

A Critical Reading of Arts Education Policy in South Africa

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1999

A Thesis submitted to the Faculty of Education, University of CapeTown, in partial fulfilment of the requirements for the degree of Master of Philosophy (Education Support).

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The financial assistance of the Centre for Science Development (HSRC, South Africa) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at are those of the author and are not necessarily to be attributed to the Centre for Science Development.

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Declaration

I, Lindsey Elise Rabinowitz, declare this thesis to be my own original work and that all sources are accurately reported and acknowledged, and that this document has not, in its entirety or in part, been previously submitted at any university in order to obtain an academic qualification.

Signed by candidate

LE Rabinowitz
September 1999

Dedication

I dedicate this work to the memory of my father, Aubrey Rabinowitz, who taught me the sheer pleasure of the arts and a real enjoyment of life and people. I am deeply grateful to him.

Acknowledgements

I would like to thank the following people and institutions for their support during the process of this work:

My supervisor, Anita Craig, for her impeccable and inspirational intellectual guidance, her continued support and her ability to get straight to the point.

My colleagues in the Social Work Department at the University of Cape Town, who were always encouraging and gave me time away from work when I needed it most. A special thanks to Elfie, Pat and Licia for their consistent encouragement and concern for my physical and spiritual well-being and who stopped just short of chicken soup.

Vivienne Carelse and Jenny Papendorp from the Western Cape Department of Education who assisted me collating the policy documents and were supportive of the work.

John for his assistance in putting together tables and diagrams and for teaching me about eating crocodiles.

Candice for reading the work at its different stages and sharing this journey with me.

Athalie for coming to my aid at the last hour, by proofreading my final draft . Peter for doing the layout with intelligence, calm and a professional flair.

My friends for their interest, ongoing encouragement and time shared with me. Thanks especially to my longstanding friends Coletta, Liliana and Jonny, for always being there to allay my self doubt and raise my confidence. In the same breath I thank my household, Chikako, Yoshiki, Lovell, Mira and David for their interest and support. There are also many other friends, too numerous to mention by name, but whose support has been invaluable in this process.

Finally, to my family. My grandmother, Tybie, who taught me the joy of reading and an appreciation for education. To my mother, Bernice, for her generous amounts of love and support. And to Gavin, Danya and Paul who, even though they live on different continents, were always encouraging and supportive.

Abstract

The transformation of the educational system since 1994 has been marked by a multitude of policy documents envisaging change at a number of levels. This study sets out to explore possible ways in which the arts education policy could be taken up by those who must read and act on them, i.e. educators at sites of learning. The subject of this study are the policy documents which have been analysed through quantitative analysis and discourse analysis. Quantitative analysis assisted in the initial phase of identifying themes in the policy documents; Parker's discourse analytic framework was used to unpack the themes exposed in greater depth. The results revealed different ways of conceiving arts education, all of which have possibilities and limitations for practice. In addition, the study raised concerns regarding competing discourses across the documents, namely the hegemony of the political discourse over aesthetic considerations for arts education.

I would want to see one or another art form taught in all pedagogical contexts, because of the way in which aesthetic experiences provide a ground for questioning that launches sense making and the understanding of what it takes to exist in a world. If the arts are given such a central place, and if the disciplines that compose the humanities are at the core of the curriculum, all kinds of reaching out are likely. The situated person conscious of his or her freedom can move outwards to empirical study, analytic study, or quantitative study of all kinds. Being grounded, he or she will be far less likely to confuse abstraction with concreteness, formalised and schematised reality with what is "real". Made aware of the multiplicity of possible perspectives, made aware of incompleteness and of a human reality to be pursued, the individual may reach "a plane of consciousness of highest tension." Difficulties will be created everywhere, and the arts and humanities will come into their own.

Maxine Greene, 1978

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Chapter One

Introduction

1.1. Outline of the problem

Since the government was elected in 1994, the education system has been in the process of undergoing major transformation and restructuring. This period of transition is marked by a plethora of policy documents, which in general reflect the vision, values and principles for the specific tasks at hand. The focus of the present study is an exploration of the vision set out for arts education as articulated through a number of key policy documents.

It is argued that such policy documents demand intense reflection and analysis if they are to have any impact on the transformation intended. Furthermore it is argued that texts in general and policy documents in particular cannot be regarded as revealing all possible interpretations and/or options. As such there is “interpretation wherever there is multiple meaning and it is in interpretation that the plurality of meanings is made manifest” (Ricouer 1974, p.13). It is at the level of the “perlocutionary force, the least inscribable aspect of the discourse that acts as a stimulus for action”, as described by Austin & Searle (in Ricouer, 1991, p. 147) that the concealed meanings will be rescued from the text.

In addition, if we assume that policies are interventions into practice as argued by Ball (1993), then in order for them to be acted upon, the complexity of the relationships between policy intentions, interpretations and reactions must be acknowledged. It is the interface between policy and practice

that this study intends to capture through identifying and analysing the divergent discourses¹ found in the Arts education policy documents, and thus the possibilities allowed for or not in practice. Therefore in order for these policies to be taken up by those in the field, that is by educators, it is imperative to find a way of reading, understanding and unpacking the documents.

1.2. The texts

As the primary aim of this study is a rigorous and disciplined **reading** of the current Arts education policy so as to explicate that which is possible or not possible, I have selected key policy documents which have formed arts education policy since 1994. In collecting the relevant policy documents, it became apparent that arts education policy had been primarily informed by the Arts and Culture Task Group (hereafter referred to as ACTAG) draft report document. This document influenced a number of subsequent educational and cultural policies reinforcing the role of the arts in post-apartheid society. All such documents have been analysed in order to represent the process of arts policy development. The policy documents include the following:

1. ACTAG draft report (1995, Appendix B).
2. Reconstruction and Development Programme (1994, Appendix C).
3. White Paper on Education and Training (1995, Appendix D).
4. White Paper on Arts, Culture and Heritage (1996, Appendix E).
5. Discussion Document on Curriculum 2005 (March, 1997, Appendix F).

Two methods were selected to work the texts in such a way as to fulfill as far as possible the aims of the study. The first method, i.e. quantitative analysis exposes the themes (identified as meaning units) across the documents, whereas the second method, discourse analysis as outlined by Parker (1992), provides an in depth analysis of the texts. A comprehensive literature review was undertaken in order to shed light on the field of arts education and ultimately on the results yielded.

¹ Discourses according to Fairclough do not just reflect or represent social entities and relations; they in fact construct or constitute them in different ways (1992, p.3)

1.3. The purpose

The purpose of this study is to identify the ways in which the policy documents could be taken up in practice, given the discourses both explicit and implicit in the texts, as well as the subject positions (persons) and social realities (worlds) constituted through the discourses. The possibilities created or closed by the various policy documents are addressed in chapter five. In addition it is intended that this analysis could support the implementation of arts education in the following ways:

1. Serve as a guide for the planning of actual teaching-learning programmes.
2. Feed into debates regarding learner outcomes and assessment criteria for the arts.
3. Inform the design of pre-service teacher training as well in-service training for educators.
4. Endorse the vital role and vision set for arts education within education and society at large.

Chapter Two

Theoretical Background

2.1. Introduction

This chapter serves as a background against which to explore the links between aesthetics, the role of the arts in society, and arts education. Through a selection of relevant literature, the theoretical stage will be set, so that current debates facing arts education will be raised for discussion in chapter five. Furthermore, the role and status of arts education will be examined in both pre-and post-apartheid South Africa.

This chapter is divided into the following two sections:

Section 2.2 Aesthetics and the role of the arts in society examines the relationships between the field of aesthetics and arts education, as well as the changing role and status of the arts in society.

Section 2.3 Arts education examines the changing conceptions of arts education and in particular, arts education in South Africa.

2.2. Aesthetics and the role of arts in society

2.2.1. Introduction

This section establishes the link between the field of aesthetics, arts education and society. Through presenting various definitions, functions and values given to the term aesthetics, it is

hoped that some of the theoretical considerations influencing the field of arts education will be clarified. In addition, a brief historical overview of aesthetics is given to illustrate the varying roles and relationships set up between aesthetics and society.

2.2.2. Defining aesthetics

It is evident that there are multiple interpretations of the concept 'aesthetics', confirming the open-ended nature of the concept (Weiss in Rader, 1962). Furthermore it is argued that the field of aesthetics directly influences arts education once it is accepted that aesthetics involves "an exploration of questions arising when people become self reflective about their engagements with art forms" (Greene, 1978, p.175). Arts educators draw from an understanding of the arts as they "conceptualise, design and select content and methodology for arts education" (Efland in Neprerud, 1995, p.25). By arts education I refer to the definition given in the ACTAG draft report as this definition presents arts education as a generic concept throughout the policy documents. Arts education is seen as "the educational context in which learners have the opportunity to participate in, experience, and interpret dance, drama, music and the visual arts and may involve use of poetry, novels, plays, films, design, craft and media. Arts education will refer to arts in education as a discipline as well as methodology" (ACTAG, 1995, p.324).

For the sake of this discussion, the term aesthetics is broadly defined as being related to the arts, the creative process, art objects and the reception of the art by the public as well as the values expressed through the arts. There is a resonance between this definition of aesthetics and the ACTAG arts education definition. For example, "participate, experience and interpret" in the former definition links with the "creative process" and the "reception by the public" in the latter definition. It is evident that aesthetics refers to that which derives from the art experience as well as that which is expressed through or by the arts. The former description implies an experience governed by the specificity of the arts whilst the latter implies that aesthetics serves as a means to an end, outside of aesthetic boundaries, for example political and /or social goals. This so-called distinction translates in the educational arena as the arts being taught as a discipline or subject in its own right, e.g. visual arts or as a vehicle towards extra- aesthetic goals, such as

multiculturalism². It is this so-called distinction that is identified in the ACTAG definition. Furthermore it is argued throughout this section, that this so-called division within aesthetics presents one of the central debates underlying the field of aesthetics and arts education.

The dictionary definition of 'Aesthetics' (Oxford Dictionary in Abbs, 1989, p.4) traces the term to its Greek origins, meaning "through the senses". The definition continues as "of or pertaining to aestheta things perceptible by the senses, things material (as opposed to thinkable or immaterial) also perceptive, sharp in the senses" (ibid.). Following this interpretation of aesthetics, aesthetics was traditionally concerned with "beauty and good taste" (Oxford Dictionary, 1969). Moreover, the above definitions were not only applied to objects in nature but also to art works, all of which, it could be argued, have 'aesthetic' qualities. As such the concept extended to include "not only sensuous qualities and forms but technical, psychological and cultural values" (Rader, 1962, p.xv).

From the above definitions it is evident that certain, if not all objects, have aesthetic qualities, and that because all people share an aesthetic sensibility, it could be argued that the ability to perceive and appreciate through one's senses is a universal capacity (Gardner in Grayling, 1995). As a universal capacity, aesthetics can be argued as permeating "our ordinary perceptions of the world", and is reflected in all of society in the form of culture (in Grayling, 1995, p.585). Aesthetics has been postulated as "a union of sense, mood, impulse and action characteristic of the live creature" (Dewey in Rader, 1962, p.171). This definition highlights the inseparability of the arts from human activity and as such, society. This insight may appear inconsequential at this stage, however it is argued that such a conception of the arts has direct implications for arts education in particular and society in general.

Some of these implications have to do with the following: if the arts are inseparable from society they need not compete with political agendas. However the nature of the relationship, will determine what can we expect of the arts given the ways in which they are stated through educational and official policies for example. One such effect of the relationship between the arts and society is the idea that what is considered an art object in one culture might not be considered

² Multiculturalism is a relatively new field in education, having faced a struggle for legitimacy even though it addresses issues regarding human difference, social difference, and the form education should take in a pluralistic society (Sleeter, 1996, p.1).

art in another. That certain hierarchies such as art³ vs. craft⁴ and popular⁵ art vs. high⁶ art are superimposed on the arts, reflects the complex relationship between the arts and society. In addition the fact that the meaning and nature of the arts is contested, exposes the range of theoretical debates within the field of aesthetics as well as the relationship between the arts and broader structures of society.

Regarding the nature of arts, aesthetics has also been referred to as theories of art itself (Grayling, 1995). By way of illustrating the influence of art theory on arts education, the following two contrasting approaches towards teaching the visual arts are presented. The idea that art is an imitation of nature was postulated by Smith (1872). He encouraged children to draw through the act of copying. Rugg and Shumacher (1928), on the other hand stressed the importance of creative expression. Children were encouraged to experiment with various art media to produce original objects (Efland in Neperud, 1995).

One conclusion from the above is that there are numerous ways of approaching art teaching. It is further argued that these multiple interpretations for the arts reflect the domain specificity of the field, and hence the need to assert the arts as disciplines in their own right, in spite of the numerous extra functions associated with the arts. It could be argued that it is not surprising that arts education has been divided into forms and function (earlier this was stated as discipline versus method) given the fact that the arts or aesthetics constitute such an "extensive and adventurous field" (Greene, 1974). The question remains as to whether the arts can be reduced to either form or function, given that the arts constitute such a broad and complex field.

³ Art as defined by the Chambers dictionary (1998) is "a practical skill or application guided by principles, to the production of beauty, and works of creative imagination especially in the fine arts."

⁴ Craft as defined by Chambers dictionary (1998) refers to "cunning, dexterity, art and skilled trade or occupation".

⁵ Popular art has been referred to by Brett (1987) as belonging to the people. As such popular art is characterised by the use of materials that are near at hand as well as employing rudimentary and untrained methods of representation (ibid. p.12).

⁶ The concept of 'High Art' refers to that which is elevated or at the peak of its development (Chambers,1998) Brett (1987) links high art to the western classical art standards.

2.2.3. Crucial moments in the history of aesthetics

In order to illustrate the shifting nature of aesthetics as well as its varied functions, I refer to aspects of Gilbert and Kuhn's (1953) historical analysis, tracing the origins of aesthetics from the early Greek philosophers to the Middle Ages. In addition, aesthetics is considered from a Marxist perspective in order to contextualise the discussion for this century.

The Greek philosophers⁷ debated extensively on the subject of aesthetics, in the form of "an ancient quarrel between poetry and philosophy" (Plato in the *Republic*, in Gilbert & Kuhn, 1953, p. 1). This quarrel referred to the joint desire for truth and wisdom by philosophers and poets. Whilst this rivalry suggests competition within the same field it was later used to accuse poets of feigned truths, and therefore a mistrust of subjective interpretation. The significance of this mistrust of the arts, resurfaces later in this century with the arts undermined for their lack of hard facts, rendering the arts marginal within educational discourse.

In addition to seeking truth, aesthetics reflected early meditations on the nature of art and beauty in terms of archaic philosophy. The aesthetic values which emerged out of this worldview concentrated on a "metaphysics of beauty, a doctrine of the soul's response to beautiful phenomena, and a theory of the process by which beautiful things are created" (ibid. p.3). For Democritus, "the beautiful is the object of divine reason", and the sphere, for Pythagoras, was not "only the shape of the universe, but also the most beautiful among all solid figures as the circle is among the planes" (ibid. p. 5).

Later, the distinction between "craft, an exercise of skill guided largely by practice and tradition to art a methodical, teachable procedure" (ibid. p.10-11) was made by the Sophists⁸ with regard to the craft of the orator. The relationship between artistic instruments and envisaged results marked the conscious development of skill, guided by the distinct principles of rhetoric (ibid.p.12).

⁷ This quarrel was said to take place in the sixth and fifth centuries BC (Gilbert & Kuhn, 1953, p.1).

⁸ The Sophists (a group of teachers and philosophers) belonged to a movement in 5th Century Greece, which shifted emphasis away from the study of nature, giving philosophy a more humanist tendency. The Sophists advanced the study of the nature of language, the techniques of public speaking and persuasion. (Janaway in Grayling, 1995, p359-360)

They drew attention to the practical rules defining an art or the technique used to achieve the desired end. The Sophists shifted the question from what beauty is to how it is created.

Plato (ibid. p.19) in describing the nature of art explained its origins through the myth of "Prometheus, who stole fire from the heavens and the art of metal and weaving from Athena and Hephaestus". Plato saw art as the "skills and resources by which man could meet his first needs when bare nature was not enough, it is nature altered or wrought for man's comfort and convenience" (ibid. p.20). This definition creates a link between arts and culture, seeing both in an anthropological light, i.e. serving as a function of man's adaptation to his surroundings.

Plato qualified his definition of art by distinguishing between "fruitful, effective art and haphazard treatment" (ibid. p.21). Therefore art was "a scientifically controlled discipline", not defined alone by its contrast with nature but by its "infusion of precise knowledge and envisaged good". This point echoes the Sophist's attention to skill and technique, further emphasising the set of norms and rules that constitute the specific domain of art, contradicting his earlier point regarding art as an organic expression of human need.

During the Middle Ages, aesthetics was influenced by the prevailing Christian mores, which equated the arts with vices such as "sensuality, violence, and hypocrisy". Art was viewed as a seductive force, appearing "to the churchmen as a siren drawing men from the narrow path of the righteous" (Gilbert & Kuhn, 1953, p. 123). Whereas in the early Greek tradition, aesthetics stressed the spiritual and metaphysical nature of art; during the Middle Ages the emphasis of aesthetics was on the material. Cleanthes from Quintilian suggested that art be seen as "methodical efficiency", or more literally, as a "capacity, working by a way that is an order" (ibid. p.157). Consequently the arts were formed into a hierarchy of importance based on values regarding their usefulness as defined by St Augustine (ibid.). The theological arts were seen as superior, due to their concern with matters of the spirit, man's supernatural faculties, and beauty. The mechanical arts, sometimes referred to as the poetical and practical arts, included sculpture, painting, and architecture, corresponding with the concept of fine arts as is known today.

In order to highlight further values and roles expected of the arts, I refer to a philosophy characteristic of this century, namely Marxism. Attention is given to aesthetics as defined within

a Marxist⁹ perspective due to the stress on the “transformative” role of the arts in promoting values for post-apartheid South Africa. Because there is no definitive statement on the Marxist aesthetic (Solomon, 1979), I identify some of the core Marxist debates related to the role of the arts in society, by way of some of its exponents.

Trotsky (Solomon, 1979) was preoccupied with the relationships between art, culture and social change, and therefore argued for the autonomy of the arts whilst at the same time expecting the arts to create a proletarian culture. Trotsky resolved this tension by acknowledging that “a work of art should in the first place, be judged by its own law that is by the law of art” (ibid. p.189). He elaborated further in *Art and Class* that “the heart of the matter is that artistic creativity, by its very nature lags behind the other modes of expression of a man’s spirit, and still more on the spirit of class” (ibid. p.190). For Trotsky, art was simply a passive reflection of the social order and therefore less capable than science of anticipating the future.

Contrary to Trotsky’s view of the arts, the Proletkult, an organisation made up of extreme left wing artists and writers, identified art as a weapon dedicated to class struggle. Its best exponent was Bogdanov, for whom art was primarily “a captive reflection of class-consciousness “and a “means of uniting and rallying class forces” (Solomon, 1979, p.188). Similar sentiments are reflected in the work of Brecht (in Solomon, 1979) whose aim was to forge dramatic art in the service of the revolution.

The capacity for the arts to transform society is under debate as discussed in the opposing views of Trotsky and Brecht, for example. However, while this question remains unanswered, there is no doubt that firstly the arts have been and continue to be, invested with social and political agendas, and that secondly such investments are likely to affect the nature of the arts in society.

The case of the arts, which emerged in Soviet Russia under Stalin, reflected the bureaucratic control of the USSR ministry of culture, the USSR academy of the arts and the USSR union of

⁹ Marxism is an expression of the ideas of Karl Marx, demonstrating that conflicts within the material base of society give rise to certain forms of consciousness. The implications of this premise is that Marxism attempts to show the bondage of man’s consciousness held by material production. The aim of Marxism is the the liberation of consciousness, the freeing of praxis from bondage via revolutionary theory. (Solomon,1979, p.14).

artists. Through these structures, artists were expected to depict concrete reality under the doctrine of Socialist realism¹⁰. This could be argued as a form of aesthetic oppression (Roberts, 1990), in that anything outside of this doctrine was considered in opposition to the state. The effects of such a relationship resulted in political and economic ideals determining artistic criteria and expression.

This brings our discussion to the specific focus on the relationship between the arts and the state. It has been argued by Berger (1969) that if the arts are given total autonomy from the state, they might become socially irrelevant. Conversely it has been equally motivated that without such autonomy the arts lose their potential to reflect the profound values of a period (Berger, 1969). The former concern about the arts losing social relevance seems unlikely, given that the arts have been described as the social within us (Vygotsky, 1971). Art then can be seen a natural part of life, and as such, its role is “to connect man with his destiny, which is life.” The starting point for art is “both a real experience of creativity and an equally dynamic experience of actual life within society” (Duvignaud 1972, p.21 & p.24).

The above argument intends to address the so-called division between the arts, as subject and method, as well as the arts and society. It is argued that the arts have served and will continue to serve, as a handmaiden to multiple causes and functions. It is therefore more important to attend to how the arts are conceived of in a particular society and the implications thereof.

2.2.4. The Role of the arts in society

This section locates the arts within a broader social and historical context as a way of understanding the conditions influencing the role of the arts in contemporary society. From the previous section, it is apparent that the field of aesthetics has been constituted differently throughout history, the arts have played different roles in society. It is therefore expected that “social and ideological change will strike at the conceptualisations of art, of teaching and learning,

¹⁰ This term has been used to describe the idealisation of the dictatorship of the proletariat in the arts. It could be described as the official art form of the USSR institutionalised by Stalin in 1934, and later by allied Communist parties worldwide (Turner, 1996, p.917 & p.919).

and of curriculum development” (Neperud, 1995, p. 1). This section highlights the impact of the “*two cultures debate*” and examines the impact of modernity on the role of the arts in society.

2.2.4.1. **The two cultures debate and its implications for the arts in education**

The *two cultures debate* initiated by CP Snow in Britain in the 1960’s is still regarded as significant to date, due to its focus on the gulf between the culture of the sciences¹¹ and that of the arts¹². In addition, this debate sparked further discussion regarding the nature of these ‘cultures’ and their role in education.

Snow’s initial concern was to merge the two cultures in response to matters of world poverty. For Snow, this was made impossible as a result of the literary intellectuals agonising over the state of the world (Smith, 1989, p. 148). Snow argued for educational reform promoting scientific literacy. Furthermore as a way of bridging the gap between the two cultures, the need to identify the distinct epistemologies¹³ of the sciences and the humanities¹⁴ became urgent. This allowed for the recognition of the unique qualities of each discipline as well as establishing common ground between them, with the intention of facilitating interdisciplinary thinking (ibid. p. 151). An example of one of the differences raised between the sciences and the arts was that the sciences aim for truthful representations of phenomena studied. In addition systems are formulated and judged by logical, coherent criteria. It was felt that an equivalent system of judgement and criteria was not present in the arts (Scheffer in Smith, 1989, p. 155). Whilst there may be contention regarding such a difference, such statements have been turned into educational value judgments thereby raising the status and priority of the sciences over the arts.

The common ground shared by the arts and the sciences relate to their joint goals towards “enlightenment and understanding” (Goodman in Smith, 1989, p. 154). The shared principles of “curiosity, imagination and creativeness” serve to reinforce the validity and necessity for both the

¹¹ The sciences are defined “as knowledge ascertained by observation and experimentation, that which is critically tested and brought under general principles” (Chambers dictionary, 1998).

¹² The arts are defined as “works of the creative imagination as in the fine arts, as a branch of learning in the liberal arts” (ibid.).

¹³ Epistemology refers to a theory of knowledge (ibid.).

¹⁴ Humanities has been broadly defined in the Oxford Dictionary as learning that is concerned with human culture.

arts and the sciences within the curriculum. This proved useful as a way of countering the above-mentioned value judgement, thus presupposing shared values for both cultures and hence the importance of a confluence between them.

It is relevant to point out that in the South African context, the arts have been hailed as a “cure-all for the cultural ills of the past, the road leading to cultural Xanadu” (Friedman in *Weekly Mail*, 1996). Furthermore, traces of the two cultures debate within the South African context can be seen in a number of instances. Not only has it been referred to in government documents highlighting the belief that art and science are “natural partners”, (Accone, in Briefing, 1998, p.7) but the creation of a single Ministry for Arts, Culture, Science and Technology is further evidence of this commitment. The mission statement of this ministry sets out to realise “the full potential of arts, culture, science and technology in social and economic development, in nurturing creativity and innovation and promoting the diverse heritage of our nation” (Briefing, 1998, p.7). In addition, the fact that arts education has been given national and compulsory status (Friedman in *Weekly Mail*, 1996) is a further reflection of a commitment to the culture of the arts. It could be argued that remnants of the C.P. Snow debate have informed South African arts and cultural policy.

2.2.4.2. Toulmin’s analysis of modernity and its implications for the arts

Whilst the above debate identifies the division between the two cultures as well as the specific characteristics of each culture, it does not examine the reasons underlying the described state of affairs. In order to examine the so-called split between the arts and the sciences, I turn to Toulmin’s (1990) analysis of modernity. It is intended that this analysis will give greater insight into the ways different knowledges have been constructed through historical events as well as highlighting the specific effects on the arts.

In examining modernity, Toulmin identifies two trajectories, forming the “scaffolding” of modernity, spanning from the 16th Century to contemporary society. The first trajectory is rooted in 16th Century Renaissance humanism and the second, a scientific one based in natural philosophy,

developed from the 17th Century. Toulmin identifies three distinct phases¹⁵ of modernity and examines the determining shifts from each phase. Particular emphasis is given to the transition from late Renaissance humanism to the 17th Century, as it was this departure that set the distinct agenda for modernity.

Significantly, Toulmin locates the beginnings of modernity in the late Renaissance, by virtue of the reasonable skepticism characteristic of this period, which tolerated ambiguity, complexity, plurality and the uncertainty of life and nature. From 1620, many Europeans found this tolerance inconclusive and adopted stricter ideals of rationality. Descartes represented the break from tradition in the hope of “cleaning the slate” as it were, discarding personal and cultural idiosyncrasies. The emphasis from the 17th Century onwards was on a departure from the practical knowledge of the 16th Century Renaissance humanism to a more theoretical, abstract philosophy. The shift from a practical knowledge to a more rigorous and exact one was evident in the rejection of the oral, the particular, the local and the timely (Toulmin, 1990) in favour of uncovering more permanent structures underlying all changeable phenomena in nature, thereby seeking general principles rather being concerned with particular case studies.

Toulmin explains the shift in terms of the political and theological turmoil of the thirty years war. The need for a “belief in belief itself” emerged, and a “quest for certainty” became important as a means to contain fears of the unknown. This need led towards more rational pursuits and methods. Prior to these social events, people had been able to tolerate the complementarity of both practical and theoretical philosophy.

The progression of the sciences in the 2nd phase of modernity was uneven, reflecting contrasting values and tensions. However, the overriding agenda remained primarily that of the continuation of the rational project. This was characterised by the exploration of mathematical kinds of rational certainty and proof, as well as the creation of a number of dichotomies, for example, mental vs. material, reason vs. emotion. Emotions were seen as frustrating the worlds of reason, therefore not to be trusted or encouraged.

¹⁵ These phases are: 1) late 16th Century Renaissance humanism, 2) 17th Century to the 1950/60 and 3) postmodernism (Toulmin, 1990).

Regarding the effects of the rational project on the arts (in particular the visual arts): during the 1920's it was evident that the arts reflected these values by turning to an abstract formalism. The emergence of "modern" art coalesced with the specific ideas such as "secularism, individualism, bureaucracy", which formed the core of modernism¹⁶ (Gablik, 1984). Secularism could be explained as the "despiritualisation of the world, granting supremacy to the rationalising process" (ibid. p.16).

