

**PHOTOVOICE**

**STREET LIFE  
IN IVORY PARK**



DM01 **DELIVERY**  
The delivery van parks on the street sidewalk and men start to unpack the goods. Due to the house boundary on the edge of the street, deliveries must be made on the sidewalk.



# PHOTOVOICE STREET LIFE IN IVORY PARK

A Participate Project

## CREDITS

written  
**Andrew Charman**

designed and edited  
**Bronwyn Kotzen**

contributors  
**Thiresh Govender**  
**Alexandra Cunningham**  
**Malan Jacobs**

cover image  
**Patrick Manhica**

written by  
**Andrew Charman**

edited and designed by  
**Bronwyn Kotzen**

[www.emergentcity.co.za](http://www.emergentcity.co.za)

## PHOTOGRAPHERS

Paton Magonya  
Patrick Manhica  
DevelD Monyai  
Michael Mothemane  
Bongamusa Ndlovu  
IDTV Tivane  
Noko Zeva  
Reeves Zikhale

## PROJECT TEAM

Andrew Charman  
Leif Petersen  
Thiresh Govender  
Bronwyn Kotzen  
Holger Deppe  
Alexandra Cunningham  
Thuli Ntshingila  
Samuel Suttner  
Malan Jacobs

*All unreferenced imagery editors own.*





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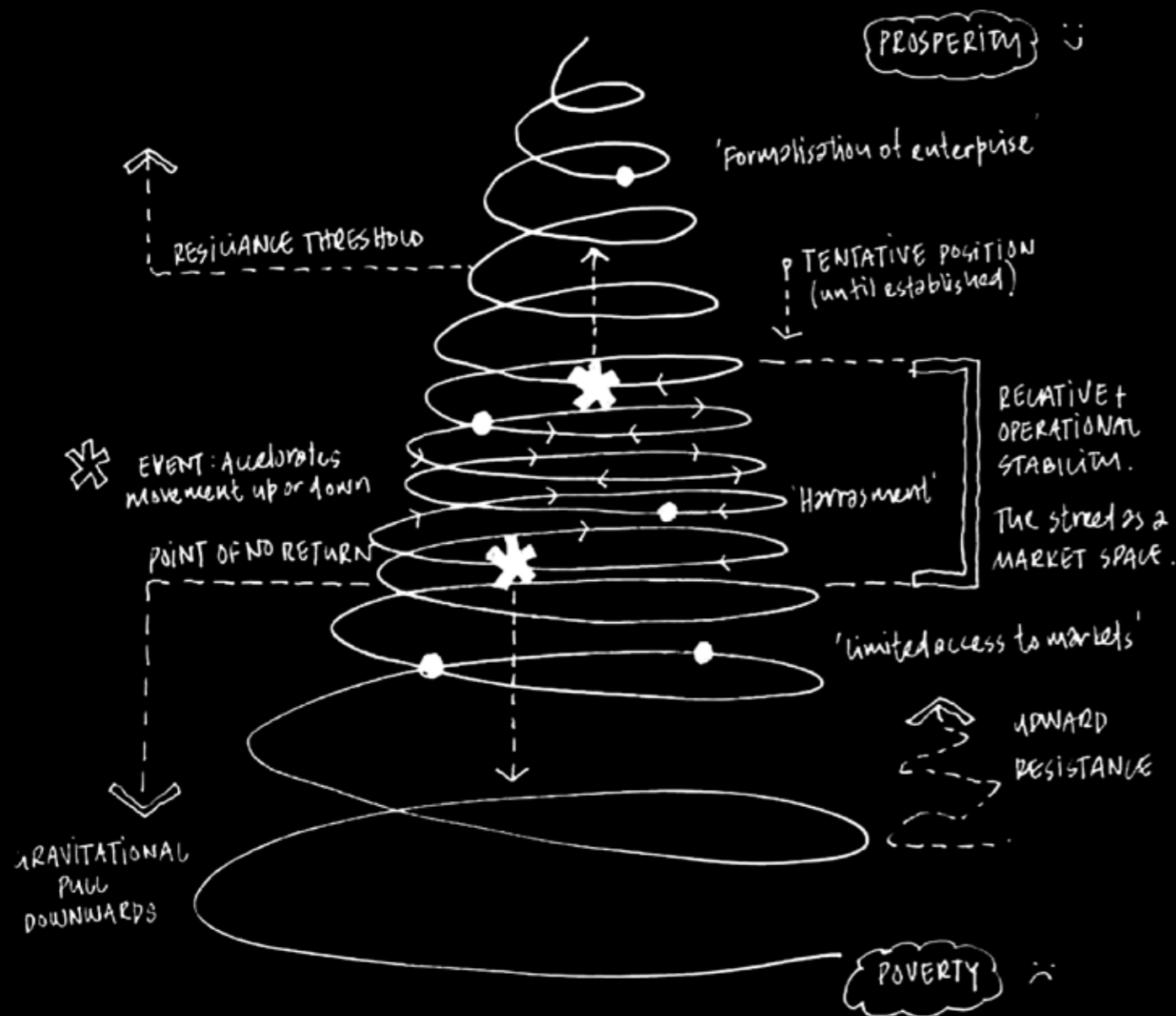
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## 01 IVORY PARK

**Ivory Park is large township, situated in the northern region of the City of Johannesburg, Gauteng region, South Africa. The area was once farmland, abutting Tembisa, one of the first and largest settlements for black persons in the apartheid era.**

— Ivory Park began as an informal settlement, accommodating the homeless and migrants coming into the City. The township was formally established in 1997 when the City established 14,627 stands, began constructing houses, laid out a road infrastructure and established schools and community facilities. Today the township has five health clinics, eight schools, a police station and two libraries. Yet the scope of public facilities remains inadequate to serve the rapidly expanding population. There are no recreational spaces, for example. In 2002, the population was 112,000; a decade later, it had almost doubled to 206,000. Many of the new residents to settle in Ivory Park are immigrants from Mozambique and Zimbabwe and migrants from the northern Limpopo province. Unable to obtain state subsidised housing, these populations have taken residence in either informal (shack) settlements or back-yard dwellings, rented out by the original home-owners to supplement their income. The landscape of Ivory Park is now densely settled, having expanded onto open land and house yards. In this township, the street is central to people lives, providing space for recreation, conducting business, social interaction and connecting the community to itself and the wider City. Ivory Park is place where poverty has both a historical and contemporary face and where people from different walks of life jostle for survival and livelihood opportunities.



