



arts & culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



south african
cultural observatory

NELSON MANDELA
UNIVERSITY

June 2018

ARTISTS IN SCHOOLS CONSULTATION REPORT

Submitted to the Department of Arts and Culture

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY

South African Cultural Observatory

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1 Introduction

The social, economic, cultural and educational context of the 21st Century clearly demands new ways of thinking about the arts, culture and creativity. This thinking, whether in formal or informal learning, must assist all South Africans, particularly young people to become active and reflective participants in society and in their own learning. It is very clear that fostering creativity is a major priority in many areas of modern society. Creative thinking, innovation and excellence are essential components of social and economic growth, and new ideas and solutions are the keys to survival in a rapidly-changing world. The arts and cultural activity offer distinct and stimulating ways of nourishing essential characteristics, and as a result contribute to unleashing the creative capacities of our young people to constantly reinvent themselves, innovate and compete in the ever-changing global social, economic and political environment. In a country in which arts education has been pushed to the periphery, with very little investment in human resources regarding the arts and culture learning area, arts practitioners are best positioned to transfer their artistic skills to both the educators and the learners.

1.1 Department of Arts and Culture

The Department of Arts and Culture (DAC) derives its mandate from the Constitution with specific focus on language and culture, access to information and, to some extent, education. It seeks to unleash the potential of the Arts, Culture and Heritage (ACH) sector to contribute to job creation and economic growth and development through the Mzansi Golden Economy (MGE) strategy. Further, it is also responsible for the promotion of the performing arts in South Africa; provision and promotion of official languages and enhancement of linguistic diversity in South Africa; and provision and maintenance of the declared cultural institutions, National Archives and Library of South Africa. DAC is responsible for 26 entities that were established to enable it to deliver on its mandate.

DAC's development of human capital strategy involves initiatives that seek to entrench the appreciation of ACH at an early developmental stage of child development. The flagship programme in this regard is, Artists in Schools (AiS) that places artists in schools. According to the Budgetary Review and Recommendation Report of the Portfolio Committee on Arts and Culture¹, of 24 October 2017, more than 300 artists were placed in more than 400 schools in all nine provinces.

<https://pmg.org.za/page/artsBRRR>



1.2 Appointment of the South African Cultural Observatory

DAC began a process of re-positioning the ACH sectors as core players in government's programme of action for social cohesion, creation of sustainable jobs and ensuring social and economic development in 2011. This shift in direction led to the

"There are established methodologies in arts education, and arguably even in teaching artist work. One organization or group of teaching artists might teach according to a specific type of arts integration. Another might approach teaching from the point of view of a specific methodology or theory of art, like Aesthetic Education."

Jaffe et al (2014)

formulation of the MGE which identified the ACH sector as the 'new gold.' This process interacted with international trends to refining the collection and analysis of statistics on the cultural and creative economy.

The South African Cultural Observatory (SACO) is a project of the DAC that was hosted by the Nelson Mandela University (NMU) in the Eastern Cape, in partnership with the University of Fort Hare and Rhodes University. It was established in 2015 with the purpose of developing and supporting the collection and analysis of evidence, influencing policy, sharing insights and building intellectual capacity across the ACH sector. SACO did this by working across the breadth of the cultural domains, including the arts, heritage, tourism, museums, libraries and archives and creative industries.

DAC identified the need to appraise the project, identifying its strengths and weaknesses, and changes that could be introduced to improve the AiS Programme. Given its strengths SACO was ideally placed to undertake an appraisal of the implementation of the AiS in selected provinces in South Africa. In addition, since SACO was established by DAC and has the capacity to undertake this appraisal, it was appointed to carry out the necessary work and make appropriate recommendations. An amendment to the DAC/SACO Service Level Agreement (SLA) was drafted and agreed upon (see Appendix A).

2 The AiS: Background and Context

The AiS has its genesis in the White Paper on Arts, Culture and Heritage (1996) that states that "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 the ACH 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 ACH shall thereby be promoted and developed."

Business and Arts South Africa states that "Art ultimately encourages the sharing of intellectual capital and provides additional avenues of understanding. It is a manifestation of human creativity – a pinnacle of critical thinking and creative co-operation."

<http://www.theleadershipsummit.co.za/basa/>

This initiative is a direct response to the lack (or perceived lack) of quality arts and culture educators (in all the



disciplines including dance, visual arts, music and drama²) in the majority of the public schools in the country. While many self-employed arts practitioners have committed themselves to sharing their skills and knowledge in their communities, the potential role of AiS is often not effectively realised due to skills gaps on the part of both the artists and the educators.

There is also a lack of awareness of the potential role the arts can have on education and its role in society. The AiS therefore aims to supplement, rather than replace, the school's art educator. The goals of AiS are discussed below.