The effects of modernism were seen as turning the "artist inward, away from the world, to concentrate on the self and its inner life" (ibid. p.21). This inward turn was a deliberate act of survival, as art cut itself from its "social moorings and withdrew to save its creative essence" (ibid. p.21). Art became an activity unto itself, hence the slogan, "art for art sake". The autonomy of art was exalted in accordance with the modernist assumption that art had no use, but was rather a "specialised pursuit devoid of any practical aims and goal" (ibid. p.21). As reflected by Malevich, "art no longer cares to serve the state and religion" (ibid. p.21). "It no longer wishes to illustrate the history of manners, it wants to have nothing to do with the object as such, and believes that it can exist, in and for itself, without things" (ibid. p.21). The modernist aesthetic which despite its withdrawal into a so called "pure aesthetic" was still by its very motivation, a reaction to the values of the society. This further demonstrates the inextricable relationship between the arts and society.

The third phase according to Toulmin, postmodernism, offers the opportunity to reappropriate those values from Renaissance humanism that were lost in the heyday of modernity (Toulmin, 1990). In the realm of the arts, this manifests as a re-examining of ideas and assumptions claiming that certain art forms and styles are more "respectable" and considered "high art". The emphasis is on finding new ways to express ideas more effectively than the established genres permit (ibid. p.204). Due to the reexamination of the arts within this postmodern period, it has been suggested that art and the artist have returned to their previous functions, i.e. a "quasi religious as well as moral and social mission" (Gablik, 1984, p.14). The postmodern aesthetic is one "of interconnectedness, social responsibility and ecological attunement" (Gablik, 1992, p.22).

¹⁶ Modernism as defined by Turner (1996, p.775) refers to "the invention and effective pursuit of artistic strategies" in response to the impact of modernisation. Turner (ibid. p.777) describes modernity as a cultural condition first appearing in Europe in the 16th Century and later in the 19th Century. The concept of modernity is debatable as evidenced in Toulmin's analysis.

The role of the artist in this context is that of a healer and/or reconciler between man/woman and nature in the project “of saving the earth” (Gablik, 1992, p.22). It is evident that this role stands in stark contrast to that of the modernist aesthetic mentioned earlier.

The above-mentioned postmodern values influencing the arts appear reminiscent of the values implicit in Renaissance humanism, such as a skepticism and willingness to explore contradictions and complexities. It is within this context that the debates within arts education need to be located and will be examined in the following section.

2.3. Arts education

2.3.1. Introduction

Arts education has occupied and continues to occupy an equivocal status within educational discourse due to the diverse values and expectations made of the arts. This section explores the changing conceptions of arts education through a brief historical overview of its development as well as tracing some of the key landmarks, and debates within the development and practice of arts education. It is beyond the scope of the present study to review arts education in terms of each of the separate arts disciplines. The literature reviewed includes only that which has been referred to as generic¹⁷ arts education.

2.3.2. A historical overview of Arts Education

In order to understand contemporary considerations facing arts education, it is necessary to trace the status of arts education from a historical perspective (Bancock in Abbs, 1989). The historical overview presented encompasses arts education as documented in Western Europe, the United Kingdom and North America. The shifting role of arts education will be traced together with its implications for teaching practice.

¹⁷ The idea of a unified conception of the arts was promoted by Pateman (1991, p15) in 1982 in the Gulbenkian Foundation's report. He stressed the need for a comprehensive view of the arts in the curriculum, based on what they have in common, what they jointly offer education and in the problems they jointly face.

A noticeable shift in the status of arts education occurred from the period of the Renaissance to that of the Enlightenment, with arts education moving from a central to a marginal position in society (ibid.). Following the Enlightenment up to the present historical conjecture, arts education remains ambiguous due to contested values ascribed to the arts over time.

The literary arts¹⁸ were central to Renaissance humanist education and with the growth of the Italian State and the increasing production of artifacts, the role of the artist was elevated from craftsman to artist during the Renaissance (ibid.). The aesthetic principle of mimesis was extended into the arena of the state as described by Castiglione in *the Courtier*, where “the idea of making a human being as if he were himself a work of art” is outlined (ibid. p.147). The training of the great officers of the state took place through watching each other, a form of imitation. Regarding the arts, the imitation process took the form of an apprenticeship, with the apprentice learning the craft through the careful absorption of past models.

With the advent of the Enlightenment¹⁹, the Renaissance ideal began to disintegrate, as both literary and artistic devices were criticised for being false and fictional (ibid.). Scientists began to explore the notion of reality, and considered “real” that which could be quantitatively measured and observed (ibid. p. 149). Attitudes towards the arts became equivocal, and in the 18th Century, the arts were no longer considered pivotal to the life of the society, but rather a “source of pleasure, artifact, to do with taste and elegance ” (ibid. p. 150).

The role of arts education had not only moved from a central to a peripheral position, but the shift in status created the ongoing need for the arts to justify itself within the broader curriculum. This would set the tone for further developments in the field of arts education. The shift in status arose due to the dichotomy between affect and reason, which was reflected in educational terms as the divide between the arts and the sciences.

Towards the end of the 18th Century, the Romantic Movement reaffirmed the centrality of the arts, arguing that the intrinsic therapeutic value of the arts was vital to individual human experience

¹⁸ Literary arts at the time of the medieval period were taught in the form of the trivium (logic, grammar and rhetoric) and the quadrivium (music, geometry, arithmetic and astronomy).

¹⁹ The 18th Century has been generally called the age of Enlightenment because of the spread of rational, progressive, liberal and scientific ideas (in Osborne,1992, p.90).

especially in an over rationalistic society (Bancock, in Abbs, 1989). The emphasis on individual expression, seemed to supersede artistic tradition in that spontaneous expression was valued over formal disciplined training. This in turn led to yet another debate within arts education, relating to the “natural and the civilized” (ibid. p.153). The “civilized” implied that some degree of restraint and discipline was required over and above the simple impulse release of creative expression. The distinction between something made, over something naturally evolved, was highlighted as the mark of artistic endeavour, combining effort and discipline. The educational implication of such an approach urged that children be guided through the past models giving them the tools rather than the liberty for self-expression (ibid.).

The Child Centred Movement emerged in the early 1920 and 30’s promoting the idea of free spontaneous expression reflecting the unconscious life of the child and in so doing assisting the child in overcoming mental blocks and attaining moments of spontaneous insight (Egan & Nadaner, 1988).

Emotional growth through artistic expression continued to gain currency, with the emphasis on the process of art-making over the art product. Ross (1970) and Witkin (1977) collaborated towards a case for the arts based on its expressive and psychological benefits. The educative function of the arts was stated in terms of its ability to develop intelligent feeling (Ross,1970) thereby allowing children a way of adapting to new experiences. Ross under the influence of Winnicott²⁰, emphasised the role of the adult and the teacher in “the potential space” wherein the child experiences security, which in turn links to creativity and adaptability. This process was considered more important than developing artists.

By the 1960’s, the concept of the imagination had become synonymous with both “creativity” and the “arts” (Sutton Smith in Egan & Nadaner, 1988). The continuum of the debate ranged from imagination being vital to the entire educational process (ibid.), to it being a distracting flight of fancy. The role of the imagination was argued from a number of positions reflecting elements of the affect/reason debate mentioned earlier in this section. Dewey (1934) and Greene (in ibid. 1988) recognised the imagination as critical to the learning process and experience thereby taking an

²⁰ Ross is referring to the child psychiatrist, Dr DW Winnicott.

unapologetic stance regarding the need for the intuitive and the playful, within the curriculum. Gardner (in *ibid.*) motivated the importance of the imagination through stressing its cognitive dimension as seen in his breakdown of human intelligence²¹.

The Gulbenkian report written in the 1980's strongly argued for the case of the arts within the National curriculum in the United Kingdom. The underlying premise of the report was the emphasis on "creativity, emotional expression as well as the relationship between the arts and culture" (Gulbenkian Foundation, 1980). The report stressed the context in which arts education finds itself, referring to features of industrial societies, i.e. diversity, relativity, and change. The report raised the inseparable relationship between the arts and society and the need to address the personal and social goals of learners.

Over time additional functions and values have been ascribed to the role of arts in education. Some of them include the following (Smith, 1989, p 160):

1. Strengthening the skills of basic literacy.
2. Helping the handicapped.
3. Developing interests, attitudes and values of all kinds.
4. Cultivating interpersonal relationships.
5. Acquiring occupational skills.
6. Synthesising cognitive and affective learning.
7. Developing flexible and tolerant dispositions.
8. Developing personal pride and identity.
9. Developing an appreciation of "non-western"²² societies.
10. Reforming both schools and society.

The above list of functions bears testimony to the idea that the arts open multiple possibilities for education. However, in spite of the various cases made for the arts, the tendency to see the arts in a fragmentary role or at best as an adjuncts for other subjects, persisted. The implications of this educational scenario meant that the arts were not being taught as a subject in its own right

²¹ Gardner (in Egan & Nadaner, 1988) refers to seven kinds of intelligence: logico-mathematical, linguistic narrative, spatial, musical, kinesthetic, interpersonal and intrapersonal.

²² The term 'non-western' reflects some of the concerns raised in the multiculturalism discourse as outlined in chapter four, i.e. patronising or making "exotic" the non-western person.

(Pateman, 1991, p.16). Furthermore, the collapsing of the separate arts disciplines into a generic mass led to cut backs in the arts, neglecting the specificity of each individual art discipline (Best, 1992). In addition it was argued that the subjective and extra-aesthetic cases made for the arts served inadvertently to undermine the arts, as by overemphasising the cathartic benefits, aesthetic values were compromised (Best, 1992 and Abbs, 1994).

As a way to counter the notion of a “divided human mind”, i.e. (affect vs. reason), attempts were made to unify the arts and sciences in terms of their joint faculties, i.e. arts are as objective, cognitive and rational, as are any other subjects (Best, 1992, p.10). In addition it was stated that because the arts have their own “history, values and puzzles”, they are deserving of separate time and space within the curriculum (Smith, 1989, p.161).

The “aesthetic”²³ value of arts education was elaborated in order to reassert the role of the arts as a subject in its own right. The individual arts were seen to reflect a conceptual unity in that they serve similar aesthetic processes and purposes. The ‘aesthetic’ was understood as a basic modality which is enhanced and developed through the symbolic forms of the arts. The task of the arts educator is to transmit, enliven and relate to their learner’s artistic endeavours. Aesthetic education “should consist of the development of a sense of art in the young which predisposes them to value excellence in art” (Smith, 1989, p.2). Excellence refers to the capacity of art works at their best to provide worthwhile experiences and the manifold of aesthetic qualities and meanings from which this capacity derives.

From the above overview of the development of arts education, it is apparent that not only are there a multitude of values and functions associated with arts education, but that these values determine the role and status of the arts within a given educational curriculum. In addition the values influence both the teaching practice and the role of the educator given the expertise required by the diversity of functions. It has been stated emphatically in the most recent literature that the arts are primarily characterised by their aesthetic value. Therefore it is felt that “crude instrumental conceptions of aesthetic or arts education are inherently anti arts education”

²³The idea of aesthetic education was first employed in an educational context by Abbs in Living Powers (1987) Abbs described aesthetic education as the “dynamic interactive element in both art-making and in and between works of art. It is concerned with the process of art-making and the nature of the symbolic system in which all art is made” (Pateman, 1991, p.4).

(Smith, 1989, p. 161). It is for this reason that the arts ought to be motivated from its own domain, i.e. as a subject rather than being construed as a handmaiden to extra-aesthetic objectives (Smith, 1989, p. 161).

2.3.3 Postmodern arts education

This section highlights some of the effects of modernity on the art world, as well as identifying the character of postmodern arts education²⁴.

Social divisions expressed as acceptable (high) and unacceptable (low) visual cultural practices are characteristic of modern society, reflecting an elitism between fine arts (as defined by aestheticians, art historians and critics) and mass arts preferred by popular culture (Neperud & Krug, 1995). The implications of these dichotomies for education are evident in the inclusion and exclusion of particular forms of educational practice and in the selection of institutionally legitimate knowledge (Neperud, 1995, p. 142-143). The relationship between art, aesthetics and culture can be seen as interconnected concepts caught in a web of “political discourse and social relations” (ibid.). The web of politics implicates that which is selected and circulated as legitimate and non-legitimate forms of production by makers of art. People who make things are subject to the meanings and values circulated in society, usually nominated by the experts in the particular art worlds, whose job it is to name and construct reputations, values and practices as significant forms of art and to define their social and cultural interpretation (ibid.).

The role of context is given significance within postmodern arts education in order to counter the above mentioned dichotomies and questions of representation. The notion of a universal truth or meaning in art is challenged and the idea that meaning is constructed by all those who seek to understand art is seen to be a legitimate way of reconstituting artistic conceptions, values and standards. The social context of the creation and the valuing of art has been raised as a legitimate issue in art education theory and practice: issues of race, class, gender, sexual orientation, and multiculturalism are central to postmodern discourse. Cultural diversity is valued together with the recognition of diverse objects which were previously not considered traditional art objects. These

²⁴ Postmodern arts education extends to all of the arts including visual arts, architecture, film, music, drama, photography, video, dance and literature (Neperud, 1995).

objects are however being elevated from functional and/or ceremonial status to aesthetic and artistic status (ibid. p.141).

The Chicago Institute of Art presents an example of a postmodern curriculum design, through stressing the importance of context and the reconceptualising of the boundaries regarding the arts. The Institute expresses a commitment to training artists rather than painters and sculptors. The emphasis is on training people who see the world creatively, and can respond to the context, through their medium. The intention of the approach is the development of individual artists and new art forms, an interest at the same time in the obliteration and transformation of form, and helping “artists to imagine that they are citizens within the world not just the art world” (Becker in Giroux, 1997, p.6).

From the above it is apparent that the contemporary status of the arts and arts education is under scrutiny due to the influence of postmodernism. This reevaluation of the arts leads to two distinct responses. The first sees this predicament as confusing and uncertain, given the shifting ground regarding standards, traditional teaching approaches and content. This could lead to a relativist art education characterised by a sense of aimlessness, fragmentation and a diminishing of standards of excellence (Neperud, 1995). The second view recognises opportunities for eclectic teaching allowing educators to draw from the rich history of the arts and aesthetics, while at the same time exploring new territory within the arts (Pearce in Neperud, 1995, p.14).

The tension between the two responses is reconcilable provided arts educators take on an active role in engaging with the changes in art, aesthetics, pedagogy, students, and the society of which they and their students are a part. In so doing educators will understand that art education is a continual struggle over the meaning of art. Meaning is not simply given through the content of art, but involves understanding the dynamically complex context in which art is created and used (Neperud, 1995).

It is evident that postmodern arts education offers a critique of existing arts education content and practice, highlighting the relationship between content and context. Apart from the acknowledgment of previous conceptions of the arts, it is to be expected that the field of arts

education will be facing the challenges presented by postmodernism, thereby demanding a more rigorous engagement with the arts by all those concerned with arts education.

2.3.4. The Role of the Arts in South Africa

2.3.4.1. Introduction

This section explores the role and status of the arts in South Africa during apartheid. The links between the role of the arts in society are made in terms of current arts education policy. Specific attention is given to the development of current educational policies, highlighting the major functions and goals set for arts education within the new curriculum.

2.3.4.2. Arts education in South Africa

In order to understand the current status of the arts in South Africa, the Arts need to be seen against a wider context, i.e. the history of apartheid, the years of struggle against the Nationalist government, and the current principles guiding transformation within the New South Africa. Since the advent of the Government of National Unity in 1994, the arts have for the first time been accorded formal status within South African society. The role of the arts has been constituted through a number of policy documents, as well as governmental structures, designed to ensure the effective implementation thereof.

South Africa prior to the new democracy, was fraught with political and social tensions, encapsulated in the ideology of apartheid, and executed through the mass of legislation, which enforced separate and unequal opportunities for the majority of South Africans at all levels of the society. The ideology of apartheid, expressed through the values of Christian Nationalism, emphasised the political and cultural rights of the Afrikaner nation to the land.

Apartheid ideology assumed the weight of a dominant culture over the majority of black South Africans, who were made to feel subordinate to whites, as “the systematic despoiling of everything that was human from the blacks was achieved through the legalising of the ownership of the land

and economic means by white settlers through violence” (Serote in Campschreur & Divendal, 1989, p.14).

The National Party government through their control of education, the media, arts institutions and sport, ensured the building of legitimacy for their ruling authority (Van Graan in Wentzel, 1994, p.12). Art institutions drew subsidies from the state, were controlled by government appointed management boards, and in so doing the hegemony of the ruling party was ensured (ibid.). Apartheid education set out to promote a racially and culturally segregated system based on the philosophy of Christian National Education, as stipulated in the National Educational Policy Act no 39 of 1967 (Outcomes Based Education, 1997, p.8). This took the form of a fragmented education system made up of a number of racially exclusive departments, with unequal and inadequate educational facilities provided for the majority of South Africans.

The teaching of the Arts was given an ambiguous and low status (Seidman, 1997), as manifested in the glaring gaps in learners’ access to the arts and educational resources across the different education departments. The arts were offered in a disparate fashion throughout the four separate education departments resulting in fragmented and unequal access to the arts. (ibid.). The Department of Education in 1994 had “only one subject advisor for art and music for the whole country and offered no dance or drama classes” (ibid. p.23).

Apart from the uneven provision of the Arts, the Arts were not presented as a coherent educational imperative within the curriculum, and were therefore marginalised within the overall curriculum. The arts were not taught together with culture, and culture itself was not seen as an identifiable school subject by the previous government (Seidman, 1997). Consequently, the arts were seen as a luxury item in the curriculum, an elite pursuit available to a select few. In addition, the historical domination of “Western European arts and culture” (Discussion document, 1997, p.167) reinforced a cultural bias assuming value of certain cultural practices over others.

With the development and gradual politicisation of the arts during the 1980’s, the state increasingly imposed forms of censorship and repression on the mass democratic movement. As

the notion of a “people’s culture”²⁵ gained political currency, the arts became a “means of and the shield behind which, conscientisation and organisation continued to take place” (Van Graan in Wentzel, 1994, p.13).

Censorship and repression was systematically carried out upon those individuals and communities who attempted to challenge the system of apartheid. Artists and art works, which challenged the status quo, were banned through censorship (Van Graan, in Wentzel, 1994, p.12). Many artists and writers were forced into exile, and for a substantial period of time, a cultural boycott²⁶ was imposed on South Africa as a strategy used by the international community to accelerate the liberation process.

It was at the Culture in Another South Africa (CASA) festival and conference in Amsterdam in 1987, that “artists and cultural workers were to align themselves consciously with the forces of democracy and national liberation in the life and death struggle to free our country from racist bondage” (Gordimer, in Campschreur & Divendal, 1989, p.10). The role of artist was redefined as a “cultural worker” who was “anybody irrespective of class, level of technical skill and function who was engaged in artistic and cultural activity in whatever form or capacity and who located him/herself on the side of the extra-governmental forces struggling for a democratic and unitary state” (Van Graan, 1990, p.12). The arts were seen as a credible site of struggle, a weapon for political expression to be mobilised.

The emergence of the progressive cultural formations, such as the Congress of South African Writers (COSAW), the Film and Allied Workers Organisation (FAWO), the South African Musicians Alliance (SAMA), and the Performing Arts Workers Equity (PAWE), arose in response to pressurise the government, as well as in support of “peoples culture”. These organisations “largely served as cultural handmaidens of the mass democratic movement”, even though they were “constitutionally independent of party politics” (Van Graan in Wentzel, 1994, p.13). The

²⁵ A term used to refer to the “culture” developed as a result of their struggle against racist domination and exploitation. People’s culture is rooted in South African realities and is steeped in democratic values, in opposition to the racist culture associated with the apartheid regime. (preamble and resolutions at CASA conference (ibid. p.214).

²⁶ In 1969, the general assembly of the United Nations adopted resolution 2396, requesting all states and organisations to suspend cultural, educational, sports and other exchanges with the racist regime and with organisations and institutions which practice apartheid (Campschreur & Divendal, 1989; p.175).

implications of such a relationship implied that these organisations were “awarded to a greater or lesser extent with foreign funding, prestige and power-not necessarily because of their service to their primary constituencies of writers, film makers, actors and musicians, but because of their service to the anti-apartheid political agenda” (Van Graan, in Wentzel, 1994, p.13). Van Graan argues further that artists across the spectrum became “polarised, emasculated, disempowered politically, psychologically and economically through the politicisation of the allocation of resources, the criminalisation or marginalisation of dissent and the submission of their interests as artists to the greater political good” (ibid.).

The paper entitled *Preparing Ourselves For Freedom* written by Albie Sachs in 1989 for an in-house ANC discussion board, received immediate attention within the community of artist and cultural workers. Sach’s intention was to stimulate discussion about South Africa’s cultural imperatives, warning against the dangers of a too “narrowly defined political prescriptiveness about art” (in De Kok, & Press, 1990, p.13). Sachs called for a banning order on the statement “culture is a weapon of the struggle”, encouraging artists to “expose contradictions, and reveal hidden tensions” and in so doing reflect the “emergent personality of our people” (ibid. p.10).

The ANC, according to Matshoba, insists that they do not want to control Arts and Culture but rather facilitate it “from the culture of protest and resistance to the culture of transformation and reconstruction, so as to uphold the inalienable right of all South Africans to democratically determine their own destiny” (in Wentzel, 1994; 17). However it has been argued that on a more concrete level the “rights for freedom of expression, non- partisan allocation of resources, eradication of political and economic censorship and freedom of association, still have to be fought for, won and maintained, despite the rhetoric of politicians” (Van Graan in Spotlight, 1994, p.14). Such debates regarding the role of the artist and his/her relationship with the state still persist and if anything can be seen as the challenge facing post-apartheid South Africa.

In addition the arts are promoted as a means of remedying certain aspects of the legacy of apartheid. According to the Reconstruction And Development Programme (1994, p.69), “freedom of expression and creativity were stifled and people were denied access to resources and facilities to exercise and develop their cultural and artistic expression.” The emphasis on each individual’s “right to freedom of creativity and artistic expression” (ACTAG, 1995, p.7), as stated in the new

constitution is indicative of the need to redress past injustices as well as the desire to “promote the full diversity of a multi-lingual and multi- cultural society” (ACTAG, 1995, p.7).

Because South Africa is on the verge of a cultural renaissance, the arts, culture, heritage and literature are seen as invaluable social and human endeavours in their own right and integral to the present historical conjecture, i.e. of a society undergoing fundamental transformation. (Mtshali in the White Paper on Arts, Culture and Heritage, 1996). In contrast to arts education under apartheid, the arts within the present context are given a noticeably higher status and priority based on their role in promoting “the development of a unifying national culture” (RDP, 1994, p.69). It is apparent that the role of the arts within the new South Africa forms part of a broader project, i.e. that of social and political transformation. Finally the relationship between arts and culture has been forged as both a reaction to apartheid and a strategy towards reimagining a new society. It is this historical context that forms the backdrop to the current arts education policy. This confirms Greene’s (1974) insight that schools are prone to serving the interests of whatever social and economic institutions have been dominant. It is argued that such interests set the tone, if not the agenda, for the arts education policy documents.

2.3.4.3. Historical development of educational policy

An overview of the development of current educational policy is presented, drawing attention to the broader context within which the arts find themselves, i.e. as part of the overall transformation process within education. Particular focus will be given to the current arts educational policy as stated in curriculum 2005.

The current policy background reflects three themes drawn from the struggle against Bantu education. These are:

1. The claim that education is a basic human right.
2. That education should be polyvalent, combining sciences with the humanities, theory with practice.
3. That education is deeply political and should be an agent of social transformation.

These themes were stated programmatically in the ANC Statement of Education principles as early as 1978, and later found fuller expression in the concept of People's Education²⁷ adopted at the second National Education Crisis conference in March 1986 (Wolpe in Unterhalter, 1991, p.6).

According to a document titled, *Outcomes Based Education in South Africa* (Department of Education, 1997), the planning of the present educational policy by the African National Congress (ANC) began formally in 1992. In May 1994, in *Ready to Govern*, the ANC outlined its broad policy objectives for education and training. In the early 90's, policy activities took the form of policy meetings and documents from the ANC, and its alliance partner, the Congress of South African Trade Unions; and of policy research initiatives.

During 1990-1992, the most significant of these initiatives was the National Education Policy Initiative (NEPI). NEPI's purpose was not to formulate policy but to create guidelines, based on the five principles drawn from the historic demands of the education struggle: non-racism, non-sexism, a unitary education system, democracy and redress of past imbalances. (NEPI, 1993 in Department of Education, 1997).

In 1993, the ANC and COSATU presented a critical discussion document, *A Framework For Lifelong Learning*, which was to lay the basis for the alternative education system. At the end of 1993, the ANC launched its own discussion document *Policy Framework for Education and Training*. During this period, a set of principles had emerged, namely: the integration of Education and Training as seen in the National Qualifications Framework (NQF)²⁸ into a single system of education; the provision of Adult Basic Education and Training alongside formal schooling, and mechanisms to ensure horizontal and vertical mobility within the system.

²⁷ People's Education as a working concept was formulated and promoted by the National Education Crisis Committee in the 1980's. Some of the key features of Peoples Education were the rejection of apartheid education, instilling of democratic values, link between Peoples Education and Peoples Power for example (Kruss, 1988, p.19).

²⁸ The idea of the NQF was put forward by COSATU through its participatory policy development process in 1992/3 and further developed through the National Training Strategy Initiative (NTSI). According to IPD (Initiative for Participatory Development) the NQF makes provision for nationally recognised standards, credits and levels of qualification, and is therefore one of the key mechanisms proposed by the South African government to achieve transformation of the education and training system.

In May 1994, a further document IPET, (Implementation Plan for Education and Training) was written to serve as a guide to successful implementation. Implementation criteria were discussed at length, to ensure that policy would reach ground level and not remain “a set of hopes and dreams” (IPET in OBE, 1997).

The core concerns for national policy were stated as the importance of life long education²⁹ and training (Outcomes Based Education in South Africa, 1997, p.11). These goals were translated into the White Paper on Education and Training. The White Paper on Education and Training (March 1995) was the first document on Education and Training initiated by South Africa’s first democratically elected government. The overarching goals of the White Paper on Education and Training (1995) were to create a democratic ethos in the new departments of education which would completely supersede the separate identities of the former departments. One of the principles guiding present education policy, is provision of the arts on an equitable basis for all, and the importance of sharing the traditions of our varied cultural heritage. (White Paper Education and Training, 1995, p.25).

In November, 1994, Mtshali, the Minister of Arts, Culture, Science and Technology, appointed an Arts and Culture Task Group (ACTAG), one of whose functions among many was to provide a philosophical and motivational basis for arts and culture as an integral component of the transformation process, and to make concrete recommendations for implementation.

The underlying assumptions as stated at the outset of the ACTAG report, reflect the range of values and imperatives which formed the context for the development of the core Arts, Culture and Education policy documents. These concerns can be summarised as follows:

1. The need to ensure human rights values, so that all persons, groups and communities have the right to equal opportunities to participate in the arts and culture and to develop their cultural heritage.

²⁹Lifelong learning is the development of human potential through a “continuously supportive process which stimulates and empowers individuals to acquire all the knowledge, values, skills and understanding they require throughout their lifetimes and to apply them with confidence, creativity and enjoyment in all roles, circumstances and environments” (Longworth & Davies, 1996, p.22). The White Paper on Education and Training states that ‘the overarching goal of policy must be to enable all individuals to value, have access to and succeed in lifelong education and training of good quality’ (White Paper on Education and Training, 1995, p. 21).