## 02 PHOTOVOICE PROJECT

— The **Photovoice: Street Life in Ivory Park** project responds to the findings of research into informal businesses undertaken by the Sustainable Livelihoods Foundation (SLF) in June 2012. The research entailed a mini-census and mapping of all economic activities within the adjacent townships of Ivory Park and Tembisa. The researchers conducted in-depth interviews with the business owners to learn of their business practices (and hear their challenges) to report on the scope, scale and patterns of micro-enterprise activities. The study identified 2500 micro-enterprise activities within an area of Ivory Park measuring 1.61km<sup>2</sup>. More than half of these activities were congregated in the physical space of the street and adjacent pavements.

One of the street-based businesses we identified was portrait photography. Despite the importance of the street as a market place for informal businesses, benefiting street traders and customers, most street trade in townships such as Ivory Park is prohibited under municipal by-laws. To raise debate on these restrictions, SLF sought to mobilise the photographic 'voice' of people whose livelihood depends on street trade, and to challenge current development ideas and government policies about the role of the street including who can rightfully use the street and under what conditions.

**The Street Life in Ivory Park Project** was done in collaboration with eight street photographers. Adapting a Photovoice approach, the project sought to record - through photographs - the social and economic dynamics of street life in Ivory Park and simultaneously empowers the street photographers to raise awareness about the situation of the informal economy in a South African township context. The project concept was refined through a series of participatory workshops. Whilst none of the participants were self-consciously active in promoting social change, the workshop process sought to empower them to undertake a role in providing a 'voice' for change, as residents of Ivory Park and traders of the street. The life of the street was to be their subject of enquiry.

During the month of April 2013, the eight photographers used their lens to capture photographs of everyday life on the streets of the township. Each week over the course of the month the participants were requested to post a selection of their photographs on a dedicated Facebook page. Over 200 photographs were posted on the Facebook page, attracting more than 5000 visits from different people with the page itself securing 1000 'likes' during the April window. The page provided a forum for commentary in response to particular photographs, debates, and reflection. Whilst many of the photographs highlighted the stark reality of poverty, the fact that eight local photographers were providing this perspective was met with considerable encouragement and pride. At the end of the month, the project team re-engaged with the photographs in a further action learning process to comprehend meaning from their experience and photographs. Each photographer was required to select their five 'most meaningful' photographs from those they had posted on the Facebook page and describe their thoughts or motivation in taking the picture. Their selection resulted in the forty photographs showcased in this album. Whilst the photographs broadly adhere to the Street Life theme, each photograph contains personal significance to the world of the photographer himself, which intersects with the project objectives in ways that illustrate the subjective nature of their concerns on development.

The project has been financially supported by and intellectually connects with the Participate project of the Institute of Development Studies ([www.participate2015.org](http://www.participate2015.org)). The objectives of Participate are to provide evidence of the reality of poverty at ground level through participatory approaches and through empowerment of the participants to bring the perspectives of the marginalised into the post-2015 debate.

### DYNAMICS OF POVERTY THIRESH GOVENDER

This conceptual diagram illustrates the dynamics of poverty as interpreted through the Photovoice Project. The diagram shows a middle band of survival entrepreneurialism that works through the market place of the street. Upward mobility is limited to a select few who have special circumstances or propelling determination. Their

position is tentative, until reaching a threshold of resilience which grants them some form of security, occasionally through a formal or networked economy. The gravitational pull is downward. This is what the survivalists work against. Once at a point of no return, one rapidly spirals into poverty. Moving upwards becomes almost impossible.

**‘I learnt how to take photographs that speak to others and that share my thoughts. Now I dont doubt myself... I am a real photographer.’**



## 03 PHOTOGRAPHER BIOGRAPHIES

The **Street Life in Ivory Park Project** was collaboration with six street photographers and two locally based photojournalists. The group was restricted to those street traders identified in the original business survey; all were men, five were South Africans, two were Zimbabweans and one was from Mozambique.





01

## PATON MAGONYA



Paton is a street photographer living in Ivory Park. Originally from Bulawayo, Zimbabwe, Paton first learnt about photography at school in 1998. He took photographs of school friends and sold them as a business service. 'I like taking photos to keep a record', 'even someone who does not know how to read, they can understand the story'. He has been enthusiastically involved in this project from its inception and has produced a large body of work. Paton is 40 years old, and also works as a Tiens Distributor. He is married and his first language is Ndebele.

### IMAGE TITLES

**PM 01** Complaining  
**PM 02** Garbage to Riches  
**PM 03** The Business Man  
**PM 04** The Story of the Sale  
**PM 05** Light

02

## PATRICK MANHICA



Patrick is a street photographer living in Ivory Park. Originally from Mozambique, Patrick has a keen eye for life on the streets and specialises in event photography as well as portraits and ID photos. Patrick is 45 years old, and has two children who live in Maputo. His first languages are Portuguese and Tsonga.

