of town, and this specific community event taught her more about community involvement. TC3 would want social movements to be incorporated into practical training, where people can see a mural made by all the Grade 12s, which will unite them. She relates it to my question regarding different classes, genders and races, and even though they are an all-girls school, they have some learners who are non-binary or transgender. TC3 believes that becoming involved through a group project about a social issue would have a greater pedagogical effect on learners than learning in theory about a social issue. As social movements influence their lives, TC3 believes that if teachers could bring social movements with a more hands-on approach, the theory would not be so far removed from their real-world practicality.

TD4 agreed that social movements could improve the visual arts class performance by supporting the subject's aims as given in the policy. TD4 states that social media gives visual arts learners a great platform where current social issues can be heard, helping them to find the content for their artworks and apply their approach from a better-informed viewpoint.

TF6 strongly agrees with this view too. She claims that it helps all learners to be open-minded even though they could believe in something else—it helps them view, understand and respect others' opinions and experiences. Art education allows learners to express and acknowledge their feelings (Davis 2008:58). As such, it also helps them have empathy in terms of awareness and appreciation of the emotions of others.

TE5 believes that a portion of it is already contained. For instance, she believes that *Theme 3* already links to #BLM, while *Theme 7* links to LGBTQ; therefore, in a way, it is already being addressed. There are eight themes, and six of them must be chosen and taught accordingly. In her opinion, architecture is a wonderful theme, and she marks it every year in the final exam. She argues that if another chapter (theme) had to be added to the current curriculum, it should be a theme concerning art. Learners are streetwise; therefore, she believes making social movements a formal part of visual arts would not make a difference.

TE5 states that School 5 has fewer learners of colour and more white children; therefore, the #BLM movement did not have such a deep manifestation in the art classroom in terms of artwork display as it perhaps would have at a school with predominantly black learners. Her learners deal more with issues related to sexuality; they are not too wild because they are an old-fashioned school. She continues to say that she has one child expressing herself as a lesbian, "*but for the rest it is not really a thing*". School 5 is very conservative, according to TE5. This conservative approach is evident in her answer that "*Architecture is a wonderful theme*" and "*if another chapter had to be added, … it should be a theme that has to do with art*". By these comments, I believe that TE5 feels safer if no controversial issues are brought to the fore for discussion.

Some confusion arose with this question, as some teachers acknowledged that social movements are already a part of the Grade 12 syllabus, but they thought this question was about adding another topic titled social movements. I did not correct them because I wanted to know their opinions. They mentioned that there is not enough time and plenty of topics to choose from; therefore, they deemed it unnecessary, which I agree with because social movements are discussed in broken-down themes. The other teachers agreed that it prepares learners and makes them aware of current events around them.

TC3 mentions that the learners keep her informed about current events, revealing a problem-posing environment, meaning they experience them and generate a social connectedness (Freire, 1985:52, 56). TC3 noted something pivotal. She states that teachers must do more—they must get learners involved in social movements so they can learn with experience the effects that visual activism could have, making the theory more relevant for learners because they would now understand artists' mindsets. TE5 explains how #BLM did not affect her classroom due to the lack of black learners but how issues surrounding sexuality have manifested, but only to a certain extent because she works at a conservative school. This statement, to me, is problematic because it indicates that the learners do not feel safe voicing their opinions and sexual orientations. Conservative does not mean fewer learners belonging to the LGBTQ group, only fewer learners who feel safe to admit that they do.

Question nine: Do you cover the theme of resistance art with your Grade 12 learners? If yes, what is your opinion about teaching this specific topic?

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TA1 covers resistance art as she grew up in the time it covers. Therefore, she provides examples of when she was in high school, such as what the bus stops looked like and things that were different about environments, causing conversations. The learners, who vary in race, do not take it personally, as she takes these discussions further and asks them where they see racism in their surrounding environments. She clarifies to her learners that they are discussing from an academic viewpoint and that nothing must be taken personally.

TB2 also covered this topic. According to her, this topic is crucial to cover as it provides context and perspective at a critical and challenging time in our country's history that learners were not previously well-informed or completely unaware of. It was upsetting to some learners, but it is one of the topics in which her learners performed the best. Some artworks are shocking to the learners, but that makes it very memorable for them. There were also strong discussions, and learners provided their analyses and criticism of the artworks, which helped them with their analytical and critical thinking skills.

TC3 claims that she sometimes wishes she did not have to teach resistance art because it reminds everyone of past social injustices. TC3 claims that she "*is not in denial about South Africa's history but just feels that as a society we have come a great deal further. But apartheid still has an influence since it is a part of our history, it's a part of the art history and is therefore important to teach.*" It is not a topic she is particularly excited to teach. "*There have been some very thought challenging conversations due to the relevant narratives the girls had heard about this political system from their grandparents and parents. Since they were not born at that time, they don't know what it was like, and psychologically they just pick up certain things together with feelings of hatred or resentment from family members a fact that has led to many highly interesting discussions.*" Specifically, regarding this issue, TC3 thinks information on what the artists did during that time is critical, and learners must know more about this subject. As a political system, they relate less to it than people of previous generations whose parents or themselves experienced, perhaps personally, this system of oppression or exactly how it must have been. However, nowadays, learners realise and understand that the role those artists played was incredible in succeeding in changing the minds of many people, especially during a time when there was oppression and strict censorship control.

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TD4, however, enjoys teaching this topic. She believes it is relevant information to share with learners to explain specific scenarios and why people must learn from previous mistakes. The theme creates a narrative between the oppressor and the oppressed, showing them right and wrong. "*History is important to change the way we live in the future*", according to TD4.

TE5 does not cover resistance art; she has seen over the years that children are over apartheid. She used to cover resistance art and Theme 4 (arts and crafts), which the learners found boring, in her opinion.

TF6 loves teaching this art form and hearing the pupils' opinions and thoughts. They also seemed to understand history better, as shown in various artworks from the oppressor and the oppressed sides.

All teachers I interviewed covered resistance art, except TE5. She reasons learners are over learning about apartheid; however, could it be because she works in a predominantly white school? This question is for another study. TC3 is the only teacher that claims not to enjoy teaching this topic, primarily because it opens wounds to some learners. Even though they are distant from that period, they still see the pain in their parents and grandparents, which angers them for understandable and justifiable reasons. The other teachers enjoy this topic due to the conversation it starts and the learners' interest because it helps them review history from a different viewpoint. This observation could be because the work is viewed from the perpetrator's and the victim's viewpoints.

> # Question 10: Based on your professional experience, what teaching methods/approaches lead to the most successful outcomes? (Ones you noticed worked well and the learners enjoyed?)

TA1 states that for her, it is conversations, talking about the topic and discussing the artworks and artists. The best way to get learners to think is to personalise the content; therefore, she spends more time discussing and debating than teaching the content.

TB2 focused more on the theoretical side of visual arts in this question. She states that with the theory, learners are frequently overwhelmed when analysing an artwork. She uses the who, what, how, why method with her learners because it is easy for them to remember the structure and helps them break down any new artwork. She applies this method with

each new artwork discussed, providing structure to the lessons and familiarising the learners with analysis. Also, comparing older artworks with new, contemporary artworks with similar subject matter or context proves successful, making the topic more relatable for the learners. Social movements or current events are also brought up in class, and topics or artworks being covered are frequently referred to, rendering the work relevant to the learners. Learners are always encouraged to investigate current events and movements when conceptualising their practical projects. Brainstorming is also done on the theme to give learners a head-start when developing ideas because many become overwhelmed or struggle to understand the theme, leading to delaying their brainstorming and, consequently, to overall badly planned artwork.

TC3's approach is scaffolding. The learners must have a foundation. She shows them videos and works based on visuals and involves them in activities with many worksheets or doing something interactive. For instance, when she teaches them Jackson Pollock, she lets them make their own Jackson Pollock artwork. For her, it has to do with experience, as she does not want to see their eyes fading away when she is teaching theory, as many of them hate the theory because they find it boring. She does not always have the time to do the abovementioned, especially with Grade 12s. She lets them summarise at home but tries to teach them how to do it, starting with the context, giving them background, and helping them understand what the people were feeling and experiencing and why they made the art they made. A professional academic environment stems from mutual respect in her classroom. She allows them to say what they want, and she wants to hear it. She does not take it personally, a mistake she frequently made in the beginning. She never experienced a situation where it went wrong because she provides a platform for them to feel it is their space, studio, and classroom. For her, it is about establishing a sentiment of mutual respect and allowing them to have their say.

TD4 had a brief answer. Her approaches are interactive discussions, debates and oral presentations.

TE5 explains that learners like stories. In terms of visual literacy, if the content can be explained in story form, the learners remember it. Since visual arts is a choice subject, it must be fun for the learners. The theory must be taught pleasantly, of which visual arts is

rich in choice and flexible in this field. She also uses PowerPoints, in which the story thread is contained.

TF6 believes in the interactive approach where guidance is given. Short activities to teach the skills work best in art as this allows learners to learn skills while given the freedom to find their style and technique to express themselves.

The teachers all gave different answers here; some parts of their answers might intertwine with others, but this was an interesting result. TA1 believes in discussions since these help learners to relate to the work, whereas TB2 worked with structure and familiarity, doing something in a routine and relating it to modern events to make it more familiar. For TC3, it was about laying down information and then working on that knowledge using visuals. She also works with discussions and allows the learners to say what they want. TD4 used interactive discussions, debates and oral presentations, whereas TE5 uses stories accompanied by PowerPoint because learners enjoy this more. TF6 uses an interactive approach. Therefore, discussions are the most widely used teaching method, which relates to problem-posing education.

Question 11: Why do you think visual arts is important?

Visual Arts trains learners how to problem solve, according to TA1. The brief they receive is the problem, and the product is the solution. People use this process of problem-solving daily, and it links to creative problem-solving skills. Teachers teach them how to think differently and feel special about their skills. As a choice subject, it teaches creative thinking and problem-solving, which is essential in today's life. I believe pedagogically that arts can provide the necessary skills in this field. From an artistic viewpoint, the problem is that people all must earn money, so how will one create a product that no one has created before? Art is only a vehicle to teach life skills.

Visual Arts is significant, as it is one of the few subjects encouraging critical thinking and problem-solving holistically and creatively, according to TB2. "*Learners should be analysing the world around them, not just blindly following their peers or trends on Instagram. Learners should be able to identify issues and problems in our society and culture and be able to provide substantial ideas or solutions in order to help eradicate or improve these issues. Learners are also able to freely express themselves during a time*

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in their development where they are learning about their identity and their emotions. Visual Arts gives them the platform to express and explore these things freely in a safe and supportive environment which is not always possible with other subjects".

TC3 thinks studying the subject can change lives. It has, regarding history, people's first recalling of what was happening around them in their cave paintings. People have moved beyond that in their lives, with design taking over more and rendering it essential in people's lives. She still believes that one artwork can change a society. A picture speaks a thousand words. In today's life, people are so bombed with things—one sees many images daily that desensitise people. Art can change people; words do not always do what images do. Learners need to develop their right-side brains. Art helps one to problem solve, even if they end up becoming a businessperson, they must make a business plan. They always tell their female learners who are doing art that they will be the ones building the shelters when the apocalypse happens because they can think on their feet. Therefore, art is a valuable life skill.

Art is crucial because it helps learners find a way to voice their opinion in a structured way, according to TD4, and use a topic and communicate it after they have given it a lot of thought and saw the different outcomes. It gives them more than one opinion, more than one perspective. It is a way of expression when words do not cut it.

Art does not have its rightful place and so many jobs out there require art, whether it is in terms of studying or in general, according to TE5. Art broadens a learner's vision. For instance, if one wants to make prostheses, artificial legs or arms, they need mathematics and art. Everything around people is a form of art. School management frequently overlook art. TE5 believes that each school should have art as a subject.

Visual arts is a powerful subject, as almost everything in live can relate to it, according to TF6. Everyday objects and experiences give people innovative ideas and topics to explore, and it allows learners to learn and express themselves in a way that is comfortable for them. "*It teaches them to look at things and give constructive criticism instead of judging everything and only seeing one side when there can be multiple meanings to a simple artwork/thing.*"

The findings show that visual arts is crucial, primarily because it teaches learners how to problem solve and think critically. As TB2 states it, "*learners should be analysing the world and not just blindly following their peers*". Artists should identify issues and problems in the world and visual arts assists with this. This statement links with what TC3 says, "*visual arts can change the world since an image can have a bigger impression or effect than words. It is important because it helps learners find their voice, and to look at a situation with all the possibilities. It also helps one respect other's opinions, or so it should*". TE5 focused more on why art is important regarding employment after school, and although this is a vital aspect, I do feel like art has much more value than preparing you for a 9-to-5.

> # Question 12: In your opinion, which strategies and topics can be used in a visual arts classroom to improve the learning environment?

TA1 explains to her learners upon meeting them the first time that their process is individual; therefore, she cannot be involved or guide that process unless she knows who they are. She does not want extremely personal information. She is the vehicle, and they must bring the relationship to her; otherwise, she cannot guide them successfully. She must understand where they come from to know what to inject into their process. When learners see her taking a personal interest in their life, they are hooked. It is not about syllabus, topic, theme, method or teaching style but relationships.

TB2 follows a different route, as she believes that fewer projects, such as two PAT's a year instead of three or four, might help learners with stress and time management, as visual arts is a demanding subject timewise, making it unappealing to many when choosing their subjects. Learners are also constantly under pressure by completing a visual diary and artwork in a brief period while trying to also meet the demands of their other subjects. Less focus on theory and more on the creative, practical aspect of the subject can make the subject more enjoyable for learners and provide them with more time and opportunities to explore new mediums and techniques. Lastly, she believes that inviting local South African artists to present lessons or workshops can make the learning environment more fun and interesting and provide learners with some insight into what it is like to be an artist in South Africa.