2. The right to freedom of expression, i.e. “to pursue artistic creativity without interference, victimisation and censorship”.
3. The importance of access and equity to all forms of art and cultural activities as a means to redress the imbalances of the past.
4. Equal status be given to all languages, reflecting a commitment to multilingualism.
5. The need for the arts to be autonomous from the state i.e., while receiving public funds.
6. The support for the diversity and plurality of artistic forms.
7. Artistic renewal, affirmation and a sense of pride in the South African heritage and traditions.
8. Developing standards of excellence on a and local national levels.
9. Cooperation on an interdisciplinary basis among all the arts.

It is evident from the above principles that the central foci of the ACTAG report are to do with the role of arts in transforming and creating a new and vibrant South African culture; and restoring the role of the arts within education through a range of strategies involving with both quality and quantity provision.

A number of documents were informed and influenced by the ACTAG report. These include the White Paper on Education and Training (1995), the White Paper on Arts, Culture and Heritage (1996), and Curriculum 2005 – Discussion document (1997). The remaining documents promoting arts and culture in the new South Africa are the Reconstruction and Development Programme (RDP, 1994) and the Constitution (1996). It is evident that the arts in the new education system as well as in the new democracy are linked to broader social and cultural transformation.

In July 1996, the Department of Education launched a new national curriculum development process for education with a view to having the first learning programmes³⁰ ready for implementation in schools by 1998. Curriculum 2005 is in the process of being implemented. The Education Department has introduced pilot programmes in a number of schools since 1997, and

³⁰ A learning programme refers to that which guides the work of learners and teachers in meeting the nationally agreed outcomes. They will include learning outcomes and assessment guidelines. Another definition according to the NQF, is that learning programmes consist of relevant unit standards as well as possible learning materials and methodology by means of which learners can achieve agreed learning outcomes (in OBE in South African Department of Education, 1997, p.37).

through the ongoing meetings of Learning Area Committees³¹ and educators, the documents continue to be discussed and analysed for the direct purpose of practice implementation.

2.3.4.4. **Arts Education in the New Curriculum**

Arts education within the new curriculum is briefly explored in order to reflect its current role, rationale and objectives. The preamble to the Arts and Culture learning (in Discussion Document, 1997, p. 167), draws attention to the role of arts and culture in “unlocking the creativity of our people, allowing for cultural diversity, developing a unifying national culture, rediscovering historical heritage and assuring that adequate resources are allocated”. The above quotation sets out the guiding principles informing the Arts and Culture learning area.

The rationale for Arts and Culture in Curriculum 2005 (Discussion Document, 1997, p. 167) states that the arts are an integral part of life, embracing all aspects of society and are essential for learning. Culture is defined as embodying “not only expression through the arts, but also modes of life, behaviour patterns, heritage, knowledge, and belief systems” (Discussion Document, 1997).

The Arts are defined in the White Paper for Arts, Culture and Technology (1996, p. 12) as referring to but not restricted to “all forms and traditions of dance, drama, music, theatre, visual arts crafts, design, written and oral literature, all of which serve as a means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study”. Arts education is therefore the “educational context in which learners have the opportunity to participate in, and experience and interpret dance, drama, music and the visual arts, and may involve the use of poetry, novels, plays, film, design, craft and media” (ACTAG, 1995, p. 324). A wide array of educational benefits are outlined in the Discussion Document, ranging from the personal to the social, as well as the specific use of innovation to career skills for example (Discussion Document, 1997, p. 167). The integrity and importance of the “various art forms including dance, drama, music, visual arts, media and communication, arts technology, design and literature is recognised for their unique way of learning as well as

³¹ LACs were established for all the 8 learning areas at the end of July 1996. Th LAC is made up of all role players in the education and training field. The aim of the LACs includes the formulation of, among others, outcomes, assessment criteria.

acknowledging the value of using the arts as a teaching method across the curriculum. Emphasis is given to the communicative aspects of the arts, also referred to as literacy for example visual, spatial, movement aural oral and kinesthetic literacy (ibid. p.169). It is noted that the integration of arts and culture across the various learning areas can lead to an invigorated curriculum, especially at the GET level.

The role of the arts within the new curriculum is expressed through the *Arts and Culture* learning area. Within the new curriculum, there are eight learning areas, which have in turn been condensed from the twelve fields³² referred to in the National Qualifications framework (NQF). The learning areas cut across the three learning bands as described by the NQF, taking the form of an eight level framework. Three minimum levels of certification have been identified by the NQF, and are commonly referred to as NQF bands. (Department of Education, 1997). They are:

1. The General Education and Training band (GET) - recognised to have two distinct sectors, formal schooling and Adult Basic Education and Training, culminating in level 1 on the NQF.
2. Further Education and Training (FET), levels 2-4.
3. Higher Education and Training (HET), levels 5-8.

The GET band represents 9 years of compulsory education, i.e. grades 1-9. It consists of the foundation phase (grade1-3), the intermediate phase (grades 4-6) and the senior phase, (grades 7-9).

The eight learning areas are as follows:

1. Language, literacy and communication.
2. Human and social sciences.
3. Technology.
4. Mathematical literacy, mathematics and mathematical sciences.
5. Natural sciences.

³² The 12 organising fields adopted by SAQA include; 1) agriculture and nature conservation, 2) culture and arts, 3) business, commerce and management, 4) communication and language studies, 5) education, training and development, 6) manufacturing, engineering and technology, 7) human and social studies, 8) law, military science and security, 9) health, science and social services, 10) physical, mathematical, computer and life sciences, 11) services, 12) physical planning and construction (Initiative for Participatory Development (1997) in OBE).

6. Arts and culture.
7. Economics and management sciences.
8. Life orientation.

Due to the fact that the curriculum has moved from a “content based curriculum to an outcomes-based learning programme” (Department of Education 1997, p.24), the following critical outcomes were adopted by the South African Qualifications Authority, as representing the generic outcomes across all the learning areas. Outcomes refer to that which learners are able to do at the end of a learning experience (Discussion Document, 1997, p.12). These include the ability to:

1. Identify and solve problems and make decisions using critical and creative thinking.
2. Work effectively with others as members of a team, group, organisation and community.
3. Organise themselves and manage themselves and their activities responsibly and effectively.
4. Collect, analyse organise and critically evaluate information.
5. Communicate effectively using visual, symbolic and/or language skills in various modes.
6. Use science and technology effectively and critically showing responsibility to the environment and the health of others.
7. Demonstrate and understanding of the worlds as a series of related systems by recognising that problem solving contexts do not exist in isolation.

Additional principles underlying any programme of learning include the need to create responsible citizens in the life of the local, national and global communities, and to develop culturally and aesthetically sensitive learners across all contexts. The specific outcomes refer to the specific skills learners will be able to do at the end of a learning experience. It will be left to learning programmes designers to select and cluster certain outcomes for inclusion in learning programmes. Assessment criteria are drawn from the specific outcomes.

The specific outcomes (Department of Education, 1996) set aside for the Arts and Culture learning area are:

1. Apply knowledge, techniques and skills to create and be critically involved in arts and cultural processes and products.

2. Use the creative processes of arts and culture to develop and apply social and interactive skills.
3. Reflect and engage critically with the arts experiences and works.
4. Demonstrate an understanding of the origins, functions and dynamic nature of culture.
5. Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts.
6. Use arts skills and cultural expressions to make an economic contribution to self and society.
7. Demonstrate an ability to access creative arts and cultural processes to develop self esteem and promote healing.
8. Acknowledge, understand and promote historically marginalised arts and cultural forms and practices.

It can be stated that the Arts and Culture learning area will be presented at the Foundation phase in an interdisciplinary and thematic manner. However the various art forms can be experienced in their own right (ibid. p.172). This phase has been divided into 3 learning programmes, literacy, numeracy and Life Orientation. It is suggested that Arts and Culture will run through all these learning programmes, using a learning through the arts approach rather than learning in the arts (Papendorp, 1998).

At the intermediate phase, the 5 learning areas that have been identified are: 1) language, literacy and communication, 2) mathematical literacy, mathematical and mathematical sciences, 3) natural sciences and technology, 4) human, social, economic and management sciences, 4) arts and culture and 5) life orientation.

The learning areas have been translated into phase organisers³³, which are as follows: the learner as communicator; the learner as enquirer; the learner as active, creative participant; the learner in the environment; the learner and personal development. Each of these organisers have

³³ Organisers are a tool by which the outcomes are grouped for planning. They ensure that important areas in the holistic development of learners are covered. (in Foundation phase learning programmes document, 1997, p.ii).

recommended notional time³⁴ for implementation. The suggested notional time for the intermediate phase, is language, literacy and communication 35%, mathematics 15%, natural sciences and technology 15%, human, social and economic management 15%, arts, culture and life orientation 15 % and flexitime 5%. At this level, arts and culture has been fused with life orientation.

The learning programmes in the senior phase are based on the 8 learning areas as stated earlier. In terms of the senior phase the phase organisers include the following: communication, culture and society (citizenship), environment, economy and development, personal development and empowerment. The notional time suggested for these areas are as follows: language, literacy and communication 20 %, human and social sciences 10%, technology 10%, mathematical literacy 13%, natural science 12%, arts and culture 10%, economic and management sciences 10%, life orientation 10%, flexi time 5%.

From the above breakdown of the arts and culture learning area in the GET band, it is observed that the arts become increasingly specialised as education advances, and that in the early years it is used more as a method than as a subject. It is intended that skills be developed at the earlier phases to prepare learners for specialisation in the FET band and to provide those leaving formal education as well as ABET graduates with the level of competence to sustain themselves. Furthermore it is not stipulated which of the particular art disciplines will be taught at the senior phase, due to the current lack of training and resources. The remaining two bands, FET and HET will not be explored in this section due to the fact that both these bands are still in the process of being formulated in terms of the NQF.

³⁴ Notional time is not teaching time, it is a guide for weighting and has implications for classroom transformation, grouping learners, team teaching (Foundation phase learning programmes document, June 1997)

Chapter Three

Research Methodology

3.1. Introduction

This chapter presents a rationale for, and a brief description of the methodological framework undertaken to meet the aims of this study, together with an outline of the research process which generated the results set out in chapter four.

The transformation of the educational system since 1994 has been marked by a multitude of policy documents envisaging change at a number of levels. The focus of the present study is a critical reading of the policy documents. This study takes the fact of the various arts policy documents as a given yet at the same time open to multiple interpretations. It is neither a study which investigates hypotheses or questions already formed, nor one which aims at proving or validating beliefs (i.e. truths) about the state of arts education. Rather the aim is to read the documents in ways which will make further empirical investigation of the above kind possible. Its primary aim is to explore **possible configurations** in the ways in which the policy documents could be taken up by those who must read and act on them, i.e. educators at sites of learning.

The subjects of this research are the texts themselves, i.e. the arts education policy documents. Two methods were selected to work the texts in such a way as to explicate as far as possible the desired aims of the study. The first method, i.e. quantitative analysis, was used to expose the frequency of themes (identified as meaning units) across the documents, whereas the second method, discourse analysis as suggested by Parker (1992), provided an in-depth analysis of the texts. The results generated from these methods will be analysed in chapter five. Special attention

is given to elucidating discourse analysis in the following section as this method provided the kernel of the research data and the analysis.

3.2. Methodology

Discourse analysis as research practice has been described by Burman and Parker (in Shefer, 1999, p.131) as part of a new wave of research in social psychology, that has been emerging out of a skepticism of positivist research as well as the postmodern critique of truth and knowledge.

In referring to discourse analysis, it is necessary to point out that it does not constitute a uniform entity, instead it is compacted with numerous debates and diverse forms and paradigms. However, in spite of the differences within the different forms³⁵ of discourse analysis, all are united by “the attention to the significance and structuring of language, and are associated with interpretive and reflexive styles of analysis” (ibid. p. 134).

It is safe to say that discourse analysis at its most general level refers to “a moment of interpreting and reflecting” (Shefer, 1999, p.129) on texts. For the purpose of this study, texts are defined as “delimited tissues of meaning reproduced in any form that can be given an interpretative gloss” (Parker, 1992, p.6) Texts may be written or spoken and may even “go beyond to include images, sounds and all nature of object and practice” (Shefer, 1999, p.149). The texts in this study are the written documents pertaining to arts education.

Potter and Wetherell (in Shefer, 1999, p.133) offer the following as a way of reflecting the range of concerns carried out in the name of discourse analysis; for them discourse analysis can “best be understood as a complete package which combines some meta-theoretical notions about knowledge and objectivity with the theoretical ideas about discourse and action, and these in turn are meshed with some methodological suggestions for broad strategies and specific techniques of analysis”. It is evident that discourse analysis is more than a method, and that the theoretical framework ought to be laid bare.

³⁵ There are numerous forms of discourse analysis including linguistic analysis, conversation analysis, ethnomethodology and post structuralist discourse analysis.

Parker's (1995) form of discourse analysis emerges out of a poststructuralist³⁶ paradigm. Central to Parker's approach to discourse analysis is the functional and constructive (Shefer, 1999) characteristic of the discourse. Fairclough (1992, p.3) argues that discourses do not just reflect or represent social entities and relations, they in fact construct or constitute them in different ways. As a method, discourse analysis is considered appropriate, given the need for the policy documents to be taken up by educators, that is to be read and acted upon. In terms of the present study, arts education forms the central discourse which will not only describe a world governed by such a way of talking, but further categorises this world, determining arts education practice. It is these "different ways" which will become the focus of the present study.

3.3. Method

In this study two methods of analysis are applied to the texts in order to explore the ways in which arts education is spoken about. Quantitative analysis will highlight central themes and patterns of frequency thereof, while discourse analysis will open up the texts by identifying the different discourses regarding arts education, together with the subject positions and worlds/social realities constituted through the discourses.

3.3.1. Texts used in the study

The following texts were selected for their emphasis and particular focus on arts education:

1. ACTAG draft report (1995, Appendix B).
2. Reconstruction and Development Programme (1994, Appendix C).
3. White Paper on Education and Training (1995, Appendix D).
4. White Paper on Arts, Culture and Heritage (1996, Appendix E).
5. Discussion Document on Curriculum 2005 (March, 1997, Appendix F).

³⁶ For a post structuralist such as Parker, deconstruction is aimed at the "endlessness of meaning" (Dews, 1987, p.12) rather than the viewpoint in its structuralist form, which sees language and thus meaning as codified with a fixed relationship between the signifier/signified/sign (ibid. p.73).

3.3.2. Method of analysis

3.3.2.1. Quantitative analysis

The ACTAG vision statement (ACTAG; p.323) was taken as the primary text, as it encapsulated the central aims for arts education. From the vision statement a number of different meaning units were identified, defined and searched for in the given texts. Thirteen meaning units were identified in all texts by different and/or identical phrases. Once collected, the units were tabulated as a means of gauging the frequency of the instances within the given text, as a way of assessing how often certain units were referred to and hence the dominance of a particular discourse. All meaning units were totalled and presented in a pie chart as a way of reflecting the overall incidences of the meaning unit in all of the texts. The results of the pie would reveal the central themes in the texts, which would be further explored through the discourse analysis of the texts.

3.3.2.2. Parker's Discourse analysis

Parker suggests a set of ten criteria (in Parker, 1992) as a means of undertaking discourse analysis. The criteria point to the dynamics present in discourses, which assist in identifying as well as analysing the discourses. Each criterion is further broken down into steps (as described by Parker himself) as a way of proceeding with the analysis. What follows is an outline of the criteria, the steps and a brief reference to the current study to illustrate the method in practice. The criteria are as follows:

1. *A discourse is realised in texts*

- Treating the objects of study as texts which are described and put into words.
- Exploring connotations through some sort of free association.

For Parker, one usually finds pieces of discourses at work in texts. Texts can be reproduced in any form and, as Barthes (in Parker, 1992, p.7) argues, do not necessarily need to have an author, implying that meaning extends beyond individual intentions. Therefore allusions and associations need to be explored beyond one's subjective interpretation. The main text in this study is the ACTAG report as well as a number of arts

education policy documents. Traces of different discourses regarding arts education will be identified throughout the texts and will be interpreted and analysed in terms of the overall discourse.

2. *A discourse is about objects*

- Asking what objects are referred to, and describing them.
- Talking about the talk as if it were an object.

Parker suggest two levels of objectification regarding the discourse; the objects of the discourse, that which the discourse refers to and the discourse itself as an object. Arts education can be seen as an object of a discourse, and a particular discourse on arts education, i.e. arts as therapy, is an object too.

3. *A discourse contain subjects*

- Specifying what types of person are talked about in this discourse, some of which may have already been identified as objects.
- Speculating about what they can say in the discourse, what you could say if you identified with them.

A discourse makes available a space for particular types of self to step in. The discourse addresses us (the reader) in a certain way and has expectations regarding what one can say and do in the discourse. Therefore the subject positions reflect what types of persons are constituted by the discourse; e.g. the human rights activist is constituted by the discourse of arts as a tool for social transformation.

4. *A discourse is a coherent system of meanings*

- Mapping a picture of the world this discourse presents.
- Working out how a text using this discourse would deal with objections to the terminology.

The need to extend the discourse into a world, whereby discursive practice, e.g. teaching, is explored as a means of materialising the social effects of the discourse.

5. *A discourse refers to other discourses*

- Setting contrasting ways of speaking against each other and looking at the different objects they constitute.
- Identifying points of overlap.

The need to identify dominant and subjugated discourses and the points at which discourses contradict each other, and therefore restrict possibilities in the educational arena. In this regard, the tension between the arts as a tool for transformation; arts as therapy, and arts for individual holistic development will be discussed in terms of the implications for possibilities in practice.

6. *A discourse reflects on its own way of speaking*

- Referring to other texts to elaborate the discourse as it occurs, perhaps implicitly, and addressing different audiences.
- Reflecting on the terms used to describe the discourse, a matter that involves moral/political choices on the part of the analyst.

The arts education discourses will be discussed against a broader educational context; i.e. arts education will be examined in South Africa Pre-and post-apartheid. Crucial moments in the history of arts education will be reviewed.

7. *A discourse is historically located*

- Looking at how and where the discourse emerged.
- Describing how they have changed.

Discourses are located in time, in an historical setting, and it is against this background that arts education will be discussed and analysed, particularly in the light of post-apartheid South Africa.

8. *Discourses support institutions*

- Identifying institutions which are reinforced when this or that discourse is used.

- Identifying institutions that are attacked or subverted when this or that discourse appears.

The discursive practices will be examined through a discussion of the worlds constituted by the discourses and the parameters set for the teaching of the arts.

9. *Discourse reproduces power relations*

- Looking at which categories of person gain or lose from employment of the discourse.
- Looking at whom would want to promote and/or dissolve the discourse.

Through the discussion of the persons constituted by the discourses, it will become clear what types of relationships can be expected within the identified discourses.

10. *Discourses have ideological effects*

- Showing how a discourse connects with other discourses, which sanction oppression and/or prevent those who use subjugated discourses from making history.

The discourses will be analysed in terms of these effects and examples will be given reflecting the power relations and dominance of one discourse over another, e.g. arts for social transformation supports works of arts reflecting the current status quo, therefore limiting freedom of self expression.

The above ten criteria provide the overall frame through which the texts will be analysed. The criteria assist in systematising the discourses so as to make them more accessible in terms of their relationship to every day life, in this instance educators at sites of learning. The application of the method will not be applied in a step by step fashion as outlined by the criteria. The criteria instead form a conceptual framework for understanding that which constitutes a discourse and ways of bringing the force of the discourse to bear on social relations. The emphasis will be on identifying

the discourses, the personal configurations and the worlds, which are constituted through the discourses.

Whilst the persons have been created as characters e.g. the rainbow wo/man, and scripted according to a set of values and attitudes to arts education, they are in no way real but rather refer to the **possible configurations** or more specifically subject positions that emerge from the particular discourse. The worlds are a cameo, a vignette that concretises the relationships within the discourse and the persons constituted. It is intended that these will be used as the point of analysis in the discussion. It is hoped that such a means of writing about the discourses will reveal the social effects and allow for the purpose of the study to be reached, i.e. what is possible or not possible given the particular ways in which arts education is spoken about in the texts.

Chapter Four

Results

4.1. Introduction

This section includes the results yielded through the methods outlined in chapter two.

Section 4.2. presents a breakdown of **the meaning units** as identified in the selected texts together with a pie chart illustrating the overall percentages of these units read across the texts.

Section 4.3. presents the results generated from Parker's discourse analytic method as applied to the selected texts. The results embrace the following: the **discourses**, the **persons** and the **worlds** which are constituted through the discourses. For example, Multiculturalism (the discourse), the Rainbow wo/man (person) and the Very Happy world (the world).

4.2. Quantitative analysis

The following 13 meaning units (words and/or phrases for a particular concept) have been identified from the vision statement in ACTAG document (see Appendix A). The educational and social context of the policies has constrained the selection of the definitions given below. The bold

text illustrates the meaning units and their definitions, followed by the supporting concepts found throughout all the texts read. The meaning units already constitute a level of data production.

4.2.1. Definitions given to meaning units and corresponding units found in selected texts

1. **Unity: creating a feeling, oneness and togetherness, bringing harmony**
 - inclusive, unifying, cultural identity, community's identity

2. **Reconciliation: a sense of a mutual agreement involving understanding, acceptance and forgiveness**
 - develops tolerance, healing process, therapeutic, healing the wounds of the past

3. **Building a national democratic culture: sharing common values of equal participation**
 - democratic principles, democratic process, development of South Africa's human resources, participation in the construction of a democratic society

4. **Diversity of cultural heritage, traditions and cultures to be reflected and respected: acknowledging the value of different cultural groups**
 - rich and diverse expression, appreciating many expressions of SA cultural heritage, allowing for cultural diversity, affirmation of all cultural expression, promotion of inter-cultural exchange, indigenous arts and cultural practices preserved, developed and promoted, drawing and sharing the rich traditions of our varied cultural heritage, pluralism, fostering intrinsically South African arts and culture, acknowledging the multiplicity of cultural experiences, multiculturalism

5. **The rights of learners: respecting the freedom of all people to have opportunities for learning (in this instance the arts)**
 - declaration of human rights, constitutional right of every citizen, every student to be offered the opportunity to learn, to activate creative, cultural artistic capabilities, freedom of expression to be nurtured
6. **Equity: fair opportunities**
 - available to all, redress the imbalances
7. **Appropriate lifelong learning: fulfilling human potential at all stages of life**
 - opportunities suited to the needs of all people, learners of all ages who wish to develop their abilities, recognition of diverse experience and qualification, acknowledged and accredited, strategies which offer learners mobility between them
8. **Development of talents and skills: to provide opportunities for self development of abilities and potential**
 - development of whole person integrated learning, creative growth and development
9. **Assertion of rights irrespective of race, gender, class, creed and or physical and mental ability: no discrimination, all people accepted for who they are**
 - redresses past cultural biases and stereotypes, non-racism, non sexism, respect for human value and dignity, challenge and restore culturally imbued preconceptions, disadvantaged, equal opportunities, access to all, discrimination, learners with special needs, physical /mental disabilities

10. **Transformation: significant changes, noticeable improvement, changes for the better**
 - shaping, economic growth and development, empowerment, radical; change

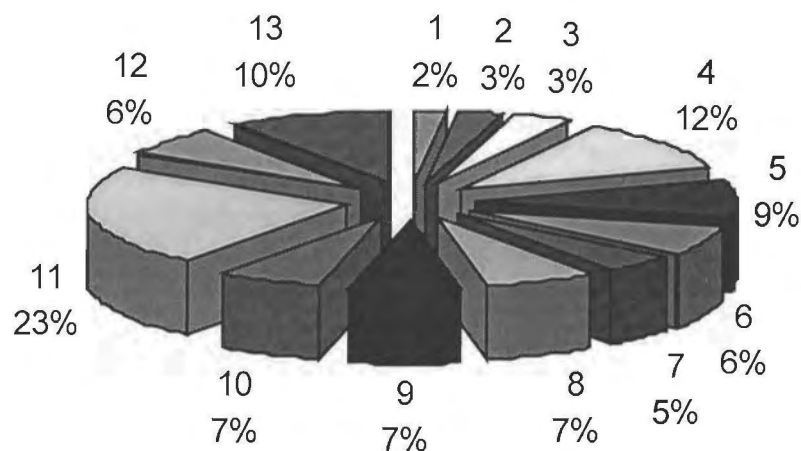
11. **Arts education: educational context in which learners have the opportunity to participate in, and experience and interpret dance, drama, music and the visual arts, and may involve the use of poetry, novels, plays, film, design, craft and media. Arts education refers to the arts in education as a discipline and as a methodology**
 - All art forms, integrative, holistic, learning in the arts, learning through the arts, learning about the arts, learning for the arts, affirms the integrity and importance of various art forms, integrated arts approach

12. **Formal education: structures set up by large institutions, e.g. national governmental structures**
 - primary, secondary, tertiary schools, national school curricular, within all schools

13. **Community based structures: local people initiating their own structures**
 - non-formal educational structures, community centres

Diagram 1: Pie chart reflecting overall percentages of each meaning unit across the identified texts

- 1 Unity
- 2 Reconciliation
- 3 Building of a National Democratic Culture
- 4 Diversity of cultural heritage, traditions & cultures
- 5 The rights of learners
- 6 Equity
- 7 Appropriate lifelong learning
- 8 Development talents & skills
- 9 Assertion of rights irrespective of race, gender, class, creed & or physical & mental ability
- 10 Transformation
- 11 Arts Education
- 12 Formal education system
- 13 Community based structures



The above pie chart illustrates the difference in frequency of the meaning units across the texts. It is evident that certain meaning units have priority over others. For example, **arts education** is the dominant meaning unit across all the texts, with **unity** being the least mentioned. A possible explanation for the dominance of the arts education meaning unit is to do with the obvious fact that the content and context of the documents are to do with arts education. However, whilst this is true, it is of interest to further explore the meaning of this term, to uncover any additional interpretations. The more interesting meaning units are those, which have less frequency of occurrence in the texts, possibly, being shielded by the blanket category of arts education. In the light of this, the need to unpack the term, **arts education** in relation to itself as well as the other meaning units is crucial if the aim of the study is to be met. While some of the meaning units are discrete concepts, e.g. **reconciliation** and **lifelong learning**, others complement each other, such as **assertion of rights** and **the rights of learners**.

The meaning units whilst revealing separate indicators of priority, could also be seen as interrelating units. It can be argued that the thirteen meaning units reflect the core **themes** in the vision statement for arts education. As such it is imperative that these themes are further unpacked through the discourse analysis so as to lay bare the possibilities for arts education. This is attended to below in section 4.3.

4.3. Discourse analysis

At the outset it must be stated that the concept **arts education** dominated the findings of the quantitative analysis, and in so doing reflected the overall context of this learning area at its most general level. Through the discourse analytic process, the masque of arts education was uncovered to reveal five distinct discourses. Each discourse is animated in terms of the persons; i.e. arts educators who would enact the discourses in view of the worlds constituted. Each world highlights a specific conception of arts education.

In what follows, five distinct discourses are presented:

1. Multiculturalism.
2. The arts as a tool for transformation.
3. The arts as therapy.
4. Lifelong learning in the arts.
5. The arts for individual holistic development.

Each of the **discourses** makes available possible roles, positions, **persons** from which arts educators will be heard/given voice in certain (and not other) worlds. The **worlds** are coherent wholes, places where specific talk about the arts makes sense and not others.

In what follows, the discourse is presented **in bold type**; the person (s) is/are presented *in italic type* and the world is presented in underlined type.

4.3.1. **Discourse: Multiculturalism**

The commitment to arts education is based on the notion that through the arts we can “acknowledge the multiplicity of cultural experience” (ACTAG, 1995, p.342) and therefore the arts “act as a highway to discover our common humanity” (ibid.). This common humanity will facilitate “tolerance and understanding, of individuals and communities by being deliberately anti-racist, anti-sexist, anti-chauvinist, challenging cultural stereotypes and fostering multiculturalism” (ibid. p.345).