### IMAGE TITLES

**Pm 01** Woman Frying Fish  
**Pm 02** Woman & Wheelbarrow  
**Pm 03** Burst Waterpipe  
**Pm 04** Cleaning Up  
**Pm 05** Whistling

03

## DEVELD MONYAI



Develd is a field manager for a restaurant and photojournalist whose work is often featured in local and national newspapers. Develd has previously assisted the Sustainable Livelihoods Foundation with fieldwork and acted as a liaison for this project. He believes that 'Photography is an essential tool to identify people and life – you can trace people. But is also art. You cannot take photos without using art'. Originally from Limpopo, Develd is 41 years old, married with three children, and his first language is Sepedi.

### IMAGE TITLES

**DM 01** Delivery  
**DM 02** Beating All Odds  
**DM 03** The Trolley  
**DM 04** Vetkoek  
**DM 05** Street as Playground

04

## MICHAEL MOTHEMANE



Michael is a street photographer living in Ivory Park. Although he also has another job as a skilled welder, he says 'It's my job to capture the moment through the lens'. Michael, who is 45 years old, was one of the most inquisitive participants, investigating many aspects of street life and the project. Originally from Limpopo, Michael is married with two children and his first language is Sepedi.

### IMAGE TITLES

**MM 01** The Flowers  
**MM 02** I Love You DH  
**MM 03** I Like This House  
**MM 04** Poor Service  
**MM 05** Bad Smell

05

## BONGUMUSA NDLOVU



Musa is a student in drafting, who is also interested in film and photography whilst studying a course on design. Originally from Swaziland, he lives near Ivory Park and is 30 years old. He uses photography and video to tell stories about the challenges facing youth in the township. His first language is Swathi.

### IMAGE TITLES

**BN 01** Time  
**BN 02** Order  
**BN 03** An Option  
**BN 04** Trying  
**BN 05** No Boundaries

06

## IDTV TIVANE



IDTV is a street photographer from Limpopo, currently living in Ivory Park. Specialising in various types of photography and printing, IDTV shoots most of his work using film cameras. He considers helping people to be part of the business of photography. 'You read the story from the pictures – so the picture is very important. People want to see their face on the wall. It's very powerful'. IDTV is 38 years old and is married with six children.

### IMAGE TITLES

**IT 01** Survival  
**IT 02** Mobile  
**IT 03** The Struggle of Washing  
**IT 04** Innovation  
**IT 05** A Safe Place?

07

## NOKO ZEVA



Noko started photography as a hobby. Through his church he identified a demand for portrait photography and making videos. He now works as a videographer and photographer. Originally from Limpopo, Noko is married with three children, and his first language is Sotho. Noko is 43 years old.

### IMAGE TITLES

**NZ 01** Township Retail  
**NZ 02** Reaching the Sky  
**NZ 03** Ivory Park Making Moves  
**NZ 04** Daily Flames  
**NZ 05** Building the Future

08

## REEVES ZIKHALI



Reeves is a street photographer living in Ivory Park. Originally from Bulawayo, Zimbabwe, Reeves exudes a love for life and photography. 'A photograph does not change. It tells the story as it is'. Reeves is 42 years old and is married with four children. His first language is Ndebele.

### IMAGE TITLES

**RZ 01** Crossing  
**RZ 02** A Road in Need of Tar  
**RZ 03** Drunken Man  
**RZ 04** Cattle Roaming  
**RZ 05** Fresh Fish

# 04 MAKING SENSE OF MULTIPLE VOICES

## MESSAGES FOR DEVELOPMENT

SLF research identified 2500 informal business in an area of 1.6 square km. Street trading was common.

Image © Noko Zeva



## MARGINALISATION AND RESILIENCE

— Patrick's photograph **Women Frying Fish**<sup>Pm01</sup> and Develd's photograph **Beating All Odds**<sup>DM02</sup> provide an insight into the experience of poverty amongst the most marginalised. Both photographs tell a similar tale about the challenge of survival, understood through the photographer's lens as the need to acquire income through the market economy and simultaneously the need to provide social and physical care for social reproduction. Will the informal economy provide a route out of poverty for these persons and their children? Or will the informal economy consume all the time of women and men respectively, denying them parental guidance and support?



DM02 **BEATING ALL ODDS**  
This man is recycling materials with a baby on his back. It shows the beauty of caring for children and the environment.

Patrick feels that this would be wrong. The women fries fish on the street, selling take-aways to passing pedestrians. Her business comprises two plastic buckets and an iron drum, no more than she can manage to carry. The man collects empty plastic and glass bottles and used tin cans, searching through the undergrowth along the side of the road. These he will sell to a recycling company for a meagre return. Develad admires the man's determination to survive, not for himself, but also (presumably) for the well-being of the small boy whom he carries upon his back, using a blanket as a harness in a manner uncommon among men. The idea of resilience resonates in the concept of using nothing but labour and tenacity to pursue a livelihood or making something out of nothing and so create a market on the street where none existed.



The theme of resilience is to be found in several photographs. It conveys a message of survival in the pursuit of business under difficult conditions as shown in Patrick's photograph of **Women Pushing Wheelbarrow**<sup>PM02</sup>. Resilience also speaks of the endurance of the taxi commuters in Musa's photograph **Time**<sup>BN01</sup>, whose ability to get to work on time rests in the efficiency of the (monopolistic) mini-bus taxi industry and effectiveness of the state to create order or even cause disorder. The dual role of the traffic department in this respect is captured in his photograph, titled **Order**<sup>BN02</sup>, which gives no evidence of how ticketing the driver may benefit the poorest. The idea of resilience is also well expressed in Musa's photograph titled **An Option**<sup>BN03</sup> which shows a woman tending a small vegetable garden at the periphery of the township. Whilst Musa suggests that 'farming' could be an alternative to market



Pm01 **WOMAN FRYING FISH** (*above left*)  
The life she is living is not fitting for a woman with a child, but she does not have a choice.