TC3 believes experience is the most important thing. It is about doing. Most work must be done practically, and it is about showing them, which was tough for her with the online

teaching during lockdown. She also wants to delve more into a flipped classroom and more twenty-first-century stuff, where she can bring someone from Switzerland to chat with the girls because they do not have to be there physically. School 3 tries to invite professionals practising sculpture, for instance, Jan van der Merwe, who is in their syllabus, to talk to them. They have a wedding photographer who explains to them what the industry is really like, making a significant difference for the learners because it is a reality session. She encourages them to do job shadowing when they can during holidays. She thinks it is essential for them to not only hear or learn from the teacher but from professionals as well. A good thing about their department is that there are four art teachers. The learners can identify and define their ideas with various people comparatively because everyone's mind works differently, and she appreciates that dynamic at School 3 because if the learners are unsure, they can ask another art teacher, helping them think as broadly as possible.

TD4 believes examples, relevant topics and relating the work to the learners' current lives are strategies that must be employed.

TE5 believes that as a teacher, she must involve herself in the creating process. For example, if her learners do a portrait, she must stand up and draw. A learner trusts a teacher who does the work she teaches herself. She states that her hands are permanently full of paint because she must physically demonstrate her participation to the learners to be credible. If a teacher does not do this, the biology teacher might as well be an art teacher, which is the case in some schools. Therefore, she does the artwork with them. In terms of theory, she likes to show videos, PowerPoint and pictures and states that one must use various visuals and create mind-maps.

TF6 thinks that enough strategies and topics are available, but we need more people to teach learners to let go and think creatively and not worry about what everyone else will think.

TC3 and TE5 had the same perspective on this question. They both believe that a teacher must show learners what to do. If the learner sees the teacher doing the work, it makes the teacher credible and shows the learner that it can be done. The teachers had an interesting answer to this question, and I agree with everyone. TA1 finds it imperative to get to know the learners because it will help with the guiding process—for her, it is all about

relationships. TB2 states there is not enough time in the year, and, to a certain extent, I do agree with this. She states that local South African artists should come and speak to the learners and provide workshops because this can help with the learning environment. TC3 agrees with what TB2 says but takes it further. Learners must shadow a photographer if they want to become one to understand what it truly entails. This opinion, to me, is insightful because it is a brilliant thing to do. There might be a vital aspect of a learner's dream job they would not be able to do or enjoy at a later stage, and realising this at an early age can improve their journey in life.

\#   Question 13: What is the socio-economic background of the learners and parents?

School 1 is a model C public and boarding school. According to TA1, the school fees are ridiculously high, but many learners have bursaries supplied by alumni/alumnae. A wide differentiation among the learners exists in terms of socio-economic conditions.

The learners and parents at TB2's school were from challenging backgrounds and sometimes poverty. Parents could not afford to provide their children with art materials; therefore, it needed to be provided by School 2. Many learners were from the township, which influenced their attendance at school whenever there were taxi strikes, for instance. Many of her learners only had one working parent or were in the care of other guardians due to financial or domestic problems. Some learners were in homes with domestic issues, and others did not have time to complete their work at home because they were the caregivers for their siblings and had demanding household duties

School 3 is predominantly relatively wealthy, as many learners come from economically stable homes. Several learners come from diplomat parents and, consequently, have often travelled. Simultaneously, TC3 was initially unaware of the greater number of learners that are sponsored or have bursaries. They receive food parcels, some come from extremely poor backgrounds, and they struggle with English, as it is their third language. School 3 has a broad, diverse group of learners, most middle class. School 3 is known as one of the wealthiest schools, but TC3 has realised that most girls belong to a middle-class social structure.

School 4 is multi-racial, with learners who primarily live in and around Pretoria East, with working-class parents, according to TD4.

According to TE5, School 5 is in a declining stage. They used to have financially strong people, but after Covid-19, many parents lost their jobs. It is one of the few Afrikaans schools in this area. Consequently, parents who wish their children to learn Afrikaans send them to this school, meaning that the learners come from all over, which has changed the type of character child and parent. A few years back, they had other class children and parents, and money was abundant, but after Covid-19, this changed drastically.

TF6 school's learners and parents represent various social classifications from low to high.

The relevant question was to understand the type of learners and parents involved. All concerned schools are public, except for School 6, which is private. School 1 is a predominantly rich school with several learners who have bursaries—this is the same for School 3. School 2 primarily has learners from challenging backgrounds, and sometimes poverty affects their schoolwork because they happen to be caretakers of their siblings. School 4 is multi-racial, with both parents working. School 5 is referred to as spoiled with financially strong parents and is one of the only Afrikaans schools in that area. School 6 varies from low to high-income parents. While creativity should develop through critical thinking based on awareness of the practical realities of the communal environment, it indirectly limits free and irrelevant inspiration.

4.3   Alumni/alumnae and their school

This section presents and discusses the alumni/alumnae participants' responses to the questions, where, it must be noted, the number of the interviewed alumni/alumnae is far smaller than initially planned due to the POPI act. Since teachers could not provide their contact information, I could not meet and organise interviews with them. Of all the alumni/alumnae learners in matric in 2020 who worked with the # theme for their final practical exam, I present the following three former art learners: AA4, a male learner at School 4 and AB7 and AC7, both female learners at the same school, referred to as School 7. AB7 and AC7 attended a school where the teacher was not interviewed due to unavailability.

4.3.1 Questions and responses

Question 1: According to you, what do social movements mean?

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AA4 stated that social movements define a group of people who come together to address a point about an issue they find wrong in society or address a social condition they wish to improve.

According to AB7, social movements are collective efforts comprising either identified groups or various individuals to create or prevent changes. It is mostly large groups because success is found in great participation. It is also a platform for people to collectively express their visions and desires. Social movements can be motivated by discontented, deprived and frustrated people. Social movements impact how we work and live, and their manifestation can be constructive or destructive and can even have an opposite effect or outcome of what was intended.

For AC7, people make their voices heard in a big or small group regarding social movements. She noted that, in most cases, these movements address salary increases, load shedding or a social change that must be implemented. Load shedding is the term South Africans use for planned power outages.

The alumni/alumnae learners understand what social movements are. They see it as a collective expression of people seeking attention on a specific issue, mostly about changing an existing problem due to something that is wrong with society.

Question two: According to you, why do social movements happen?

It happens because people are displeased with things in society, such as gender, morality and religion, which are addressed by social movements, according to AA4. Those are the primary reasons, as he has seen them happen in the past.

According to AB7, social movements are about people striving for something better or different. It is about frustrated, discontent people who want change, seeking solutions to problems and developing or spreading influence.

Social movements happen because some people are unhappy with things happening around them and when they have felt, seen or heard about any available platform, they are ready to partake in those related to their issue, according to AC7.

Social movements occur because people are either displeased or striving for something different. These alumni/alumnae believe these movements occur because people strive for change, they are unhappy with how things are being done around them and wish to address the source of their frustration by publicly making their voices heard.

Question three: Have you ever participated in a Social Movement? Explain.

AA4 has never participated in a social movement because it is a bold thing to put yourself out there, according to him. AB7 and AC7 have also never participated in a social movement.

The fact that none of these alumni/alumnae have participated in a social movement before does not come as a surprise, considering that only two respondent teachers have been involved in a social movement. The alumni/alumnae were informed by their teachers and used them as examples of what to do in the grown-up world. Therefore, even though by now they know how to create change, nothing has ever touched them enough to be involved in a social change, which could be due to how social media desensitises us to issues surrounding us.

Question four: Do you believe that social movements have a pedagogical influence in visual arts classes? Discuss your answer.

AA4 thinks that social movements influence visual arts because their manifestation shows the extent that artists are willing to go to voice their views. He has noticed that artists are brave, spontaneous and dramatic. Social movements can manifest the extent that artists are willing to go to prove a point; they show the amount of commitment one will need to have to their cause when they step out of the classroom or school because, once they have committed, they must finish an entire collection of work. This commitment is needed to attract the interest of galleries for people to view the work and through social media. "*Just the amount of commitment artists have is inspiring, their dedication and seeing that these movements have made it into the textbooks means that their work has paid off*", as per AA4's opinion.

AB7 believes that social movements have manifested in the visual arts by people "*expressing something in a specific way, delivering a message or saying what you want without speaking*". Social movements are worth portraying visually, whether in the form of

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a statue or a painting. Historical art has been closely related to social movements, as they exercise a serious manifestation in art and society.

AC7 believes that social movements have an influence. She provides a hypothetic example; if a group of learners in a school starts a movement to allow them to listen to music in class when not working, and their movement succeeds and the rules change, then teachers must accept it and "*change pedagogically*" their attitude according to the new rules and boundaries.

All three alumni/alumnae's, like the teachers, believe that social movements have a pedagogical influence and are manifested in the visual arts classroom through expressions and exposure. AA4 speaks about how the textbook shows us the extent that artists are willing to go to express their views. AB7 links in with what AA4 is saying by explaining how social movements have influenced a great deal of historical art. AC7 provides an example of how a social movement could be employed in school for learners to get what they want, provided, of course, that learners understand how a social movement can be organised and applied.

> \#   Question 5: In 2020, the visual arts practical Grade 12 exam paper's theme was \#. What artwork did you create and what was your idea/concept behind it?

AA4 felt like he was not doing his best throughout his school career; therefore, he was underestimated in terms of his artistic abilities, so his hashtag became personal, which he titled #underestimated. He wanted to go all out with his pencil techniques regarding the shadings and proportion. AA4 drew the final artwork by free hand. His artwork is a self-portrait with a hippopotamus as a head (Figure 6). He wanted to show one of the most underestimated animals in Africa, the hippo. They are always left out of the conversation, according to AA4. "*People always talk about a Hyena, Rhino, elephant, lion, cheetah or leopard. Those are the animals that are usually mentioned. The big five. But if you look at the statistics, the death rate of people in Africa, the animal that kills the most people is the hippopotamus.*" He wanted to use the hippo because of its strength, and to his benefit, he realised while drawing that the face does not have too much detail. He used a piece of cotton wool and shaded it grey. He would then go back with a patty eraser and lift out colour to create as much contrast as possible and make it shine and look wet. AA4 says that it was challenging to draw because pencils are underestimated: "*everyone tried paint*

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because it's easy to add colour, to make it look dramatic". He used the most basic, easiest medium known, the pencil, because everyone started with pencil. Therefore, in the end, he linked his concept with his medium.
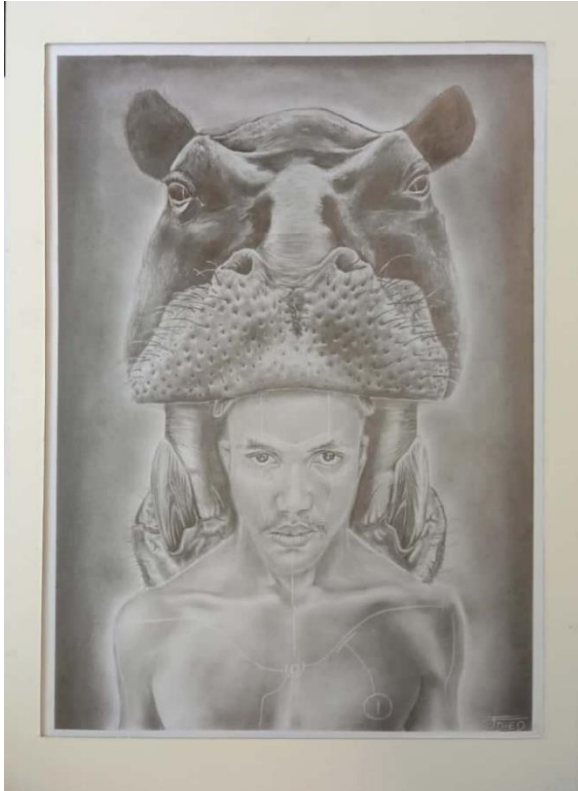
Figure 6: AA4's Final Artwork, #*Underestimated*, pencil on paper
Received from participant, AA4

AB7 chose chaos as a theme for her final. She brainstormed with people, which made her think about how chaotic everything is. Overthinking a theme for art and having limited time for everything lead to chaos. Her primary medium was wood burning. She thought that fire and burning wood went well with chaos because, when she made a mistake, it would be burnt in the work, and then there would be no going back. The medium itself is hard and hot, suitable for the theme of chaos. The final work (Figure 7) is a girl screaming under pressure—the pressure of expectations, thoughts and people.
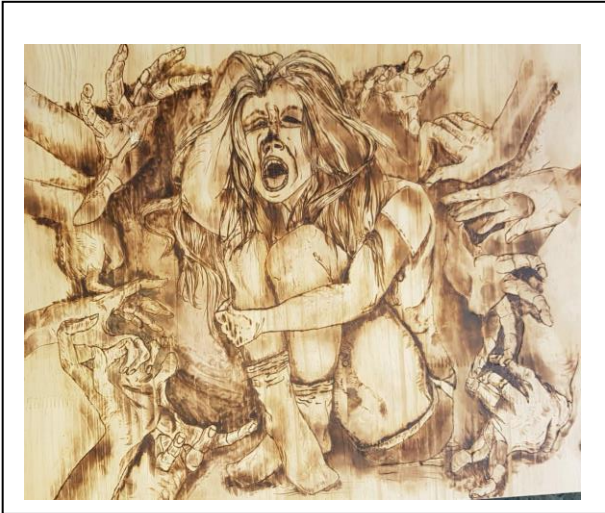
Figure 7: AB7's Final Artwork, #*Chaos,* wood burning
Received from participant, AB7

AC7 used a theme called #see lewe, which translates to sea life (Figure 8). Her idea was to dive deep into a world that is not frequently seen. This theme made her look deeper for new artists focusing on sea life. She uncovered a new technique, new to her at least, called pointillism, which she also used in her final. She chose the jellyfish because they are powerful and majestic creatures, according to AC7.