Multiculturalism refers to a plurality of cultures, which by respecting and appreciating one another are able to live side by side in a harmonious context, without any conflict and tension. Multiculturalism, in the new South Africa is reinforced by the values of non-racism, non-sexism and democracy.

A culture “embraces customs, traditions, beliefs, religion, language, crafts and all the art forms including music, dance, the visual arts, film, theatre, written and oral literature” (ibid. p.324). The intrinsic value of all cultures is affirmed, promoting unity through diversity. Diversity is a “national asset” (ibid.) and it is through the arts that “the capacities of young and old in all communities give creative expression to the diversity of our heritage and the promise of the future” (ibid.).

Educators are expected to “protect and develop indigenous art forms” (ibid.) and create “culturally relevant curricula” (ibid. p.342). The “rights of every learner to participate fully and benefit from the development of the rich diversity of our shared cultural heritage” (ibid. p.325) ensures a common humanity, and the constructing of unified identity. The arts reflect the different cultures and can facilitate “intercultural exchange” (Discussion Doc, 1997, p.2).

Person: The rainbow wo/man

The rainbow wo/man is a product of the new South Africa and is wholly committed to “unity, reconciliation and the building of a national democratic culture” (ACTAG, 1995, p.323). The notion of the rainbow nation (as coined by Albie Sachs and later Bishop Tutu), whose unity emerges from its racial and ethnic diversity implicates this person as having a deeply spiritual orientation, as a non-racial person is a man of God. The rainbow wo/man has a strong desire to be part of a non-racial South Africa, wherein citizenship is based on a national identity constituted as culturally diverse but equal (Humphrey, 1997, p.1).

Furthermore this person first and foremost identifies her/him self as a South African citizen with a sense of pride and patriotism. National identity is more important than group identity, although the latter needs to be respected. S/he believes that as South Africans, we share more than the occupation of the same soil, but rather a shared vision for the future, based on a national spirit and is therefore supportive of the current changes even if they might be flawed.

For the rainbow wo/man, human difference as reflected in “our diverse cultures, traditions and cultural heritage” is both exciting in it’s distinctness as well as in it’s ability to transcend human barriers, thereby creating unity through diversity. S/he is not in the least threatened by difference, and holds the sentiment that “variety is the spice of life”. S/he is an aficionado of cultures, delighting in the multivalence of taste, texture, colour, sound and smell.

S/he is respectful and open-minded to other cultures and will go out of her/his way to experience such cultures in the most “authentic” means possible, i.e. s/he would prefer to buy an art work from the local artist than from a curio shop. S/he sees the arts as a means to understand that which

is similar and that which is different in human experience. S/he believes that all people have the need and capacity to express themselves through the arts, and it is in the particular expression of the arts, that one is able to find that which is solely unique to a culture.

In teaching of the arts, s/he presents a wide collection of people's and cultures to explore, study and appreciate, allowing for the cross referencing between the arts, history, geography and the language arts. S/he is sensitive to the diversity of her/his learner population, encouraging the expression thereof and the building of confidence in their unique social identity. S/he makes attempts to be bilingual, if not multi-lingual as well as encourage learners to use mother-tongue in the class, acknowledging the relationship between language and culture.

S/he focuses on overcoming racism and prejudice through teaching of the arts, as well as modelling her/his own respect and interest in other cultural groups. S/he includes the arts of the diverse cultural groups within South Africa, believing that such cultural information is translatable even if one is an outsider to that culture. S/he stereotypes, exoticises and/or simplifies the "other" culture by virtue of her/his own cultural limitations. This could lead to a type of tokenism, which in itself is patronising and insulting to the depth of a particular culture. S/he faces the dilemma of determining who may/may not speak on behalf of others, i.e. can a white South African speak about Black South African cultural and social realities, and the danger of misrepresenting values and content as well as describing this through her/her own framework. S/he may be accused of hybridising cultures in her/his attempts at synthesising them, doing more harm than good.

The rainbow wo/man is sensitive and tolerant of others. S/he feel good about difference, believing that everyone is "beautiful" in her/his own right and way, and that all differences are of equal value. S/he believes that arts education provides the ideal context for learning about the different cultures and their arts.

World: The very happy world

This is a world characterised by a sense of optimism and goodwill amongst all those who inhabit and participate in it. People are tolerant and respectful of one another, irrespective of social, religious or racial backgrounds. This is a peaceful, loving and supportive world, where diversity

unifies and builds a culture of rich human expression both by sharing a common humanity as well as highlighting the uniqueness of all humanity.

In this world, a shared culture, and “shared heritage” (ACTAG, 1995, p.325) is waiting to be tapped and acknowledged. It is this shared heritage which has the ability to cover up the past domination and uneven development, through advocating respect and tolerance of difference. All South Africans have the capacity to be respectful and interested in one another, and are therefore able to overcome previous prejudice and see the humanity in others. By accepting difference they will be able to see the sameness. Educators do not have to be cultural experts but rather convey sufficient respect and interest, modelling the new values as well as “drawing from each community’s cultural background” (ibid. p.342).

Apartheid suppressed the expression of the majority of South Africans by imposing Afrikaner Nationalism through the primary structures of the society; e.g. education was separate and unequal. Multiculturalism is against domination and division, thereby supporting commonality and respecting difference.

4.3.2. Discourse: The arts as a tool for transformation discourse

The reference to the arts occupying “an essential place in shaping a common identity” (ACTAG, p.326) highlights the transformative role given to the arts in “developing a unifying national culture” (Discussion Document, 1997, p.2). The arts are therefore able to “express and promote the values underpinning the democratic process” (ACTAG, 1995, p.324). Arts education is “ideally suited to the transmission of national and universal values” (ibid.).

The affirmation and nurturance of the “creative expression of the different communities of South Africa”, (Discussion Document, 1997, p.2) will ‘empower all South Africans to participate effectively in the process of a democratic society’ (ACTAG, 1995, p.328). Transformation in the new South Africa refers not only to policies but also to the transformation of people, including their values and aspirations for their country. The change involves a conscious process whereby the old values are transformed by the new. The arts can and will assist this transformation by providing a means, “to reflect the new values of democracy and non-racism and non-sexism” (ibid.

p.323). The arts are the change agent, bringing cultures together around a new set of values and identity, i.e. South African nation and in the process transforming the previous values of division and domination into values of unity and democracy.

The transformative potential of the arts is linked “to the development of human capacity” (ibid. p328) and, as such, has the power to assist people in transforming the “experience of their own lives” (ibid. p328). The arts provide opportunities for people to find common ground, as well as to “diffuse preconceptions regarding personal and social identities” (ibid.).

The arts are given priority status and utilised by the present government and media to express social and political goals and aspirations. It is unlikely that support (e.g. financial) will be given to any one group outside of the status quo, as the overriding aim is to legitimate and build solidarity around the new vision for South Africa. The arts reflect feelings of patriotism, hope and commitment to the new democracy.

Educators are unafraid of taking a stand regarding their own political aspirations, i.e. nation builders, on the premise that the arts are never neutral. Educators concentrate on the social and political role of the arts as opposed to the making of art for arts’ sake. Educators stress the role of the arts in the struggle against apartheid and its present role in reflecting the vision for the new South Africa.

Person: The democrat

This person sees the voice of the majority as greater than that of individual, whilst at the same time enshrining the individual in a system where each and every one is equal. S/he believes that the individual carries the responsibility to participate as an active citizen in decisions affecting both her/himself and the greater society.

For the democrat, a sense of “unity”, as well as the process of “reconciliation” is considered vital en route to building the new “national democratic culture”. S/he sees the embracing of “diversity” as a strategy to avert the past divisions and political differences, which could lead to a breakdown

in the newly established democracy. The democrat is actively working towards building a common social identity as a means of creating national legitimacy.

As an arts educator, s/he places value on the social functions of the arts, as way of bringing people together, integrating diversity into a united identity. S/he nurtures the rights of the individual artist without ignoring the communal nature and expression of the arts.

The need to democratise artistic standards to reflect such attitudes forces her/him to redefine the arts. S/he considers a handmade plastic chicken a work of art and gives it equal value to any other art genre, i.e. Abstract expressionism.

The fear for the democrat is that the ordinary person will be deprived of making art and s/he therefore does not fear that arts for the masses will devalue the arts, but rather that it will create 'equitable' opportunities for all citizens.

S/he finds difficulty in awarding excellence to those with special talents in the arts, as her/his democratic principles wants to find the artistic merit in everyone, hence a struggle with elitism versus popular art forms and histories.

Person: The human rights activist

This person is a staunch supporter of human rights and therefore bears the responsibility of ensuring that all persons "irrespective of race, gender, class or creed and or physical or mental capacity" (ibid.) are treated as equals and afforded equal opportunities especially in relation to arts education.

The concepts of liberty, individuality and equality are inseparable for the human rights activist. As a further statement of her/his humanity, s/he "respects our diverse cultural heritage, recognising that a universal humanity underlies human diversity" (ibid.).

S/he asserts “the right of every learner to access equitable, appropriate lifelong learning in the arts” (ACTAG, 1995, p.339). Thus, the human rights activist is the first to take up the cause of those currently marginalised and/or previously excluded groups/communities and actively work to restore the balance of power through advancing the rights of such groups/communities. As a human rights activist, he/she sees her/himself as a liberator, a giver of freedom, driven by a sense of heroism and sacrifice, believing that the greater humanity is more important than her/his own needs. This person feels it is a moral obligation to serve as a human rights “watchdog”, ensuring that the rights of all individuals are protected from any form of oppression.

As a human rights person teaching the arts, s/he is impressed by the heroic spirit expressed by particular artists, taking up social causes through their arts, i.e. Picasso, Diego Rivera, and more locally Jane Alexanders, Butcher Boys. As a result, s/he favours such artists over others who have had less of a social impact. Therefore s/he evaluates the arts through a social lens, as a way of giving voice to the political status of a community rather than for its artistic merits. S/he does not think of ‘popular’ art as a subcategory within the arts, but rather as a category in its own right, as it reflects the ordinary person’s right and ability to express their social reality through the arts.

S/he concentrates on incorporating the arts of those previously marginalised individuals, groups and/or communities into the mainstream curriculum. Therefore the arts of the Khoi San community, African arts, Women’s arts and that of the mentally ill occupies a central position towards reasserting that which has been previously subjugated against a more dominant worldview, i.e. white western art world. From this position, the plurality of cultures is emphasised, and a set of artistic criteria reflecting this is applied to the assessment the arts.

S/he teaches the history of oppression, particularly racism, sexism in South Africa. As an arts educator, s/he considers redress a priority, so that those previously disadvantaged can “access equitable” arts education as quickly as possible. S/he takes up the challenge of restructuring existing learning structures so as to accommodate learners previously excluded by apartheid education (i.e. black learners), s/he is willing to put extra time into redesigning curricula, assessment and selection criteria and exploring alternative teaching methods, to best meet the needs of such learners

For the human rights activist arts educator what becomes possible is the opportunity to reassess existing categories of art, to stretch the boundaries of traditional definitions to incorporate a greater pool of influences, to shed the dominant white, Christian liberal framework previously running through arts education, and to reinstate those who have historically had no voice and who currently need their voice to be heard. S/he encounters difficulties in teaching the newly included areas, such as African art history, as there is minimal research available in this area. S/he struggles to find existing material to draw from. In terms of creating assessment criteria, s/he is at sea, now that s/he has thrown, the “baby” out with the bath water, as it were, traditional western arts standards.

The range of other functions of the arts is severely limited to that of the social and political, minimising the educational value of the arts as well as potentially creating a bias, (stressing human oppression) in the curriculum. Finally, in trying to meet the needs regarding redress, provision and resources, the human rights activist faces obstacles regarding time, finances and finds her/himself caught up in meeting upon meeting, becoming more of an arts administrator than educator. This person, in their willingness to take on all the challenges above, becomes all things to all people at all times, a position of increasing paralysis who, in the end, is burnt out rather than effecting change.

Person: The politically correct person

The politically correct person places the values of non-racism, non-sexism and equality before everything else, as a means of upholding the politically correct views held and expressed by the current status quo.

The politically correct person “respects our diverse cultural heritage, traditions and cultures” and is committed to developing “individual talents or skills irrespective of race, gender, class or creed and or physical and mental capacity”.

This person displays even-handedness when dealing with people from different cultural, social and ethnic backgrounds, so as to ensure fairness as well as congruence between her/his political values

and behaviour. S/he never utters any derogatory statements about any person, group and/or community, and is acutely self-conscious with regards to her/his language usage. Words such as; cripple, Bushman, chick do not form part of her/his vocabulary. This person knows that her/his point of view is correct, maintaining the moral high ground, without displaying judgementalism of any kind. S/he is a purist and does not explore the ambivalence and contradictions implicit in certain experiences and/or identities; e.g. the word “cripple” might truly reflect something tangible in that person’s experience.

In teaching the arts, s/he presents the arts in a dispassionate manner, removing the emotional content; i.e. conflict, feelings, fears and prejudice, and replacing these with a more rational and scientific approach. S/he is meticulous about terminology, labeling, and the defining of categories of the arts, e.g. Khoi San is preferred to Bushman.

In assessing the arts, s/he promotes impartiality so as not to offend any of the values at stake. Moreover, her/his allegiance to political correctness influences his/her experience of the arts; limiting the range of alternative meanings that lie in the art works themselves. S/he is caught in a tension between the id (expressive, libidinous forces) vs. the superego (the voice of morality, status quo) which for the arts is fatal, as the defining nature of the arts is it’s expressiveness.

S/he excludes arts events and/or works that challenge or transgress her/his politically correct views, and justifies this action against her/his political values. S/he highlights and/or selects artworks made by black people, by virtue of their blackness rather than in terms of the works’ artistic merit.

World: The political world

This is post apartheid South Africa, embodying the new values of non-racism, non-sexism and democratic principles. The arts have brought people together around a common identity, which creates a sense of solidarity, pride and nationalism amongst all its citizens.

The role of the arts is directly related to broader societal goals, that of transforming and promoting social and political values. The arts belong to the domain of the social rather than to the individual, the public over the private. Here, the arts will serve to legitimate the current status quo, as well as promote the values therein. Arts educators within this world see the arts as a social force, which has the ability to transform and change learner's attitudes, teaching values of democracy, patriotic and nationalist sentiments, creating citizens of the new nation.

4.3.3. Discourse: Lifelong learning in the arts

Lifelong learning "takes cognizance of and makes provision for the needs of all those learners who wish to develop their abilities and enrich their knowledge, improve technical or professional qualifications or explore new directions within the field of the arts for creative or recreational purposes" (ACTAG, 1995, p.339).

Apartheid, through its racist educational policies excluded a large portion of the population from accessing adequate education and training in general and in the arts in particular. The need to redress "the historical imbalance in the provision of education" and its effects, i.e. "that many adults have had insufficient and inadequate schooling" (ibid. p.338) is given priority in the most recent strategies for educational transformation. It is through the National Qualifications Framework that the expertise and skills of arts and cultural practitioners are "acknowledged and accredited, so that learners can develop their capacities and might participate effectively in all the processes of a democratic society. economic activity, cultural expression and community life" (White Paper on arts, culture and heritage, 1996, p.24).

All people should have access to "equitable, appropriate lifelong learning in the arts" (ACTAG, 1995, p.325) as well as opportunities "to develop individual talents/or skills" (ibid. p.323) As such it acknowledges that people irrespective of age, formal training, and/or qualifications have the potential to develop themselves in the arts, and should be given opportunities to support this potential.

All individuals have “the constitutional right to access equitable quality education through schools and community structures” (ibid.). Financial support will be given to non-formal learning structures and accreditation will be linked to the National Qualifications Framework. It is expected that non-formal structures, such as community centres, distance learning programmes, adult basic education centres will articulate with formal structures, i.e. technikons, universities. The “importance of formal and community based structures” (ibid.) working together will assist in the redress of arts education and training and the priority will be given to communities previously marginalised and/or excluded from arts education. Educators are expected to value the arts as an “integral part of nation curricula”, and as a means to build “the economic and social well-being” (ACTAG, 1995, p.326) of the South African people.

Person: The eternal student

The eternal student believes it is her/his right to develop and fulfill her/his potential in all aspects of her/his life. Her/his commitment is to be a well-rounded person, who makes a valuable contribution in her/his personal, professional and social milieu. S/he sees the arts as offering opportunities for self-growth, in terms of confidence, cultural affirmation as well as providing economic opportunities. S/he is not inhibited by her/his previous lack of education and training.

As an arts educator, the eternal student does not see her/himself as an expert. S/he recognises the life experience of all her/his learners and is committed to creating learning opportunities to dovetail with their needs. As an educator, s/he keeps up to date with current debates by attending courses and workshops, modelling principles of ongoing development and training. S/he is committed to skills sharing and empowerment, beyond the needs of industry, recognising personal growth and recreation. S/he works in a community centre, adult education centre or at a technikon, and is up to date with the NQF policy requirements.

World: The actualised world

This is a world where every one has the opportunity to explore and develop their artistic and creative potential. A world where each person is respected in her/his own right and nurtured

towards fulfilment. The arts are significant in and of themselves, but at the same time serve a greater social agenda. The arts provides individuals irrespective of age or educational background with opportunities to develop any aspect of their self, e.g. physical, intellectual, aesthetic, emotional, spiritual and social. The arts in this world are demystified, in the attempt to ensure that everyone has access to the arts, rather than the arts being the exclusive domain of a privileged elite. The arts are for the people and are therefore available through different facilities in the community.

4.3.4. Discourse: The arts as therapy

The arts as a therapeutic tool is highlighted against the social context of South Africa, post the new democracy. In spite of the political restructuring and dismantling of apartheid, South Africa is still recovering from the effects of apartheid. It is the arts that can heal the wounds “inflicted by a violent society” (ACTAG,1995, p.326), and “provide therapeutic and creative channels of expression for those who have been traumatised by the violent events of the past” (ibid. p.342). The “decades of discrimination and deprivation” (ibid. p.326) has manifested itself through a “society torn by strife and thousands of young people scarred by violence and death” (ibid. p.26) “The nation has been psychologically and physically brutalised” (ibid. p.326) and is in need of treatment.

The promotion of the therapeutic aspects the of arts allows people “to express the anguish and frustration of the past and come to terms with the trauma” (ibid. p.326). The arts provide the antidote for the wound.

The potential for change and recovery is implicit as healing is a natural process, and is therefore unaffected by the extent of the wound. In other words, there is an end to the suffering, if only the treatment, i.e. the arts is administered/applied. The converse is equally true, if the wound is not addressed; the wound festers and grows worse. Just as an individual enters a therapeutic relationship with a psychologist to recover a lost childhood, or to overcome a violent experience, so too do the victims of apartheid (black South Africans) need the arts as a way of overcoming

their traumatic past. The inability to overcome the past prevents growth, resulting in further pathology, violence and illness.

The arts, by virtue of being expressive, i.e. linking feeling with a practical skill, e.g. painting, writing poetry offer a range of disciplines and techniques yield therapeutic effects and benefits to the learners. The product of the art experience is less important than the art-making process, as it is in the process that the catharsis, i.e. the emotional release is experienced. The release is in the healing of the trauma, activating the natural forces for self-healing.

This discourse asks educators to be empathic, recognising the psychological impact of racism, sexism and poverty for example, in order to understand learners' experiences. Educators model tolerance and understanding and demonstrate optimism regarding the difficulties (e.g. aggressive behaviour, and/or gangsterism) faced in the school and/or community. Educators are obliged to explain learners' present behaviour in terms of past experience, and are challenged to find appropriate and effective outlets, as a means to alleviate such difficulties. The expression of feelings is highly valued and learners will be given time and individual attention within a safe and supportive class environment. All learners and educators see the therapeutic value in the arts, and therefore make time within the curricula.

In addition to teaching the skill of drawing, the healer teaches the art of self-expression, as well as engages learners in a therapeutic dialogue regarding their work. The arts educator becomes a crossbreed, i.e. a social worker, cum creative arts therapist cum arts educator in order to do justice to the arts as therapy discourse.

Person: The healer

The healer has the power and capacity to heal the wounds of the past and transform the pain by providing "therapeutic and creative channels" (ACTAG,1995, p.326) for learners through an engagement with the arts.

As a healer, s/he uses her/his intuition, training as well as compassion towards understanding the psychological needs and expressions of her/his students. The healer trained in the use of the arts as therapy makes careful observations and assessments on the basis of such training. The arts are cathartic and projective media whose value is based on their healing powers rather than their artistic worth. Further the arts, given this mission serve as a testimony to the horrors of apartheid and help form part of a national memory, providing a process of reconciliation for all South Africans.

World: The healed world

This is a world, healed from the emotional, physical and psychological wounds of apartheid. A world, in which people have transcended pain and replaced it with a sense of acceptance, forgiveness and reconciliation of the past, which was fraught by human oppression and suffering. Anger and frustration has been extinguished and a sense of resolve and relief is experienced.

The arts play a crucial role in this period of rapid change, allowing for the accretions of the past to take a concrete form working towards national reconciliation, a process of catharsis, allowing the old to be replaced by the new order.

4.3.5. Discourse: The Arts for individual holistic development

Arts education “is essential to the development of the whole person, i.e. emotional, intellectual, physical, spiritual aspects of their being” (ACTAG, 1995, p325). As a result, each and every individual has “constitutional rights to have access to equitable quality arts education” (ibid. p.325). As the arts are an integral component to the holistic development of learners it is therefore considered a “non-negotiable compulsory part of the curricula” (ibid. p.334) The individual has “rights to self-expression, and to activate and nurture his/her creative, artistic, cultural capacity” (ibid. p.325). Freedom of expression is supported “ in all places of learning, formal and non-formal, (ibid.) as well in communities previously marginalised such as “squatter communities” (ibid.). Furthermore learners “with particular talents and abilities” (ibid. p334) will be identified

and given “specialised tuition” (ibid. p.336) so that they can explore and develop their full potential.

The arts provide opportunities for the development of a number of diverse skills and abilities, i.e. “problem solving, innovative and creative thinking, practical skills, confidence, healthy sense of self, development of verbal and non-verbal skills, and economic opportunities” (ibid. p.324). The arts offer specific skills for learners “with special needs” (ibid. p.338), “physical and mental disabilities” (ibid. p.338) and learners who have particular talents.

The arts under apartheid education were accessible to a select few, and was viewed as a luxury item in the school curricula. Arts in the new education system will be made accessible and equitable to all learners, reinstating the arts as a vital component within education. The Arts have direct benefits for all learners, who engage in the arts disciplines and/or are taught through the arts.

Person: The holistic arts educator

The holistic arts educator is deeply committed to promoting and practicing the arts within her/his teaching practice, believing that “the arts offer a unique way of learning” (Discussion Document, 1997, p.169). S/he incorporates the arts within all sectors of education, formal and non-formal as well as across the different bands of learning, i.e. from early childhood, out of school youth and adult learners for example.

S/he recognises the value of the arts within the curriculum, both in terms of “learning through the arts and learning in the arts” (Discussion Document, 1997, p.169). Therefore s/he is skilled in one or more of the arts (dance, drama, visual arts and music), and explores opportunities for “interdisciplinary interaction in the various art forms” (ibid.). S/he is able to use the arts as both a discipline and a methodology (ACTAG, 1995, p.324).

Drawing from her/his in-depth knowledge of the arts, s/he encourages learners to “develop individual skills and talents” (White Paper Arts, Culture and Heritage, 1996, p.25) as well as experience opportunities to participate, experience, and interpret dance, drama, music and the

visual arts,” as well as “the use of poetry, novels, plays, films, design, craft and the media” (ACTAG, 1995, p. 324).

S/he gives attention to learners “with particular talents or abilities”, ensuring that specifically focussed tuition should be identified and nurtured” (ibid. p 335).

S/he is willing to engage in debates regarding the multiple uses and conceptions of the arts. Sh/e is flexible in her teaching of the arts, being able to reflect all of its functions, from individual personal self-growth to the expression of collective identities (Discussion Document, 1997, p.169).

The holistic educator considers all needs of the learner to achieve a holistic balance. The holistic educator considers the learner in her/his entirety, seeking appropriate learning experiences to meet the individual pace and needs of that learner. S/he considers the artistic development of her/his learners and encourages freedom of expression and the development of creativity. Artistic training in as many of the arts disciplines will be valued and made available as far as possible.

World: The aesthetic world

The arts are seen in their own right, with the integrity of each discipline recognised along with the opportunity for mastery and excellence in any one of the arts. The arts cover a wide range of disciplines, e.g. fine arts, media arts, crafts, design etc. The arts can be seen as both a means and ends, i.e. the process and the product are recognised. The process recognises the acquisition of artistic skills and techniques and an aesthetic literacy over a period of time and the product is that object reflecting such a process. Primacy is given to aesthetic values, whilst acknowledging the extra-aesthetic values inherent in the arts. Therefore the arts are considered as a language, of which its principles and forms once acquired, facilitate the aesthetic expression of a range of personal and/or social, cultural issues.

The artistic rights and freedom of expression of the individual is recognised and nurtured. All aspects of aesthetic expression are legitimate but still measured against a set of artistic criteria and

standards, with the recognition that the arts are not a fixed entity and, therefore, subject to many debates regarding that which constitutes art.

Chapter Five

Discussion

5.1. Introduction

This chapter explores in detail the results presented in chapter four, in light of the theoretical debates reviewed in chapter two. As the aim of this study is to identify what is and what is not possible for arts education given the current policy documents, it is this which is the focus of this chapter.

Several possibilities were opened up through the different ways in which arts education was talked about in the policy documents, i.e. through the themes and the discourses. This chapter examines these possibilities in terms of **the specific openings created or closed for arts education, arts educators and learners**. The format for the discussion is as follows:

Section 5.2 Quantitative analysis focuses on the different ways in which the arts are spoken about in the policy documents, i.e. the **themes** that emerged from an analysis of meaning units.

Section 5.3 Discourse analysis examines key possibilities and impossibilities for arts education based on how the arts are spoken about in the policy documents, i.e. the **discourses, persons and worlds**.

5.2. Quantitative analysis

The thirteen meaning units identified in the vision statement for arts education policy (ACTAG, 1995, p.323) reflect the central themes for arts education. An overview of the themes reveal that underlying the majority of themes is a certain political role for arts education. Nonetheless it is the theme of **arts education** that was identified as the most frequent meaning unit throughout the texts. The relationship between these will be examined below.

When considering the intent or point of most of the themes, it is evident that they are political in nature. The following meaning units express in different ways the political function of the arts: **transformation, reconciliation, building of national democratic culture, diversity of cultural heritage, and unity**. In addition the need for political redress is expressed through the following meaning units: **transformation, rights of learners, equity, life-long learning, formal education and community-based structures**.

The overt political role given to arts education, albeit not an uncontroversial role, at least gives the arts a certain status in post-apartheid South Africa in general and, particularly in education. Apart from the unequal provision of the arts during apartheid, the arts were not presented as a coherent policy and therefore occupied marginal status in the curriculum. In addition arts education was characterised by the “historical domination of Western European arts and culture” (Discussion Document, 1997, p.167). Taken together, this meant that arts education was accessible only to a privileged few and it also perpetuated so-called dominant discourses in the arts. Freedom of expression was repressed during apartheid, and artists redefined their role as cultural workers in opposition to the apartheid government. The arts were seen as a weapon for political expression. This way of using art is not without its equivalent now, in that the arts in the new curriculum will be expected to build a new South African identity. In this instance the political role and values ascribed to arts education have to be seen against the broader political restructuring and transformation initiated by the government of national unity in 1994. As a result it should not be surprising that broader political discourses have penetrated the educational discourse, largely informing the vision for arts education. The consequences of this for arts education will be explored in the following section.