**TIME** (*above right*)  
BN01 Don't blame the black time, blame the taxi association.

BN02 **ORDER** (*below*)  
Restoring some order on our roads.

Pm02 **WOMAN AND WHEELBARROW** (*next page*)  
This aged woman is pushing a wheelbarrow in the morning, collecting bottles to survive.

dependency, IDTV's photograph **Survival**<sup>IT01</sup> rejects this idea, illustrating that the women selling second hand clothes (again whilst looking after her children) is an example of how 'you need to make a living in different ways in the city'. The livelihood possibilities of these activities might be conversely proportional to the intellectual framing of the photographs for the clothes seller is integrated (and quite successful, by the evidence within the photograph) into the street market economy (an option for further growth?), whilst the home gardener may contribute towards her survival, but must access a market to benefit financially in which competition is strong. The market competition, of which IDTV is intuitively aware, is presented in his photograph **Mobile**<sup>IT02</sup> which shows the fruit and vegetable vendors that ply the streets of Ivory Park, using (perhaps stolen) shopping trolleys to transport and showcase their produce.

The idea of resilience as the capacity to withstand shock is provoked in Develd's photographic essay, **The Trolley**<sup>DM03</sup>, showing the re-acquisition of the shopping trolley by an agent working for one of the supermarkets from where trolleys are illegally appropriated. Develd describes the scenario thus: 'the vendor lost his ease of mobility and his business changes as he has to carry his goods'. The business changes, but does not stop. The vendor retains his cooler box and goods. The relatively casual demeanour of the agent (tall, overweight white guy, wearing a baggy T-shirt and shorts), contrasts with the authoritarianism of the police, shown in Musa's **Trying**<sup>BN01</sup>. The two police officers are equally imposing in size (overweight black guy and female partner), but unlike the agent they carry a range of tools (fine book, firearms and handcuffs) to threaten or enforce the law of the state. In **The Trolley**<sup>DM03</sup>, the trader loses equipment that he has (probably) acquired illegally, with no repercussion apart from a temporary setback. In **Trying**<sup>BN01</sup> the metro police inspect the street trader stand with the intention of issuing a fine (or worse, confiscating goods) for either trading in a location that is not permitted, such as the street pavement, or for stocking grey market products that they have, in any case, purchased from suppliers. In reflecting on this photograph Musa comments on the paradox confronting the poor in their efforts to survive through informal business: 'we try not to commit crime, but we always find ourselves against the law'.

The resilience of the street trader is summed up in Noko's photograph of the trader selling live chickens. The photograph is entitled **Township Retail**<sup>NZ01</sup>, with the sub-caption 'oldest form of making ends meet'. The trader wears the shirt of the football club Orlando Pirates, whose popular name is the 'Buccaneers', bearing a skull and cross-bones logo.

## 'You need to make a living in different ways in the city'.

IDTV TIVANE



BN03 **AN OPTION**  
Food prices are increasing now and then. Farming is the only option.



IT01 **SURVIVAL**  
This picture was taken to show how we in Ivory Park live. This woman has to sell second-hand clothing to feed her children. In the homelands we plant our own food, but you need to make a living in different ways in the city.



IT02 **MOBILE**  
This picture shows that people don't only sell sitting at a corner. They move around with their goods, selling from door-to-door. Children are not being sent around in the evenings, they are safe. This is a good service for the community.

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NZ01 **TOWNSHIP RETAIL**  
Oldest form of making ends meet.



DM03 **THE TROLLEY**  
A street vendor was using this trolley for business, and the trolley owner came to collect it. The vendor lost his ease of mobility and his business changes, as he has to carry his goods.

BN04 **TRYING**  
We tried not to commit crime, but we always find ourselves against the law.



## ASPIRATIONS AND REALITY CHECKS

— The participating photographers are not poor, as can be said of the scrap collecting man and fish frying women, but nor are they non-poor. They are aspirant of a better life for themselves, of happiness in its multiple forms, and of a better community. The aim to rise above the informal and poverty stricken living conditions that frame Noko's photograph **Reaching the Sky**<sup>NZ02</sup>, is a goal associated with happiness, symbolic of the joy on the face of the child looking on. The desire for material possessions, such as the car in the background or a house in one of the formal neighbourhoods situated beyond this informal settlement, are bold measures on the yardstick of progress. Michael's photograph's **The Flowers**<sup>MM01</sup>, **I Love You DH**<sup>MM02</sup> and **I Like this House**<sup>MM03</sup> reflect upon different aspects of personal aspiration. In **The Flowers**<sup>MM01</sup>, a photograph of a wedding party, featuring an usher, a bridesmaid, and the bride and groom, the aspirations of westernisation and class mobility are displayed through the immaculate and ornate outfits that dress the bridal party. The children, referred to by Michael as 'flowers', are symbolic of the blossoming of marriage. The street in this photograph is transformed from the clothing styles that dominate everyday street trader life, characteristically ranging between casual to desperate. Unlike the formal sector workers, rarely are street traders dressed in respectable attire and if so, there is often a specific reason as in the case of the smartly dressed taxi drivers photographed by Develd and IDTV. The importance of clothing as a communicator of aspiration is well captured through Michael's **I Love You DH**<sup>MM02</sup>. The photograph shows a relatively new Daniel Hechter collared shirt, lying on the ground, crumpled and spoilt. Such a shirt would ordinarily be out of the price range of the poorest and still expensive for the non-poor. Michael's response to this sight of wastefulness was: 'I don't like to see a nice label shirt like DH on the ground, it's still strong, with no tear, and the colour is still good'. Aspiration is both personal and contextual. The latter relates to the kind of community in physical form that the photographers aspire to see develop in Ivory Park. Michael's photograph **I Like this House**<sup>MM03</sup> reveals both his appreciation for a new and modern stylized house, but also his recognition of its wider impact on the community as a sign of development. The house, for Michael, represents a symbol of achievement to be pursued. He notes: 'It makes me happy to see a house like this in Ivory Park. I like the colour, the plan, the size, everything'.