Figure 8: AC7's Final artwork, #*See Lewe*, ink on paper
Received from participant, AC7

The alumni/alumnae in my study group did not base their work on the manifestation of social movements. They worked with themes relevant to their lives, such as recycling, saving the planet and caring for our planet earth, which has positive and negative aspects. It is positive because one would think that the learners would work with trending hashtags on social media or relevant social movements of the time, such as how the teachers claimed they did, but that is not evident in my study. This result shows a win for conceptual thinking because learners did not choose the most obvious option. The negative side is that the learners do not view their art as a mechanism to change the world. No reference to saving the world or making it a better place or solving a problem in the sea was considered in AC7's work. Art can be an extremely powerful tool for social movements—it is what their entire Grade 12 syllabus is based on, yet this realisation has not occurred to the above alumni/alumnae study group.

> \#   Question six: Do you think social media is a vital part of social movements? Explain your answer.

Referring to his case, AA4 states that social media plays a significant role. Social movements have blown up due to actual collective dynamic reactions, such as #BLM and LGBTQ. "*Social media also blows up everything because everyone in today's world is living on social media*" … "*they breathe social media*". AA4 explains what he means by blows up: "*if a movement becomes big on social media the whole world will know about it which makes it play a vital role. Social media actually made it a lot easier for artists in today's life since as soon as a big enough group comes together it blows up. In the olden days there were newspapers, and one would only learn about these artists after they have died. Social media has made them recognised before that. Movements can be used as open platforms while artists are still alive, therefore they do play a big role in art and how we as artists create things today as well*". To AA4, social media can boost an artist's idea or artwork by giving them that platform. Blows up in this context means going big time.

AB7 believes social media is crucial because people are counting on social media for business and appearance. She states that people depend on social media. Something like a social movement can be increased or spread in seconds over social media. Much larger groups can be swayed, and as mentioned, there is power and success in numbers, i.e., as an individual standing together as a collective.

AC7 believes that social media is a vital part of social movements. She claims that social movements are not always about a specific issue but also about a general harm in the world, such as making people see and be aware of certain things, such as global warming or water waste.

The alumni/alumnae all agree that social media and social movements, through their manifestation, are crucial in social movements and the lives of artists. AA4 focused on how artists can gain recognition while they are still alive due to social media, and if they support a movement, this self-promotion can be further pushed. AB7 speaks about how people depend on social media to grow businesses, market names and maintain appearances. AC7 explains how social media can raise people's awareness of things around them that are usually absent from the public.

> \# Question seven: Was your artwork based on a social movement or social media platforms?"

AA4's artwork was not based on either a social movement or social media, whereas AB7 states that social movements and their manifestations influenced her work. She states that "*it started off on social media, after you click on every hashtag it is like a black hole. It keeps going and it is chaotic. At the end it is based on a social movement of trying to get peace and a safe space … The way of doing so is a bit reversed, the art is chaotic, unsettling / uneasy and a bit dark. By looking at it you can feel the emotions and be in disagreement and repulsion of feeling the same*". AC7 used Pinterest for inspiration and research purposes.

Not one of the alumni/alumnae's work was truly based on social media or social movements. AB7 does say that her theme came to her due to social media since scrolling through it makes the platform feel chaotic, but instead of saying that social media influenced her, she claims it was a social movement. This comment is interesting to note because it is the first indication of a misunderstanding in terms of what a social movement is.

> \# Question eight: Have social movements (such as #BLM) ever affected you? If so, please define and elaborate on what and how.

"*Yes, I have been affected*", states AA4, "*especially LBTQ*". He found out that a friend of his is gay. He tried to support him, but as a religious person (he is Christian), and due to the rules in the Bible, he struggles to show his support. For AA4, it is challenging to "*keep things real with a person you always kept things real with*" as a Christian male. LGBTQ has affected their relationship. He states that he does not love his friend any less, but he cannot speak as openly as he would want to and could before. It is challenging to relate because AA4 feels that what he does is wrong.

AB7 was also affected by social movements, such as #BLM, which was prominent on social media, and she has seen all the posts, hashtags and videos. She was also sent a video. However, AC7, who went to the same school as AB7, mentioned that #BLM did not affect her. At the time, she was still in school, so she was not exposed to it.

AA4 and AB7 have been affected by a social movement. AA4 has been influenced by LGBTQ since one of his friends came out, which is challenging for him since it is frowned upon according to his religion. AB7 claims to have been affected by #BLM due to its massive presence on social media, but in her personal life, there was no effect. Social movements have not influenced AC7; more specifically, she mentions #BLM and says it has not influenced her since she was not really exposed to it. It is interesting to see how the learners that attended the same school recall their experiences with #BLM differently.

> # Question nine: According to the CAPS document, visual arts aims at equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment and meaningful participation in society as citizens of a free country. Do you consider this statement accurate in terms of what you experienced in the visual arts classroom?"

AA4 was in a privileged school, according to him, and he does not wish to speak for anyone else because they were given everything. Their teacher was hands-on; they always had help. The only problem with his classroom was not the teaching methods or the things they were given but the people because they took art for fun—he wanted his peers to be serious in the art classroom. To him, the learning was formidable, they were given quality, and because of that, they delivered quality work. Someone was always available to advise on how to elevate their art styles. There were many opportunities, such as the Tshwane art youth festival, where they could participate if they were good enough in the classroom.

AA4 immensely enjoyed art in school and talks about it with great passion. He feels that art has prepared him as an adult. He says "*Yes*" to the question because it comes back to what he has been taught, especially in terms of the art movements because it taught him how the artists lived, their struggles and what they had to go through. Now, as an adult and an artist, he must stand up for what he believes in, and his artworks must speak for themselves.

This statement is also accurate for AB7. She states that they were all different in the visual arts classroom of 2020 in terms of different gender, intellect, abilities and more, yet they were all treated the same. They all had the same educational information carried over to them and the same interaction with each other, learners and teachers. No one was considered higher or lower than others.

AC7 agrees with this statement. She states that as a young person, she has learned much from her art class because it allowed her to see that everyone is different. It taught her that people's opinions and thoughts differ, which made the class interesting and taught her how to respect these differences in every situation.

All three alumni/alumnae feel that visual arts prepared them for life after school. AA4 explains that he had a wonderful time at school and feels like he received plenty of opportunities that has taught him to stand up for himself as an artist. AB7 mentions that visual arts taught her to treat all people, irrespective of their differences, the same because this is what she witnessed in her class. AC7 agrees with this and states that visual arts allowed her to see that everyone is different and how to respect these differences.

> \# Question 10: Did your visual arts teacher cover the theme resistance art with you? Do you have any opinions regarding this specific topic in terms of the content and how it was taught?

AA4 states that his teacher did cover it. Resistance art was taught from the textbook where the teacher explained the work and provided different examples. This theme speaks about how artists made artworks to speak against the wrongs they found in society. He recalls the artwork with three men sitting on the bench (Jane Alexander's *Butcher boys*) (Figure 9). He remembers that artwork the most because it was the most powerful to him. The theme brought up emotions because "*imagine living in a society where black people are treated badly and you as a white person have to look at these people treating other humans*

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badly and you have to make it work in an artwork through a sense of view." The way Jane Alexander made this artwork and the message behind it is powerful because it depicts how people can turn into animals, "*by butchering people*". The figures are not male or female, and the artwork speaks directly to society. The black eyes show that these figures have no humanity. How AA4's teacher taught brought up many emotions and tears for AA4 due to the brutality of people. Some artworks brought forth these emotions and some were unrelatable. The art movement was meant against what was happening, to work on people's feelings and appeal to their emotions.

Figure 9: Jane Alexander, *Butcher boys,* 1985/86
Mixed Media
(Louw, Beukes, & van Wyk, 2012: 125)

AB7's teacher covered resistance art with them, but unfortunately, since it happened two years ago, she cannot remember enough to have any specific opinion. Yet, she states that most of the work was taught similarly. They had to summarise the work after each lesson, which she liked because it made studying much faster and easier. The problem was with rushing summaries because of deadlines and little time. She enjoyed how the work was

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not just read from the book but explained. Every theory lesson was a discussion, not a sit-and-listen situation. AC could not recall whether her teacher covered resistance art.

AA4 speaks about resistance art with clarity, even bringing up one of the artworks that stood out to him. He speaks about this with remarkable passion and appreciates how his teacher taught the genre because it made him understand what the engaged artists went through. However, AB7 notes that they covered resistance art but that she cannot remember much about this theme, and AC7 could not recall doing it at all.

> \# Question 11: Relate one of your favourite teaching–learning interaction moments in the visual arts classroom.

For AA4 it was using charcoal for the first time for a big artwork. The artwork he refers to is in Figure 10. It refers to learning how to apply the charcoal on the body's attitude to create tonal value and not make it too dark, which is quite easy to do with charcoal. How his teacher moved the charcoal around on the paper she was busy with was memorable to him. Another thing he mentions is event planning—they came together as a class and created props and "*stuff like that*". He also recalls Dadaism, the art movement, "*that lesson was also very memorable and funny, seeing what people did to contradict what was happening at the time*", also defined as the movement of *Art for art's sake*.

Figure 10: AA4's *Torso and tree,* charcoal on paper
Received from participant, AA4.

AB7's personal favourite was learning how great an influence music has. Playing music while working inspires her and helps her focus. Having fun is a big part of art, and she

mentions that it can become a burden when one stops enjoying what one loves, and it becomes something she must get "*over and done with. It is like that with everything people do. They start doing it because they want to and end up doing it because they have to. If one enjoys it, they will continue wanting to*".

AC7's art class was a safe space for everyone, according to her. The best thing for her was that their teacher treated everyone the same. They played music during practical lessons. She cannot choose from all the teaching–learning moments she can recall, but she does state that how they were treated would be seen as her favourite.

AA4's favourite teaching moment was a practical lesson where he engaged and learned something new that was interesting to him. This experience made it memorable; therefore, it is understandable why he recalls it in so much detail. AB7's mentions the influence of music and how it has helped her with work; however, this is not necessarily a teaching–learning moment. AC7 enjoyed that everyone was treated equally and that her teacher always played music. Only AA4 recalled a proper teaching–learning moment.

> #   Question 12: Do you feel that visual arts has adequately equipped you for your life after school? Discuss.

AA4 feels that the subject has prepared him for life because he could draw before going to visual arts class. He believes that more drawing classes could have been given to the learners to improve their realism because drawing photos realistically is not a skill everyone possesses. He also complains about their lack of time in a lesson (35 to 40 minutes), and there is only so much you can do in that time. They ended up doing a great part of the work at home, going to class and seeing how they could improve. Their teacher tried hard and they usually used up an entire lesson because they had time to sit in the presence of someone who could help them improve. Thus, the only thing he could think the visual arts classes back in school needed was some more time to learn from their art teacher. They had seven subjects, and balancing them with art was difficult. For those who could not draw and took art lessons for the first time found the subject challenging.

AB7 firmly states, "*Yes*", she is studying architecture and claims that the creative thinking she learned due to visual arts helps her with design.

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AC7 agrees with AA4 and AB7. She feels that visual arts prepared and taught her how to understand and treat others respectfully. Having art in school made it possible for her to feel that she is doing what she loves and reaching her dream in terms of creativity.

AA4 states that the subject has prepared him, but he speaks from an artist's point of view, not in general. He focuses on the art skills he learned and how he would appreciate more time to familiarise himself with more skills. AB7 states that arts prepared her for her studies and provided her with the necessary tools. AC7 feels like the course has prepared her for life because it taught her how to be a member of society, which is crucial when entering the real world.

- Question 13: If you had the opportunity, what would you have changed about your visual arts classes and classroom environment?

AA4 would have preferred most of the visual arts lessons as the last lessons of the day so that they could ask for a bit more time. He would also change his drawing classes because he wanted to be taught how to shade, how much pressure you must place on your pencil at the beginning or how to scope or map a drawing. Numerous people did not know these things and some were reluctant to learn, about whom he cannot speak. He ended up being like a second teacher sometimes by helping other learners learn basic skills, such as proportion, mapping out or even teaching them how to sketch, which he would have improved and make it mandatory for a sketch before the drawing starts. However, he expressed his satisfaction for everything else, as they had good materials and a good teacher who always tried to help.

AB7 has the same experience as AA4 because there is nothing that she would have changed. She loved art and claims that she found the amount of work challenging but mentions that the workload is not changeable. "*What school kid likes a lot of work*?" Looking back now, she mentions that she has learned much in visual arts and is grateful for it. AC7 would not want to change anything.

AA4 is the only participant with a few things he would like to change. He would have appreciated more time, and I agree with him on this. More time would have provided opportunities for him and others to learn specific skills, especially regarding the ability to shade and the order to sketch out the drawing first before continuing with the rest. AB7's

answer connects with AA4 because the workload would not feel overbearing if the learners had more time. Interestingly, the only alumni/alumnae who could recall resistance art in detail is the only one who listed things he would have liked to be done differently.

- Question 14: What is your socio-economic background?

According to AA4 he is between middle to lower class. He lives in Eersterust, the township, and he currently works from hand to mouth. He is a freelancer and advertises on Facebook marketplace. He receives three or four artwork requests a week, usually portraits. He charges R400 for each drawing. In case of a bad week, he does other things on the side, such as training dogs and event planning. Art-wise, he is middle to lower class. He is trying to increase his social media footprint or "*handprint*", as he says. AB7 and AC7 come from middle-class social backgrounds. It is interesting to note that most teachers and alumni/alumnae belong to middle-class households.

4.4   Conclusion

It is evident that both participant groups of teachers and alumni/alumnae are aware of and understand social movements. They acknowledge that social media is crucial in enhancing and strengthening the impact of the issues that motivate and cause social movements in terms of public awareness and response. They realise that social movements are already embedded in visual arts and that it is vital to acknowledge how artists have used the available tools to create change whenever needed. It is interesting how teachers emphasise showing learners how things are done, especially in practice, because the course becomes especially vital as it detaches from theory. This result could be why learners find theory boring because they do not understand or relate to the content. The teachers' claims that many of their learners worked with social movements for their # theme could not be confirmed, as this was not apparent in the limited alumni/alumnae group I interviewed.