"The Arts in most, if not all, cultures are integral to life: function, creation and learning are intertwined. The Arts withholds the potential to being fundamentally instrumental, in both formal and non-formal ways, as vehicles of knowledge and the methods of learning different disciplines. This instrumental approach to Arts Education neither limits the Arts as a supplementary educational tool, nor simply aims at bringing arts into curricula as the main content or a study subject."
<http://www.unesco.org/new/en/culture/themes/creativity/arts-education/>

2.1 Purpose of, and Rationale for, the AiS Programme

As required by South Africa's 1996 White Paper and the Seoul Agenda 2010 (UNESCO) the authorities must ensure that arts education is accessible as a fundamental and sustainable component of high-quality education. To this end DAC sought the expertise and skills of arts and culture practitioners with appropriately acknowledged and accredited qualifications, in accordance with the recommendations of the National Qualifications Framework (White Paper on Arts, Culture and Heritage (1996)).

The AiS Programme was established to:

- Develop and improve the art practitioners' pedagogical capabilities so that they would be able to collaborate with educators teaching arts and culture in schools and other learning centres.
- Enable practitioners to communicate and interact effectively with learners in schools and other learning centres.
- Harness the potential of artists to serve as a means to contribute to the professional development of educators.
- Improve the quality of the delivery of ACH education and training in the public schools.
- Create sustainable job opportunities for the arts practitioners in the formal educational sector.

Art ultimately encourages the sharing of intellectual capital and provides additional avenues of understanding. It is a manifestation of human creativity – a pinnacle of critical thinking and creative co-operation. This ground-breaking initiative in South Africa is a direct response to the lack of quality arts and culture educators and comprehensive education in most of its public schools. While many self-employed arts practitioners have committed themselves to

It is rare that a teacher will be proficient in all the disciplines and usually excel in only one of them. The disciplines in which the teachers do not excel may therefore not be covered adequately.



sharing their skills and knowledge in their communities, the potential role of AiS is often not effectively realised due to skills gaps on the part of artists and educators, and a lack of awareness of their potential role and value on the part of schools.

The MGE Summit, a consultative conference that was hosted by the Minister of Arts and Culture in April 2011, highlighted and emphasised the importance of the AiS in improving the quality of arts and culture education and training in the schools. The Summit went further to reiterate the importance of such an initiative in unlocking the artistic potential of the young people and in developing future audiences for the cultural manifestations. The MGE states:

“The development of interventions throughout the education system to ensure measures to provide basic resources in schools; support and develop the skills of educators; ensure access for learners to all that the sector has to offer; identify and develop talent; influence choice of career path; develop appreciation and therefore audiences.” Mzanzi’s Golden Economy – Declaration on Basic Education (Arts and Culture) April 2011.

2.2 Objectives of the AiS Programme

The origin of the AiS is traced back to the White Paper of Arts, Culture, and Heritage (1996) that states:

“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.”

The objectives, therefore, of AiS are to:

- Unleash the creative capacities of the young people to thrive and compete in the knowledge economy of the 21st century;
- Capacitate the young people to become not only consumers of cultural products but also active participants and producers in the overall value chain of the creative and cultural industry;
- Improve the quality of basic education through rich ACH programmes;
- Foster social cohesion and national identity among the learners;
- Forge a closer partnership and working relations between the communities and schools;
- Create sustainable job opportunities for the arts practitioners, including inter alia in the formal educational sector, thereby contributing to the economic development of the country;
- Develop sustainable audiences and markets for the arts, culture and programmes and products in the communities; and
- Acknowledge and celebrate cultural diversities among the learners, thereby removing the xenophobic and racist tendencies that tend to disrupt social cohesion in the schools and communities.



AiS not only aims to contribute to the better understanding of the arts that schools, in the community, by the teachers and especially the learners; but also provides a platform for socioeconomic development in South Africa.

2.3 Structure and Implementation of AiS

A Memorandum of Understanding (MoU) (see Appendix??) in terms of Intergovernmental Relations Framework Act, 2005 (Act No. 13 of 2005) was drafted between The Department of Basic Education (DBE) and the DAC entitled “Collaboration Relating to Educational Enrichment Programmes and Socioeconomic Development in Schools.” Besides the imperatives discussed above, DAC was also required to support the DBE Minister towards “Outcome 1 – Improved Quality of Basic Education in the public schools.” DAC’s goal to the DBE was to contribute to the Arts, Culture and Heritage content to be included in the DBE curriculum and assist in providing relevant resource materials for educators to be able to implement the curriculum effectively thus supporting the school enrichment and mass participation cultural programmes. DBE on the other hand was responsible for creating an enabling environment for the educators to be able to implement the Curriculum Assessment Policy Statement (CAPS) through professional development.

The MoU is aligned to the National Development Plan (NDP) where it is stated that “schools are where talent is identified, career choices made (including careers in sport) and habits learnt” (Chapter 9 (p 304) of the NDP); use them “as vehicles for promoting access to a range of public services among learners in areas such as health, poverty alleviation, sport and culture” (goal 25).

