

# CHANGING OUR WORLDS

ART AS TRANSFORMATIVE PRACTICE

EDITORS

Michelle LeBaron

Janis Sarra



SUN PRESS

*Changing Our Worlds – Art as Transformative Practice*

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Hendrik Geyer  
STIAS Director  
Stellenbosch  
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# LIST OF ABBREVIATIONS

|              |   |
|--------------|---|
| <b>AI</b>    | Appreciative inquiry                            |
| <b>APS</b>   | Artist Proof Studio                             |
| <b>ARC</b>   | Artist at Risk Connection                       |
| <b>CSI</b>   | Corporate social investment                     |
| <b>DFA</b>   | Documentary Filmmakers or Producers Association |
| <b>FUBA</b>  | Federated Union of Black Artists                |
| <b>HBC</b>   | Home-based carers                               |
| <b>MSC</b>   | Most significant change                         |
| <b>NAC</b>   | National Arts Council                           |
| <b>NRF</b>   | National Research Foundation                    |
| <b>PANSA</b> | Performing Arts Network of South Africa         |
| <b>PAR</b>   | Participatory action research                   |
| <b>PWIAS</b> | Peter Wall Institute for Advanced Studies       |
| <b>SABC</b>  | South Africa Broadcasting Corporation           |
| <b>SAMRO</b> | South African Music Rights Organisation         |
| <b>STIAS</b> | Stellenbosch Institute for Advance Study        |
| <b>TAP</b>   | Transformative arts practices                   |
| <b>TB</b>    | Tuberculosis                                    |
| <b>TRC</b>   | Truth and Reconciliation Committee              |
| <b>UJ</b>    | University of Johannesburg                      |
| <b>VANSA</b> | Visual Arts Network of South Africa             |
| <b>WSSD</b>  | World Summit on Sustainable Development         |





# I

## INTRODUCTION

Michelle LeBaron

So hope for a great sea-change on the far side of revenge,  
Believe that a further shore is reachable from here,  
Believe in miracles and cures and healing wells.

– Seamus Heaney (1991)

As existing structures and processes strain to constructively address complex socio-economic conflicts, the arts are being embraced with increasing urgency and legitimacy, both as resources for development work and as ways to recover from trauma and re-vitalise individual and community life. Based on respectful exchange and conflict transformation, the emergent field of Transformative Art Practices (‘TAP’) engages change agents, artists and cultural leaders, thought leaders and policy makers in developing and implementing innovative, potent approaches to enhance community wellbeing and the quality of human life. In their work of fostering a more just and less violent world, TAP artists and scholar/practitioners are increasingly recognised as leaders in imagining and co-creating processes and structures to advance and sustain resilience.