CHAPTER 5: FINDINGS AND DISCUSSIONS

Chapter five analyses and discusses the data presented in Chapter 4 and compares the findings to the literature reviewed in Chapter 2, focusing on social movements and their manifestation in the visual arts classroom. This focus will ensure that I am unbiased and that the results are concluded accurately. Furthermore, the role and manifestation of social movements on visual culture studies in terms of aspects of cultural expressions in visual images, art history and critical art theory will be examined. Social media and its role in the visual arts classroom will also be studied. The findings aim to understand how the teachers view the manifestation of social movements in the visual arts classroom and how learners interpreted the given practical exam # theme, which was the focus of this research.

5.1 Social movements

Most participants of the sampled schools understood what social movements are. What was significant for me, was that TA1 and TC3 (although the only participant teachers) were physically involved with a social movement group. This participation gave them a sense of belonging as an individual standing together as a collective—it gave them an experienced sense of unity, especially for TC3. This information seems viable regarding social movements because they tend to unite people, addressing a deeper societal problem (Orlova 2018:187). AC7 is also the only alumni/alumnae who provided a hypothetical example of a social movement. The influence of social movements lies in creating links with others sharing similar issues, allowing them to create solutions. It shows that the participants were directly involved with one or other social movement, which should reflect in their teaching.

Both teachers, among others, have much in common with a problem-posing educator. People are attracted to social movements because they want to either change their circumstances or contribute to a better world and give meaning to their lives (Spier 2017:41). Spier's statement applies to these teachers' participation in social movements because they talk about their memories positively and constructively. On a personal but professional level, I ask the following question: "if people are attracted to social movements because of the positive and desirable things they offer, why then did none of my alumni/alumnae learners work with themes of social movements?"

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Social movement learning occurs through active participation (Walters 2005:55). If these learners had made an artwork based on a social movement, they would have participated in it. Therefore, they have missed a learning opportunity by not making their artworks about movements. Social movements are educational sites for learning (Niesz 2019:224). Since social movements are incorporated in the Grade 12 syllabus in the visual arts classroom, i.e., where gender issues are discussed, or resistance art is taught, the focus is on what artists have done to make the public aware of the atrocities of apartheid. Therefore, social movements are a relevant part of a Grade 12's life; however, my group did not use the theme of social movements in their practical exam. This result could be due to several reasons, such as that there was no movement they supported or existing at the time, which is unlikely, or because the learners were simply just over the idea of social movements, or because it could be that making an artwork about a movement did not attract them. The latter, for me, would be the most problematic reason because it indicates that their Grade 12 art education has failed them.

I find it problematic that teachers do not get their learners involved in social movements, especially in Grade 12. The art history theory is based on social issues, including social movements, as often mentioned before; however, nothing is done to make this more relatable for learners. I understand that there is not adequate time to do this, but it must change in the current curriculum, perhaps as a choice theme. Currently, there are eight themes from which teachers choose six. Furthermore, Niesz *et al* (2018:15) stress the importance of performance-based learning and movement actions because it helps individuals develop collectively and supports their individual identities.

In this context, if we as teachers provide opportunities for our learners to become involved in social movements to become change agents, the learners will be better prepared for the real world and will know how to resolve the wrongs in society and how to stand up for themselves. They are the people of tomorrow, and unfortunately, it is their responsibility to create a better world for themselves because the one we have now is flawed.

TC3 and TE5 explained how important it is to show one's learners how something is done, but the question is, "why does this primarily apply to practical art?" Learners already enjoy practical—the theory becomes problematic to them. Applying problem-posing education to theory goes beyond discussions and includes doing. If learners were to become involved

in a social movement, they would relate more to theory and better understand their role as an artist in a flawed society. Niesz *et al* (2018:28) mention that teachers are the most notable formal educational movement actors, but this is not happening in visual arts classes. This result indicates that the manifestation of social movements in the visual arts classroom is minor due to the lack of physical experience with movements.

Heidemann (2019:313) discusses how formalised education programmes facilitating social movement activities can create a free space. Dominated and disempowered groups, such as learners, can rise and face injustices in free spaces. Education should focus on teaching learners how to create a better world instead of training them to get a job, which must be recognised because opportunities for social change are being wasted. The visual arts classroom should be a safe space where learners can express their opinion without feeling judged or bullied; however, this is not happening in the current South African visual arts classroom, and the evidence for this is provided by TE5. She states her reluctance to talk about controversial topics that could place her out of her comfort zone and let her lose control of her class and academic time.

#FMF brought about significant changes in the South African university system, one of which was policy changes (Booysen 2016:38). AC7 provided an example of how a social movement could be used to change the policy around the restricted use of cell phones in schools. At first, this example looked like something she wanted to implement to get what she wanted, but later, she explained how music helps her concentrate more and work better. Based on this, AC7 wanted to implement this change in school, i.e., music (played through a cell phone) used as a positive stimulus for learners to provide better work. This request might be small because it is not a movement fighting for human rights or needs to create awareness of a social or political issue that she had witnessed, but a movement to improve her direct teaching and learner environment. Nevertheless, she is aware that learners could abuse this privilege if this change had to be implemented. #FMF was a bigger movement stretching across institutions to fix a financial issue. These two examples are not the same, but they share the idea of a policy change and this, to me, proves that these movements influence learners' lives, albeit subconsciously.

Another movement that was discussed in the literature review was that of #BLM. The #BLM movements use social media to promote themselves, share information and mobilise

people for their cause, which was evident with a stream of posts of a simple black square that took over social media in early June 2020. Interestingly, TB2 also mentioned the image of the black square, indicating the consequence of the symbol or image because the question about their logo was not part of the participants' questions. Every participant knew about the #BLM movement and what it entailed, but further than that, they did not have much to say about this matter. Interestingly, two alumni/alumnae participants who went to the same school had different views about #BLM. AB7 stated that she was affected by this social movement due to its continuous presence on social media, whereas AC7 stated that it had no effect because she was young and still in school. This result is thought-provoking because it shows how people in the same space perceive events and movements differently.

5.2   Social media

All participants acknowledged that social media has a massive impact in terms of manifestation on social movements and one's life due to the easily accessibility of social media. People can easily share information about a movement or event, which will reach the masses (Spier 2017:44). Using the hashtag has also helped with this because information can now easily be found and grouped. One alumni/alumnae stated that she was affected by the #BLM movement due to its intense manifestation on social media. This statement supports that social media significantly influences social movements in terms of distributing information. However, TF6's comments also come into action here because this easy spreading of information can threaten its accuracy, such as being untruthful information, as Spier (2017:125) acknowledges.

TA1 and TF6 were the only two who mentioned that the manifestation of social media is not always positive. Glenn (2016:87) highlights that social media can be misused as a negative tool, becoming a tool to gossip and harass others. Sometimes an issue turns rapidly into violence because people are easily angered and cannot control their emotions. Social media is a fast and effortless way of communicating ideas and events, but it simultaneously has damaging adverse effects and could take an ugly turn. For instance, social media can be seen as a negative tool if a person does not support a specific movement or supports the countermovement. They would be bombarded with information

regarding this movement and everyone's opinions, which could lead to violence in extreme cases.

Messages on social movements taking a wrong turn into violence is evident in the case of President Donald Trump.

> After a shocking day in American history when a violent mob, incited by President Trump, stormed and breached the Capitol Building, Facebook and Twitter temporarily banned the president from using their platforms…The events were a direct reaction to words that Trump has repeated on social media, and that he said at a rally Wednesday before the attack on the Capitol—baseless claims about election fraud, the election being stolen from him, and his loss to Joe Biden in November (Etherington & Hatmaker 2021:[sp]).

TC3 remarked on how things trending on social media influence the learners' work, whereas TD4 agrees that social movements are about trends and learners' interests and emphasises that learners are drawn to trends and "*just run with the trends whether they understand the information or not*". Many teachers I interviewed claimed that their learners worked with situations trending on social media purely for their practical exams. The trending feature on social media is personalised based on factors such as the pages you follow and your location (Spier 2017:129). Therefore, what was trending for the learners might have differed slightly for each, indicating why they did not necessarily work with social movements. Spier (2017:111) mentions that social media can facilitate sharing content due to the hashtag, indicating that the learners searched for a specific hashtag to inform the theme and would have received countless pieces of information—not all trustworthy. Based on the teachers' interviews, some learners worked with social movements. Unfortunately, I could not include the learners' voices in my study (see Ethical Clearance).

5.3   Visual culture

The teachers and alumni/alumnae understand the manifestations of visual activism. They realise its importance and understand why Grade 12 is about social movements (indirectly), making it clear to me that they understand how art can play a role when pushing a movement's agenda. This result is again not reflected in the artworks that were discussed. TA1 provided an artwork one of her learners made in the practical exam (Figure 11). This artwork proved that some learners worked with social movements. TA1 could not

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remember what the artwork's meaning was. This artwork deals with black consciousness within the South African socio-political context due to the figures who played a key role during the struggle visible in the artwork. The artwork has a sticker with the words "Power to the people". This artwork shows how the figures are connected and without my prior knowledge and the study of the symbols in this artwork, it would be impossible to reach that conclusion. Social movements can be a voice for people, and this voice often uses visuals (McGarry *et al* 2020:20). Figure 11 is the perfect example of that because these pictures speak loud enough. Contemporary democratic societies rely on art to maintain social traditions and describe the world (Milbrandt 2010:8). The arts use traditional culture to maintain social order (Milbrandt 2010:17). Figure 11 uses this traditional culture to question the social order that is in play.
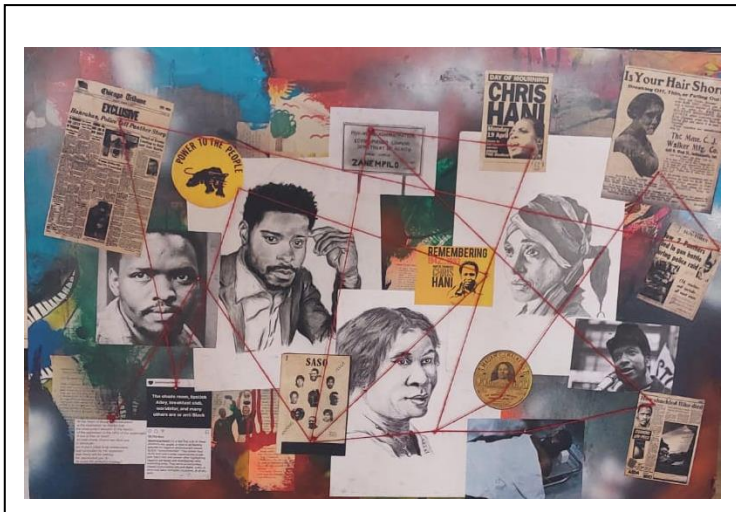
Figure 11 An artwork a learner made for a practical exam (provided by TA1 ~~Teacher A~~)

The arts are crucial in addressing various social issues (Milbrandt 2010:8). It would have been good for this study if the participants used social movements because art is known for it and not only for decorating one's house. AC7's work could have been related to issues surrounding our oceans, but that was not the meaning she had in mind for her artwork. It could have helped to spread the ideas of movements fighting for our oceans, such as Save our Oceans. Visual language can be used to communicate messages and be in the form of posters to encourage activism (Doerr *et al* 2013:[sp]). Figure 8 could have been a poster for the Save our Oceans movement. Viewers are not passive observers and can interpret images diversely (Doerr *et al* 2013:[sp]). Therefore, her intended meaning is meant for her

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because everyone will have different experiences and interpretations of how they view an image.

5.4 Visual arts classroom

Visual arts broadens learners' creative thinking and develops their critical thinking (Davis 2008:27). Most teachers I interviewed came to this conclusion when asked why they thought visual arts was important. Visual arts allows children to become change agents (Davis 2008:27), proving that the arts and social movements have a significant connection, yet it is not explored in depth in the classroom. Social movements and their manifestations in the visual arts classroom were investigated because art can be used as a change agent. Social justice should be a core component of an artist's education (Berman 2017:113). However, as TC3 mentioned, more must be done to involve learners with society to teach them the importance of their voices as artists.

Some teacher participants showed the inclusion of problem-posing education in their classrooms. Problem-based learning is part of the visual arts classroom regarding the practical aspect. Problem-based learning is when a learner is exposed to a complex problem, such as the brief for their practical work, and can then generate their solutions (the final product) with guidance from the teacher (Ulger 2018:[sp]). Therefore, the teachers said that visual arts teaches learners how to problem solve. According to Ahlner (2019:10), visual arts education challenges oppression and can help learners develop a deeper understanding of the world. This statement is visible in the feedback from the participants because they are all aware of what a social movement is and why it occurs. Critical pedagogy challenges the patterns of oppression in society (Alhner 2019:14); therefore, including critical pedagogy in the visual arts classroom is crucial because they go hand in hand.

Suppose teachers want to teach about the world around them. In that case, as they should be, the artists inside them must be aware of the social and political issues happening around them (Andrabi 2013:6). TC3 mentions that she reads up a good deal to be informed and prepared for any questions her learners might have; therefore, she is a critical educator—it is not to say that the other teachers are not, she just made it very clear that she is.

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5.5 The research questions

5.5.1 Was there any impact of social movements with the # on the visual arts classroom? If yes, how was it manifested?

Social movements affect the public and manifest in the visual arts classroom due to the publicity it receives on social media. Learners are susceptible to events trending on social media, but no movement significantly manifests in the visual arts classroom because learners are emotionally detached and desensitised to many things and several matters due to the influence of social media. Teachers fear discussing controversial topics or social issues in class because they do not want to lose academic time, start an altercation, or deal with controversy in class. The manifestation of social movements in the visual arts classroom is minimal because not all learners relate to them. One could argue that the influence and manifestation of social movements in the visual arts classroom are negative when looking at the feedback from the teachers. Some teachers feel that they must tiptoe around these topics due to some learners' sensitivity to these subjects; however, if teachers are well-educated on the matter and speak about facts, this would not be necessary. The teachers have stated that discussions on these topics take away valuable academic time. The teachers feel more sensitive towards this subject matter, especially in a post-apartheid context.