This MoU intends to advance the principle of cooperative governance and specifically in advancing the implementation of part of the MGE and CAPS; and to mobilise other sector partners to support the school curriculum as articulated through the White Paper on Arts, Culture and Heritage (1996) in ensuring that “every learner at General Education and Training (GET) band has access to good quality arts and culture education and training in the public schooling system.

In terms of the MoU, both DAC and DBE will collaborate in producing and distributing Learner Support materials to support the CAPS to predetermined schools. This includes the implementation of enrichment projects that will enhance the curriculum framework that will address ACH related problems. It also involves the placement of arts practitioners through the Artist in Residency project in the schools.

DAC will be responsible for developing materials including National Symbols but also activities like the Eisteddfod. DAC is also responsible for developing arts and culture related capacity building programmes; providing human resources for the co-ordination and support necessary for the proper implementation of projects; sharing of financial resources for the workshops, printing of relevant resource materials and learners’ prizes; ensuring common planning of the creative arts and heritage education and training projects with DBE; inviting DBE’s provincial co-ordinators and winners of Inkosi Albert Luthuli Competition to participate in the Annual Oral History Conferences; assisting in producing a publication/journal for young oral historians; and providing the content to develop a DVD for oral history methodology training purposes.

The South African Schools’ Festival takes place the week after the National Arts Festival, and brings together thousands of Grade 12 learners and their teachers from around the country and from diverse backgrounds. It is organised by the Grahamstown Foundation.



On the other hand, DBE is responsible for supporting and monitoring the facilitation of extra-mural activities; quality assuring all materials for curriculum compliance developed by DAC; compiling progress reports relating to programme implementation and sharing them with DAC; forwarding the oral history guide to DAC for inputs and assistance with implementation; and identifying training needs for learners and educators so that DAC can provide training on oral history methodology, art, indigenous knowledge systems (to check with DAC Heritage if the programme is still in place??), and placements of AiS. DBE also partly provides financial resources for the workshops, printing of relevant resource materials and learners' prizes. This also includes providing transport for subject co-ordinators and learners to oral history conferences.

Following the MoU the AiS was initiated in 2013 and consisted of a variety of interventions:

- Identification and appointment of provincial service providers who would act as provincial co-ordinators of the programme;
- Identification and appointment of the artist practitioners;
- Identification of schools within which to implement the programme;
- Capacity building of the artist practitioners;
- Advocacy sessions with District Offices and schools to introduce the programme;
- Workshops with educators to convey the roles and responsibilities of the various stake holders; and to develop capacity and skills of educators;
- Lessons with learners;
- Networking and building of relations with other institutions and centres nationally and internationally; and
- Reporting and monitoring.

The AiS capacity building programme (workshops) for the arts practitioners consists of interrelated modules or topics focusing on:

- Personal and professional skills;
- Project planning and implementation;
- Arts and culture education theory and methodologies;
- Interpretation;
- Implementation of the CAPS, as an amendment of the NCS 2005 came into being in 2012; and
- Creation of sustainable job opportunities for community arts practitioners who are unemployed but have been volunteering their skills with various schools in their immediate communities. (For the first time in South Africa, the participating arts practitioners are being remunerated for the services rendered in the participating schools.)

It was envisaged that the work of the AiS project in schools should culminate in a series of Regional or Provincial arts exhibitions and concerts. In addition, it was planned to host a national AiS exhibition. The purpose of these regional and national events would be to expose disadvantaged communities to the arts, particularly exhibitions and semi-professional musical, dance and drama performances in the context of the development of audiences for the cultural products and programme in those provinces and at national level.

During the period under consideration, the implementation of the AiS project was carried out through the various specialist arts education organisations, including the higher education and training institutions.



The Departments of Arts and Culture and Basic Education play a pivotal and advisory as well as monitoring and evaluation role during all the stages of the project life cycle.

The placement of the arts practitioners in the schools is generally preceded by the intensive capacity building workshops on the methodology and the relevant policy imperatives such as the CAPS. Arts and culture subject advisers are called in to make presentations on the challenges of the implementation of the curriculum as well as all the relevant policy prescripts in the classroom.

3 Background to the Appraisal

3.1 Purpose, Scope and Limitations of Appraisal

The purpose of the appraisal is to provide useful information for all policy makers, especially those in DAC and DBE to decide on the future course of the AiS Programme.