The theme of infrastructure as a driver of development is captured in Noko's photograph **Ivory Park Making Moves**<sup>NZ02</sup> of men undertaking improvements to the water supply system. The system is being extended into an informal settlement of corrugated iron shacks. In the photograph, a solitary man works with a pick-axe whilst six colleagues stand by idly watching, possibly waiting for their turn in the trench, though through their body language they convey no sense of urgency to the task. The message that progress in bringing infrastructure development to the informal settlement will be slow, is unintended. The impact on the lives of the poor is brought home in IDTV's photograph **The Struggle of Washing**<sup>IT03</sup>. He explains: 'this woman is in a squatter camp where there is no water or electricity. She has to fetch water in buckets from a communal tap, far from her home'.

NZ02 **REACHING THE SKY**  
Kids playing on the trampoline.







MM01 **THE FLOWERS** (left)  
In our celebration of marriage, we call these children the flowers.

MM02 **I LIKE THIS HOUSE** (middle left)  
It makes me happy to see a house like this in Ivory Park. I like the colour, the plan, the size, everything.

MM03 **I LOVE YOU DH** (middle right)  
I don't like to see a nice label shirt like DH on the ground. It is still strong, with no tear, and the colour is still good.

NZ03 **IVORY PARK MAKING MOVES**  
(below left)  
Improving the water supply systems.

IT03 **THE STRUGGLE OF WASHING**  
(below left)  
This woman is in a squatter camp where there is no water or electricity. She has to fetch water in buckets from a communal tap, which is far from her home.



**‘This woman is in a squatter camp where there is no water or electricity. She has to fetch water in buckets from a communal tap, far from her home.’**

The aspirational stories within the broader project collection are counter-balanced by an equal number of photographs that detail setbacks and challenges. At both a personal and community level, these images provide a reality check. The inability of the municipality to maintain infrastructure and pave roads was a recurring theme. Reeves photographs **Crossing**<sup>RZ01</sup> and **A Road in Need of Tar**<sup>RZ02</sup>, Patrick's **Burst Waterpipe**<sup>Pm03</sup>, Michael's **Poor Service**<sup>MM04</sup> and Paton's **Complaining**<sup>Pm01</sup> all speak to this theme. The complaining man stands next to a shack with a satellite dish for connecting to paid-television services. The dish is symbolic of the connectedness of residents to the digital world and the globalisation of development politics. State failures constitute one aspect of the reality check to community aspirations. Individual responsibilities constitute another. This theme is addressed with more sensitivity than criticisms of the state, possibly because the photographers sought to minimise pointing an accusatory finger at their fellow residents. **The Drunken Man**<sup>RZ03</sup>, Reeve's photograph of a drunken man lying on the side of the road, is one of the exceptions in this respect. He notes 'this is dangerous because he is on a road where there are lots of cars', only mentioning the harm he could cause to himself, making no mention of his impact on others.



RZ01 **Crossing** (right)  
Sewage water along a footpath is dangerous, especially for this woman with a baby on her back. She can easily lose balance and fall.



RZ02 **A ROAD IN NEED OF TAR** (above left)  
This road needs to be tarred because when it rains, many road users (pedestrians and motorists) cannot use the road.

Pm03 **BURST WATERPIPE** (below left)  
This burst waterpipe is a common occurrence in Ivory Park. The street is non-functional and it poses a danger.

MM04 **POOR SERVICE** (above right)  
I don't like this to be on the street. When we see things like this, our appetite disappears. I want the municipality to stop this from happening.

RZ03 **DRUNKEN MAN** (below right)  
I took this picture when I was walking along the road. I found this drunken man who couldn't walk on his own. This is dangerous because he is on a road where there are lots of cars.

**'I took photos concerning poor service delivery and I took photos which showed the good part of street life in Ivory Park and took other photos which were showing how people live in Themba Koza here...ahh the conditions they were living in were pathetic.'**

PATON MAGONYA



PM01 **COMPLAINING**  
I took this photo to show this man's anger about poor service delivery.

In the photograph **Cattle Roaming**<sup>RZ04</sup>, Reeves expresses concern that cattle roaming freely could endanger the street traders on the corner site. Whose cattle are these? Why are they left to wander the street without a herdsman or, in Reeves' words, a 'shepherd dog'? Individual agency is directly addressed in Noko's photograph **Daily Flames**<sup>NZ04</sup>, whereupon he notes that 'fire easily spreads due to negligence', though tempers the point with the argument that if the state was more effective in waste collection burning rubbish would not be necessary. The reality that Ivory Park citizens are ambivalent to state regulation is addressed, in sarcastic tone, in Musa's **No Boundaries**<sup>BN05</sup>. The photograph shows a 'no dumping' sign, on which bears the slogan 'keeping our city clean and healthy' and the warning message 'fine payable R2000'. Behind the sign, a pick-up truck offloads rubbish. Musa notes: 'There are no boundaries to waste dumping.'



- RZ04 **Cattle Roaming** (*right*)  
These cows are wandering around in the street in search of grazing with a shepherd dog. The people selling on the corner are not safe.
- NZ04 **Daily Flames** (*above*)  
Fire easily spreads due to negligence. This is an example of people burning their rubbish since rubbish collection is not reliable.
- BN05 **NO BOUNDARIES** (*below*)  
There are no boundaries to waste dumping.