As stated, **arts education** was identified as the most frequent theme across the texts. However this concept remains ambiguous as to what is in fact meant by “arts education”. It figures in the texts as a generic concept, with the only further clue to its interpretation being the meaning unit, **the development of skills and talents**. Whilst on the one hand, the category **arts education** reflects a general commitment to the arts, it has also been argued by Best (1992) that the collapsing of the arts disciplines into a generic mass dilutes art as a discipline and, as such, results in the neglect of certain aspects.

Whilst an initial analysis gave some indication as to what is expected of arts education, i.e. a political function and the training of skills, it was felt that further analysis was required in order to make these functions, or rather possibilities, more explicit. The aim of this work is to expose or reveal concealed possibilities in the texts. The discourse analysis therefore provides more depth regarding the different kinds of arts education and openings for arts educators allowed for, or not.

5.3. Discourse analysis

The above-mentioned themes from the quantitative analysis were elaborated through discourse analysis in order to unpack the concept “arts education”. Through the discourse analytic framework as suggested by Parker, five **discourses** (ways of talking about arts education) were identified. Each discourse in turn created, in effect, specific **persons** or roles to “step into” or ways in which to take up the documents. In addition, the discourse and person/s created a **world** for arts education where certain possibilities are allowed for, and not others.

In what follows, the discourses are presented in **bold type**; the persons are presented *in italic type* and the worlds are presented in underlined type.

The following discourses, persons and worlds were identified:

1. **Multiculturalism**, *The Rainbow Wo/Man*, The Very Happy World
2. **The Arts as a Tool for Transformation**, *The Democrat*, *The Human Rights Activist*, *The Politically Correct Person*, The Political World
3. **Lifelong Learning**, *The Eternal Student*, The Actualised World
4. **Arts As Therapy**, *The Healer*, The Healed World

5. **Arts For Individual Holistic Development, *The Holistic Arts Educator*, The Aesthetic World**

These five discourses, each with its central figure (s) or person (s), constitute a world which, in effect, directs and limits the possibilities for arts education. It is argued that these discourses are, in fact, partly concealed in the policy documents but that readers or actors (e.g. educators) will respond to these partly concealed ways of talking and thinking about “arts education”. In responding, they will therefore give voice and life to certain possibilities for arts education and not others. The core possibilities created through these five discourses are:

- 5.3.1. A therapeutic role for arts education.
- 5.3.2. A political function for arts education.
- 5.3.3. Arts education as training for artists.

5.3.1. **The therapeutic role of the arts**

The therapeutic role of the arts is given voice through **the arts as therapy discourse**. The arts will be valued primarily for its therapeutic capacity, and ability to facilitate healing, i.e. over-coming the “wounds of the past” created by apartheid. The arts will be able to “provide channels for therapeutic and creative expression” for all those who have been “psychologically brutalised ” through “decades of discrimination and deprivation” (ACTAG, 1995, p. 326). The arts will allow learners to express their “anguish and frustration of the past” and in so doing to come to terms with the “trauma” (ACTAG, 1995, p.326).

That the arts speak directly to the private world of the learner allows, the learner the opportunity to identify his/her feelings and thus experience a sense of self. Therefore the therapeutic role of the arts facilitates the accessing and releasing of feelings. It is expected that the effects of this release will result in improved self-esteem, and consequently healthier social relations (Warren, 1984, p.5). Furthermore, **the arts as therapy discourse** recognises that the arts give “form to feeling” (Ross, 1978, p.63) and allows for the “development of emotional maturity” (ibid.) for learners. *The healer* will be expected to play a significant role in the “full flowering of the creative potential of the developing and maturing child” (ibid. p.21). As such the emphasis of **the arts as**

therapy discourse is about creating healthy learners rather than the training of artists. The role of the arts is therapeutic rather than producing art works. It is not expected that learners be gifted artists, but rather willing to make their own “unique creative thumbprint” (Warren, 1994, p.2). In this instance the arts are explicitly valued for its spiritual dimensions rather than economic and/or aesthetic value.

In order to facilitate the healing process, *the healer* will be expected to create a trusting and empathic relationship with the learner. *The healer* becomes a guide, as s/he “taps the inner resources of the child” (Ross, 1978). In addition it is expected that *the healer* is familiar with the range of creative media, and understands the possibilities and limitations of each. **The arts as therapy discourse** draws from all of the arts disciplines, allowing *the healer* to select distinct modalities depending on the learner’s need (Warren, 1984, p.4). *The healer* will nurture the creative capacity of the learner irrespective of whether or not the learner has an identified trauma. *The healer* sees the value of using the arts as therapy at both a curative and preventative level. It will be expected that *the healer* acknowledge the realistic limitations of **the arts as therapy discourse**. While the arts can be expected to alleviate and transform pain and suffering, they cannot be seen as “a cure for all the ills of a society” (Warren, 1984, p.51).

While **the arts as therapy discourse** is unapologetic regarding the therapeutic value of the arts, the therapeutic value has often been undermined in the history of aesthetics and arts education. In our “American century” therapy and other subjective concerns are often applauded. This was not always so. The Greeks minimised the arts because of its subjectivity thereby undermining its ability to effectively pursue philosophical “truth” (Gilbert & Kuhn, 1953). During the period of the Enlightenment, the arts were invalidated as they did not subscribe to principles of reason and logic and instead were seen as merely decorative (Bancock in Abbs, 1989). From the 16th Century, the arts as a body of knowledge became increasingly undermined due to its inability to provide certainty in response to the political chaos of that period, i.e. the thirty years war. (Toulmin, 1990). From the 17th Century, the arts were superseded by more abstract and theoretical philosophies, which lead to rational pursuits and methods. As a result a gulf formed between the arts and the sciences, forcing the arts to justify itself both in society and in education. The sciences were referred to as “tough acts of knowledge” while the arts were linked to “soft affects of various kinds” (Abbs, 1994, p.42). The *two cultures debate* initiated in the 1960's worked towards

addressing the equality between the two cultures by drawing on their similarities as well as highlighting the distinct qualities of each culture.

Certain arts educators felt it strategic to underplay the therapeutic or affective role of the arts, so as to ensure a role for the arts in the curriculum. Best (1992) and Abbs (1994) argued that the only way to secure the arts in education would be to highlight the aspects of the arts that refer to aesthetic skills rather than emotional benefits. However in spite of the attacks on the therapeutic aspects of the arts, strong cases were made for the subjective value of the arts. For example Ross (1978) and Witkin (1977) stressed the ability of the arts to access the inner world of the child. The Romantic Movement valued the humanising qualities of the arts in reaction to the alienating effects of enlightenment. More recently, Gablik (1992) has reasserted the role of the artist as healer, in response to the modernist aesthetic wherein the artist had detached his/herself from their social context.

In the light of the above, **the arts as therapy discourse** reasserts the therapeutic role of the arts in the curriculum as well as in society at large. The need to “release” the psychological effects of apartheid is stated as a national imperative towards the process of reconciliation and transformation. **The arts as a tool for transformation discourse** gives support to this therapeutic possibility, as both discourses work towards transforming South African society. It can be expected that the political world would value the subjective experience of the arts, given that it has been politically motivated. Therefore, it is expected that *the human rights activist* will ensure that those previously marginalised are given recognition and opportunities for reconciliation. *The democrat* will ensure that every individual’s constitutional right for self expression is protected, while *the politically correct person* will validate this role as long as it is seen to be politically correct. It could be expected that *the human rights activist* could come into conflict with *the healer*, given their different notions of the transformation process, the former focuses on the external while the latter stresses internal growth. The healed world could be criticised for indulging a certain level of individual narcissism over the greater goals of the political public realm. The therapeutic role will only survive the political world as long as it reflects the political rhetoric and stated outcomes. **The lifelong learning discourse** stresses access to training and education, excluding the therapeutic aspects, as these do not have any direct economic gain. However, *the eternal student* might identify the need for self-expression, and in so doing the actualised world

could resonate with the healed world, ensuring that the individual's potential is actualised. Even though **the multiculturalism discourse** promotes cultural expression through the arts, its emphasis is on forging new identities rather than creating opportunities for therapy. The therapeutic benefits of cultural unity might be recognised but this is secondary to the aims of the discourse. *The healer* and *the holistic arts educator* would be expected to differ, given that *the healer* would insist that the value of the arts is directed towards individual expression and as such does not depend on aesthetic skill and excellence. *The holistic arts educator* would argue that there is more to arts education than uncontrolled self-expression. *The holistic arts educator* would not deny that the arts have expressive functions, but seek rather to refine these channels of expression through the careful training of an aesthetic sensibility.

It is evident that **the arts as therapy discourse** creates a distinctive role for itself given the psychological benefits it promotes for the lives of individuals, groups and communities. It is considered vital to the curriculum and society rather than being seen as an unnecessary frill.

5.3.2. The political role of the arts

The political role of the arts is made possible through three of the discourses rescued from the policy documents, i.e. **the arts as social transformation**, **multiculturalism** and **lifelong learning**. Each of these discourses while opening up specific aspects of the political role, speak of the arts, in general, as having the ability to **transform** society. The relationship between the arts and society is recognised through these discourses, revealing the intrinsic nature of the arts to reflect, and more importantly, to create possibilities for the world to be seen in new ways, opening up the possibility for people to take action.

The arts as a tool for transformation discourse refers to the arts as a “catalyst” for shaping “common identity” (ACTAG, 1995, p.326), as being an appropriate medium for transmitting “national and universal values” (ibid. p.324) and for transforming old values into new values (ACTAG, 1995). The arts in the new South Africa will be expected to play a pivotal role in transforming society, just as the arts opposed apartheid by creating a culture of resistance. Arts

in post apartheid South Africa are seen as central to “ building a unifying democratic culture” (Discussion Document, 1997, p.2).

The multiculturalism discourse speaks of the arts as a means of discovering our common humanity, changing stereotypes and valuing cultural diversity as a national asset (ACTAG, 1995). The arts during apartheid reflected the hegemony of apartheid culture, with arts education in particular reflecting a European bias. Multicultural education allows for the broadening of cultural and artistic expression drawing from the diversity of South African culture. It is expected that arts education in post apartheid South Africa will reinforce values of non-racism, non- sexism and democracy.

The lifelong learning discourse expects arts education to be given priority status as a way of redressing the historical imbalances of apartheid. Learners from all walks of life will be given opportunities through the National Qualifications Framework to access arts education. The principle of equity and redress underlies current educational policy in response to apartheid’s legacy of inadequate and unequal provision of education and training in general and in arts education in particular.

It can be expected that the political world allows for the following subject positions made possible through the above-mentioned discourses: *the human rights activist, the rainbow wo/man, the politically correct person, the democrat, and the eternal student*, all of whom would feel united in their attempts to create accessible and equitable arts education facilities for all learners. The rights for learners to access their “cultural and artistic expression” would be seen as a constitutional and a democratic right. Special attention would be given to those communities previously marginalised during apartheid. Such groups could include learners with special needs, or learners living in rural contexts. Arts education would reflect the diversity of culture in South Africa and give voice to those discourses which had previously been subjugated. For example arts educators mentioned above would incorporate the art of the Khoi San, rural craftsmen, and artists against apartheid. The role of the arts would be to create a common identity as well as respect for difference arts educators would value the arts primarily for their social and cultural significance rather than their aesthetic value. It could be expected that the arts would be valued for their social and political role in the struggle against apartheid as well as their role in promoting the values of

the new South Africa. In addition, these arts educators would challenge the so-called elitist structures which assess the arts, arguing for a democratising of artistic standards to incorporate new definitions and categories of the arts. In terms of redefining the parameters of the arts, the influence of postmodernism on arts education allows for such a re-examining of arts categories (Neperud, 1995), encouraging educators to create contextually relevant art forms and processes. It is therefore to be expected that new categories and values will be ascribed to artworks.

It is likely that the political world would exclude **the arts as therapy discourse** by virtue of its personal and subjective agenda. The aesthetic world would be excluded as art for its own sake would be considered elitist and indulgent, given the social and political role invested in the arts. Sachs and Van Graan have outlined some of the effects on the arts and society, should the arts submit primarily to a political agenda. Van Graan warns that the submission of artists to “the greater political good” (in Wentzel, 1994, p.13) results in an artistic conformity. Sachs calls for a banning of the notion of “arts as cultural weapon” (in De Kok, 1990, p.13) for similar reasons. Therefore it is expected that the political world if not challenged by alternative notions of the concept political, could in fact create a form of political correctness dictating the order of the day. At worst this could lead to the kind of aesthetic repression experienced under Stalin.

It is expected that the political world will have to find solutions to a range of tensions, such as nationalism vs. individualism, and universalism vs. diversity. These contradictions are expected in the political world due to competing political agendas, such as rights to individual expression, and the need to create a unified national culture.

5.2.3. Arts education for training artists

The arts for individual holistic development discourse gives voice to the belief that arts education is central to the development of the whole person, i.e. the emotional, intellectual physical, and spiritual aspects of their being (ACTAG, 1995, p.325). Arts education is multidimensional and can be seen to be part of an expansive and adventurous field (Greene, 1974). As such, it is an “integral, non-negotiable and compulsory part of the curricula ” (ACTAG, 1995, p.325). It is expected that Arts education will provide learners with “opportunities to participate

in, experience, and interpret dance, drama, music and the visual arts, and may involve the use of poetry, novels, plays, films, design, craft and media" (ACTAG, 1995, p.324). The role of *the holistic arts educator* would be to ensure that all learners are given this opportunity due to their inherent capacity for "artistic, creative and cultural expression" (ACTAG, 1995, p.324). Learners will be given opportunities to develop skills in one or all of the art forms. Learners with talent will be nurtured towards achieving their full potential.

The holistic arts educator will value the arts as a "valuable way of learning, providing opportunities for both learning in the arts and learning through the arts. The art making process is recognised for facilitating a range of functions such as problem solving, creative thinking, self confidence, verbal and nonverbal skills" (ACTAG, 1995, p.325). The final product will be seen as a reflection of the process. *The holistic arts educator* sees the art-process and art-product as inseparable, given the nature of aesthetic development. *The holistic arts educator* is committed to assisting learners in building aesthetic literacy, which draws from the conceptual unity of the arts. Arts education under the sway of the Arts as training discourse will stress the primacy of the aesthetic and train learners to value excellence in art as well as to develop a sense of art (Smith, 1989). *The holistic arts educator* will assert that arts education involves not only free expression but also the conscious use of tools, combining effort and skill as the mark of artistic endeavour (Bancock, 1989). It is expected that *the holistic arts educator* will draw from numerous arts theories to inform his/her teaching practice. For example, visual arts educators might emphasise the skill of copying over the spontaneity of self-expression.

The impact of postmodern arts education will encourage *the holistic arts educator* to engage constantly with the changing conceptions in the meaning of art (Neperud, 1995). Therefore it is expected that *the holistic arts educator* will draw from art history, art criticism, aesthetics, as well as from the additional disciplines of anthropology and sociology (Neperud, 1995, p.9). It is at this point that the aesthetic world could overlap with the very happy world allowing for a redefinition of art. An example might be a ceremonial object that is redefined as an art object. *The democrat* would be expected to support the process of reexamining the boundaries of art, given his/her sentiments towards the so-called elitist structures, which have legitimated certain art forms over others. *The holistic arts educator* might in turn fear that the arts could become popularised, losing

all aesthetic standards. However, the task of *the holistic arts educator* will be to constantly engage in this debate ensuring that aesthetic criteria are not compromised towards political imperatives.

Therefore it is only the aesthetic world which allows for the development of trained skilled artists governed by the understanding that the arts constitute a unique form of knowledge. The domain specificity of the arts is further recognised by the reference to the *two-cultures debate*, which sees the culture of the arts as making a distinct contribution to society and education in particular. Furthermore, given the equivocal role of the arts in education, it is expected that the aesthetic world would be pivotal in claiming legitimacy for arts education. In addition, it could be expected that the actualised world would allow for the training of artists, given its emphasis on skills development and making the arts accessible to those communities previously disadvantaged. The actualised world would actively work towards the redress of arts education, facilities and training. As discussed earlier, the political world, the very happy world and the healed world are unlikely to promote skilled artists, as their emphasis is on the arts as method, which does not necessitate the development of aesthetic skills. It is therefore expected that *the holistic arts educator* will resist the role of the arts as a “potent catalyst for just about any educational change one wants” (Smith, 1989, p.161) as this would be seen to undermine the aesthetic considerations of the arts, and in effect be anti-arts education.

Chapter Six

Conclusion

6.1. Introduction

This section brings into focus the major findings of this study, its implications for the field of arts education, as well as an evaluation of the research aims. In addition it opens up possibilities for further research by identifying specific concerns.

6.2. Major findings

Throughout the literature review, the field of the aesthetics and arts education revealed a plurality of interpretations. This diversity of function reflects the notion that the arts form part of an “expansive and adventurous” field (Greene, 1974). The name of the problem itself could be stated as the concept **arts education**, which appears in various guises throughout the policy documents and, as such, requires further analysis and unpacking.

Quantitative analysis revealed two broad themes for arts education, i.e. a political role and the ambiguous category, an educational one. Through the discourse analytic process, five discourses were rescued from the texts, through which specific subject positions and worlds were constituted, allowing for specific arts educational practice. Furthermore, the five discourses opened up three distinct possibilities for arts education, namely, a therapeutic role for arts education, a political role

for arts education and lastly arts education as training for artists. Furthermore it is evident that each possibility reflects a distinct field of the arts, together with specialised expertise, techniques, aims and benefits for learners.

Given the analysis of the documents, it is apparent that the prevailing role given to arts education is that of a political nature, emphasising the role of the arts as a catalyst for social change. As a result it can be expected that the majority of positions that will be taken up by educators will be those created through the political role given to the arts. Therefore educators will be expected to use the arts to transform society, heal the wounds of apartheid, provide economic opportunities, redress past inequalities, smooth over deep-seated fears and differences and create a non-racial South Africa.

The crucial question remains as to whether or not educators as the actual persons constrained by the political role of the arts can in fact “chew the bite” given to them. At first glance, it seems a tall order to expect that the arts could cure all the ills prevalent in South African society. In addition, the political role of the arts is constrained by its own internal debates about issues like artistic freedom, for example. It is argued that the political role might in fact create a different set of problems should it become the order of the day. Such effects could be the restriction of artistic expression, ironically reverting back to a censorship reminiscent of the days under apartheid. It could also lead to the undermining of the other two roles identified for arts education. The therapeutic role could be seen as “nice but not necessary” given the political exigencies of the day. Again this role could be elevated given its political role in easing the wounds of apartheid. This might leave the therapeutic role at the mercy of the political role, undermining its effects that might not appear overtly political. Regarding the role of arts education for training artists, it is equally possible that this role would be further marginalised by the overriding political role. The concern that instrumental or political agendas could govern the positioning of the arts in the educational curriculum is a grave one, and as such could be seen as inherently “anti-arts education” (Smith, 1989, p.161).

The writer contends that, ideally, the arts could be reinstated in the current curriculum. There are opportunities for a rich arts education practice to develop, even in the midst of the competing roles for arts education. However, the worst case scenario will be that all possibilities are jeopardised

and will not materialise, given the lack of resources and training; and the enormity of the social pressures facing South Africa. In addition to these social constraints, the *realpolitik* being promoted could undermine the more ennobling educational imperatives of the arts. However, even though it might appear that the arts have indeed been reinstated in society in general, and particularly in education, the writer argues that this role remains vulnerable given the overriding political role ascribed to the arts. The political role of arts education once again, justifies the arts for its instrumental value rather than for its inherent and unique contribution as a distinct form of knowledge.

The writer recommends that *all* educators take up the case for the arts in education for, as Heidegger states, “the arts make space for spaciousness, they open worlds” (Abbs, 1994, p.214). “Openings, beginnings, initiatives, new understandings, more intense engagements: these, I think, are our shared concerns” (Greene, in Abbs, 1994, p.214).

In conclusion, it is felt that the aims of the study were met in that possibilities and impossibilities for arts education were outlined. It is suggested that it would be useful to take the analysis further into questions that would confront educators. In particular we need to address how the specific outcomes for Arts and Culture could materialise, given the three possibilities identified in this study.

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Appendix A

Data Tables

Each table identifies the meaning units found in each text.

Column 1-identifies the meaning unit

Column 2- locates the text in particular document

Column 3 -indicates the frequency of meaning unit in the overall text

Table 1: White Paper on Arts, Culture and Heritage

<i>Meaning unit</i>	<i>Text</i>	<i>Total</i>
Unity	p.24.31	1
Reconciliation	p.25.32	1
Building of a National Democratic culture		0
Diversity of cultural heritage	p.24.30 p.24.3.1	2
The rights of learners	p.24.30 p.24.31	2
Equity	p.24.30 p.25.34	2
Appropriate lifelong learning	p24.30 p.24.35	2
Development of skills	p24.30 p25.32	2
Assertion of rights	p.25.34	1
Transformation	p.25.33 p.24.30	2
Arts education	p.24.30 p.25.36	2
Formal education	p.24.30 p.25.36	2
Community based structures	p.24.30 p.35.36	2

Table 2: Discussion Document Curriculum 2005

<i>Meaning Unit</i>	<i>Text</i>	<i>Total</i>
Unity	p.2	1
Reconciliation		0
Building of a National democratic culture	p.2	2
Diversity of cultural heritage	p.2	4
The rights of learners	p.2	1
Equity	p.2	2
Appropriate lifelong learning	p.2	2
Development of talents & skills	p.2	1
Assertion of rights	p.2 p.168	2
Transformation		0
Arts education	p.4-5	2
Formal education	p.5	1
Community based structures	p.5	1

Table 3: Reconstruction and Development Programme: Developing our human resources section 3.4.8

<i>Meaning Unit</i>	<i>Text</i>	<i>Total</i>
Unity		0
Reconciliation		0
Building of a National democratic culture		0
Diversity of cultural heritage		0
The rights of learners		0
Equity		0
Appropriate lifelong learning		0
The development of talents & skills		0
Assertion of rights		0
Transformation		0
Arts education	p.71	1
Formal education	p.71	1
Community based structures	p.71	1

Table 4: White Paper Education and Training: chapter 4.15

<i>Meaning Unit</i>	<i>Text</i>	<i>Total</i>
Unity		0
Reconciliation		0
Building of a National democratic culture		0
Diversity of cultural heritage	p.22	1
The rights of learners	p.22	1
Equity	p.22	1
Appropriate lifelong learning		0
Development of talents & skills		0
Assertion of rights		0
Transformation		0
Arts education	p.22	1
Formal education		0
Community based structures		0

Table 5: ACTAG Draft Report

Meaning Unit	Text	Total
Unity	p. 326: 1.6	1
Reconciliation	p.326: 1.6.3 p.326: 1.6 p.342: 5.4.6.4	3
Building of a National democratic culture	p.323: 1.2.1 p.324: 1.4.2 p.328: 1.7.1	3
Diversity of cultural heritage	p.323: 1.2.2 p.325: 1.5.1 p.325: 1.5.2 p.333: 3.2.1 p.334 p.341: 5.4.6.1 p.342: 5.4.6.2 p.342: 5.5.5 p.342: 5.5.2 p.345: 6.1.13	10
The rights of learners	p.324:1.4.2 p.324:1.4 p.325:1.5 p.325:1.5.1 p.325:1.5.4 p.325:1.5.5 p.325:1.5.7 p.325:1.5.13 p.334: 4.2.1	9
Equity	p.325:1.5.3 p.325:1.5.4 p.347:7.15 p.339:5.1	4
Appropriate lifelong learning	p.339:4.8.1 p.337:4.5.1 p.338:4.6.1	3
Development of talents & skills	p.327:1.6.6 p.327:1.6.6.1 p.334:4.27 p.336:4.3.5 p.337:4.4.3 p.339:4.82 p.325: 1.5.10	7
Assertion of rights	p.323: 1.2. p.327:1.6.5 p.328:1.7.1 p.329:2.2 p.333:2.2.1 p.338:4.7 p.338:4.7.1	7
Transformation	p.326:1.6.5 p.326:1.6.7.1 p.326:1.6.7.2 p.328:1.7.1 p.328:1.7.2 p.329:2.2 p.333:3.2.1 p.341:5.4.6.1	8

Arts education	p.324: 1.3.3 p.326: 1.6.4 p.324: 1.3.3 p.324: 1.4.1 p.325: 1.5.10 p.325: 1.5.10 p.325: 1.5.11 p.326: 1.5.13 p.326: 1.6.1 p.326: 1.6.2 p.327: 1.6.6 p.327: 1.6.7 p.327: 1.6.7.1 p.328: 1.6.7.4 p.328: 1.7.1 p.328: 1.7.2 p.328: 1.8.1 p.329: 2. p.330:2.7 p.331:2.11 p.333:3.2.2 p.336:4.3.6 p.336:4.4.1 p.340:5.3.i p.430:5.3.2 p.341: 5.3.3 p.341:5.3.4	27
Formal education	p.325: 1.5.12 p.328 p.332: 3.1.2 p.332: 3.1.1 p.333: 3.1.4.	5
Community based structures	p.324:1.4.3 p.325:1.5.12 p.332:3.11 p.332:3.1.3 p.332:3.1.4 p.332:3.1.4.2 p.3338.4.6.4 p.347:6.5.2 p.349:7.5 p.349:7.6 p.331:2.13	11

Table 6: Table illustrating total number of meaning units across the selected texts

The abbreviated names of the document are found in the column on the extreme left-hand side of the table. The meaning units are listed in columns from left to right, each column containing the total of meaning units identified in the stated text.

ACH White Paper Arts, Culture and Heritage
DD Discussion Document for Curriculum 2005
RDP Reconstruction and Development Programme
WHT ED White Paper on Education and Training
ACTAG ACTAG Draft Report

	Unity	Recon- ciliation	Building national democratic culture	Diversity of cultural heritage	The rights of learners	Equity	Appro- priate lifelong learning
ACH	1	1	0	2	2	2	2
DD	1	0	2	4	1	2	2
RDP	0	0	0	0	0	0	0
WHT ED	0	0	0	1	1	1	0
ACTAG	1	3	3	10	9	4	3
TOTAL	3	4	5	17	13	9	7

	Development of talents and skills	Assertion of rights	Trans- formation	Arts education	Formal education	Community based structures
ACH	2	1	2	2	2	2
DD	1	2	0	2	1	1
RDP	0	0	0	1	1	1
WHT ED	0	0	0	1	0	0
ACTAG	7	7	8	27	5	11
TOTAL	10	10	10	33	9	15

Appendix B
Arts and Culture Task Group
(ACTAG)
Draft Report

Appendix C

The Reconstruction and Development Programme

CHAPTER ELEVEN

ARTS EDUCATION

1. INTRODUCTION

This preliminary discussion document, which will inform policy formation for arts education, has been compiled by Ian Tromp, Jo-Anne Duggan and members of the Arts Education Sub-Committee, and draws on a range of submissions made by various bodies involved in the field of Arts Education, received by the end of March 1995.

The Arts Education Sub-Committee consists of Prof. Karin. M. Skawran (Convenor), Ms. Phyllis-Jane Zungu, and Dr. Wandile Kuse; with Ms Jo-Anne Duggan (WESTAG), Ms. Charlotte Schaer (Gauteng), Prof. Lynn Dalrymple (Drama), Ms. Lulu Kumalo (Dance), Mr. Glen Mashinini (ACTAG Sub-Committee on Community Arts), and Ms. Sarita Hauptfleisch (Music) as co-opted members.