5.5.2 Do (and how do) social movements pedagogically influence the education system?

Social movements pedagogically influence the education system in terms of visual arts because it is already incorporated in the syllabus. When a social movement is trending, learners can connect to why the artists in the Grade 12 syllabus are important. They understand that these artists were a voice for people who needed to be heard. The pedagogical influence of social movements in the visual arts class would be enormous if teachers were forced to involve their learners in the community because it is not compulsory, and due to time constraints, there is no need for this topic. Also, many teachers would not even attempt this topic due to classroom management and it being unrelated to the current syllabus.

5.5.3 *How can the effects of social movements be incorporated in the South African educational system using visual culture?*

Social movements aim to cause societal change, and visual arts teaches learners how to be change agents. If the content were kept relevant to the learners' lives and they were taught about recent movements, how they unfolded and what the results were, learners would be more eager to aim for change. Visual arts should open its field of study by incorporating visual culture because it is equally important when creating change.

5.6   Conclusion

This Chapter discussed the results from Chapter 4 by comparing them to the literature reviewed in Chapter 2, ensuring that I am unbiased and that the results are concluded accurately. First, social movements were focused on, then visual culture and its manifestation in social movements, followed by social media and its role. Lastly, the visual arts classroom was focused on, and all data were analysed to find a conclusion.

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CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS

6.1   Introduction

In this concluding chapter, I present my arguments and relevant recommendations with particular reference to developing professional teaching aptitudes and learners' creative skills. The recommendations provided, thus, refer to time and production management in terms of constructive class interaction and active group participation. The study's limitations are also duly explained.

For the conclusions' credibility, I wish to emphasise that the interviews were analysed and considered in answering the initial questions. The questions guiding the interviews were carefully planned according to the study's aim and purpose, while the reviewed literature was constantly consulted during this process. My interpretative approach to the findings and conclusions has been supported by the theoretical and methodological framework, as explained in Chapter 1 and demonstrated further in this chapter. In line with this, for the interpretive descriptions, I was supported by my empirical knowledge, theoretical framework and critical thinking to view the subject matter from various educational angles.

6.2   Conclusions

The qualitative research and analysis of the data have indicated that social movements are not artistically manifested strongly enough; therefore, their manifestations in the visual arts classes can be defined as minimal. Furthermore, the study revealed that teachers fear losing academic time if they allow discussions on social movements; therefore, they choose to tread lightly on these subjects to avoid misunderstandings and further involvement in controversial issues.

Chapter 3 mentions that teachers should prepare learners for the future, and I do not feel this is being fully achieved due to a lack of time. At this point, the critical pedagogy approach helped me interpret my impressions in the context of the sources I used to ensure their relevance and importance. Furthermore, it guided my comparative viewpoint in analysing the interviews, the quest for similarities and differences, and better interpreting how teachers and learners interacted in class in terms of sending and receiving instructions. This part of the research brought to the fore that most teachers contribute to

society by improving their learners' acquiring skills and their ability to focus and think rationally.

However, ideally, learners should critically examine and evaluate the various available mechanisms of a society in a classroom setting because this will enable them to understand better the various social, political and economic forces shaping a society (Abraham 2015:7). The results revealed that learners understand these forces to an extent, but not enough to be able to judge how to bring change or direct these forces suitably where change is needed. In this case, precise knowledge and problem awareness are crucial in education. Symbolic interactionism was also used regarding the interviewees because the meaning was created based on the participants' responses.

The questions aimed to understand how the participant learners make sense of events in their social environment based on social movements and how this knowledge is manifested in the visual arts creative thinking classroom. Symbolic interactionism methodology, which, in my case, relates to social movements and collective human behaviour, helped to systematically process the feedback I obtained from the participants. Simultaneously, the research offered me the opportunity to think deeper about the pedagogical importance of these movements and realise the need for the primary stakeholders in education to develop suitable mechanisms and strategies to render their social content relevant and constructively inspiring art classrooms. Young artists' visual interpretation of these events, in my opinion, will enhance their empirical knowledge of how collective movements should be viewed, assessed and interpreted artistically in an educational environment, especially in the South African democratic governing system.

The alumni/alumnae's findings show that learners have been taught to think conceptually and steer away from cliché art due to the artworks they produced for their final exam. However, the teacher might be focusing too hard on this because making a visual activist artwork would mean that cliché imagery must be incorporated to convey the message. According to my study group, visual arts learners should be taught to problem solve and think critically during their Grade 12 year, but this does not seem to have reached its full potential.

A comparative methodology was also employed for the interviews to search for variances and similarities. This helped me uncover the differences between the educators and reveal unique aspects, such as TC3, who mentioned that teachers must do more; however, due to time constraints, this proves challenging.

6.3 Recommendations

6.3.1 Content

Arts-related research helped me analyse the artworks I received from the participants in the most appropriate way. The artworks are a form of digital storytelling, and I hoped that most would tell a story that would link with social movements; however, this was unfortunately not the case regarding the alumni/alumnae participants. Self-reflective questioning must be incorporated with arts-related research, and researchers must consider their knowledge and interests in the field.

The visual arts curriculum is well suited and guides the content perfectly, but teachers cannot only use the textbook to convey the knowledge because learners cannot relate to the content. Art history is vital, but the textbooks are outdated, making relating to the content challenging for the learners; therefore, they will frequently forget this knowledge, as seen with AB7 and AC7 when asked about resistance art. Teachers cannot only read from the textbook; they must explain and discuss the work, as mentioned by TA1. The textbook still has value but the teacher must go further and find ways to relate the content to events occurring to which the learners will relate.

The study has clarified the importance of teachers' work in terms of commitment and well-defined instruction to suitably prepare learners for the real world. An art teacher must be critical pedagogical, and bold enough to bring challenging issues through controlled discussions to the fore because it is required to inspire learners to become credible change agents and rational critical thinkers.

Moreover, I believe including social movements in the syllabus will be most relevant considering the following conclusion: learners expressed boredom regarding their theoretical instruction. Without underestimating the practical applications of art history and theory, teachers must become more hands-on in spreading social awareness in their art

classrooms, as this approach will lead to a better understanding of what communities need, develop their critical and creative thinking accordingly and, in practical terms, through open discussions challenge their critical thinking productively. In Grade 11, for instance, this would be applied in line with different art movements and techniques, and in Grade 12, this would be applied by involving learners in a community project.

6.3.2 Time management

Time is a challenge teachers face daily, especially under stressful circumstances linked to Grade 12 because the majority of the content should be covered before the prelim exam, meaning in the middle of the year. Therefore, relating the content is more challenging because time is now being used to ensure learners understand the work instead of being used to ensure that all content is covered. Unfortunately, covering the content and making the work relatable are equally important. Teachers should use technology and create a platform where learners can find modern work related to the content, or extra classes will be needed in the case of low-income schools. This issue is a challenge that has no easy solution but cannot be abandoned.

6.3.3 Active participation

Teachers must be more hands-on, involving learners in community projects and social movements. Visual arts learners must be taught the importance of their voices as artists and understand that they can be change agents. This skill can be taught to a learner theoretically; however, without physically experiencing this and understanding what it truly means to make a difference, the learner will not understand the vital role they can play. This point does not mean that learners must get involved in a major movement; a small community project would suffice, such as making people aware of drug abuse through visual culture. These projects will give learners feelings of usefulness and make the Grade 12 content more relatable because they can now understand why these artists wanted to speak up.

6.4   Limitations of the study

Unfortunately, one of the biggest limitations was the sample size of my participants. The teachers' participation occurred as planned but took considerably longer than initially

hoped. A considerable delay in this process was obtaining ethical clearance, which was only received right before the start of the third term. Term 3 is a busy time for art teachers due to the prelim exams, preparation for the practical exam and the retrospective exhibition, delaying the interviews. Most teachers could only assist me after the prelim exams started, meaning that I could not do classroom observations, which was crucial to understanding the relationship between the teacher and learners and experiencing how they explained the content.

Another limitation was contacting the visual arts alumni/alumnae of 2020 because educators could not provide their contact information. In some cases, the educator was willing to contact the alumni/alumnae but soon realised they could not access their contact information. Therefore, I reached out to social media hoping to reach alumni/alumnae learners, but this was unsuccessful, resulting in a smaller group of alumni/alumnae participants than initially anticipated.

Complications can occur with a comparative methodology; for instance, the theory drives the findings in a small study like mine. The selection process influenced my study; for instance, a male teacher's voice could have added a different opinion. Descriptive research links with my comparative methodology because this type of research aims to find familiarity and new insights and focuses on surveys or other forms of fact-finding, such as interviews, which were employed. The study design must be such to avoid biases; therefore, the questions asked avoided steering the participants in a specific direction.

6.5   Recommendations for further research

Further research can be conducted on whether the visual arts textbook is still valid and provides a just education in today's society.

Social media manifests in schools but is this manifestation primarily positive or negative, and how could social media be used to improve learning?

Further research can be conducted on why visual arts teachers have not incorporated the art practical with the Grade 12 theory content.

6.6   Summary of the study

This study determined how social movements manifest in a visual arts classroom from a critical pedagogical viewpoint. The first and primary research question guiding the study is, "Was there any impact of social movements with the # on the visual arts classroom? If yes, how was it manifested?"

The two sub-questions are Do (and how do) social movements pedagogically influence the education system? How can the effects of social movements be incorporated into the South African educational system using visual culture? The findings from the analysis were interpreted and discussed in Chapters 4 and 5. In this section, with which I conclude the study, I highlight the key points discussed in each chapter.

6.6.1 Chapter 1

Chapter 1 introduced the study and provided an overview, background and context regarding the art education process in terms of social coherence development, pedagogical development and social media's role in collective action. #FMF, #BLM and #RMF were the movements of focus and guided the research. The reason for using visual arts education was provided in terms of its similarities with social movements, including a discussion about visual culture because it goes hand in hand with art education. Critical pedagogy was investigated in the background and context because of the importance of a problem-posing education method in the visual arts classroom. The rationale and motivation were also discussed, focusing on my personal and professional experience. My personal experience focused on my years in university when #FMF affected my education, and my professional experience catered around my teaching practical. A focus and purpose for my study were provided, relating to my research questions. Lastly, an outline of the chapters was provided.

6.6.2 Chapter 2

Chapter 2 was the literature review, where all relevant research regarding my topics was analysed. First, social movements were examined in terms of what they are and why they tend to happen, leading to the focus on collective action. The chosen social movements were discussed in depth to understand why they occurred, their impact on South Africa,

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and their manifestation in the visual arts classroom. The research led to me focusing on social movements in terms of collective action because social movements need collective action to occur to succeed, which was incorporated in the chosen movements. Education and its links with social movements were discussed due to the vital role of education in social movements and how they are often employed. This led me to find that research based on social movements and similarities they might have with secondary education is rare. Social media's role in social movements was investigated, concluding that social media plays a massive role because it helps a movement spread quickly far and wide.

As such, social media and its links to collective action and its manifestation had to be investigated. As mentioned in Chapter 1, visual culture plays a role in visual arts education; therefore, it had to be investigated in terms of social movements because they often employ visual activism. Art education was focused on its own capacity in terms of its importance as a subject and an agent for social change. Lastly, critical pedagogy and its importance regarding visual arts based on problem-based education were examined because learners must solve problems constantly. Critical pedagogy was essential to focus on because it challenges patterns of oppression, something that many artists have done in the past.

6.6.3 Chapter 3

Chapter 3 provides the methodology and methods employed to conduct this study. A qualitative study was conducted, informed by symbolic interactionism and used a critical pedagogical perspective. The research design and methodology to ensure the accuracy of this study used a comparative analysis based on the interviews. This linked comparative analysis to descriptive research because this research methodology aimed at finding familiarity and insight based on social movements and their effects on visual arts as a subject. Therefore, the interpretive description had to be employed. Art-related research had to be employed due to the artworks the alumni/alumnae made. Social movement theory was used because the study was aimed at social movements. In this chapter, the contributions and limitations were discussed.

6.6.4 Chapter 4

The data were analysed in Chapter 4. The teachers were introduced before their interviews were discussed in the order of the questions asked. The questions would first be listed, and then the teacher's answers would be discussed. Each teacher's reply was provided in the same order each time. At the end of each question's findings, an analysis was provided. This same method was used for the alumni/alumnae. At the end of the chapter, a conclusion was provided based on the findings that were prevalent in the study.

6.6.5 Chapter 5

This chapter covered the findings and discussions that concluded Chapter 4. The findings were linked to the research reviewed in Chapter 2. First, the findings were discussed regarding social movements and how the teachers and alumni/alumnae understood them. All participants had comments on social media, which were investigated in terms of what was discussed in the literature review. Visual culture was also focused on here due to its relevance in the art classroom. The visual classroom was focused on because all participants have been involved in the classroom, either as a teacher or a learner. Lastly, the research questions and my findings related to them were discussed.

6.6.6 Chapter 6

Chapter 6 presented the findings of the entire study through a comprehensive discussion, followed by recommendations for further research.

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Website:

https://journals.co.za/doi/pdf/10.10520/ejc-proc_epharos1-v2021-n1-a5

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APPENDICES: PRINICPLES LETTER OF CONSENT

Researcher Name: Sonel Kleinhans

Email address: sonelkleinhans@gmail.com

Contact number: 082 905 0438

Supervisor: Dr Raita Steyn

Email address: raita.steyn@up.ac.za

Contact number: +27 82 442 6190

School Permission to Conduct Research

Dear Principal

I am writing to request permission to conduct a research study at your educational institution. I am Sonel Kleinhans, currently pursuing a Master's Degree in Education at the University of Pretoria. The title of my study is "**Impact of Social Movements on the Visual Arts Classroom in South Africa from a *Critical Pedagogical* Viewpoint**". I am working under the supervision of Dr. Raita Steyn, from the Department of Education at the University of Pretoria. The study aims to investigate how Social Movements such as #BLM can influence a visual arts classroom.