## BUSINESS IN THE COMMUNITY INTEREST

— The photographers are all small businessmen. The street is their studio. Through their lens, the photographers identify with other street-based business persons and reveal a mutual respect for their various economic endeavours and entrepreneurship. The common narrative is that their entrepreneurship has wider benefit. Indeed, the idea of monetary gain or profit is a sub-text in the presentation of photographs that intentionally draw our attention to evidence of business activities in the community interest. Noko's photograph of men making cement bricks captioned **Building the Future**<sup>NZ05</sup>, is an obvious example. The photographer notes 'local business makes a difference'. This statement may also refer to the fact that the business employs at least five men, all of whom are fully engaged in working activities. The message is completely opposite to that contained in the photograph of the contract workers digging the water reticulation system. IDTV's photograph **Mobile**<sup>IT02</sup>, an image of vegetable trolley vendors, is presented as both an innovation and a benefit to the community. In his framing of this business he explains: the vendors 'move around with their goods, selling from door-to-door. Children are not being sent around in the evenings [to purchase fruit and vegetables], they are safe. This is a good service for the community'. The theme that business contributes to safety is echoed in Patrick's **Cleaning Up**<sup>Pm04</sup>. The photograph is of a man holding onto the back of a pick-up truck loaded with scrap metal. These mobile businesses drive through the area, purchasing scrap metal. Patrick notes that this business is 'helping to clean up' adding that it also 'helps to solve the rat problem'. The need to eliminate rats and remove dead rats from the streets is emphasised in Michael's photograph **Bad Smell**<sup>MM05</sup>.



NZ05 **BUILDING THE FUTURE** (*far left*)  
Local business makes a difference.

MM05 **BAD SMELL** (*left*)  
I don't like the dead rats on the street because the flies come to them, and it is going to cause us disease.

Following Page

Pm05 **CLEANING UP**  
The guy in the back of the car is purchasing scrap and helping to clean up. There is no space in the car, so he stands in the back. This business helps to solve the rat problem.



**‘Local business  
makes a  
difference.’**

NOKO ZEVA



Using scrap materials to derive an income provides an important source of livelihoods in Ivory Park. A good example is IDTV's photograph **Innovation**<sup>IT04</sup>. The photograph shows the products of the informal bed making cottage industry, which is based on the re-use of old mattresses. An individual worker can be seen re-upholstering a mattress. The scene also includes a row of Wendy house size houses (called zozos), which provide a starter-house for settlers of the informal settlements. IDTV refers to the micro-entrepreneurs making these beds and houses as 'homemakers', thus recognising the benefits their efforts provide to the community.

In Reeves's photograph **Fresh Fish**<sup>RZ05</sup>, which shows a woman purchasing 'fresh' fish from a street trader at the taxi rank,

## Understated in this framing is the significant innovation of the street trader.

he sees the benefit of the business in providing a source of alternative protein. He notes that 'people don't have to rely on red meat', adding 'fish is also relish'. Understated in this framing is the significant

innovation of the street trader in securing fresh fish supplies from distant markets, possibly from the coast of Mozambique, as the trader is Mozambican. The innovativeness of small businesses is acknowledged in several photographs. Patrick's photograph of the man selling cooked intestines (amangqina) using a wheel-barrow to transport his goods, titled **Whistling**<sup>Pm05</sup>, provides an example of the use of a unique sound to attract customers. The vegetable trolley vendors use an entirely different sound.



RZ05 **FRESH FISH** (above right)  
These are fresh fish at the taxi rank market. People don't have to rely on red meat. Fish is also relish.

IT04 **INNOVATION** (above left)  
There are many kinds of reusables in Ivory Park. These people take old mattresses, repair them, then make their own bases and sell a full base set. They also sell zozos there. They are homemakers.

Pm04 **WHISTLING** (next page)  
This young man is selling amangqina (intestines) in the morning. He whistles as he walks down the street as a form of marketing to his customers.





PM02 **GARBAGE TO RICHES**

I wanted to show that some things which you think are useless, like plastic, glass, and cardboard, can be turned into good use.

PM04 **THE STORY OF THE SALE**

Shelter for newspaper vendors is very important. During the rainy season it is difficult to find this man. It also shows trade on the street.



Paton took a photograph of an informal recycling business depot to make the point that even simple businesses can prove profitable. In framing **Garbage to Riches** <sup>PM02</sup> he wrote: 'I wanted to show that some things which you think are useless, like plastic, glass and cardboard, can be turned into good use'. The notions of innovation and industriousness are clearly exposed in Paton's **The Business Man** <sup>PM03</sup>. The photograph shows a street cobbler, head down at work producing original sandals using animal skin components. Pairs of sandals are neatly laid out on display for passing customers. Paton writes: 'this photo shows the beautiful art of manufacturing this man is doing. Showing his creativity turning animal skins into good use. This man is also empowering himself by selling this footwear to the community.' The message is about the synergy between self-advancement and business in the community interest. From the photograph itself, there are no apparent obstacles to the progress of either the cobbler or the community. Paton counters the self-determination of the street cobbler in his photograph **The Story of the Sale** <sup>PM04</sup>. This photograph of a newspaper seller illustrates how his business success hinges on the weather conditions, for when it rains the trader is unable to operate his street stand. He writes that when it rains 'it is difficult to find this man on the street'. The powerlessness of the street trader contrasts with his wares - the newspapers - whose function presumably is to enlighten and entertain. The idea of position as holding a strategic value for street traders, even determining the success or otherwise of their business, is addressed in Develd's photograph **Vetkoek** <sup>DM04</sup>. Vetkoek are unsweetened doughnuts, popular as a snack food especially among early morning commuters. Develd writes: 'this vetkoek trade is booming', the success of which is symbolised by the hive of activity within the stand, the workers head-down ignoring the attention of the photographers. The success, Develd explains, is 'due to its strategic location [along the main taxi routes]'; in other words at the rank.