The appraisal seeks to address the main components of the programme, namely:

Determine the impact on:

1. The artist;
2. The learner;
3. The educator;
4. The school; and
5. The community.

3.1.1 Determine if there Was Value for Money.

It must be noted that the limited time available for the appraisal placed limitations on the 'research' approach and methodology. Study deadlines were extended on three occasions, but while the extension helped to boost the number of schools the researchers could contact and the number of written responses received, it did not allow changes to the study design that was conceived when the research time-frame was a matter of two weeks. This meant that random sampling (stratified or simple) was not possible and the schools and artists who could readily be contacted, were contacted. Contacting schools and obtaining appointments to interview key personnel requires time and patience. The key informants are people with commitments and this makes obtaining appointments at short notice very difficult. In addition, the work was constrained by challenges relating to making contact with the schools. As an example, within Gauteng, many of the original contact phone numbers for schools were inoperative. These had apparently been discontinued or not operational. In addition, calls to a further three (3) numbers received no reply despite numerous attempts. These were mostly fixed 'land' lines, though even two called mobile phone numbers did not exist.

The limitations resulting from the time and access constraints certainly meant that the study 'findings' cannot be regarded as truly representing the situation in most of the schools in which AiS has been operating. However, it still represents a snap-shot of experience in a number of schools and this is not felt to be atypical of the situation in most of the schools that participated in the programme. What is more, the similarity of responses across the schools in each of the regions studied indicates that there is a common pattern of experience across the schools. The study can thus be viewed as a brief profile of the programme that contains a small case study on one of the outstanding performing schools.



The research team feel that the findings, though limited, do provide a good reflection of the programme that can inform decision-makers.

3.1.2 Choice of Schools

The choice of schools was initially based upon a stratified random sample approach. This was designed to address representation from primary, secondary and high schools. This approach also addressed the issue of geographic spread. However, with the difficulties outlined above in making contact with schools and the busy schedules of principals and teachers in many cases it resulted in the de facto interviewing of those available within the limited time available. This was not ideal but did at least allow the research team to access some field data and clear evidence for the report.

3.1.3 Choice of Artists

All the artists (i.e. the entire population) that had valid contact details and were currently involved in the AiS, were contacted and asked to complete the survey. All the service providers were also asked to request the artists to complete the survey.

3.2 Administration of the Appraisal

3.2.1 Interviews

Surveys may be conducted by phone, mail, via the internet and face-to-face interviews. Face-to-face interviews are considered the best method of collecting data from respondents. These interviews allow the researcher to assess thoughts, opinions and feelings from the respondents as well as to collect hard data.

Interviews were mainly conducted in Gauteng and the Eastern Cape. Interviews were also told in the Western Cape with the service provider. In all cases the interviews were done at the respondent's premises.

It must be noted that it was difficult making an appointment with the head teacher. The project started just before the Easter holidays. This limited the number of headmasters that were initially available. Head teachers were very busy and found it difficult to set aside the time required. Interviews were often interrupted by other matters needing urgent attention.

3.2.2 Online Survey

An online survey is a questionnaire that the target audience can complete over the internet. Online surveys are usually created as web forms with a database to store the answers and statistical software to provide analytics. In this instance we used Survey Monkey® which is one of the best known online survey platforms. SurveyMonkey provides data collection, data analysis, brand management, and consumer marketing for many of the top firms and also for governments.

The questions that were asked are included as Appendices.

3.2.3 Telephone Calls

All the schools and artists were sent SMSs requesting them to either complete the form online or send their details for the questionnaires to be sent. The response rate was low and four separate SMSs were sent to each potential respondent.



Where there were working telephone numbers, potential respondents were called and their information was captured manually and then put on Survey Monkey®.

3.3 Methodology

There is a need for rigorous evaluation of progress and performance of AiS. There is also a need that established and credible techniques and methodologies be used. For reason discussed below, the evaluation was not undertaken under ideal circumstances. Nevertheless, by using a mixture of in-depth research techniques (including interviews, focus groups and online surveys) with pupils, artists and educators, we were able to show that the AiS is a valuable programme and we also point out areas that could make it more efficient and effective.

Ideally, the research approach would have included interviews with principals, teachers, learners and artists drawn from a stratified (school levels, geographic location) random sample of schools in each of the provinces where the AiS has operated. It would also have included focused interviews with key DAC and DBE (national and provincial) officials as well as focus group sessions with learners from these schools. However, as a result of the extremely limited time available and challenges in obtaining appointments, as outlined above, this approach was not possible

A multi-faceted approach to the appraisal was adopted. It consisted of:

- Engagement with key DAC personnel about the programme;
- A desk-top study of existing documentation relating to the programme;
- A desk-top study of international 'good' practice examples of AiS programmes;
- An online survey using a written questionnaire; and
- Face-to-face interviews (using a set of articulated questions, including some open-ended questions) with principals, teachers and learners in a number of schools – based upon responses received to attempted phone calls using the list of contacts provided by the DAC.
- Face-to-face interviews were also undertaken with artists at an AiS Festival organised by the Sibikwa Arts Centre on 22 March 2018 in Benoni.