I hope you will allow me to recruit the Visual Arts FET Gr 12 teacher/s from your school to engage in semi-structured interviews. The interviews will take approximately 60 minutes which will be conducted after school hours at a convenient time for the Visual Arts teacher. I would also like to observe Grade 12 Visual Arts lessons, when dealing with the theme, South African art, and artist. I will be a passive observer who will use an observation sheet to take notes while the teacher is busy teaching in class. Classroom observations for the subject will be conducted on two different days during a theory lesson.

I also request your permission to examine/analyse and photograph artworks and visual diaries (available in your archives) by Alumni Visual Arts learners who matriculated in 2020. I have already been in contact with the Alumni learners through Facebook. Teachers and Alumni learners will be given consent forms to be signed and returned to me (please see the copies enclosed). The
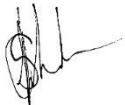
research process will take no longer than four (4) months and the research will be conducted from July 2022 to October 2022.

The data will solely be used for academic purposes, and all gathered information will be confidential. Your educational institution will not be identified either. In my research report and other academic communications, pseudonyms will be used with no additional identifying information. Participants will be referred to as alumni 1, 2 or 3, and the schools as School A, B or C. Participation in this study is absolutely voluntary and confidential. Furthermore, it is their right to withdraw at any point during the research study without any consequences or explanations.

Moreover, the data will be used, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching purposes. The confidentiality and privacy applicable to this study will be binding on future research studies.

If you have any concerns regarding the data collection procedures, please do not hesitate to contact my supervisor or me at the numbers given below, or via email.

Kind regards,

Miss S. Kleinhans
Email address: sonelkleinhans@gmail.com
Contact number: 082 905 0438

Supervisor: Dr Raita Steyn
Email address: raita.steyn@up.ac.za
Contact number: +27 82 442 6190

Signatures

---

a.) I have fully explained to the Principal the nature and purpose of the procedures described above and the risks involved in the school's participation in the study. I have asked if he or she has any questions and I have answered them to the best of my ability.

_____   <u>2022-01-09</u>

Signature of Researcher   Date

b.) I have read/been read the information presented above and understand the purpose of the study. I have had the opportunity to ask questions, and questions that I have asked have been answered to my satisfaction. I understand that my schools' and students' participation is voluntary. I agree to allow Miss S. Kleinhans to conduct a research study at my educational institution.

_____   _____

Signature of Principal   Date

APPENDICES: TEACHERS LETTER OF CONSENT

Dear Sir/Madam

Name of participant:_____

Name of researcher: Ms. Sonel Kleinhans

Dear Teacher

I am currently busy with my Master's Degree in Education. My research topic is "**Impact of Social Movements on the Visual Arts Classroom in South Africa from a *Critical Pedagogical* Viewpoint**".

You are kindly invited to participate in this study as a Visual Arts teacher. Data will be collected through one-on-one interviews and classroom observation. This research will be reported on, in my Master's dissertation at the University of Pretoria.

Interviews will be scheduled according to your availability and will be conducted at your school in the afternoons, after contact time or online, through Zoom. Each interview will take no longer than 60 minutes. To make transcription of data easier and more accurate, interviews will be audio recorded, with your consent. Only myself as the researcher and my supervisor will have access to the audio recordings.

Before commencing with any data collection exercise, I will first come to the school and explain the research and what your role as a participant will be. I will explain how I will go about the research and how the audio recordings will be done. The ethics and research statement that is provided by the Faculty of Education of the University of Pretoria will be followed closely in order to ensure that a high ethical standard will be maintained. Your anonymity and that of your school's will be protected and no identities will be revealed. Instead, pseudonyms will be given. Participants will be referred to as teacher X, Y or Z, and the schools as School A, B or C. The information obtained will be treated with the strictest confidentiality and will be used solely for this research purposes only.

Classroom observations will be conducted, with your permission, during Grade 12 Visual Arts lessons, when dealing with any South African artists. I will be a passive observer who will use an observation sheet to take notes while you are busy teaching in class. Classroom observations for the subject will be conducted on two different days during theory lessons. You may ask questions before or during the time of participation. If you have any concerns regarding the data collection procedures, please notify me or my supervisor.

I also request your permission to examine/analyse and photograph artworks and visual diaries (available in your archives) by Alumni Visual Arts learners who matriculated in 2020. I have already been in contact with the Alumni learners through Facebook.

Your participation in this study is absolutely voluntary and confidential. Furthermore, it is your right to withdraw at any point during the research study without any consequences or explanations. You can be assured that your decision will be respected.

It is my presumption that the research findings will make a creditable contribution towards identifying different strategies, techniques and methods of teaching Visual Arts by using Social Movements. I undertake to disclose the findings of my research with the stakeholders involved.

Furthermore, the University of Pretoria would like to request permission to use the participants' data, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching purposes. The confidentiality and privacy applicable to this study will be binding on future research studies.

I trust that you will embark fully on this endeavor and regard this as an opportunity for professional development. You will be kept informed regarding the progress of the research.

Your co-operation will be highly appreciated.

Kind regards

_____
Miss. Sonel Kleinhans
Email address: sonelkleinhans@gmail.com
Contact number: 0829050438

_____
Supervisor: Dr R Steyn
Contact number: 082 4426190
Email address: raita.steyn@up.ac.za
_____

If you are willing to participate in this research study, please sign the letter as a declaration of your consent to indicate full comprehension of the nature, purpose and procedures of the research and to give your

consent to participate. Under no circumstances will the identity of the participants be made known to any parties/organisations that may be involved in the research process. Participants will be referred to as teacher X, Y or Z, and the schools will be referred to as School A, B or C. The voice recorder will not be attached to the research report but will be summarised and analysed, not revealing the voices of the participants.

PERMISSION FOR RESEARCH

I, _____, hereby give permission to Sonel Kleinhans to include me as a participant in her research as I teach Visual Arts for Grade 12's at _____(name of school).

Signature:_____Date: _____

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APPENDICES: INTERVIEW PROTOCAL FOR TEACHERS

The purpose of this study is to contribute to research on **Impact of Social Movements on the Visual Arts Classroom in South Africa from a _Critical Pedagogical_ Viewpoint**. Pseudonyms will be used in the interviews, data analysis and the findings. The data collected in this study will serve for research purposes only and be treated as confidential. Access to the data will be granted to the researcher and the supervisor only. Thank you for your participation.

Questions for teachers:

1. According to you, what do Social Movements mean?
2. According to you, why do Social Movements happen?
3. Have you ever participated in a Social Movement? Explain?
4. o you believe that Social Movements have a pedagogical influence in the Visual Arts classes? Discuss your reasons.
5. What is the role of Social Media with reference to Social Movements? Please clarify.
6. In 2020, the Grade 12 Visual Arts practical exam paper's theme was "**#**". How did learners respond to this? Did they mainly use Social Movements to guide their theme, or did they approach it from a Social Media perspective?
7. Has Social Movements (such as #BLM) ever affected your teaching of VA or the VA classroom environment? If so, please elaborate
8. Do you think the topic, _Social Movements_ can help improve the Visual Arts classroom with regards to the aims of Visual Arts according to CAPS, such as equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country
9. Do you cover the theme, _Resistance Art_ with your Grade 12 learners? If yes, what is your opinion about teaching this specific topic?
10. Based on your professional experience, which are your teaching methods/approaches that lead to most successful outcomes? (Ones you noticed worked well and the learners really enjoyed?)
11. Why do you think Visual Arts is important?
12. In your opinion, which strategies and topics can be used in a Visual Arts classroom to improve the learning environment?
13. What is the socio-economic background of the learners and their parents?

Thank you

APPENDICES: ALUMNI LETTER OF CONSENT

Dear Sir/Madam

Name of participant: <u>AA4, AB7, AC7</u>

Name of researcher: Ms. Sonel Kleinhans

Dear Alumni

I am currently busy with my Master's Degree in Education. My research topic is "**Impact of Social Movements on the Visual Arts Classroom in South Africa from a _Critical Pedagogical_ Viewpoint**".

You are kindly invited to participate in this study as a former/alumni Visual Arts learner. Data will be collected through one-on-one interviews and from your 2020 Gr.12 Visual Arts diary and final artwork. This research will be reported on, in my Master's dissertation at the University of Pretoria.

Interviews will be scheduled according to your availability and will be conducted at an agreed upon venue and time, or online, through Zoom. Each interview will take no longer than 60 minutes. To make transcription of data easier and more accurate, interviews will be audio recorded, with your consent. Only myself as the researcher and my supervisor will have access to the audio recordings.

Before commencing with any data collection exercise, I will first explain the research and what your role as a participant will be. I will explain how I will go about the research and how the audio recordings will be done. The ethics and research statement that is provided by the Faculty of Education of the University of Pretoria will be followed closely in order to ensure that a high ethical standard will be maintained. Your anonymity and that of your old school's will be protected and no identities will be revealed. Instead, pseudonyms will be given. Participants will be referred to as alumni 1, 2 or 3, and the schools as School A, B or C. The information obtained will be treated with the strictest confidentiality and will be used solely for this research purpose only.

After the interviews are conducted, I will page through your Matric visual diary and take photos of relevant pages with your consent. This should take no longer than 30 minutes. Some questions regarding the work might be asked. You may ask questions before or during the time of participation. If you have any concerns regarding the data collection procedures, please notify me or my supervisor.

Your participation in this study is absolutely voluntary and confidential. Furthermore, it is your right to withdraw at any point during the research study without any consequences or explanations. You can be assured that your decision will be respected.
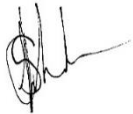
It is my presumption that the research findings will make a creditable contribution towards identifying different strategies, techniques and methods of teaching Visual Arts by using Social Movements. I undertake to disclose the findings of my research with the stakeholders involved.

Furthermore, the University of Pretoria would like to request permission to use the participants' data, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching purposes. The confidentiality and privacy applicable to this study will be binding on future research studies.

I trust that you will embark fully on this endeavor and regard this as an opportunity for professional development. You will be kept informed regarding the progress of the research.

Your co-operation will be highly appreciated.

Kind regards

—————————————————

Miss. Sonel Kleinhans
Email address: sonelkleinhans@gmail.com
Contact number: 0829050438

—————————————————

Supervisor: Dr R Steyn
Contact number: 082 4426190
Email address: raita.steyn@up.ac.za

_____

If you are willing to participate in this research study, please sign the letter as a declaration of your consent to indicate full comprehension of the nature, purpose and procedures of the research and to give your consent to participate. Under no circumstances will the identity of the participants be made known to any parties/organisations that may be involved in the research process. Participants will be referred to as alumni 1, 2, and 3 and the schools will be referred to as school A, B or C. The voice recorder will not be attached to the research report but will be summarised and analysed, not revealing the voices of the participants.

PERMISSION FOR RESEARCH

I, _____, hereby give permission to Sonel Kleinhans to include me as a participant in her research as I was a Grade 12 Visual Arts learner in 2020 at _____ (name of school).

Signature:_____ ___ _____Date: _____

APPENDICES: INTERVIEW PROTOCAL FOR ALUMNI

\#   The purpose of this study is to contribute to research on **Impact of Social Movements on the Visual Arts Classroom in South Africa from a *Critical Pedagogical* Viewpoint**. Pseudonyms will be used in the interviews, data analysis and the findings. The data collected in this study will serve for research purposes only and be treated as confidential. Access to the data will be granted to the researcher and the supervisor only. Thank you for your participation.

Questions for Alumni-learners:

1.   According to you, what do Social Movements mean?
2.   According to you, why do Social Movements happen?
3.   Have you ever participated in a Social Movement? Explain?
4.   Do you believe that Social Movements have a pedagogical influence in the Visual Arts classes? Discuss your reasons.
5.   In 2020, the Visual Arts Practical Grade 12 exam paper's theme was **"#".** What artwork did you create and what was your idea/concept behind it?
6.   Do you think Social Media is a vital part of Social Movements? Explain your answer.
7.   Was your artwork based on a Social Movement or Social Media platforms?
8.   Have Social Movements (such as #BLM) ever affected you? If so, please define and elaborate on what and how.
9.   According to the CAPS document, "Visual Arts aims at equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfillment, and meaningful participation in society as citizens of a free country".

\#   Do you consider this statement accurate with regard to what you had experienced in the Visual Arts classroom?

10.   Did your VA teacher cover the theme, *Resistance Art* with you? Do you have any opinions regarding this specific topic with reference to the content, and the way it was taught?
11.   Relate one of your favourite teaching-learning interaction moments in the Visual Arts classroom.
12.   Do you feel that Visual Arts has adequately equipped you for your life after school? Discuss.
13.   If you had the opportunity, what would you have changed about your Visual Arts classes and classroom environment.
14.   What is your socio-economic background?

Thank you

GAUTENG PROVINCE

Department: Education

REPUBLIC OF SOUTH AFRICA

| 8/4/4/1/2 |

GDE RESEARCH APPROVAL LETTER

Date:	15 September 2022
Validity of Research Approval:	08 February 2022– 30 September 2022
	2022/440
Name of Researcher:	Kleinhans, SC
Address of Researcher:	92 21st street
	Menlo Park
	Pretoria
Telephone Number:	0829050438
Email address:	sonelkleinhans@gmail.com
Research Topic:	Impact of Social Movements on the South African Visual Arts Classroom from a Critical Pedagogical Viewpoint
Type of qualification	Masters in Art Education
Number and type of schools:	6 Secondary Schools
District/s/HO	Tshwane South

Re: Approval in Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.