Next Page

PM03 **BUSINESS MAN**

This photo shows the beautiful art of manufacturing this man is doing. Showing his creativity turning animal skins into good use. This man is also empowering himself by selling this footwear to the community.

**'Due to its strategic location, business is good.'**

DEVELD MONAYI

DM04 **VETKOEK**

This vetkoek trade is booming. It is especially popular along the main taxi routes. Due to its strategic location, business is good.



## AMBIGUITIES & CHOICES

— Street life within marginal communities is fraught with ambiguities. The opportunities of the street market to grow business versus the risk of state control, lack of legislation and acknowledgement of informal economies and crime. The rejection of municipal regulations that prohibit dumping versus the popular demand for municipal responsiveness to repair the sewerage system. The decision to upkeep and improve the private sphere, whilst neglecting the surrounding public sphere. The dead rat in the street is not my rat problem phenomena. The ambiguity of whether or not children should play in the street is explored in IDTV's **A Safe Place?**<sup>IT05</sup>, Develd's **Street as Playground**<sup>DM05</sup> and Paton's **Light**<sup>PM05</sup>. Develd argues the position that 'due to lack of parks, children use the street as playground'. This exposes them to the 'danger' of vehicle traffic. The concern is echoed in IDTV's photograph, but this photograph explores the ambiguity of the situation, as some of the children don't have formal homes. In recognising that they have nowhere else to play, he writes: 'They live in a squatter camp. Even their parents don't have houses'. In Paton's nighttime scene of children playing in the street, the ironic safety of the street is acknowledged in the context of the street light which 'makes the street a safe place to play'.



IT05 **A SAFE PLACE?** (above left)  
The street is not a safe place for children to play, but the children don't have a place to play at. They live in a squatter camp. Even their parents don't have houses.

DM05 **STREET PLAYGROUND** (above right)  
Due to the lack of parks, children use the street as their playground. They are exposed to the danger of approaching vehicles.

PM05 **LIGHT** (right)  
This photograph shows children playing on the street, and the street light makes the street a safe place to play and walk.



# 05 PARTICIPATORY PROCESS

The project team and photographers engaged in a participatory learning process through a series of workshop events. These workshops encouraged the photographers project commitment while developing their understanding of the linkage between their role as photographers, street traders and local development advocacy efforts which seek to contribute to the post-2015 debates at the UN.

Develd highlighting issues of ethics around photography based on his experience working as a local photo-journalist.





(left)

The first two workshops looked at introducing the project, identifying the participants, discussing the role of photography as a tool for advocacy and technical support. Expectations, fears, commitment and mapping were explored by each participant. Noko presents a map of his daily journey.

(above)

Develd and Paton learning how to use the Photovoice: Street Life in Ivory Park Facebook page.

(next page)

Visiting guest and artist Lorenzo Nassimbeni presents the photographers with various ways of 'seeing', describing photography as art.

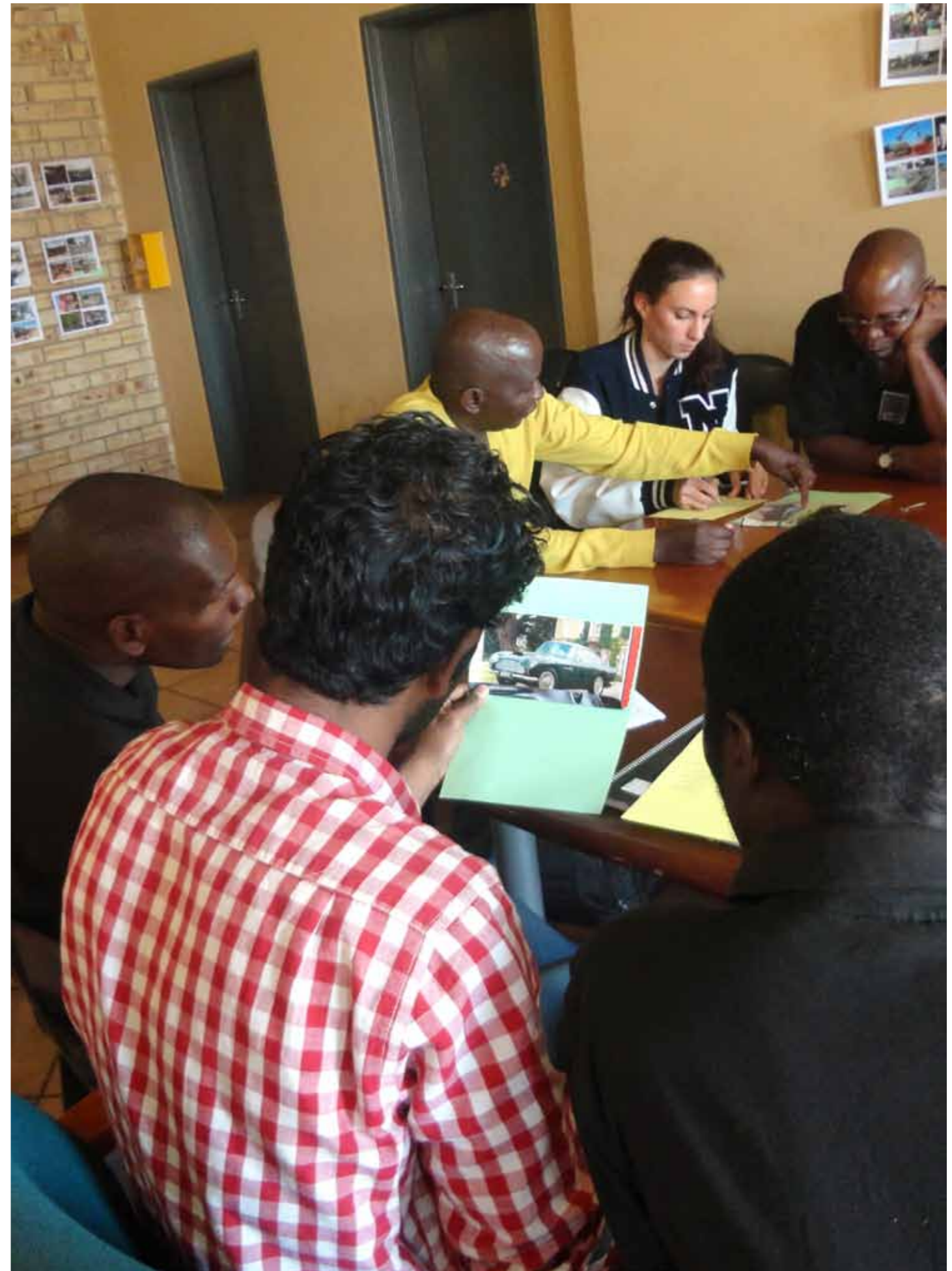
(following page)