The researchers did not attempt to engage the youngest learners directly but did engage with informal focus groups of between 6 and 12 learners from grades 7 to 12. These were formed by simply requesting the principal and art teacher or heads of department (HoD) to request learners who participated in the AiS Programme or were very engaged in artistic activities at the school to join in a discussion with the researchers. Although this process probably resulted in biased reporting, it does not detract from the views expressed by the learners. It is a technical research point that limits the degree of confidence that one can have in the detail of the 'findings' but does not diminish the importance of their recorded perceptions.

With the foregoing in mind, the approach adopted could not officially be termed an 'evaluation,' a 'rapid appraisal' or a 'case study,' as these involve methodological approaches that were not possible under the circumstances associated with this study. The approach could more appropriately be termed as a "detailed programme scan." While this does not provide the rigour associated with the methodologies referred to above and the researchers cannot express findings with absolute confidence, the team felt that the insights gained are rich and the study does present useful, evidence-based information to provide to



decision-makers with insight to improve the AiS and also to make it more effective and efficient.

4 Results of Appraisal of AiS

4.1 Stakeholders' Assessment of the Programme

The discussion below gives an assessment of the various stakeholders that are involved in the AiS Programme.

4.1.1 Demographic Elements of the Schools

The demographic profiles of the respondents is discussed below:

Response Rate

There are just over 300 schools involved in the AiS Programme in South Africa. Responses were received from 15% of the schools. Though the absolute number of interview responses is small, this constitutes an acceptable sample percentage.

Responses from the School's Leadership

The questionnaire was designed specifically for the school's leadership that included principals, deputy principals or HoDs. Although it was hoped that the head teacher would complete the questionnaire, only 69 % of responses received were from principals. A further, 11% from deputy principals and 20% from HoDs were received. The responses from the deputies and HoDs were interrogated and it was accepted that the knowledge of the school environment in general and the AiS in particular was very good. Of the responses from principals, deputy principals and HoDs 54% were from males and 46% from females.

The provincial profile of responses saw Gauteng provide the largest set of responses by principals, deputy principals and HoDs (PDHs) at 31% of the total received across all provinces. Gauteng has 38 schools included in the list of AiS-supported schools. This was followed by the Eastern Cape that provided 20% of the total responses received from PDHs (54 AiS schools). 13% of received PDH responses came from both KwaZulu Natal (from their 48 AiS schools) and Free State provinces (57 listed AiS schools). 7% of the total responses by PDHs were received from each of the Mpumalanga (37 AiS schools) and Western Cape (35 AiS schools) provinces. The North West Province, with 39 listed AiS-supported schools and Limpopo Province with 23 AiS listed schools, provided 4% each of the total PDH responses received. There were two responses from PDHs in the Northern Cape with 25 AiS registered schools in this province.



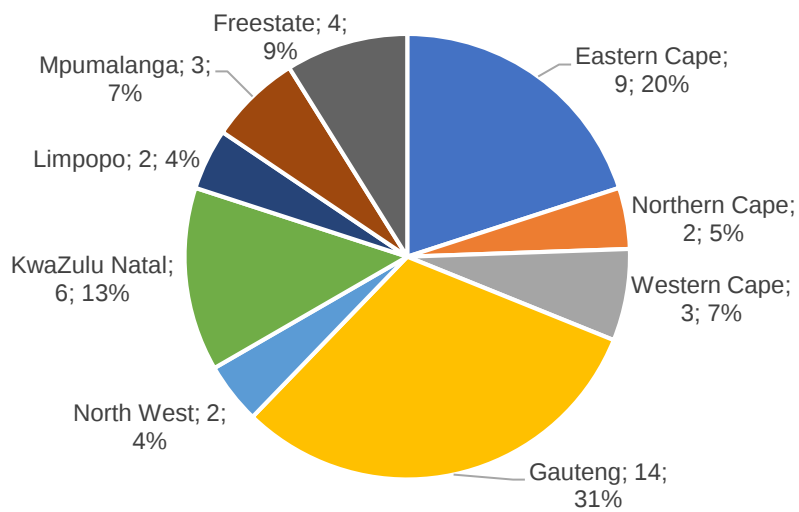


Figure 1: Schools by province

Language of Instruction

English was the overwhelming language of instruction at schools from which responses were received, though isiZulu, Southern Sotho, isiXhosa and Afrikaans were noted by 7 and 24% of responses received. Languages other than English were more prevalent in lower grades, but these then reflected the predominant language of the particular areas of the provinces – isiZulu in KwaZulu Natal, isiXhosa in the Eastern Cape etc. For this reason, not too much should be read into the profile of language of instruction at lower grade levels. The English language was almost universally used as the formal language of instruction in the higher grades, though frequently the local vernacular was also utilised in active communications.