1.1 Vision

Our vision is to foster unity, reconciliation and the building of a national democratic culture which reflects and respects our diverse cultural heritage, traditions, and cultures. We assert the right of every learner to access to equitable, appropriate, life-long education in the arts, and opportunities to develop individual talents or skills irrespective of race, gender, class, creed, age or physical and/or mental capacity, through the transformation of Arts Education within the formal school system and the development and extension of community based structures.

1.2 Aims and Scope of this Policy

1.2.1 Recommendations in this policy are aimed at providing a framework for arts education in accordance with our vision and establishing fundamental guidance on which to base the provision of arts education.

1.2.2 We also aim to entrench the overarching principles of non-racism, non-sexism, democracy, redress, access to resources and affirm the diverse expressions of South African culture within arts education.

1.3 Terminology

For the purpose of this document, the following definitions should be understood:

- 1.3.1 *Culture* embraces custom, tradition, belief, religion, language, crafts and all the artforms including music, dance, the visual arts, film, theatre, written and oral literature.
- 1.3.2 *The arts* shall refer specifically to contemporary and traditional forms of music, dance, drama, literature, media studies and visual arts as practised by our diverse South African cultures.
- 1.3.3 *Arts education* shall refer to the educational context in which learners have the opportunity to participate in-, experience, and interpret dance, drama, music and the visual arts, and may involve the use of poetry, novels, plays, films, design, craft and the media. Arts education shall refer to the arts in education as a discipline as well as a methodology.
- 1.3.4 *Learners* shall refer to young children, youth and adults, from pre-primary to the end of formal schooling, including tertiary education, youth in community centres and adults in basic and continuing education - except where a specific age of learner or community group is pin-pointed. In that case more precise nomenclature will be used.

1.4 Arts Education and Cultural Life

- 1.4.1 Culture can be defined as a form of discourse and a means of communication and understanding. By its very nature, arts education must therefore play a crucial role in the understanding and furthering of culture. It provides learners with the mental and practical skills to communicate and share diverse cultural manifestations and to make, recreate and re-invent meaning.

In support of the above we note that:

- 1.4.2 Arts education should express and promote the values underpinning the democratic process and the Declaration of Fundamental Human Rights which promises (in Article 27) that *everyone has the right to freely participate in the cultural life of the community, to enjoy the Arts and to share in scientific advancement and its benefits.*
- 1.4.3 The arts are recognised in the **Reconstruction and Development Programme** as a crucial component in developing South Africa's human resources (RDP, par.1.4.8), and it is clearly stated that *Arts education should be an integral part of the national school curricula at primary, secondary and tertiary level, as well as in non-formal education.* (RDP, par.3.4.8)
- 1.4.4 The **Mexico City Declaration on Cultural Policies**, adopted by the World Conference on Cultural Policies in August 1982, declares *inter alia* that *development implies for every individual and every people access to information and opportunities to learn and communicate with others,* (Article 11) and further, that *education is ideally suited to the transmission of national and universal cultural values.* (Article 31)

1.5 Guiding Principles of this Document

As a basis for reform of arts education, and in order to actualize the creative, artistic and cultural capabilities of all South Africa's people, a number of premises must be guarded and guaranteed:

- 1.5.1 The right of all South Africans to participate fully in, and to benefit from the development of the rich diversity of our shared cultural heritage, shall be asserted.
- 1.5.2 The rich and diverse expression of South African culture shall be promoted and developed through arts education.
- 1.5.3 Equitable funding of resources and facilities for both the production and appreciation of arts and culture shall be made available and accessible to all.
- 1.5.4 An education in the arts shall be the constitutional right of every citizen, and every learner shall have access to equitable, quality education in the arts through schooling, tertiary education and community structures.
- 1.5.5 The needs and aspirations of marginalised groups in rural settlements and squatter camps as well as the disabled, will be addressed.
- 1.5.6 Arts education shall be firmly placed within national educational structures.
- 1.5.7 Every student shall be offered the opportunity to learn about and experience the arts in their diverse forms - to participate in music and dancing, drama, theatre and visual art activities.
- 1.5.8 Every student shall have the right to be a member of viewing audience - to watch and listen to performances and view works of visual art.
- 1.5.9 By means of revised arts curricula, written resources and teaching methods, the redress of imbalances and distortions in our arts and cultural history shall be actively promoted.
- 1.5.10 Arts education is central to the development of the 'whole' person - experience of the arts encompasses and involves spiritual, emotional, intellectual and physical aspects of our being.
- 1.5.11 Arts education is empowering and equipping learners with creative, psychological, intellectual and problem-solving skills which encourage independence, confidence and informed participation in a fully democratic society.
- 1.5.12 Free interchange of both learners and educators between formal and non-formal sectors shall be encouraged.

- 1.5.13 Freedom of expression shall be nurtured and protected in all art forms and in all places of learning.
- 1.5.14 A broad spectrum of basic, strategic, and applied research in the arts shall be promoted.
- 1.5.15 Policy and curriculum development should take place through processes that facilitate consultation, participation and integration at all levels.
- 1.5.16 Policy and curricula development shall take place on a continuous basis and should be open to public evaluation and review.
- 1.6 **The Value and Benefits of Arts Education.**
 - 1.6.1 The creative arts in all their forms are integral parts of life. Making and appraising art involve a number of related skills and processes. Experience of the arts - in all the areas of production, performance, viewing, and evaluation - has a number of benefits to educational and general growth.
 - 1.6.2 The psychological benefits of an experience of the arts, stem from the fact that the arts provide a tangible expression of human creativity and imagination. By encouraging self-expression, self-confidence, and a deepened understanding of our environment and our place within that environment, the arts support the development of a healthy sense of self. Education in the arts develops the student's ability to communicate effectively with others, as well as providing a forum for self-exploration.
 - 1.6.3 The arts can be useful in healing the wounds inflicted by a violent society. As many of South Africa's communities have been torn by strife, and many thousands of our young scarred by violence and death, the arts can help people to express the anguish and frustration of the past and come to terms with trauma. Promotion of arts education will contribute greatly to the healing process of a nation psychologically and physically brutalised by decades of discrimination and deprivation.
 - 1.6.4 Individual and social benefits arise because by their very nature, the arts relate to the individual and the individual in a social context. Therefore issues of personal and social interrelationships are recognised, developed, interpreted and reflected in the art-making process. Art education creates, within a safe learning environment, means for challenging, affirming and exploring these relationships. The experience of the creative expressions of the different communities of South Africa provides insights into the aspirations and values of our nation. This experience develops tolerance and provides a foundation for national reconciliation, as well as building a sense of pride in our diverse cultural heritage.
 - 1.6.5 Because the arts take an essential place in the shaping of a community's identity, art education can be a forum in which we can challenge and reform

culturally imbued pre-conceptions and stereotypes of 'race', gender, class, religion, ethnic and language-groups so prevalent in South African society.

1.6.6 The arts can be useful tools for everyday life, and can make a significant contribution to a competent and educated population. Learning in the arts provides skills and sensibilities which significantly enhance knowledge and performance in other professions where visualisation and planning skills are needed (e.g. architecture, town planning, engineering, etc.). Life skills valuable in many fields of employment which can be gained from experience of the arts include:

- 1.6.6.1 training in creative and innovative thinking and problem solving;
- 1.6.6.2 the development of critical analysis and assessment skills;
- 1.6.6.3 the cultivation of creative relationships between teachers and students;
- 1.6.6.4 confidence to work both independently and as a member of a team;
- 1.6.6.5 the development of both verbal and non-verbal communication skills, including written communication skills;
- 1.6.6.6 through arts practice, students have the opportunity to develop motor skills and co-ordination; and furthermore;
- 1.6.6.7 through involvement in the planning and administration of a project in the arts, students can be given valuable exposure to aspects of life which they would not gain from other subjects, as well as a firm foundation for a number of career options within a changing technological era.

Thus it can be asserted that the arts offer more practical opportunities to acquire competencies, than many other areas in the school curriculum which are commonly assumed to be 'more useful'.

1.6.7 Arts education impacts on a number of *key economic objectives*:

- 1.6.7.1 The arts are a vital human dimension of the environment, offering a distinctive sense of place and belonging to residents and contributing to the social and economic well-being of the community by improving the quality of life.
- 1.6.7.2 Economic growth and development are stimulated through the sector of the economy, organised around the production and consumption of cultural goods and services. This includes both large industries like the print and electronic media, publishing, advertising, film, television and video production, visual and graphic arts and craft, all fields of design, and theatre, music and dance performance.

1.6.7.3 Arts and cultural activities are increasingly important in developing sustainable cultural tourism strategies. Many international indicators suggest that tourists are more interested in environmental heritage, ethnic and historical features, and less interested in "showpiece" resorts and destinations. (C. Steinberg: 1995)

1.6.7.4 Arts education and training will play a part in providing new employment opportunities for historically underpaid artistic communities. The development of community based cultural production forms part of a strategy to encourage self-reliance and self-employment.

1.7 Arts Education in the Development of our Nation.

1.7.1 The arts, and arts education, can thus be seen to be an integral part of the development of South Africa's human resources. The main theme of the *Reconstruction and Development Programme's* section on developing our human resources is the empowerment of the people of our nation through appropriate education and training, in order that they might participate effectively in all the processes of democratic society, economic activity, cultural expression, and community life. Both the RDP itself, and the Department of Education's *White Paper On Education and Training*, firmly commit the Government to a number of general principles for education. These include the stipulations that all education must be non-racist, non-sexist, democratic, and accessible to all from every community and cultural background, and that no student should be disadvantaged because they come from any particular group or tradition.

1.7.2 It is our belief that arts education must be integrative and holistic, and must work towards developing the full creative capabilities of all our people. Arts education must be related to the real world, and in particular to the culture and community that students themselves experience. It should empower students to transform the experiences of their own lives, and to understand their own environments. Arts education should provide both an understanding of the past and a vision of the future.

1.8 The Contribution of individual Arts Disciplines

1.8.1 While many of the points made thus far, refer to the arts in general, it is important to note that within both formal and community based structures, arts education is understood to be education within the disciplines of dance, drama, music and visual arts. While literature and media studies are recognised as important art forms, they are not referred to specifically in this document, because in South Africa, at present, these tend to be dealt with in the teaching of language within formal education and through specifically focussed programmes in community based organisations.

1.8.2 In this document we assert that the four major art disciplines, as detailed above, are essential, since they contribute to education in somewhat

different and yet mutually complementary ways.

- 1.8.2.1 *Dance* is a means of expression in which the natural ability of the body to move through space, is used as the primary medium for communication. Rhythm and cadence enhance the communication of ideas through movement.
- 1.8.2.2 *Drama* utilises children's dramatic play and adult theatre as well as elements of all the other art forms in the enactment of human situations. It is the most social of all art forms, since it involves communication through speech, movement, visual elements and body language. Improvised dramatic play, which forms a large part of school drama, is an excellent forum in which students can acquire and practise oral and physical communication skills. Through experience of performance, students can grow in concentration and self-confidence.
- 1.8.2.3 *Music* involves learners in improvising, composing, performing and responding to music. Music provides a creative, practical and dynamic means of developing essential life-skills. A strategy for music education which focuses on the self-realisation of the pupil, is instrumental in the upliftment and empowerment of the individual and the community.
- 1.8.2.4 The *visual arts* encompass crafts and design, and offer learners an opportunity to interpret and respond to experience in visual form. Learners develop skills in applying and using a variety of materials, processes and techniques to explore and express ideas, feelings and concepts, and they can be encouraged to reflect on their own work and that of others, and thereby to develop skills of analysis and interpretation

2. THE NEED FOR RECONSTRUCTION AND DEVELOPMENT OF ARTS EDUCATION

What follows is a brief analysis of the inherited problems in arts, in order to ensure that errors committed in the past, are not repeated in the future.

- 2.1 *Under colonialism and apartheid, the culture of the majority of South Africans was neglected, distorted and suppressed. Freedom of expression and creativity were stifled. People and communities were denied access to resources and facilities to exercise and develop their need for cultural and artistic expression. Reconstruction and Development Programme, par. 3.4.2*
- 2.2 In order to meet the Reconstruction and Development Programme's commitment to developing "an integrated system of education and training that provides equal opportunities to all, irrespective of race, colour, sex, class, language, age, religion, geographical location, political or other opinion" (par.3.3.1), it is necessary to begin by isolating specific problems within the system which is now to be replaced.
- 2.3 To date, access to education and training has been severely rationed on a

racial and ethnic basis. The arts were not considered a suitable educational domain for black school children; hence there is almost no arts education in ex-DET schools.

- 2.4 Where arts education does exist, it is shaped by societal values such as racism, sexism, 'Christian National Education' and a technical mindset. It is commonly believed that educational authorities, who were mainly 'white', considered the arts inferior subjects, of little 'real worth' and as such matriculation in arts subjects was unlikely in ex-HOA schools. Only Dance (or Ballet) was broadly offered for Std 10 girls in ex-HOR schools. All the arts were nearly excluded in ex-DET schools where the boys were channelled towards Woodwork or Gardening and the girls towards Home Economics and Needlework. And where arts subjects do exist, their curricula incline towards Euro-centrism and seldom reinforce our country's many other cultures.
- 2.5 The entire system of education has been severely fragmented and bureaucratic, with a complex hierarchy of separate racial, social, and ethnic departments and services. Financial and policy control lay in the hands of the governing minority throughout, and the discriminatory funding of education entrenched huge disparities in physical facilities, professional services, and the quality of teaching. The provision of arts education in primary schools best reflects these inequities: at primary school-level, art and music is offered as a subject in most white schools (ex-HOA), some Coloured (ex-HOR) and Indian (ex-HOD) schools and a minimal number of black (ex-DET) schools. Dance and drama are offered in a very small number of schools country-wide.
- 2.6 The Eurocentric curriculum is often imbued with an individualistic, elitist, competitive and commercial value system which has rendered the arts irrelevant to most adults: an expensive luxury for the 'artistic' few. Therefore when 'rationalisation' is embarked upon, arts educators are the first to be retrenched. This only goes to reinforce the status of arts subjects as irrelevant luxuries.
- 2.7 Arts education is not, and has never been a priority of formal teacher training institutions. While some pre-primary and primary teachers have the option to study one or more arts subjects, these are generally not compulsory. Little attention is paid to the integral role of the arts in general education, and the arts are seldom explored as a vehicle for integrated teaching.
- 2.8 Although there are a number of skilled teachers, many of these are not working in the various fields of arts education, because their training, through community arts organisations, is not recognised by departments of education.
- 2.9 Although a few institutions have investigated and in some cases initiated new

and relevant curricula, the teacher-training that has taken place in the past, and which continues today in the majority of institutions, is inappropriate. Content and methodologies remain closely tied to Eurocentric cultural traditions, and little effort is made to locate cultural production in familiar, contemporary terms. Thus, students are not encouraged to use their experience of making and viewing art to interpret and create their own environments.

- 2.10 Under Christian National Education, the learner is viewed as a passive recipient of information, whereas arts education locates meaning in the experience of the learner, emphasises individual interpretation and defines the teacher's role as facilitator of artistic expression.
- 2.11 There has been a dire lack of both written and physical resources necessary for arts education. The values which underwrite a curriculum, prescribe the necessary resources, and in the past both values and resources have been inappropriate to a South African cultural context. The written resources necessary for the study of European material, is usually also made in Europe, and intended to meet the needs of European learners. Furthermore, there has often been the necessity to import both written material and physical resources, which are bound to be expensive to buy, and as such inaccessible for the majority of learners. Schools serving Black communities, in most cases already under-equipped with basic texts and exercise books, could hardly be expected to provide expensive arts materials. Although access to appropriate equipment and materials is essential, the current approach to arts education does not encourage exploration and innovation in the use of local materials, styles and traditions.
- 2.12 The apartheid ideology left a legacy of authoritarian and bureaucratic control. As a result there is little community involvement in decision-making.
- 2.13 Local community structures have had to take responsibility for providing their communities with arts education - with little, if any, financial or other support from the State.- As a result, arts education is poorly served in the broader community.
- 2.14 Community members with talent and expertise who lack recognised qualifications, have been excluded from arts education. Students from community arts projects may not enter tertiary institutions unless they achieve a Senior Certificate. And if they possess a Senior Certificate, it is most unlikely that their subject selection would include the art form of their choice. Accreditation procedures are inflexible and constraining.
- 2.15 Where the formal community based and non-formal sectors could support each other, co-ordinated programmes seldom take place, and institutions function in isolation. Therefore service provision is patchy, inequitable and fragmented and sometimes unnecessarily duplicated by a number of

providers.

3. REALISING OUR VISION

3.1 An Integrated Approach to the Provision of Arts Education

3.1.1 The importance of both formal and community based education and training must be acknowledged: both sectors contribute to arts education in different and mutually complementary ways. It is a guiding principle of this document that arts educators should be encouraged to capitalise on the different opportunities offered by the two sectors, and to develop strategies that offer learners mobility between them. Partnership, consultation, advocacy, planning and the sharing of resources is fundamental for the reconstruction and development of arts education.

3.1.2 Within the formal education sector, provision must be made to offer appropriate arts education and training for learners at all levels - in schools, technical colleges, colleges of education, technikons, universities and related institutions. Financial support, curriculum development, accreditation, teacher training, resourcing and management of education in this sector, will continue to be the responsibility of both regional and national departments of education.

3.1.3 Community based organisations should be equipped to meet the future needs and aspirations of learners who wish to use the arts to make a living, either by practising as artists or by working in a related field; to work with others, either as an educational tool, a community development tool or for therapy; to gain access to other institutions of learning; and to involve themselves in the arts for creative or recreational purposes. Such organisations could also provide access to information and expertise, net-working and support services for arts practitioners and educators as well as access to facilities and equipment for production and presentation.

3.1.4 It is imperative that existing expertise, facilities and resources within this sector be supported and maintained and that provision is made to extend similar services to all communities. The RDP states that *ultimately government is responsible for the provision of cultural amenities for each community. As an immediate measure, established community art centres should be subsidised by the government. In the longer term, the Ministry of Arts and Culture should work with local and regional government and community structures to form community art centres throughout the country.* [RDP, par.3.4.6]

3.1.4.1 Schools with existing art rooms, could serve the broader community by allowing adult learners to make use of the facilities after school hours.

3.1.4.2 Community arts centres or organisations could be utilised in a similar way, as a direct resource for schools, providing tuition for secondary school

learners wishing to specialise in one or more arts discipline.

- 3.1.4.3 Tertiary institutions should be encouraged to interact more directly with community arts organisations, by providing facilities and exhibition or performance venues and making an input into courses run by community organisations. Similarly, where facilities for exhibitions and performances exist in communities, formal institutions could be encouraged to make use of these, thus facilitating a sharing of ideas and expertise.

3.2 Administrative Mechanisms

3.2.1 *A National Council for the Arts*

The *Reconstruction and Development Programme* [RDP, par.3.4.9] allows for the formation of democratic Arts Councils as statutory bodies. The National Arts Coalition has proposed a possible Mission Statement for a National Council for the Arts *to develop a strong artistic life throughout the country by promoting access to, and diversity, pluralism and excellence in the arts among all the people of South Africa.* The National Arts Coalition proposes that the National Council for the Arts, while being constituted as a statutory body (i.e. existing by a law of parliament), would operate with complete independence from the State in terms of its policy-making and funding roles. Such bodies would be responsible for disbursing funding at arms length for projects in the arts and in arts education.

3.2.2 *Arts Education Development Agency*

The establishment of separate Ministries for Education and for Culture has effectively marginalised arts education. Each Ministry has more pressing priorities and considers arts education to be the responsibility of the other. Arts education has long been the stepchild of the arts and it is imperative that arts educators and their cause be recognised as central to the future of a healthy, vibrant arts community. Similarly, to remove responsibility for arts education from the Ministry of Education, would be to further marginalise the subject in the eyes of (education) policy and decision makers and deny its integral role in general education. The division further entrenches existing divisions between formal and community based projects and mitigates against the integration of these to provide equal opportunities to all.

Taking the above into consideration, it appears that there is a need for a structure that will facilitate communication, not only between the separate Ministries, but also between the State and civil society, and between the various disciplines and stakeholders, in order to ensure the development and democratization of the arts and art education. The State has the central responsibility in the provision of education and training, but should also provide a facilitative framework in which learning opportunities may be provided on as wide a scale as possible by many other agencies in civil

society.

To meet these needs, we propose that an Arts Education Development Agency be located within restructured Arts and Culture Departments. Such a body would be established to ensure that a close relationship be established between the educational authorities and cultural organisations and institutions to rationalise resources and formulate common programmes and curricula.

Furthermore, this body would be responsible for establishing, maintaining, and disseminating information from a database regarding the existence, location, facilities and potential of all formal and non-formal arts initiatives, so that efforts at education, networking, redeployment of resources and the development of skills, infrastructures and facilities are co-ordinated.

The Arts Education Development Agency would also be responsible for fostering intrinsically South African arts and culture, promoting and protecting the development of indigenous forms of art, developing audiences - both in size as well as in understanding, appreciating and enjoying the arts, by all available means, including the media.

3.2.3 *Arts Education Development Forum*

Much of the activity of the above-mentioned actions would be informed by the proceedings of the Arts Education Development Forum, consisting of elected regional and local representatives of arts education organisations, institutions, professional associations etc. The Arts Education Development Agency would report back to the Forum on a regular basis.

4. FRAMEWORK FOR THE PROVISION OF ARTS EDUCATION

4.1. Early Childhood Development

Young children in pre-schools, educare and at home

- 4.1.1 Teachers should encourage and stimulate young children's inquisitive enthusiasm for play, story-telling, movement and sound, and should support experimenting with materials, colours and mark-making. Arts education must be recognised as an integral part of the young child's educational experience in the pre-school years.

4.2 General Education Certificate

Lower Primary, Upper Primary and Lower Secondary School - the period of free, compulsory education.

- 4.2.1 Arts education should be a non-negotiable, compulsory part of the curriculum for all learners in the first ten years of schooling.

- 4.2.2 In the first four years, learners should gain practical experience of a variety of art forms or disciplines and be exposed to stories, songs, dances, paintings and crafts that reflect our diverse cultural heritage. The arts may be taught as separate subjects or form part of a combined arts curriculum. It is necessary to recognise both the integrity of separate arts disciplines and the value of the integrated arts experience. Arts education should, wherever possible, be integrated into the whole school day, so that pupils are educated both in and through the arts.
- 4.2.3 Learners should gain wide exposure to practical experiences in different art forms and materials, as well as exposure to existing works of high quality and to diverse cultural input. Teachers should be encouraged to take a flexible attitude towards the use of the various art forms, depending upon their own inclinations and abilities.
- 4.2.4 The form of arts education at this stage is open to debate. While an appropriate form of Combined Arts Curriculum or Inter-disciplinary Arts Curriculum is yet to be fully researched, it is recognised that this approach could provide the young learner with a rich and varied experience of numerous art forms, of their relationship to one another, and of the place and significance of these art forms in their own lives. The precise balance of disciplines within such a programme would depend on the existing teaching skills in the arts, and would require teaching institutions specifically constituted to prepare teachers through in-service and pre-service training.
- 4.2.5 In the Senior Primary years, learners should experience each of the distinct art forms individually and be afforded opportunities to integrate these where appropriate.
- 4.2.6 In junior secondary years (Std 6-7) learners should specialise in one or more disciplines of their choice.
- 4.2.7 Learners with particular talents or abilities requiring specifically focussed tuition, should be identified and nurtured.
- 4.2.8 We note with concern that recent changes to the syllabus for arts education in primary schools, did not include the introduction of Drama. It should be strongly asserted that all the arts, including Drama be included in the curriculum.
- 4.3 Further Education Certificate
- Further Education refers to learners in senior secondary schools, workers in industry, out-of-school youth and adults, learners in technical colleges, community colleges and community based learning centres.*
- 4.3.1 Arts education should be provided within the framework of a comprehensive, interlocking sector which provides purposeful educative experience to

learners at the post-compulsory phase, irrespective of age, place and time of delivery. (White Paper on Education and Training page 16)

4.3.2 The Further Education Certificate (FEC) will be granted:

- * at the end of senior secondary school;
- * on completion of technical college and community college programmes;
- * on completion of programmes offered by accredited private providers or NGO's;
- * by means of industry training and Regional Training Centres.

4.3.3 Entry into FEC may be dependent upon prior training or not - according to the requirements of disciplines or courses. Admission to FEC programmes could be granted to learners emerging from a variety of educational experiences: on completion of the GEC; relevant, accredited ABET programmes; or "bridging" courses designed by institutions to meet specific needs or entrance requirements; or through any other processes deemed suitable by organisations and institutions offering the FEC courses.

4.3.4 The FEC may be granted to learners completing full-time course or to those meeting the necessary requirements through part time study of core and optional modules. The latter option has considerable scope, particularly for the large numbers of out-of-school-youth and unemployed adults for whom conventional education within the formal school system is inappropriate.

4.3.5 Learners must be offered opportunities to specialise in the arts discipline of their choice at this stage.

4.3.6 Arts education in the discrete disciplines may vary in focus and could include skills development or vocational training. The particular requirements of vocational training need to be acknowledged and accommodated.

4.3.7 In addition to focussing on specific arts disciplines, Further Education courses could also meet the need for the education and training of those in related, but essential fields, such as theatre technicians, set painters etc.

4.3.8 Programmes should meet the future needs and aspirations of learners who wish to use the arts to make a living, either by practising as artists or by working in a related field; to work with others, either as an educational tool, a community development tool or for therapy; to gain access to other institutions of learning; and to involve themselves in the arts for creative or recreational purposes.

4.4 Vocational Education and Training

4.4.1 Arts education courses within the GEC school syllabi are intended to offer exposure to a range of activities and experiences within each discipline and

provide the basis for exploration and development at a later stage. Nonetheless there are learners at this level who show ability, enthusiasm or talent in a particular discipline and require specifically focussed tuition if they are to develop to their full potential or achieve individual excellence.

4.4.2 Similarly, at the Further Education level, there are students who demonstrate ability in one or more of the arts. Even when such students are studying the discipline for their FEC, additional skills training - at a level above that offered to most of the learners in the group - may be necessary.

4.4.3 We recognise and acknowledge that the response to the above situations is, to a large extent, governed by the nature and demands of each discipline. However, some general principles apply :

- * Processes to identify learners with ability, talent or skill, wherever they may be, should be set in place.
- * Specialised tuition over and above that offered by the learner's immediate educational organisation or school, should be accessible to those showing particular ability, talent or skill.
- * Specialised tuition could be offered through a community arts centre, a tertiary institution, by professional associations, private teachers or any other appropriate organisation.
- * Identification processes should be linked to a bursary or subsidy system to ensure equity of access to specialised tuition.

4.4.4 Provision must be made to meet the specific needs and requirements for vocational education and training within each discipline through the creative utilisation and integration, where appropriate, of arts education within the formal and community based structures.

4.5 Higher Education (Tertiary Education)

Includes universities, technikons, colleges of education and professional institute programmes

4.5.1 Access must be facilitated through the acceptance and recognition of diverse experience, qualifications and the provision of bursaries, subsidies and loans.

4.5.2 Tertiary institutions must be encouraged to work with the providers of arts education at other levels, to ensure on the one hand that learners are sufficiently prepared to enter tertiary institutions and on the other, that where appropriate, those graduating from tertiary institutions are adequately equipped to meet the needs and demands of the wider arts community.

4.5.3 Where applicable, tertiary institutions could assist providers of Further

Education programmes by working together to develop curricula for 'bridging' or 'access' courses, providing educators to teach particular modules or parts of courses, offering access to facilities and equipment at times when these are not in use.