16/09/2022

The following conditions apply to GDE research. The researcher may proceed with the above study subject to the conditions listed below are met. Approval may be withdrawn should any of the conditions listed below be flouted:

1

Making education a societal priority

Office of the Director: Education Research and Knowledge Management
7th Floor, 17 Simmonds Street, Johannesburg, 2001
Tel: (011) 355 0488
Email: Faith.Tshabalala@gauteng.gov.za
Website: www.education.gpg.gov.za

GAUTENG PROVINCE
Department: Education
REPUBLIC OF SOUTH AFRICA

8/4/4/1/2

GDE RESEARCH APPROVAL LETTER

Date:	15 September 2022
Validity of Research Approval:	08 February 2022– 30 September 2022 2022/440
Name of Researcher:	Kleinhans, SC
Address of Researcher:	92 21st street
	Menlo Park
	Pretoria
Telephone Number:	0829050438
Email address:	sonelkleinhans@gmail.com
Research Topic:	Impact of Social Movements on the South African Visual Arts Classroom from a Critical Pedagogical Viewpoint
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1

Office of the Director: Education Research and Knowledge Management
7th Floor, 17 Simmonds Street, Johannesburg, 2001
Tel: (011) 355 0488
Email: Faith.Tshabalala@gauteng.gov.za
Website: www.education.gpg.gov.za

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PPENDICES: 2020 VISUAL ART PRACTICAL BRIEF

basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

GRADE 12

VISUAL ARTS P2

(PRACTICAL)

17 JULY–23 OCTOBER 2020

MARKS: 100

TIME: TOPIC 1: Must be done at school and/or at home during the 3rd term. [50]

TOPIC 2: Must be done under controlled conditions, ONLY at school, during the 4th term: a minimum of 12 hours and a maximum of 24 hours. [50]

This question paper consists of 27 pages.
This question paper must be printed in full colour.

Please turn over

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INSTRUCTIONS AND INFORMATION

1.   This question paper consists of TWO sections:

       TOPIC 1: SOURCEBOOK
       TOPIC 2: ARTWORK

2.   Answer ALL the questions in TOPIC 1 and TOPIC 2.

3.   Your teacher must introduce and facilitate this examination.

4.   In this examination you will be expected to demonstrate the following skills:

       - Apply advanced approaches independently and creatively and generate ideas in response to a project brief.
       - Demonstrate an advanced degree of technical skill in the use of a range of materials and techniques.
       - Solve visual and conceptual problems with the creation of imaginative and innovative artworks, using a personal, expressive visual language.
       - Manage time and the working process effectively and present own work in a professional manner that enhances the expressive and conceptual impact of the work.

5.   Your final art practical examination in Grade 12 represents the culmination of your art studies this year. Your creativity, originality and skill will be displayed. May you enjoy creating this artwork and may it be fresh and original, and communicate personal experience.

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TOPIC 1: SOURCEBOOK/WORKBOOK (Conceptualised by the development and realisation of creative ideas)

The sourcebook provides insight into how you have formed ideas, how many alternatives you have investigated and other processes leading to the final work. The sourcebook should clearly communicate all thought processes leading to the making of the artwork.

You should visually tell the 'story' of how your artwork was conceived, developed and produced through drawing, experimentation and writing. It should reflect your individuality and creativity as a Visual Arts candidate.

The sourcebook forms an important part of this examination. You may work on it at school and/or at home. Your sourcebook should clearly communicate your thought processes.

Clearly mark this sourcebook as examination work and present it with your final artwork, TOPIC 2.

Direct copying from magazines, the internet, etc. is NOT allowed. Direct copying of an image that is not your own, WILL BE PENALISED. This is a form of plagiarism and is unacceptable.

The process of TRANSFORMATION of the source material is of utmost importance.

If you need to use appropriate borrowed images, you must combine them with your own original images TO DEVELOP YOUR OWN INTERPRETATION.

The sourcebook is part of your creative journey to develop the final artwork. It should reflect your creativity as an art candidate by being aesthetically exciting and creative in its presentation.

TOPIC 2:   THE ARTWORK (The making of creative artworks, the management of the process and presentation, following safe practice)

The examination work must be done in the presence of the Visual Arts teacher within the confines of the art room, within a minimum of 12 hours and a maximum of 24 hours.

GENERAL GUIDELINES

1.   You are required to produce ONE artwork in the **practical discipline that you have chosen this year**.

2.   You may present your artwork as a single piece or possibly in the form of a diptych, triptych or a series of works that read as one artwork.

3.   **You may NOT take the artwork out of the examination venue. This is regarded as an examination irregularity.**

4.   You may discuss the question paper with your Visual Arts teacher PRIOR to starting the final artwork.

5.   There are no restrictions on size, but the artwork must be manageable and durable in terms of transportation to the examination centre, if required by the province.

6.   Remember the importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.

7.   There are no specific prescriptions regarding the style of the work. It may be naturalistic, expressionistic, decorative, etc.

8.   Select imaginative subject matter, themes, symbols and metaphors to create an expressive, emotional, conceptual or perceptual artwork.

9.   You may incorporate other media to create mixed-media work in any of the practical disciplines.

FIGURE 1: Norman OFlynn, *Timekeeper 43*, mixed media, 2017.

Collage, **#Street Culture**.

HASHTAG

**Colour creates energy, energy creates inspiration, and inspiration creates change.
It is our responsibility to inspire ourselves, to inspire others and inspire the change.
Art is the remedy for this.**

The symbol # (hashtag) is most commonly known as the number sign, hash, or pound sign. The symbol has historically been used for a wide range of purposes. The hashtag is not a new trend on social media anymore. You may think the pound sign (#) is only meant to be used when you check your voicemail, but it actually has a completely different meaning when it comes to social media.

Hashtags play a crucial role in developing interest in your social media accounts and are used on a number of social media platforms, e.g. Twitter and Instagram. When you use a hashtag in your posts it helps categorise content for your audience. Hashtags allow people to find posts that are relevant to their interests and interact with other social media users who share those interests by joining the conversation about hashtag XY. From a business perspective, it is your chance to be noticed in such conversation and establish your company.

Culture is the sum of all forms of art, of love, and of thought, which, in the course of centuries, have enabled man to be less enslaved – Andre Malraux.

FIGURE 2: iHeart, Canadian street artist, *Hashtag*, mural, 2014.

iHeart uses graffiti to voice his opinion on social issues. He uses stencilling on city walls, highlighting the negative influence social media has on the youth which alienates people instead of bringing them closer.

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FIGURE 3: Chris Saunders, *Ezomdabu – Vosloorus*, photograph, 2016.

Street Culture

The street is a shared space, made for the benefit of all that use it. This retro style pushes the limits in fashion, art, music, design and sport. This fashion avalanche has found its way onto South African streets where youngsters make statements by putting together clothing outfits in various ways. Teenagers are ready to emphasize their own identity by choosing their own clothes and the hangout spots in which they wear them. The movement was initially seen as an urban happening, but hipsters can be found in rural areas, townships and suburbia.

#Shared Space

Counterculture is the ideology of the people going against the mainstream culture. They do not share the same values, and they are actively protesting and trying to change them. Being part of a counterculture means having a different set of rules, a different type of behaviour and an intentional wish to separate from the unaccepted mainstream values. It implies an active protest against them. Examples include the hippie movement and the people protesting the United States of America's involvement in the Vietnam War.

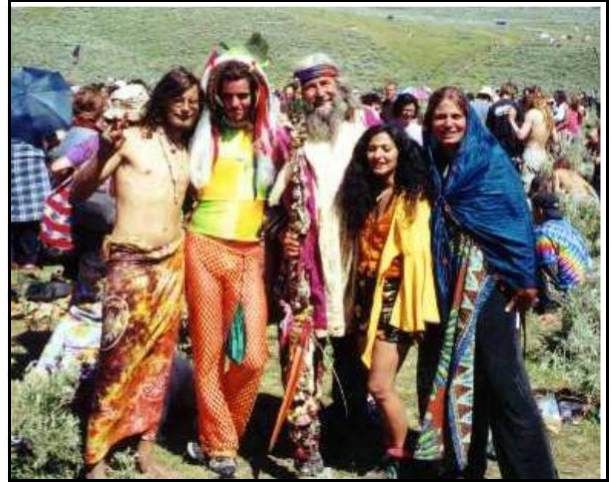FIGURE 4: **South African Student Protests**,1968.

FIGURE 5: **Hippie Culture**, 1960s.

South Africa saw moments of transgressive politics in the late 1960s and early 1970s, which reinvented forms and ideologies of resistance, and echoing protest elsewhere in the global 1968, broke rules in a variety of ways, some related to oppositional politics against apartheid and racialised capitalism, others more being indirectly political in the spirit of sixties' counterculture.

The hippie movement attracted men and woman that were musicians, artists, authors. There was a clear division between the genders during this time as women's liberation and the development of sexual freedom became a more important issue.

FIGURE 6: Ricky-Lee Gordon (Freddy Sam), *Inspire Ourselves to Inspire Each Other*, mural. Freddy Sam creates abstract storytelling murals that encourage South African youth and international artists to be creative. His plan is to bring about social change through his murals which are full of colour and positive messages.

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\# **Subculture** is a small cultural group within a larger cultural group developed around people with shared interests. The values of the subculture are not transformed and they keep to their own sense of style and their own vocabulary. Examples of subcultures in South Africa are:

\# **Heritage Day** is used to celebrate the many different cultures of our country. This day has also become known as National Braai Day, which could also be considered to be another South African subculture. It is called many things: Chisa Nyama, Braai and Ukosa. Many things are put on the braai, such as lamb, beef, pork, fish and even mealies. What never changes is that when South Africans have something to celebrate, they do it by lighting the braai fire and cooking great food.

FIGURE 7: Jan Braai (Jan Scannell), *Chicken Braai in Gugulethu.* Jan is the man behind the National Braai Day initiative.
The Braai Day initiative nurtures and embraces a common South African culture, which is shared across all races and genders.

\# **Izikhothane or** Skhotanes, meaning to lick or to boast. A group of the youth living in Soweto proudly wear expensive designer name brand clothing that goes way beyond their own financial status. They also walk around showing people the money they have while sipping on highly priced alcohol brands. Izikhothanes take part in a somewhat bizarre ritual where they go to other neighbourhoods and burn their own expensive (sometimes brand-new) clothing, just to get a status in the community.

FIGURE 8: Trendsetter @life_of_kingido #ichoosetobeclean #izikhothane #skhothane #asinavalo

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Smarteez, are eccentric and 'out there'. This youth group of fashion designers dress in bright, mismatching colours and patterns to make their statements. The Smarteez (born free) are the best-dressed stars in this new wave of art, music, photography and fashion. They create Technicolor couture for the 'rainbow generation' and are determined to take advantage of their freedom in the new South Africa by refusing any constraints on their self-expression.

FIGURE 10: Daniele Tamagni. *Fashion Tribes Jerry Moeng del gruppo Smangor.* photograph, Johannesburg, Lambda c-print, 2012.
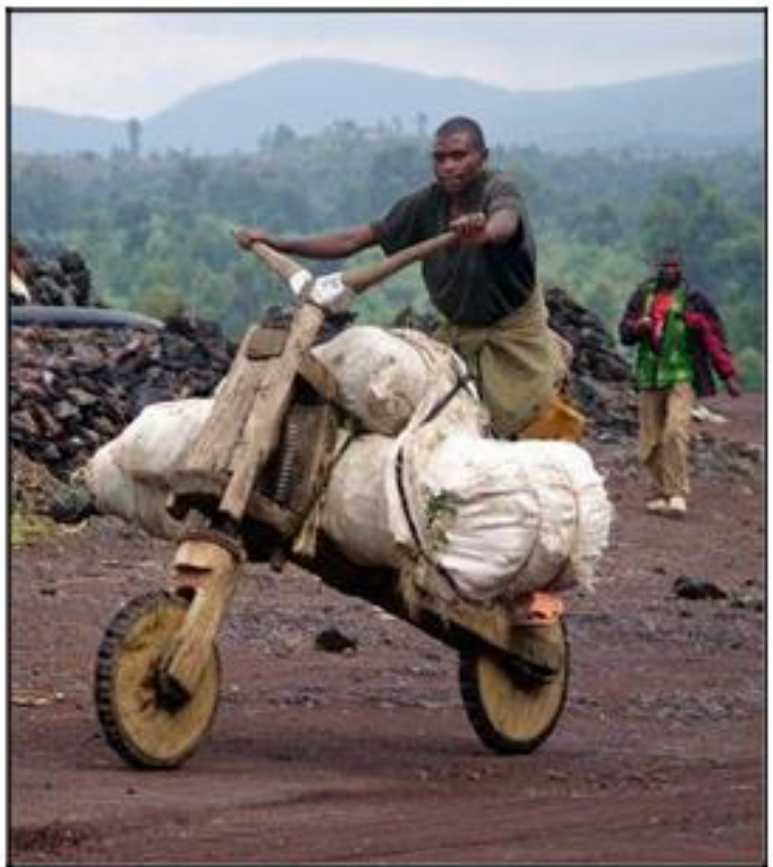

FIGURE 11: Handmade bike/scooter used to transport goods.

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FIGURE 12: Daniele Tamagni, *Playboys of Bacongo*, photograph, Lambda c-print, 2008.

Often banished and sidelined by their own societies and looking to stand out, these people fight back and express their creativity and joy through personal style. *Fashion Tribes* offers a broad view of world dress and shows the power that clothing can hold.

Zef is a more well-known subculture. It became a household name after a popular rap group. The word 'zef' means that you literally don't care what anyone else thinks of you; you represent yourself in your music, in how you dress, in how you think, in how you speak.

FIGURE 13: Jack Parow, South African Afrikaans rapper.

FIGURE 14: **Sculpture/Robot** constructed from cellphones, seated on a park bench.