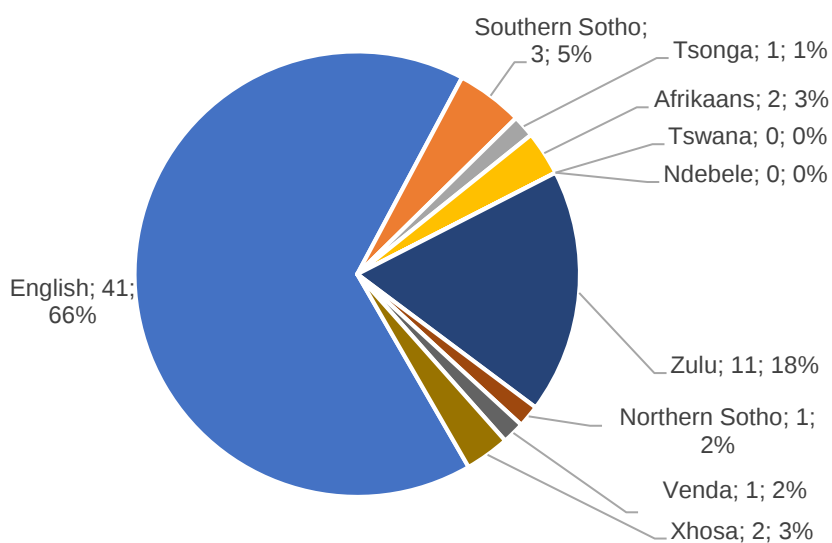


Figure 2: Language of Instruction

However, the one province that does provide a somewhat unique profile is Gauteng. The schools supported by the AiS Programme in this province were largely located in urban and peri-urban areas in formal townships like Soweto and Daveyton. Gauteng is the industrial and commercial hub of South and Southern Africa. The urban areas of Gauteng represent a 'melting pot' of people from all regions of South Africa and the sub-continent and the composition of the school bodies reflect this diversity. People have been drawn to these areas in search of work on the mines and in industry. In education, this has meant that a common language needed to be developed. De facto, this has become English which is recognised as the language of commerce and industry. This report is dealing with the review of the AiS Programme and will not stray into the important debate about the use of home language as the medium of instruction. However, it is interesting to note that in the interviews and discussions with principals, deputy principals and HoDs in Gauteng, it emerged that the educators, while not expressing any issues with the use of English as the language of instruction for the AiS Programme, did note that the schools encouraged the celebration of the learners' different cultures and languages through special days and performances that involve both the learners themselves, and in some cases, their parents. While on this topic it is worth noting that art and culture can transcend language despite their obvious connection. This is reflected in the music and visual arts. Language is important but not the totality of human expression and communication.

Grades

The profile of the grades relevant to the responses from principals, deputy principals and HoDs reflected that no responses were received that related to grades R to 4 (junior primary). Only 3% of responses related to Intermediate Primary learner. 76% of the responses related to Full Primary learners and 21% to High School learners. We believe that the art and the AiS Programme could play a very meaningful role in the development of younger learners, but that the programme would require adjustment and the assessment of such a programme would necessitate a different approach that would include group discussion facilitated by skilled early learning specialists.

The Years During Which the AiS Programme Has Been Running at Your School.

Not all the respondents answered this question and it was difficult to draw any conclusions.



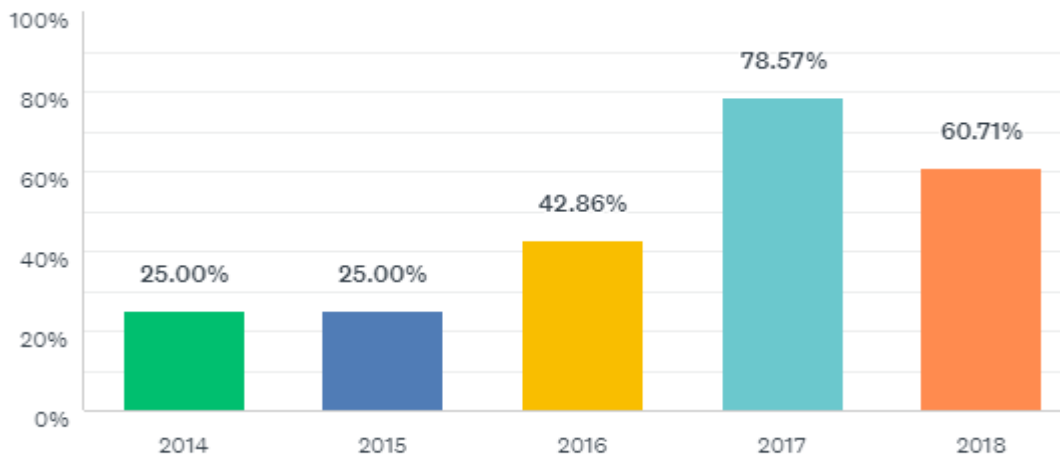


Figure 3: Years in which AiS was running at school

Size of Schools

Slightly over 38% of responses received from principals, deputy principals and HoDs, came from schools with more than 1,000 learners and another 38% from schools with between 500 and 999 learners. This means that the 77% of schools reflected in this study are large, with more than 500 learners. This poses particular organisational challenges to school management and the AiS Programme that include the allocation of staff and the organisation of class and learning sessions in the face of large numbers.