- 4.5.4 Provision must be made to ensure the learners mobility between various sectors and between institutions within a particular sector.
- 4.5.5 The role of arts educators must be acknowledged as critical to the development of the arts. Arts Departments have historically favoured performers or makers of art at the expense of educators.
- 4.5.6 Departments of arts should offer optional courses in arts education at undergraduate and postgraduate levels.

4.6 Adult Basic Education And Training (ABET)

Adults whose schooling, if any, has been inadequate.

- 4.6.1 Historical imbalances in the provision of education, mean that many adults have had insufficient or inadequate schooling. The provision of ABET, and acceptance by the State of its responsibility for funding it until learners are equipped to enter further education courses or seek employment, is fundamental to the notion of redress.
- 4.6.2 On the other hand, the connection between arts education for adults and lifeskills such as the fostering of self expression, initiative, leadership, organisation, health care, management skills and self discipline - as well as pleasure - cannot be over-emphasized.
- 4.6.3 Arts education curricula should be formulated with clear goals in mind and take into account the special needs, abilities and characteristics of adult learners.
- 4.6.4 Opportunities for self-study and distance learning should be created, to meet the needs of learners who do not have access to full-time education.

4.7 Learners With Special Needs

Including those with physical or mental disabilities; those who might benefit through engagement in creative arts therapies and exceptionally talented or "gifted" children.

- 4.7.1 No person should be denied access to an appropriate education in the arts as a result of discrimination or ignorance of their needs. Educators and their institutions or organisations should be encouraged to find flexible solutions to the challenge of meeting special needs.

- 4.7.2 Resources and facilities for the production and appreciation of the arts should be architecturally accessible to all.
- 4.7.3 Exceptionally talented or gifted children must be identified and nurtured.
- 4.7.4 The role and value of Creative Arts Therapies for children and adults should be acknowledged

4.8 Lifelong Education In The Arts

- 4.8.1 Recommendations made within the curriculum framework thus far, assume that most learners are motivated by the need to acquire qualifications of some sort or another for a variety of reasons. However, we also need to take cognisance of, and make provision for, the needs of those learners of all ages who wish to develop their abilities, enrich their knowledge, improve their technical or professional qualifications, or explore new directions within the field of the arts for creative or recreational purposes.
- 4.8.2 Artist development programmes, through formal tuition, apprenticeship, exchange programmes or master classes, which presume a basic level of skill and experience, are essential to stimulate and enrich practising artists at all levels.
- 4.8.3 Access to recreational arts classes is a vital component in building the arts and cultural life of individuals and communities.
- 4.8.4 In-service training programmes in all areas of the arts should be encouraged.

4.9 Arts and Culture Management Training

It is recommended that a variety of courses be introduced at tertiary institutions, for education and training in arts management. Such courses would aim at providing training in the management of the specific arts disciplines with regard to policy management, organisational management, resource management, project administration and general administration. This aspect is dealt with in detail in Chapter 12, which deals with Arts Administration and Funding.

5. A TRANSFORMED CURRICULUM

5.1 Introduction

In considering a more equitable provision of arts education it is tempting simply to extend what some groups have to others. To do this, would be to deny the need for fundamental changes to the curriculum, to the way in which it is developed, its content and methods of teaching and assessment. What we are calling for, is a re-evaluation of the values, assumptions, aims and objectives which have underpinned the curricula of the past and a

reconceptualisation in terms of the needs and interests of learners and their communities.

5.2 Curriculum Development

5.2.1 Syllabi and curricula for the arts are to be devised through a transparent process involving close and intensive consultation and discussion between educators and practitioners from the various disciplines. As the main burden of implementing the curricula will fall upon arts educators, it is essential that they are fully consulted in the development of curricula.

5.2.2 Curriculum planning in arts education should take place on a continuous basis, and there should be an active and ongoing process to challenge and transform imbalances resulting from a Eurocentric and patriarchal outlook.

5.2.3 There is an immediate and urgent need for the development of arts curricula for schools. The previous curricula are completely unsuitable to arts education within a democratic South Africa, being based upon a view of arts education as elitist, expensive, and limited to the propagation of a minority culture.

5.2.4 It must be emphasised that the curriculum development structures of the previous education departments, are totally unable to cope with the demands of a culturally appropriate and representative curriculum for the arts. (Obviously this does not rule out exceptional individuals working within the previous structures, who may have the knowledge and ability to develop new educational approaches.)

5.3 Areas of the Arts Curriculum

We define four essential areas within the curriculum:

5.3.1 Learning in the arts (participating in arts activities). Learners should have opportunities to make, perform and present art works, and watch, look and listen in an informed way, thereby evaluating the link between form and meaning and relating works to past and present contexts. Learners should also have opportunities to develop the skills of makers, producers, practitioners, administrators, researchers and educators in the arts.

5.3.2 Learning about the arts makes learners' intuitive understanding of the arts progressively more explicit. Learning about the arts involves developing understanding about artistic form, technical skills, the varied purposes of the arts and of presenting or performing in different cultures, countries and historical periods; the artistic conventions at play, the objectives of arts activities and the appropriate terminology of the arts. Exposure to a range of artistic artefacts or performances, will develop the learners' aesthetic judgements and skill in critical thinking.

5.3.3 Learning through the arts and exploring issues, provides an experiential method of learning that assists students to synthesise thought, feeling and action, and give meaning to experiences by creating artistic form. It involves interpreting experiences, forming value judgements, developing communication skills, group work, problem-solving, decision-making and personal, social and cultural identity.

5.3.4 Learning for the arts. In some sub-disciplines of some of the arts, considerable technical facility may be necessary before the learner is fully able to enjoy all the benefits of learning in and through the arts. Examples of this might be pointe work in Ballet or playing in a reed pipe ensemble. While this is not the terrain of general arts education for every child, we should not lose sight of the more specialised needs of skills training for the arts, particularly in dance and music.

5.4 Curriculum Content

5.4.1 In this period of redressing social and cultural damage, we need to scrutinise curricula and syllabi, for bias and socio-cultural impositions. Different communities have different conceptions of arts and culture and it is inevitable that the prevailing definition will be that of the dominant sector of society.

5.4.2 It is therefore unsurprising that in South Africa in 1995, creative and cultural production is viewed in terms of the value system of the historically dominant (white) group. This situation will be perpetuated, unless the framework of culture itself is examined critically and redefined in terms other than that of the western European and American traditions.

5.4.3 Learners should be exposed to a broad range of art works, including the arts of Southern Africa as well as those of Europe, Asia and the Americas. Activities should empower learners with critical thinking skills, in order to find meaning by analysing, interpreting, and locating works within a broad historical, social, political and cultural context.

5.4.4 The artificial division previously made between practical and arts historical or theoretical components of arts subjects, needs to be creatively addressed in the development of new curricula and syllabi.

5.4.5 Curricula must meet local or regional resources, needs and interests, while entrenching basic principles such as:

5.4.6.1 Reflecting and affirming the rich and diverse expression of South African culture and redressing the deliberate suppression of aspects of South African culture under the apartheid government. What is required is not a simple acceptance of cultural difference, but the creation of conditions that empower all South Africans to assert their identity and display their cultural production with pride.

- 5.4.6.2 Acknowledging the multiplicity of cultural experiences and addressing the inherent potential and problems which this presents. Perceived "differences" should not be used to reinforce the celebration of some forms of cultural production and the denigration of others. Culture, instead of being the highway to discovering our common humanity, can become the means of keeping us apart (Albie Sachs, 1991).
- 5.4.6.3 Promoting tolerance and understanding - being deliberately anti-racist, anti-sexist, anti-chauvinist and challenging cultural stereotypes in creative ways.
- 5.4.6.4 Providing therapeutic and creative channels of expression for those who have been traumatised by the violent events of the past.
- 5.4.6.5 The tendency of some regions to maintain the status quo (existing curricula etc.), must be considered in the light of the overriding concern to address historical imbalances and cultural bias. Ideally, curricula should be open enough to allow for regional differences, but prescriptive enough to ensure fundamental change.

5.5 Core Values underpinning Content and Methodology

In order to achieve the visions and principles of equitable and relevant arts education, new curricula will need to embody a number of what can be termed core values. These values must include the following stipulations:

- 5.5.1 Curricula should be culturally relevant, should reflect the learner's culture and be based upon recognition of the value of the community's culture.
- 5.5.2 They should be learner-centred - we must ensure learning through discovery and experience, drawing upon each community's own cultural background.
- 5.5.3 They should be able to develop learners' abilities to communicate both verbally and non-verbally.
- 5.5.4 They should be process-oriented: current curricula are predominantly oriented towards finished products, and undervalue the processes involved in arts production.
- 5.5.5 They should be able to promote tolerance and understanding: arts education should be deliberately anti-racist, anti-sexist, and anti-prejudice - it should endeavour to challenge and explore all cultural stereotypes.
- 5.5.6 Learners should be encouraged to grasp that there are no absolutes in the arts.

5.6 Assessment and Evaluation

- 5.6.1 Generally, it can be submitted that assessment and evaluation in arts education needs to be seen as an opportunity to identify problems and to enrich insights, concepts and responses. Arts educators should be encouraged to explore different traditions and methods of assessment, and teachers and learners should become familiar with different ways to utilise evaluation results. Assessment and evaluation should not be focused solely on the products, but also on the learners, so that it can be used to diagnose possible problems, to indicate progress, or to measure success. It should also focus on the teaching and the learning process aiming at understanding and improving the teaching.
- 5.6.2 Special attention should be paid to continuous assessment and qualitative methods like observations, interviews, diaries or sketch books, work-projects, etc. The method of assessment should involve both students and teachers and where possible, could also involve members of the community with knowledge in a particular culture or art form. Assessment should never be the sole province of the examiners of art.
- 5.6.3 Principles and approaches underlying assessment techniques should be developed in consultation with the proposed South African Qualifications Authority (SAQA).

6. TEACHER EDUCATION

Note The terms 'teacher training' and 'teacher education' are both current. Hereinafter, this document will refer to 'teacher education'.

6.1 A Long Term Vision for Teacher Education in the Arts

- 6.1.1 Teachers are the key to the successful development and implementation of arts education as a substantial and valuable learning area. Excellent, stimulating, creative and enriching arts education for ALL teachers is therefore imperative.
- 6.1.2 Pre-school teachers and educare workers should have arts education as a central component in their training.
- 6.1.3 All junior primary teachers should be taught to combine the arts in collaborative arts learning experiences.
- 6.1.4 Training in the use of various arts as teaching methodologies should become part of teacher training for General Education. Art forms such as dramatising, image-making, rhythm and movement should be used to make learning accessible and broaden teaching methodologies across the curriculum. This kind of integration of the arts within the broader curriculum, should be seen not as an end in itself, but as a vital way of

making knowledge and learning more alive and accessible to students.

- 6.1.5 Prospective teachers of senior primary schools should have the opportunity to study at least one of the arts at a second and third year special subject level, so that they can teach this arts subject in school. To this end, colleges of education should collectively ensure that all four of the arts disciplines are available to students. If each college can not provide this, at least one in each area should do so.
- 6.1.6 Arts education should become a compulsory subject for at least the first two years for all teacher trainees at colleges of education, with at least one semester's experience in each of the art forms. College curricula, especially with regard to methodology, need urgent upgrading, in order that teachers should be prepared for the new curricula.
- 6.1.7 An introduction to education through the arts, is highly desirable in the training of all teachers who will enter formal schooling or Adult Basic Education (ABE) in the Further Education Certificate phase.
- 6.1.8 Students at universities should be offered the option, at undergraduate level, of pursuing studies in arts education in conjunction with discipline specific courses, e.g. Drama, Dance, Music or Fine Arts, so that students are well equipped for Senior Secondary teaching. To this end universities should be encouraged to provide degree-based arts professional courses in Dance and Fine Arts as well as those already in place for Drama and Music.
- 6.1.9 Where a student shows particular talent or skill in teaching one of the arts, such a student should be able to further his/her studies in a specialist post-graduate course.
- 6.1.10 Given the current dearth of arts education in schools, redressing deficits is necessary at present in all tertiary arts education courses. Such courses therefore require three foci: experience and skills training in the art discipline for the trainee; methods of teaching through the arts; and method of teaching the arts per se. These must be borne in mind when quantifying the time apportioned to tertiary arts education.
- 6.1.11 Since the arts education being proposed in this document emphasises experiential learning, teaching methods at tertiary level should be learner centred and process oriented. The experiential process of learning must be embedded in teacher education. It is not only the final painting or the end of term performance, but the exploration, research, recording, analysing, rehearsing, experimenting, planning and co-operating with others along the way, which matter.
- 6.1.12 Assessment and evaluation procedures should accordingly focus on process rather than product and take into account all phases of the process. For example, notes of library research, rehearsals on the floor, artistic skill,

collation and communication of ideas, ability to work in a group, personal responsibility, creativity, performance ability and written records by learners, are all aspects worthy of evaluation. And trainee-teachers should clarify the criteria and processes of assessment prior to starting projects.

- 6.1.13 Teacher education courses, wherever possible, should promote South African cultures and art forms within a global context, as well as tolerance and understanding of individuals and communities, by being deliberately anti-racist, anti-sexist, anti-chauvinist, challenging cultural stereotypes and fostering multi-culturalism.

- 6.1.14 Regarding teacher education for the non-formal sector, the needs of arts educators in community-based programmes and adult education are different, in that the major emphasis lies in teaching and learning through the arts to facilitate communication skills, empowerment and problem solving abilities.

6.2 The Immediate Provision of Arts Teachers in Schools - Short Term Recommendations and Strategies

We have outlined the ideal situation above. However, we will not achieve this for a number of years. In the meantime we cannot begin to meet our vision unless we find arts educators immediately. Here follow suggestions for a number of strategies to provide arts teachers and equip them in the short term.

- 6.2.1 Incumbent teachers with arts training or interest in the arts, should initiate arts education in their own schools immediately.
- 6.2.2 Arts specialist teachers attached to arts centres, should teach at primary schools in the morning and oversee trainee arts educators in those schools. (See information re arts centres under resources).
- 6.2.3 Teachers trained by NGOs (without recognised qualifications), teachers holding professional certificates (for example RAD in Ballet, the Teacher's Licentiate from Trinity College and the Performer's Diplomas in Ballet and Speech and Drama from UCT), or practising artists with previous teaching experience, could be employed in this interim period, provided they are given in-service support.
- 6.2.4 Teachers wishing to gain expertise, apprentice teachers, students, practising artists, parents and other members of the school community, also could be utilised if given the appropriate in-service support.
- 6.2.5 Teachers introduced into the system during this redress period, should have the opportunity to gain accredited qualifications through full-time, part-time or distance in-service training programmes as a matter of urgency.

6.3 The Accreditation of Specialist Arts Teachers in the Short Term

6.3.1 In the long term, it is desirable that all arts teachers in schools are fully trained in colleges of education or university professional courses. But the need for interim strategies to equip and accredit sufficient arts teachers in the short term (probably for seven to ten years) must be acknowledged.

6.3.2 Professional arts education organisations, together with teacher education institutions and mandated by the Arts and Culture Development Forum, should work together to formulate flexible accreditation procedures for this interim period.

6.3.2.1 A mandated professional organization, acting through the Arts and Culture Development Agency, could canvass for and evaluate applications for 'recognised training' from all training bodies.

6.3.2.2 During this interim period (seven years) graduates of any training course 'recognised' by the above process, should be received into Education Department primary and junior secondary schools to teach the arts subject(s) in which they are qualified.

Teachers taken into the system in this manner, may utilise the seven year period to obtain ministerially approved qualifications.

6.4 In-Service Education For Teachers

6.4.1 All teachers should be empowered to develop creatively.

6.4.2 Providing stimulating and challenging in-service arts education programmes and support, is an urgent priority.

6.4.3 Incumbent teacher-educators, arts specialists in schools as well as newly acquired recruits to arts education (described above) are all in need of in-service training and support. New curricula and methodologies will not take root unless teachers feel adequately prepared to put them into practice.

6.4.4 University faculties, teacher colleges, NGOs and the provincial education department could liaise through the Arts and Culture Development Agency to offer a co-ordinated programme of courses, workshops and conferences.

6.4.5 Incentives for teachers to participate in such programmes, should be investigated. Initially courses could be considered as "enrichment" programmes, introducing teachers to concepts and methods that did not form part of their initial training. Thereafter teachers could enrol for more advanced courses which could form a module of an accredited FDE or HDE course. 'Hands on' modules could be supplemented by correspondence courses with assignments designed to implement ideas and methods.

6.5 Support for Arts Educators

- 6.5.1 All arts educators should be adequately supported through discipline based groupings, or other schemes such as local support groupings clustered around established qualified or experienced teachers.
- 6.5.2 All arts educators, in community based as well-as formal education structures, should have access to suitably qualified and experienced advisers who could monitor progress, conduct workshops for teachers and keep them up to date with relevant developments within the discipline.
- 6.5.3 Teachers should have access to adequate resources - facilities and equipment as well as appropriate written, audio and visual material. (See section 7).

7. RESOURCES

7.1 Survey and Process

- 7.1.1 Resources required for arts education, include funding, people, facilities, equipment and materials. The distribution of these has historically been inequitable, patchy and sectarian
- 7.1.2 To facilitate a more equitable distribution, we must acknowledge that stock-taking, self-evaluation and public scrutiny are crucial steps on the road to change. If state departments are to be restructured, it is imperative that transferable expertise and experience is not lost and that possibly outmoded ideologies or patterns of work are not unwittingly transferred. Newly constructed state departments, groups or institutions which are brought together out of previously independent units, must consciously work to let go of 'old baggage'. Examining and itemising what has been, can facilitate utilising what is still useful, most effectively.
- 7.1.3 Within the non-formal sector, previously marginalised communities need to be identified, so that the resources which they contain and the financial and other assistance which they need, can be included in the reckoning.
- 7.1.4 Towards this end, the need for research and the collection, sorting and storage of informative data, is self evident. An "audit" of existing facilities is essential.
- 7.1.5 Existing resources should be redeployed. While the task of bringing arts education to all learners may seem formidable, more effective utilisation of existing resources will go a long way towards achieving these ends. Various resources, financial, institutional, physical and human, which are under the control of the State, private enterprise, individuals, NGOs and other organisations, are available. The redeployment and most effective utilisation of these resources, governed by the principle of equity, should be a priority.

7.1.6 New facilities such as halls, studios and equipment, for example musical instruments, should be provided first to community arts organisations and secondly to schools identified as semi-resource centres in their neighbourhood. Individual schools seeking resources solely for their own use, should come last in order of priority.

7.1.7 Inadequate or non-existent arts education can only be redressed with adequate resourcing. Dealing with inequity in real terms, does not always mean a painless redistribution of resources.

7.2 Funding

7.2.1 The Ministry of Education should assume responsibility for the funding of arts education within the formal schooling system and at teacher's centres and art centres.

7.2.2 Ministries and departments for Arts and Culture (including any national and regional councils for the arts) should assume responsibility for the funding of non-formal arts education in community centres and parastatals. This would particularly include educational performances and exhibitions; and skills (vocational) training for learners with identifiable ability who lack financial means to pay for training or equipment.

7.2.3 Funding for arts education is currently forthcoming from multiple sources including parastatals, metropolitan and local government, private enterprise, overseas and South African donors, trusts, individuals, NGO's, embassies and clients. In addition to state responsibility, all alternative sources of funding should be utilised, encouraged and hopefully extended.

7.2.4 Funding of arts education for previously marginalised groups, should be an acknowledged priority

7.2.5. Financial support is necessary for community organisations, especially those performing much needed educational functions through adult basic education, teacher training and workshops for those engaged in arts education in previously marginalised communities, e.g. the disabled, pre-school children and those (including ABET) whose courses could be accredited towards the FEC. Criteria such as geographical area of operation (redress of the urban/rural bias), articulation with formal or other community organisations, quality of training and sustainability, would be important in determining grants.

7.2.6 A system for reimbursing private individuals who offer a service to the community, or of subsidising the fees of disadvantaged learners so that they may participate in these activities, should be developed. Criteria and conditions for such a scheme would have to be carefully considered and consistently applied.

7.3 **People: The School and its Local Community.**

In addition to teachers whose particular needs and problems have been dealt with elsewhere in the document, every community has a number of people who are a valuable resource and could share their skills or expertise with learners in one way or another, for example, artists and performers (who could exhibit, work or perform in schools), and people with special skills, (for example praise singers, weavers and potters). Their contribution could enrich the cultural life of the school as well as stimulate an interest in the cultural production of the immediate community.

7.4 **Institutional Resources**

Institutions such as universities, colleges of education and community organisations should be actively encouraged to share their expertise and utilise their resources to maximal capacity - if necessary by lending them out after hours or during vacation periods. Schools, especially those with equipment and facilities for arts education, should be encouraged to share its facilities and resources as a place of learning for parents, out of school youth and other learners in the community.

7.5. **Community Arts Centres**

The establishment, appropriate form, funding and role of community centres will be dealt with in the Sub-committee report on the Community Arts. We assume that such facilities, in one form or another, will be utilised in the short term and extended in the long term. These will require substantial support from regional, local and metropolitan government. Such community facilities offer a range of educational opportunities and services.

7.6 **Community or Recreation Centres.**

These and other similar structures throughout the country could be drawn into a mutually supportive network with the broader and local communities in support of arts education.

7.7 **Art and Music Centres**

A number of established art and music centres cater for small groups of learners. It is of concern that the majority of learners are unable to make use of these services. A number of strategies are appropriate to extend the use of these facilities to more learners. These centres are ideally equipped to meet the needs of in-service training programmes.

7.8 **Publicly Funded Museums, Galleries, Libraries and Theatres.**

These institutions should allocate a set percentage of their subsidies to education programmes as well as play a vital role in providing resources for

arts education by providing opportunities for learners to be exposed to the works of others; gearing their research and publications to meet the needs of teachers and learners, particularly in areas which have not previously been addressed in the curriculum; making the specialist knowledge of their staff accessible ; assisting in training of teachers through workshops, lectures and seminars; providing access to archival materials, libraries, slide collections and, any other appropriate expertise, equipment or facilities to support arts education

7.9 Teachers Centres

These centres, under the control of the various departments of education, should play a major role in supporting the implementation of new curriculum where arts education presently exists, and a pro-active role in promoting the implementation of arts education in schools where it does not.

7.10 Teaching and Learning Resource Centres

It is economically unfeasible to establish separate teaching and learning resources centres for arts education. However, resource materials should be housed in appropriate arts education institutions and wherever else resources centres for teachers and learners exist. Information about these should be made accessible to all teachers. Teachers, institutions and organisations producing relevant material should be encouraged to locate it in these centres.

7.11 Written, Audio and Visual Resources to support Teachers and Learners

As there is a dearth of adequate resources, this issue needs to be addressed as a matter of urgency. Arts educators should participate in, or be consulted in regard to particular requirements. Materials should be thoroughly tested in the classroom prior to publication. Preference should be given to the production of small, cheap booklets or packages rather than expensive glossy publications.

7.12 Performances and Exhibitions

All learners require access to the productions of others - dance, theatre and music performances and visual art exhibitions. Touring productions and exhibitions which reach far-flung and/or disadvantaged communities, are an invaluable resource.

7.13 Media

Media such as television, radio and the press are important sources of information and entertainment that could be explored to extend some of the benefits of arts education to a wider audience.

8. THE CHALLENGE OF TRANSFORMATION.

Transformation necessitates radical change, which is feared by those wishing to protect vested interests, as well as by those who fear risk. If arts education is to thrive, it is essential that the process of change be creatively initiated and efficiently managed, which will require on-going evaluation. It must be acknowledged that change will not take place until the process is owned by all participants. It is up to arts educators - and those with an interest in the future of the arts in our country themselves - to realise the vision and hopes embodied in each of the documents submitted to ACTAG. The process of transformation requires their input, their initiative, energy and commitment to providing the best possible arts education for all the people of our land.

3.4 ARTS AND CULTURE

- 3.4.1. Arts and culture embrace custom, tradition, belief, religion, language, crafts, and all the artforms like music, dance; the visual arts, film, theatre, written and oral literature. Arts and culture permeate all aspects of society and are integral parts of social and economic life, as well as business and industry based upon the arts.
- 3.4.2. Under colonialism and apartheid the culture of the majority of South Africans was neglected, distorted and suppressed. Freedom of expression and creativity were stifled. People and communities were denied access to resources and facilities to exercise and develop their need for cultural and artistic expression. Illiteracy, the lack of an effective educational system, and extreme poverty compounded this cultural deprivation.
- 3.4.3. The RDP arts and culture policies aim to:
 - 3.4.3.1. affirm and promote the rich and diverse expression of South African culture – all people must be guaranteed the right to practise their culture, language, beliefs and customs, as well as enjoy freedom of expression and creativity free from interference;
 - 3.4.3.2. promote the development of a unifying national culture, representing the aspirations of all South Africa's people (this cannot be imposed, but requires educating people in principles of non-racialism, non-sexism, human rights and democracy);
 - 3.4.3.3. ensure that resources and facilities for both the production and the appreciation of arts and culture are made available and accessible to all (priority must be given to those people and communities previously denied access to these resources);
 - 3.4.3.4. conserve, promote and revitalise our national cultural heritage so it is accessible to all

- 3.4.7. With local and provincial government, the Ministry should establish libraries, museums, galleries, monuments and historical sites. These should reflect the many different strands of South African culture. Each community should have these facilities located within reach.
- 3.4.8. Arts education should be an integral part of the national school curricula at primary, secondary and tertiary level, as well as in non-formal education. Urgent attention must be given to the creation of relevant arts curricula, teacher training, and provision of facilities for the arts within all schools.
- 3.4.9. Nationally and within each region, democratic Arts Councils will be established as statutory bodies. Allocations to such bodies will be made by the government, operating within its policy framework. Principles along which government funding will be disbursed must include redressing imbalances of the past, transformation and development, non-racialism, non-sexism, human rights and democracy.
- 3.4.10. The Pan-South African Language Institute proposed in the Interim Constitution must be constituted as a matter of urgency, to devise programmes and seek resources to develop all South African languages and particularly the historically neglected indigenous languages.
- 3.4.11. The government will encourage and facilitate cultural exchange between the people of South Africa and the rest of the world. This exchange will be informed by the views of cultural workers and associations and will be aimed at promoting local developmental programmes and international understanding.
- 3.4.12. A statutory national body should be created to encourage the development of a healthy, vibrant and diverse local South African film and audio-visual industry, reflecting the realities of all the people of South Africa. This body should work to give the majority of South African viewers and audio-visual practitioners access to audio-visual communications.
- 3.4.13. Legislation hindering the development of the arts (for example, censorship laws) must be repealed. Legislation

• *Developing Our Human Resources*

- communities (historical and cultural collections, resources and sites must fully reflect the many components of our cultural heritage and, in particular, neglected and suppressed aspects of our people's culture must be conserved);
- 3.4.3.5. place arts education firmly within the national educational curricula, as well as in non-formal educational structures;
 - 3.4.3.6. link culture firmly to areas of national priority such as health, housing, tourism, etc., to ensure that culture is entrenched as a fundamental component of development;
 - 3.4.3.7. establish and implement a language policy that encourages and supports, financially and otherwise, the utilisation of all the languages of South Africa, and
 - 3.4.3.8. cooperate with educational bodies and the media in eradicating illiteracy, and in promoting a reading and learning culture.
- 3.4.4. A Ministry of Arts and Culture must be established to implement these objectives.
- 3.4.5. Existing publicly funded and parastatal cultural and arts structures, such as the Performing Arts Councils, the National Gallery, museums, libraries, archives and monuments, must be democratised. Commissions to investigate the organisation, funding, policies and future roles of such structures must be established as a matter of urgency. These commissions should report within six months of their appointment, and complete the tasks of transformation within two years.
- 3.4.6. Ultimately government is responsible for the provision of cultural amenities for each community. As an immediate measure, established community art centres should be subsidised by government. In the longer term, the Ministry of Arts and Culture should work with local and regional government and community structures to form community art centres throughout the country.