FIGURE 15: **Rickshaw** (light two-wheeled cart used for transport of people and luggage)

FIGURE 16: Decorative contemporary armoured car and bus

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FIGURE 17: *Hear Me Move*, film in South Africa by 20 Film Tour.
Directed by Scotness L Smith.

FIGURE 18: Craft found on the streets of South Africa.

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Cape Town-based photographer, **Ed Suter**, explores the notion of post-apartheid South Africa through street fashion and culture. Through his photography he paints a colourful picture of how urban South Africa is redefining itself in the new millennium through fashion and street art.

FIGURE 19: Suter pounds the pavements of South Africa revealing an eclectic myriad of how people across the colour lines are expressing themselves through street fashion, graffiti and hand-painted street advertising.

FIGURE 20: This young afro-haired girl wears a striking blue dress with white lapels. Her hair and infectious smile makes her instantly noticeable on the city streets.

FIGURE 21: Ashraf Hendricks, photograph, 2019. A learner in a South African School raises her fist during a protest for action against climate change outside Parliament in Cape Town.

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FIGURE 22: Hand-made wire toy car/sculpture.

FIGURE 23: Romare Bearden, *The Street*, collage, date unknown.

FIGURE 24: Asha Zero, *Untiteld*, acrylic on board, 2012.

You must create an artwork in which you share your personal view of **'#...'**

TOPIC 1: SOURCEBOOK

- Start by taking your own photos of a street/popular culture in your neighbourhood. You can also make sketches. Cut out pictures from magazines that relates to the theme. Make a collage to show street/popular culture by including buildings, people, animals, etc. Try to personalise it. It can also be a view of how you imagine your neighbourhood to look if it had a bustling street culture. Look at the words on page 19 to inspire you. Think of the format of your collage – maybe a panoramic view in a long thin format. Remember it should reflect a vibrant, contemporary feel using funky, hip colours and patterns. Your sourcebook should create a mood of excitement.

- Use your collage as a starting point to develop your art work. Consider using different areas of the collage by making thumbnail sketches. Make a tonal drawing of your final composition and annotate your intention. Remember a good idea must be visually exciting.

- Research historical and contemporary artists who have used the street/popular culture as inspiration.

- Find three artists who you feel have captured a contemporary mood in their work. Photocopy an artwork by each and copy a part of their work to become familiar with their technique. These could include street/popular/contemporary artists.

- Other relevant concept development. See that your sourcebook work is at least 8 to 10 pages and include at least 30% drawings/process drawings.

Before you begin your artwork it is important to have a PERSONAL response and steer away from clichéd imagery

Teachers must facilitate the initial brainstorming/research process.

Begin by conceptualising in the form of a mind map using the theme **'#'** in your sourcebook.

Using the guideline below, create an artwork in which you share ideas, emotions and thoughts related to '#'. Your teacher must facilitate this process.

- Intentions, aims or ideas that you wish to convey
- Images that would best express your intentions
- Exploration of and experimentation with materials and techniques which must include a minimum of ONE tonal drawing which has relevance to the theme
- Remember a minimum of 30% should be drawings that explain your concept development which should include at least one tonal drawing/process drawings/mark making/visual evidence/doodles using any media
- Media that could successfully communicate these ideas
- Techniques that would be the most appropriate for the use of the expression of your media and your ideas
- Size, format and presentation that would best suit your ideas
- Document personal thought process/reaction to the theme through display of skill and technique-physical engagement
- See assessment criteria on pages 20, 21 and 22.

TOPIC 2: THE ARTWORK

It is important that you create a strong and vibrant mood/atmosphere in the artwork.
Your art teacher will guide the creation of the final artwork.

You must now create an artwork with the theme '# Hashtag'.

Consider the following as an inspiration/idea for your final artwork

- What is your subculture? Own investigation.
- South African Street Culture
- South African or international subcultures and countercultures, e.g. hipsters, surfers, punks and hippies
- #Climate change
- # MeToo movement
- #NoDomesticTrade
- #NotonMyWatch
- #EyesOnIvory
- #Conservation
- #SaveTheRhino
- #Ecofriendly
- #Recycle
- Any other interpretation

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	- The candidate generated many ideas; tried unusual combinations or changes before choosing one final idea; made connections to previous knowledge; mastery of problem-solving skills. - Effort far beyond that required. - The WOW factor is evident. - Work shows great innovation. - The work as a whole is confident and evocative; it engages the viewer with outstanding visual qualities. - The work clearly demonstrates original vision, a variety of innovative ideas and/or risk-taking and inventive articulation of a broad range of elements and principles. - Content/Conceptual richness of the work is excellent. - Outstanding and original presentation; exceptional ability; creativity richness; insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	80–89	- Striking impact; detailed; well organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. - Usually most of the above, but without the WOW factor. - Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very good	70–79	- Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. - Good evidence of effort and commitment. - Interesting/Innovative/Creative, but not technically resolved. - Technically good, but lacks conceptual richness, or vice versa.
Good	60–69	- The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding, but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies. - Sound level of competence.
Average	50–59	- Adequate; feels mechanical; derivative or copied; little insight. - Unimaginative; some visual references not always clearly identified. - Fair presentation; many distracting inconsistencies. - Average level of technical competence; possibly limited commitment in terms of time and effort. - Imagery is copied from another source with little transformation of images. - Little evidence of trying anything unusual. - Scope of work is narrow and/or repetitive.

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Below average	40–49	• Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or lack of time on task might be contributing factors. • Little use of visual information; clumsy or careless presentation; in need of support/motivation to pass. • Imagery is copied from another source with very little transformation. • Composition is weak and undeveloped; no evidence of planning, or incomplete planning.
Weak	30–39	• Just enough material/works to pass. • Visually uninteresting; uncreative; limited/poor technical skills used. • Little attempt to present information in an acceptable manner; little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task; standard below that which is acceptable. • Poor solutions to problems; artwork copied and superficial; no evidence of original thought.
Very weak Fail	20–29	• Very little information; jumbled; not easy to view; little or irrelevant work/visual information. • No effort made to present work in an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making; candidate has little input. • Classes were missed and candidate failed to make up the time.
Unacceptable Fail	0–19	• Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation. • Work incomplete. • Poor artistic decision-making; candidate put forth no effort. • Most classes were missed and the candidate failed to make up the time.

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TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Concept development	• Mind maps, annotated sketches and drawings to show concept development	

Research, investigation, experimentation, etc.	• This should include some or all of the following:
	  ○ Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you
	  ○ Research on artists that have inspired you
	  ○ Experimentation with media and/or different techniques
	  ○ All material must relate to the development of your work, substantiating your decisions.	

Process drawings	• At least 30% should be drawings to explain your concept development.	
Presentation and overall view	• Visually interesting, showing a personalised approach. • Your sourcebook should consist of an average of 8 to 10 pages.	
	TOTAL	50

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Choice and use of materials/techniques	• Suitability of material and technique according to the concept • Safe and manageable • Technical skill	
Use of formal art elements	• The importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition	
Overall impression of work – originality, creativity, innovation	• Generation of new, unique and novel responses/ solutions	
Interpretation and practical implementation of research	• A personal interpretation of a theme • Experimenting • Meeting new challenges	
Completion and presentation of artwork	• Attention to detail • Task completed in allocated time • Presentation according to task	
	TOTAL	50

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DECLARATION OF AUTHENTICITY

This declaration must be completed and signed by the candidate and countersigned by the teacher and cover all evidence submitted.

Candidate's name:	**Date:**

I declare that the attached **NSC** practical examination is all my own work and does not include any work completed by anyone other than myself. I have completed the examination in accordance with the instructions and time limits.

Candidate's signature:	**Date:**
Teacher's name:	**Date:**

On behalf of .... (centre name), I confirm that, to the best of my knowledge, the above-mentioned candidate is the sole author/artist of the completed work attached, which has been completed under the required conditions.

Teacher's signature:	**Date:**
School principal's signature:	**Date:**

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ADDENDUM A

1. The candidate is required to produce ONE artwork in the PRACTICAL OPTION that he/she HAS CHOSEN THIS YEAR. Specialised options include drawing, painting, sculpture, printmaking, multimedia work, photography, installations, new media, etc.
2. Some candidates need the freedom to work across disciplines. This is in keeping with contemporary art practices. A specialised focus on painting could include the exploration of three-dimensional work and new media.
3. Candidates' artworks are marked according to the criteria for the subject Visual Arts, and not according to the specialised discipline, e.g. painting and photography. In all specialised options there should be a balance between technical (form) and conceptual (content) aspects within the selected approach. The candidate's intention towards and approach to both the technical and conceptual aspects of the work should be considered when assessing the artwork(s).
4. Contemporary artists pull from an infinite variety of materials, sources and styles to create art. Contemporary artists working in the **Postmodern** Era embrace the notion of 'artistic pluralism', the acceptance of a variety of artistic intentions and styles.
5. **Today's contemporary art world shows a cross-over/integration of media/ technique, which means our pre-conceived ideas and techniques are constantly changing. Practical work should always be informed by contemporary art practice. This must be kept in mind when marking examination work.**
6. **Creativity and individuality should be stressed.**

ADDENDUM B: GUIDELINES FOR NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.

According to the Curriculum and Assessment Policy Statement (CAPS) teachers should not be prescriptive about specialised disciplines, such as darkroom photography, printmaking, drawing and sculpture. Teachers should consult the CAPS document for guidance along with referencing traditional utilisation and contemporary fine art practices in these disciplines. Below are general guidelines for the grey areas in contemporary disciplines: new media/multimedia/digital art, etc.

Working in new media/multimedia/digital art does NOT guarantee high marks.

SOURCEBOOK: NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.

- Concept development and realisation must play an important role in all new media/multimedia/digital work. Evidence of the candidate's thought processes leading to the final realisation of the concept in his/her work should be visually evident.
- The sourcebook must show evidence of:
  - **Relevant source material** – own sources generated with the use of software or created by hand and digitised through various input devices
  - **Concept development** (thumbnail sketches, writing and/or a storyboard) o **Research on artists** following similar approaches
  - **Documentation of programs** used, e.g. screenshots
  - **A minimum of 30%** should be drawings to explain concept development. It must show evidence of hand skills.

ARTWORK: NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.

- All new media art must **emphasise artistic voice over technical skill**. In other words, it is not the skill of the candidate in a specific computer program that is assessed, but the aesthetic use thereof. Therefore, research of contemporary artists is vital to create an own artwork. (Candidates must distinguish between using these new types of media to create art, as opposed to design, e.g. music videos.)
- Using computer applications as a tool to realise concept, expressive and formal concerns (similar to how a painter would use his brush and paint)
- Candidates must consider conceptual, aesthetic, expressive and formal concerns as fundamental to the approach, including sensitivity to context.
- Personal control and execution of work
- **Presentation is important:**
  - In art galleries and museums, video art and animations are usually presented in a large format to engulf the viewer with a total sensory experience. Although this is not possible in most schools, the candidate must consider the impact of the work on a computer screen.
  - In two-dimensional digital work the final artwork cannot be only an A4 print. It has to be a series of at least THREE A4 works that relate in narrative OR printed in A2 and mounted.
- In animation/video art consideration must be given to space, time, movement, narrative, chronology, interaction of image and sound.
- Candidates **must consider the soundtrack in animation/video art** carefully. Often the soundtrack gives a 'music video' feel to the work and contradicts the message. Candidates can create their own sounds.

DIGITAL PHOTOGRAPHY

- The minimum requirement is FOUR A4-related digital prints OR something similar in size, e.g. THREE A3 prints or ONE A2 or larger print.
- The photographs should be **conceptualised and presented** as ONE artwork, e.g. follow a narrative.
- Place the digital images on a CD into the front of the sourcebook. All digital software procedures must be documented thoroughly in the sourcebook. The candidate must keep a record of screenshots that illustrate all the editing decisions made. This is the only way to validate digital work as authentic, since so much digital artwork is available for download on the internet. Teachers must monitor the development of the candidate's digital process.
- The sourcebook must include the following:
  - The program used (e.g. Adobe Photoshop 7 ©)
  - All digital software procedures. The candidate must keep a record of screenshots that illustrate all the editing decisions made.
  - The tools the candidate used to manipulate his/her images, in other words, adjustments made, filters used (distort, noise, render, sketch), etc.
- Candidates should consider the presentation of the work carefully.
- Candidates selecting this option must familiarise themselves with contemporary developments in fine art digital photography.
- Photography, both traditional and digital, is not only a technical exercise, but also encompasses questions of aesthetics, intent, content, etc. in the assessment criteria.
- Do all manipulation and changes to the photographs during the 24 hours of the examination. Presentation needs to be resolved in the 24 hours.

Assessment of photography:
- Interpretation and communication of the theme. Candidates should be able to compose and establish relationships between images.
- The work must reflect a high degree of originality and strong creative qualities. It should read as fine art, therefore conceptualisation in the sourcebook is essential.
- Images must relate to one another and the theme. No random selection.
- Formal elements and principles.
- Photography may be combined with other media.
- Consider presentation of your photographs.

INSTALLATION

- Installations break away from traditional painting and sculpture by creating three-dimensional spaces that viewers can enter and be surrounded by an artist's processes and visions. An environment is created by arranging objects in space, and environments that change or enhance the space itself.
- It should be in line with contemporary developments in fine art practices.
- Two and three-dimensional elements within an environment.
- Candidates may use ready-mades.
- Viewer interaction with space is important.
- Sensitivity to viewer reception and interaction on multiple sensory levels.
- Installation artworks must be resolved fully, both technically and conceptually. There should be extensive research and concept development in the sourcebook to justify the artwork.

PERFORMANCE ART

- Performance pieces must be planned, documented and rehearsed thoroughly.
- Make drawings throughout the process of conceptualising the performance.
- Document the performance photographically, videographically and with drawings and words.
- Pay careful attention to the subtle differences between Performance Art as Visual Art and Performance Art as Dramatic Art.

 For the final examination the documentation of the performance will be assessed and not the actual performance due to the nature of the examination and moderation