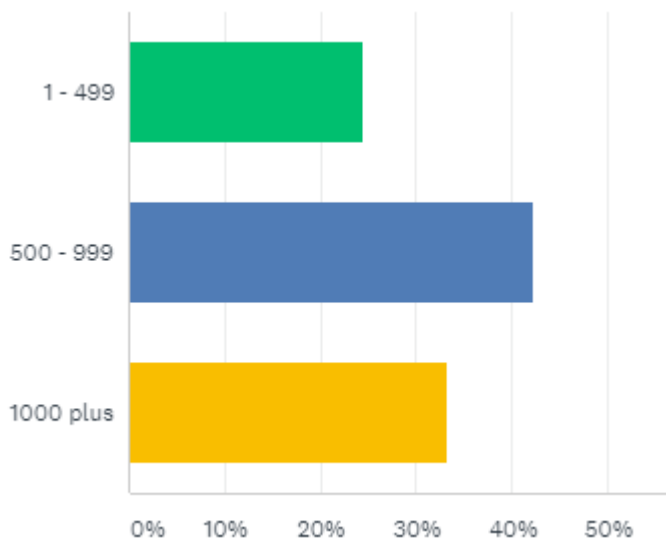


Figure 4: Years in which AiS was running at school



Grade of Pupils Involved in AiS

From the responses received the learners involved in the AiS Programme were largely drawn from grades 7, 6 and 5 and 4 with relatively few from grades 8 and 9. In line with global 'good practice' it appears most advantageous to provide continuous art instruction/facilitation support across all grades and to advance with learners over the grades. This was echoed in the results from discussions with educators – notably the HoDs and the art and culture teachers themselves. See discussions below.