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should be adopted based on principles of transformation, reconstruction and development, and in line with international conventions on the arts, labour legislation protecting cultural workers, and copyright laws.

- 3.4.14. We must develop human resources to fulfil these objectives, in part through employing additional civil servants on a contract or permanent basis, as well as through retraining existing personnel.
- 3.4.15. The Ministry of Arts and Culture must have its own budget. Funding for arts and culture will also be obtained through encouraging partnerships between government, business, non-governmental organisations, communities, and the international community. Within this framework, the national budget will carry an allocation specifically for culture. The framework will make provision for tax incentives and rebates to encourage investment in arts and culture.

3.5 SPORT AND RECREATION

- 3.5.1. One of the cruellest legacies of apartheid is its distortion of sport and recreation in our society, the enforced segregation of these activities and the gross neglect in providing facilities for the majority of South Africa's people. This has denied millions of people and particularly our youth the right to a normal and healthy life.
- 3.5.2. It is important to ensure that sporting and recreational facilities are available to all South African communities. Participation in sporting and recreational activities should reflect the country's demographics. The removal of obstacles that preclude specific sections of the community from participation is crucial. This cannot be left entirely in the hands of individual sporting codes or local communities, both of whom require support and encouragement.
- 3.5.3. Sport and recreation are an integral part of reconstructing and developing a healthier society. Sport and recreation should cut across all developmental programmes, and be accessible and affordable for all

Appendix D

White Paper on Education and Training

CHAPTER FOUR

VALUES AND PRINCIPLES OF EDUCATION AND TRAINING POLICY

- 1 It is necessary to identify the values and principles which, in the view of the Ministry of Education, should drive national policy for the reconstruction and development of education and training.
- 2 Education and training are *basic human rights*. The state has an obligation to protect and advance these rights, so that all citizens irrespective of race, class, gender, creed or age, have the opportunity to develop their capacities and potential, and make their full contribution to the society.
- 3 Parents or guardians have the primary responsibility for the education of their children, and have the right to be consulted by the state authorities with respect to the form that education should take and to take part in its governance. *Parents have an inalienable right to choose* the form of education which is best for their children, particularly in the early years of schooling, whether provided by the state or not, subject to reasonable safeguards which may be required by law. The parents' right to choose includes choice of the language, cultural or religious basis of the child's education, with due regard for the rights of others and the rights of choice of the growing child.
- 4 Since countless South African families are fragmented by such factors as past unjust laws, migratory labour practices, and marital breakdown, and handicapped by illiteracy from participating fully in the education of their children, the state has an obligation to provide advice and counselling on education services by all practicable means, and render or support *appropriate care and educational services for parents, especially mothers, and young children* within the community.
- 5 The over-arching goal of policy must be to enable all individuals to value, have access to, and succeed in *lifelong education and training of good quality*. Educational and management processes must therefore put the learners first, recognising and building on their knowledge and experience, and responding to their needs. An integrated approach to education and training will increase access, mobility and quality in the national learning system.
- 6 The system must increasingly open access to education and training opportunity of good quality, to all children, youth and adults, and provide the means for learners to move easily from one learning context to another, so that the possibilities for lifelong learning are enhanced. The Constitution guarantees equal access to basic education for all. The satisfaction of this guarantee must be the basis of policy. It goes well beyond the provision of schooling. It must provide an increasing range of learning possibilities, offering learners greater flexibility in choosing what, where, when, how and at what pace they learn.
- 7 In achieving this goal, there must be special emphasis on the *redress* of educational inequalities among those sections of our people who have suffered particular disadvantages, or who are especially vulnerable, including street children, out-of-school youth, the disabled and citizens with special educational needs, illiterate women, rural communities, squatter communities, and communities damaged by violence.
- 8 The state's resources must be deployed according to the principle of *equity*, so that they are used to provide essentially the same quality of learning opportunities for all citizens. This is an inescapable duty upon government, in the light of this country's history and its legacy of inequality, and it is a constitutional requirement. There must be purposeful strategies for ensuring that the system protects the rights of teachers and students to equitable treatment. Fair opportunities for training and advancement in the education service, including an affirmative action policy, are essential, in order to ensure an effective leadership cadre which is broadly representative of the population they serve. The representation of women in leadership positions must be drastically increased.
- 9 The improvement of the *quality* of education and training services is essential. In many of the schools and colleges serving the majority of the population there has been a precipitous decline in the quality of educational performance, which must be reversed. But quality is required across the board. It is linked to the capacity and commitment of the teacher, the appropriateness of the curriculum, and the way standards are set and assessed. A national qualification framework will be the scaffolding on which new levels of quality will be built. Other quality assurance mechanisms will be developed to ensure the success of the learning process.
- 10 The years of turmoil have taken a heavy toll on the infrastructure of our education and training system. The relationship between schools and many of the communities they are expected to serve has been disrupted and distorted by the crisis of legitimacy. The *rehabilitation* of the schools and colleges must go hand in hand with the restoration of the ownership of these institutions to their communities through the establishment and empowerment of legitimate, representative governance bodies.

- 11 The principle of *democratic governance* should increasingly be reflected in every level of the system, by the involvement in consultation and appropriate forms of decision-making of elected representatives of the main stakeholders, interest groups and roleplayers. This requires a commitment by education authorities at all levels to share all relevant information with stakeholder groups, and to treat them genuinely as partners. This is the only guaranteed way to infuse new social energy into the institutions and structures of the education and training system, dispel the chronic alienation of large sectors of society from the educational process, and reduce the power of government administration to intervene where it should not. Representative governance structures do not exclude the importance of governments and institutions calling upon expert advice to supplement their own professional resources.
- 12 The restoration of the culture of teaching, learning and management involves the creation of a culture of *accountability*. This means the development of a common purpose or mission among students, teachers, principals and governing bodies, with clear, mutually agreed and understood responsibilities, and lines of cooperation and accountability.
- 13 The realisation of *democracy, liberty, equality, justice and peace* are necessary conditions for the full pursuit and enjoyment of lifelong learning. It should be a goal of education and training policy to enable a democratic, free, equal, just and peaceful society to take root and prosper in our land, on the basis that all South Africans without exception share the same inalienable rights, equal citizenship, and common national destiny, and that all forms of bias (especially racial, ethnic and gender) are dehumanising.
- 14 This requires the active encouragement of *mutual respect for our people's diverse religious, cultural and language traditions*, their right to enjoy and practice these in peace and without hindrance, and the recognition that these are a source of strength for their own communities and the unity of the nation.
- 15 Education in the arts, and the opportunity to *learn, participate and excel in dance, music, theatre, art and crafts* must become increasingly available to all communities on an equitable basis, drawing on and sharing the rich traditions of our varied cultural heritage and contemporary practice.
- 16 The education system must *counter the legacy of violence* by promoting the values underlying the democratic process and the charter of fundamental rights, the importance of due process of law and the exercise of civic responsibility, and by teaching values and skills for conflict management and conflict resolution, the importance of mediation, and the benefits of toleration and co-operation. Thus peace and stability will become the normal condition of our schools and colleges, and citizens will be empowered to participate confidently and constructively in social and civic life.
- 17 The curriculum, teaching methods and textbooks at all levels and in all programmes of education and training, should encourage *independent and critical thought*, the capacity to question, enquire, reason, weigh evidence and form judgments, achieve understanding, recognise the provisional and incomplete nature of most human knowledge, and communicate clearly.
- 18 *Curriculum choice*, especially in the post-compulsory period, must be diversified in order to prepare increasing numbers of young people and adults with the education and skills required by the economy and for further learning and career development.
- 19 An *appropriate mathematics, science and technology education initiative* is essential to stem the waste of talent, and make up the chronic national deficit, in these fields of learning, which are crucial to human understanding and to economic advancement.
- 20 Environmental education, involving an inter-disciplinary, integrated and active approach to learning, must be a vital element of all levels and programmes of the education and training system, in order to create *environmentally literate and active citizens* and ensure that all South Africans, present and future, enjoy a decent quality of life through the sustainable use of resources.
- 21 Two operational principles—sustainability and productivity—are given strong emphasis in the Reconstruction and Development Programme. They need to be upheld in the development of plans and programmes for the reconstruction and development of the education and training system.
- 22 The expansion of the education and training system must meet the test of *sustainability*. The education and training system has not been given an open cheque book by the government. Development needs to be planned for, and balanced across the full range of needs, from early childhood to postgraduate study. Unsustainable development is not development at all, but a kind of fraud practised on the people. However, sustainability is not just a financial concept. True sustainability occurs when the people concerned claim ownership of educational and training services and are continuously involved in their planning, governance and implementation.

- 23 The system of education and training, taken overall, has developed many areas of inefficiency, where funds are wasted and staff are not well employed. The productivity of the system—what it produces in terms of personal learning, marketable skills, and examination results, in relation to what it has cost—is very low in much of the system. Improving *efficiency and productivity* is essential in order to justify the cost of the system to the public, to secure more funds for development when they are needed, to raise the quality of performance across the system, and thus improve the life chances of the learners.

Appendix E

White Paper on Arts, Culture and Heritage

as legitimate components of our cultural heritage.

Visual arts

25. Visual arts crafts and design are integral to arts, culture and heritage. Although visual arts and crafts are distinguished from each other in this document, the view which informs this policy is that the visual arts are inclusive of all the forms detailed below. The distinctions made are for convenience only. They do not imply any adherence to fixed divisions.

- Visual arts include painting, sculpture, graphic art, photography, drawing, mural painting, paperworks, performance art, tapestry, fibre art, video, installation works, computer graphics, etc.
- Crafts cover a spectrum of creative disciplines from original craftwork art to commodity craftwork. The largely market-driven production of commodity craftworks utilises a range of synthetic and natural materials, skills and techniques.
- Design involves the application of inter-disciplinary technology to art, crafts, architecture, town planning, engineering, advertising, textiles, jewellery, clothing, furniture, typography and a host of other fields.

26. Visual arts, crafts and design are important components of the arts, culture and heritage environment in South Africa. They provide employment for large numbers of people in rural and urban communities and in a wide range of formal and informal industries.

27. To overcome the lack of coordination within the visual arts, craft and design, co-operation with governmental and parastatal organisations and NGOs at national, provincial and local levels will be facilitated.

28. The Ministry will ensure that public institutions, such as museums, which have pre-

viously focused attention almost exclusively on a narrow definition of the visual arts, take cognisance of our craft and design heritage and acknowledge this in their acquisition and education policies.

29. The department will investigate the feasibility of establishing an Artbank or other mechanism to serve as a self-funding agency which provides opportunities for the development and marketing of cultural industries.

Arts education

30. The Ministry will actively promote the constitutional right of every learner in the General Education and Training Phase to access equitable, appropriate life-long education and training in arts, culture and heritage to develop individual talents and skills through the transformation of arts education within the formal school system and the development and extension of community-based arts education structures. The rich and diverse expression of South African arts, culture and heritage shall thereby be promoted and developed.

31. Education in arts, culture and heritage should embrace opportunities for making, performing and presenting as well as appreciating the many expressions of South African cultural heritage to realise the right of all South Africans to participate fully in, contribute to, and benefit from an all-inclusive South African culture.

The Ministry will actively promote the constitutional right of every learner in the General Education and Training Phase to access equitable, appropriate life-long education and training in arts, culture and heritage to develop individual talents and skills through the transformation of arts education within the formal school system and the development and extension of community-based arts education structures. The rich and diverse expression of South African arts, culture and heritage shall thereby be promoted and developed.

32. Arts, culture and heritage education must entail an integrated developmental approach leading to innovative, creative and critical thinking. The whole learning experience creates, within a safe learning environment, the means for shaping, challenging, affirming and exploring personal and social relationships and community identity. Experiencing the creative expression of different communities of South Africa provides insights into the aspirations and values of our nation. This experience develops tolerance and provides a foundation for national reconciliation, as well as building a sense of pride in our diverse cultural heritage.
33. The Ministry is committed to making an impact on economic growth, development and tourism through targeting the development of cultural industries which are organised around the production and consumption of culture and related services, and investing in an infrastructure for arts, culture and heritage education.
34. Arts, culture and heritage education which redresses past cultural biases and stereotypes, as well as the imbalance in the provision of resources shall be addressed by encouraging its location in educational structures at all levels of learning. To this end the Ministry will be represented in all appropriate national arts, culture and heritage education policy, curriculum and accreditation structures. Where relevant, the Ministry will also establish inter-ministerial arts educational advisory bodies to ensure communication in line with this policy.
35. Consistent with the recommendations of the National Qualifications Framework, the Ministry will seek to ensure that the expertise and skills of arts and culture practitioners, developed in and through informal processes, are appropriately acknowledged and accredited.
36. The Ministry acknowledges the importance of arts, culture and heritage education in both formal and community-based structures. Both sectors contribute to arts edu-

cation in different and mutually complementary ways. Arts educators and planners should be encouraged to build on the different opportunities offered by the two sectors, as well as to develop strategies which offer learners mobility between them.

Literature

37. Our literature, the written record of our many languages, embodies a richness which sets us apart from other nations. Unsurprisingly, our policy views literature as an important component of the arts, culture and heritage. The Ministry aims to promote, develop and make accessible the rich and diverse traditions of all South African literatures in written and oral forms. The development of previously marginalised languages is regarded as a prerequisite for meaningful multilingualism and real language equality.
38. The role of the Pan South African Language Board (PANSALB), as delineated in the Pan South African Language Board Act, 1995 (Act No 59 of 1995), is noted, as is that of the Language Task Group (LANGTAG). This policy, therefore, is confined to literature. It acknowledges and is concerned to ensure that literature and language policies are integrated with, and complementary to each other as part of a larger whole.
39. The transformation of literature in education must be seen in the context of widespread illiteracy and a history of language discrimination. This, and the absence of an entrenched reading culture even among the literate sectors of society, calls for full utilisation of literature in education policy to develop speaking, reading, writing, comprehension and critical skills.
40. A language and literature education curriculum which ensures coherence and continuity between pre-school, primary, secondary and tertiary levels of education should be a long-term goal. Measures to achieve this will be sought in co-operation with the Ministry of Education.

Appendix F

Discussion Document on Curriculum 2005

ARTS AND CULTURE

"Arts and Culture are a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and assuring that adequate resources are allocated." RDP 1994, p9

Principles of Arts and Culture Education and Training:

Arts and Culture Education and Training is underpinned by the overarching principles of:

- non-racism, non-sexism
- democratic practice
- nurturing and protection of freedom of expression
- the affirmation of all cultural expressions
- equal access to resources and redress of imbalances
- quality provision relevant to the lives of learners and
- the promotion of inter-cultural exchange.

Arts and Culture Education and Training invests in creative growth and development related to the needs of learners and the communities in which they live. It prepares learners for the world of work, as well as for the social and political participation in a dynamic and rapidly changing global society.

Contextualising Arts and Culture Education and Training

In South Africa, the historical domination of Western/European Arts and Culture has impacted decisively upon cultural development and the provision of Arts and Culture Education and Training. This institutionalised bias determined the value and acceptability of certain cultural practices over others. This in turn influenced which art forms and processes were acknowledged and promoted, and which were relegated to a lesser status.

Unequal resourcing and provision of Arts and Culture Education and Training contributed to entrenched social divisions, promoting access to knowledge and skills and career opportunities for a select minority. Presently the vast majority of South African learners remain deprived of the meaningful experiences and opportunities afforded by Arts and Culture Education and Training.

Despite these adverse conditions, indigenous arts and cultural practices have proved irrepressible. They must now be actively preserved, developed and promoted within the educational system and the broader society.

Rationale

Arts and Culture are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human society. Culture embodies not only expression through the arts, but also modes of life, behaviour patterns, heritage, knowledge and belief systems. Arts and Culture are fundamental to all learning.

Arts and Culture Education and Training enables the learner to develop:

- the ability to make, recreate and invent meaning;
- the specific use of innovation, creativity and resourcefulness;
- effective expression, communication and interaction between individuals and groups;
- a healthy sense of self, exploring individual and collective identities;
- a sensitive understanding and acknowledgement of our rich and diverse culture;
- a deepened understanding of our social and physical environment, and our place within that environment;

- practical skills and different modes of thinking, within the various forms of art and diverse cultures;
- career skills and income-generating opportunities that lead to enhanced social, economic and cultural life;
- respect for human value and dignity;
- insight into the aspirations and values of our nation, and effective participation in the construction of a democratic society.

Preamble to Specific Outcomes for Arts and Culture

The Arts and Culture Learning Area affirms the *integrity* and importance of *the various art forms* including Dance, Drama, Music, Visual Arts, Media and Communication, Arts Technology, Design and Literature. Each of these forms offers a unique way of learning in this area. *Culture* in this learning area refers to the broader framework of human endeavour, including behaviour patterns, heritage, language, knowledge and belief, as well as forms of societal organisation and power relations. Culture includes expression through the arts.

Embedded in all of the specific outcomes is the element of *redress* for past inequities in Arts and Culture Education and Training. This is seen as an integral part of the development of Arts and Culture in South Africa. One such example of redress is possible in Design Education. *Design Education* encompasses both professional activity (industrial, interior, textile, graphic, information and advertising design) and the practice of craft production for both local and international consumption. Recognition of the importance of innovative design in meeting practical developmental needs has largely been ignored in South Africa. Yet design holds a key to nurturing our cultural identity and economic growth.

Another example of the need for redress lies in the lack of recognition given to established *Oral Traditions*, e.g. Oral Literature, Praise Poems and Story-telling. These aspects are incorporated into our Learning Area.

The Arts are at all times concerned with expression and communication. *Communication* can take place in many forms. Multiple forms of communication, including the mass

media, have been noted. In this document, communication is also referred to as literacy, e.g.

- visual literacy
- spatial literacy
- movement literacy
- aural literacy
- oral literacy
- kinaesthetic literacy.

Included in this arena is the study of **Literature** as a form of art and cultural expression. Literature is integral to the study of certain arts such as drama. The 'reading' of various texts such as film or visual art works forms part of this Learning Area.

The Arts offer a unique way of learning **across the curriculum**. Concepts can be learned vibrantly and experientially through the Arts. The link between the experience and the knowledge or understanding is constantly reinforced.

A balanced education and training programme in this learning area presents opportunities for learners to be engaged in an integrated arts approach as well as to become increasingly skilled in the various art forms and cultural processes. **Integration** can be interpreted in a number of ways. One form of integration is the integration of Education and Training, in other words consciously linking knowledge and understanding with skills. Another interpretation, as used in the Specific Outcomes, refers to interdisciplinary interaction in the various art forms. The integration of arts and culture across the various learning areas can lead to an enriched and invigorated curriculum. In the GETC band it is expected that an arts across the curriculum approach will be implemented, i.e. learning *in* the arts and learning *through* the arts. The Specific Outcomes in this Learning Area are, therefore, relevant for all levels of learning from ECD to ABET, in both formal and non-formal contexts.

Assessment in the arts is part of an on-going and continuous developmental process, particularly in the area of social skills and personal growth. The safe, supportive and non-judgmental environment which the Arts can offer encourages learners to grow in confidence and build a positive self image. This focus on the experience of the process

means that often the evidence to be assessed in this learning area is actually a process, not a product.

Throughout this Learning Area, work takes place within a broad *context*, ranging from individual explorations to group experiences, and covering a range of Arts and Culture experiences from the local, regional and national to the global.

SPECIFIC OUTCOMES

Learners will be able to:

1. APPLY KNOWLEDGE, TECHNIQUES AND SKILLS TO CREATE AND BE CRITICALLY INVOLVED IN ARTS AND CULTURE PROCESSES AND PRODUCTS
2. USE THE CREATIVE PROCESSES OF ARTS AND CULTURE TO DEVELOP AND APPLY SOCIAL AND INTERACTIVE SKILLS
3. REFLECT ON AND ENGAGE CRITICALLY WITH ARTS EXPERIENCE AND WORKS
4. DEMONSTRATE AN UNDERSTANDING OF THE ORIGINS, FUNCTIONS AND DYNAMIC NATURE OF CULTURE
5. EXPERIENCE AND ANALYSE THE ROLE OF THE MASS MEDIA IN POPULAR CULTURE AND ITS IMPACT ON MULTIPLE FORMS OF COMMUNICATION AND EXPRESSION IN THE ARTS
6. USE ART SKILLS AND CULTURAL EXPRESSIONS TO MAKE AN ECONOMIC CONTRIBUTION TO SELF AND SOCIETY
7. DEMONSTRATE AN ABILITY TO ACCESS CREATIVE ARTS AND CULTURAL PROCESSES TO DEVELOP SELF ESTEEM AND PROMOTE HEALING
8. ACKNOWLEDGE, UNDERSTAND AND PROMOTE HISTORICALLY MARGINALISED ARTS AND CULTURAL FORMS AND PRACTICES

1. APPLY KNOWLEDGE, TECHNIQUES AND SKILLS TO CREATE AND BE CRITICALLY INVOLVED IN ARTS AND CULTURE PROCESSES AND PRODUCTS;

In the GETC band an interdisciplinary approach is desirable, however the particular knowledge, skills and techniques of the various art forms such as

- dance
- drama
- music
- arts technology
- media and communication
- visual arts

could be experienced in their own right. These skills are also necessary to prepare learners for specialisation in the FETC band and to provide those leaving formal education as well as ABET graduates with the level of competence necessary to sustain themselves. In addition to the application of knowledge and skills, learners in PHASE 9 and beyond the GETC band should also be engaged in contributing to the development of various arts and culture expressions.

PHASE	ASSESSMENT CRITERIA	RANGE STATEMENT
S	Learners will be able to show evidence of: The application of appropriate knowledge and skills in the process and product Involvement, commitment, participation and enjoyment Exploration and development of art and cultural expression	At this level the learner will independently: • Present one or several arts and culture forms or processes • Use a wide range of skills including communication skills, cognitive and motor skills, conceptual design skills • Integrate various skills in application • Experiment with complex ideas showing innovation and creativity • Explore resources such as personal, human, spiritual, physical, technological and found and natural materials • Reflect critically on work created or presented • Practice, prepare and plan so as to present or perform in public • Develop or create new or emergent forms • Reinterpret existing forms from diverse cultures

ARTS AND CULTURE

PHASE	ASSESSMENT CRITERIA	RANGE STATEMENT
I	Learners will be able to show evidence of: - The application of appropriate knowledge and skills in the process and product - Involvement, commitment, participation and enjoyment	At this level the learner will independently or with assistance: - Present any art and culture form or process - Draw from a developing repertoire of skills including communication, cognitive, motor and conceptual design skills - Integration of various skills in application - Explore ideas and elements showing innovation and creativity e.g. combining elements within a single art form - Exploration of resources - personal, human, spiritual, physical, technological, found and natural materials - Practice, prepare and plan so as to present or perform in public

ARTS AND CULTURE

PHASE	ASSESSMENT CRITERIA	RANGE STATEMENT
F	Learners will be able to show evidence of: The application of appropriate knowledge and skills in the process and product Involvement, commitment, participation and enjoyment is demonstrated	At this level the learner will, independently or with assistance • Explore and practise a range of skills • Practice and present core foundational skills in a variety of art forms • Build on basic skills including communication, cognitive and motor skills (e.g. Educational Kinesiology) • Demonstrate memory of simple instructions and combinations as used in dance, drama, music, and oral traditions • Apply skills to themes • Practise and perform in a safe and supportive environment • Use resources - personal, human, spiritual, physical, technological found and natural materials

2. USE THE CREATIVE PROCESSES OF ARTS AND CULTURE TO DEVELOP AND APPLY SOCIAL AND INTERACTIVE SKILLS

The creative processes in this learning area provide a unique forum for the social development of learners. Working in the creative arts and participating in cultural processes enables learners to develop a deep sensitivity towards the needs, abilities and interests of others. In the collaborative creative process learners come to an understanding of their own strengths and weaknesses in relating to others. The context of the arts offers an environment which fosters non-judgmental recognition of individuality whilst it engenders mutual co-operation.

PHASE	ASSESSMENT CRITERIA	RANGE STATEMENT
S	Learners will be able to demonstrate: Social and affective skills such as acknowledgement, acceptance, appreciation and mutual responsibility Interactive skills such as facilitating, negotiating, communication and team building An understanding of the role of Culture in social interaction	At this level learners will investigate and understand: - Multiple forms of communication including <i>movement literacy</i> <i>spatial literacy</i> <i>aural literacy</i> <i>oral literacy</i> <i>visual literacy</i> <i>or a combination</i> - Interpersonal relations <i>e.g. leading, following, turn-taking, sharing of ideas and resources and aspects of empowerment</i> - Exercises involving sensitivity and mutual dependence - Group creative processes <i>murals, choral, etc.</i> - Negotiation exercises <i>including role playing, improvisation and simulation</i> - Co-operation and collaboration and joint decision-making - Problem-based and experiential learning - Perceptual skills <i>including listening, observing and interpreting</i> - Effect of decision-making and control - The role of conventions, customs and cultural sensitivity in communication

PHASE	ASSESSMENT CRITERIA	RANGE STATEMENT
I	Learners will be able to demonstrate: Social and affective skills such as acknowledgement, acceptance and mutual responsibility Interactive skills such as communicating, listening and sharing An awareness of roles and behaviour patterns in social and cultural contexts	At this level learners will explore and understand: • Group creative processes <i>e.g. creative playing, murals, choral work</i> • Sharing of space and other resources • Verbal and Non-verbal negotiation skills <i>including role playing, improvisation and simulation</i> • Co-operation, collaboration and joint decision-making • Development of perceptual skills <i>including listening, observing and interpreting</i> • Varying roles within a group <i>e.g. leading, following, sharing, taking turns</i> • the role of conventions, customs and cultural sensitivity in communication • Exploration of commonality and diversity

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PHASE	ASSESSMENT CRITERIA	RANGE STATEMENT
F	Learners will be able to demonstrate: Social and affective skills: such as acknowledgement and acceptance of diversity and commonality Interactive skills such as communicating, listening and sharing An awareness of roles and behaviour patterns	At this level learners will explore and understand: - Group creative processes <i>e.g. creative play, murals, choral work</i> - Sharing of space and other resources - Co-operating and collaborating <i>including role playing, improvisation and simulation</i> - Development of perceptual skills <i>including listening, observing and interpreting</i> - Varying roles within a group <i>e.g. leading, following, sharing, taking turns</i> - Sharing different experiences of customs and culture <i>e.g. costume</i>

3. REFLECT ON AND ENGAGE CRITICALLY WITH ARTS EXPERIENCE AND WORKS

Any examination and analysis of arts processes and products arises out of a larger cultural context. Response to and engagement in arts experiences and work involves values which inform choices and decisions. Therefore all art products need to be viewed as 'texts-in-contexts' informed by cultural values and visions.

Learning activities should also encourage reflecting in, on and for Arts and Cultural experiences

PHASE	ASSESSMENT CRITERIA	RANGE STATEMENT
S	Learners will be able to demonstrate: Understanding of audience / viewer involvement and interpretation; Ability to critically analyse and express opinions of own and others work Analysis of a work of art within its cultural context An understanding that choices are informed by personal and cultural values.	The learner recognises and critically reflects on • The effects of context, audience, and purpose on performance and presentation • The meaning and function of the work • The use of imagery and symbols • Aspects of innovation within a work • The joy of emotional satisfaction, accomplishment and personal insight in arts processes and products • Stereotyping <i>e.g. gender, race, class, cultural symbols, and images</i> • Interpretations of performance and art works • A wide range of art and culture forms and processes • How the Arts reflect and shape society • Values reflected in the work