Caption versus image exercise. Learning to read meanings in photographic imagery.



**‘I learnt a lot about how to take photos. The Facebook will help us. I like people who like our photos.’**

REEVES ZIKHALI



## 06 FACEBOOK COMMENTARY

Each week photographs were posted on a Facebook page. Over the course of the month, the page attracted many followers and over 1000 likes. The page helped to stimulate debate over challenges of development in Ivory Park and reflection on the various aspects of township life captured in the project photographs.





Pm04  
PATRICK MANHICA

## WOMEN FRYING FISH



**@Mashilo Sylvester Mpeko**  
that shows u hw hard life is outside.

**@Mochai Elias**  
In South Africa we have good Docter,Nurses,Polices,Principals and Teachers, this people im talking about their mothers was like this poor women in including me, my mother was selling makwing at school but now things is going well.

**@Kertna Chingura** She z searchin fo greener pastures to feed da family.

Pm05  
PATRICK MANHICA

## CLEANING UP



**@Ziyathandwa Zee**  
Scrapeeeee laaaaa lol.

**@Robert Nkwamba**  
dats kasi evry1 ar hustling.

**@Sibathulisile Thuli Ntshingila**  
I like the guy in the background on the right lying on his back with one leg raised on a table or something under a shed... street is a place for relaxation.

MM04  
MICHAEL MOTHEMANE

## POOR SERVICE



**@Paton Magonya**  
This is what we see everyday on the streets of Ivory Park.

**@R-kay Loate Reokeditswe**  
someone have 2do something about this.

**@Mosibudi Getrude Makhurupetji**  
Ys that true we must do smthing.

DM04  
DEVELD MONYAI

## VETKOEK



**@John Delinga Makgoba**  
i lyk de way de business is contributing wit community.

BN04  
BONGUMUSA NDLOVU

## TRYING



**@Sibathulisile Thuli Ntshingila**  
I want to ask, two, simple for me but maybe difficult or even silly question... WHAT WILL BE DONE ABOUT STREET TRADERS, apart from trashing their goods and chasing them away from one corner, only for them to be back there again because they have no other way to make a living maybe?

**@Morwa Motho Bathong** Well this is a by-law, you cannot plug your business anyway, some of the areas are meant for some other community investment ...JMDP are here to insure a better and cleaner city ... please visit your by-law guide on business operation and trade before posting such pictures.

IT04  
IDTV TIVANE

## INNOVATION



**@Develd Monyai**  
You don't need a signage or a board to advertise your business.

NZ05  
NOKO ZEVA

## BUILDING THE FUTURE



**@Paton Magonya**  
You can see those loaded wheelbarrows they need well fed man.

RZ01  
REEVES ZIKHALI

## CROSSING



**@Holger Deppe**  
The art is to be at the right spot at the right moment AND to see & capture the scene. The lady all in white with baby and bag, the reflection of her legs in the paddles, negotiating her way... this talks to me in many ways!

## 07 CONCLUSION

— The photographers were given the opportunity to display their photographs at two exhibitions: **Street Life In Ivory Park** and **People Building Better Cities**. These events provided exposure to the photographer's 'voice' and their documenting of street life in Ivory Park and in particular the opportunities and challenges of informal trading. The photographs along with other exhibits illustrated the involvement of marginalised people in development, through individual actions of self-help, entrepreneurialism and collective agency, including demands for better public services. For the photographers themselves, these opportunities to engage publically in the development discourse was both empowering and revealing, allowing them to situate their efforts as photographers in a broader context with allies both local and international. Through the realisation that their photographs provided a relevant insight into broader debates on development, the project brought about a meaningful empowerment in the lives of the eight photographers.

**The Photovoice: Street Life in Ivory Park** project contributed towards an advocacy agenda on the livelihoods rights of informal street traders. The use of photographs is a powerful medium to communicate messages, especially through the use of Facebook. This component of the project was a great success. Whilst the intention was to focus on the challenges of informal business and the struggle for livelihoods within space of the street, the photographs create a more broad impression, drawing attention to the richness, vibrancy, humanity and indeed cohesiveness of 'kasi' (or township) life. The overriding message is that the township, whilst lacking in infrastructure, is engaged in a developmental process on its own terms with local actions playing an important role in shaping change.

**'As a street  
photographer, you  
meet different  
people who speak  
different languages,  
you see different  
cultures. There is one  
culture in Africa, but  
different languages.'**



**PHOTOGRAPHERS**

Paton Magonya  
Patrick Manhica  
Develd Monyai  
Michael Mothemane  
Bongumsa Ndlovu  
Idtv Tivane  
Noko Zeva  
Reeves Zikhali

**TEAM**

Andrew Charman  
Leif Petersen  
Thiresh Govender  
Bronwyn Kotzen  
Alexandra Cunningham  
Thuli Ntshingila  
Samuel Suttner and  
Malan Jacobs