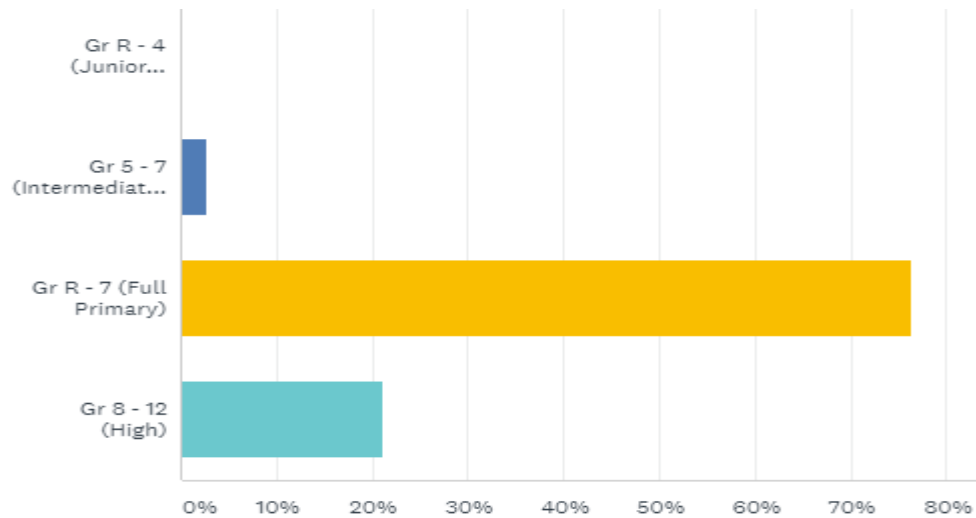


Figure 5: Grade in schools in 2017



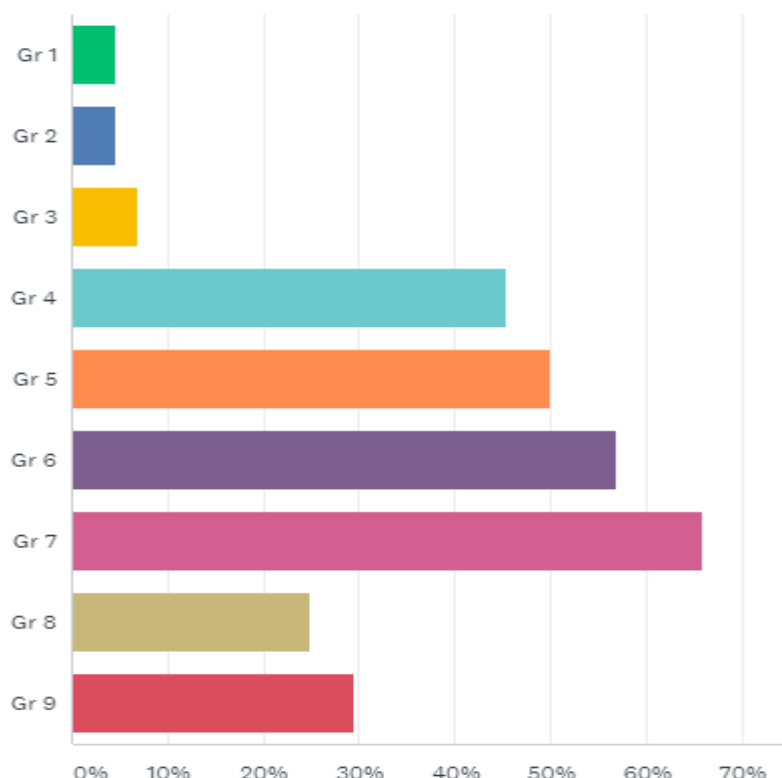


Figure 6: Grade of pupils involved in AiS in 2017

The Number of Learners

The number of reported learners per school involved in the AiS Programme in 2017 fell mostly in the 121 plus category 42% of responses while 16% reported that less than 40 learners were involved from their school. This means that most (55%) of responding schools reported that more than 81 learners participated in the AiS Programme.

If one were to roughly extrapolate this for the 300 AiS involved schools nationally, it would indicate that approximately 25,000 learners received benefits from the AiS Programme. This is a large number and when weighed against the financial commitment to the programme of under **R14 million per annum** represents a very good return on investment in terms of coverage or number of learners exposed to the programme. The cost per learner translating as R560 is modest indeed when the benefits for learners and the employment for artists and service provider organisations is considered.



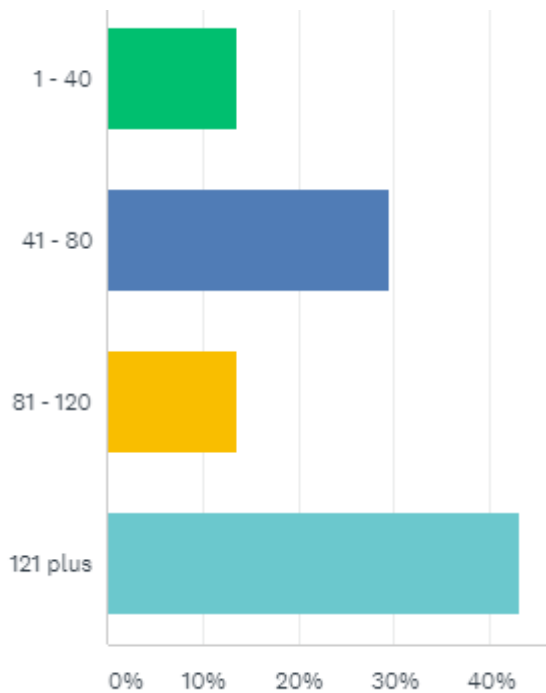


Figure 7: Number of learners were involved in the AiS Programme in 2017

Number of Teachers

Most (51%) schools reported on had 1 to 2 teachers involved in the AiS Programme, while 44% indicated that 3-5 teachers were involved. This indicates a fair level of commitment by the schools, though an equally important measure of commitment is the level of active support from the rest of the education staff at the school – those not directly involved in the arts or culture. This aspect is further discussed below.



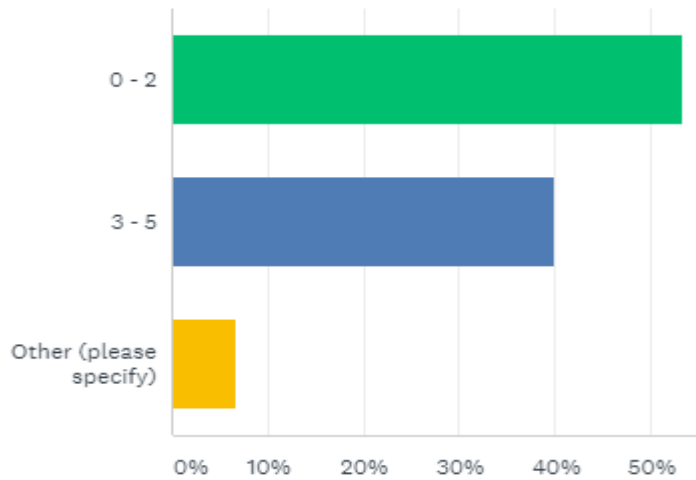


Figure 8: Number of learners were involved in the AiS Programme in 2017

Types of Creative Arts Targeted

In terms of the types of creative arts supported by the AiS Programme, this was fairly evenly spread across the art forms of music, dance, drama and the visual arts. Thus, most mention was made of music and least mention of the visual arts. However, the spread was only between 66% and 55% - noting that the AiS Programme allows for schools to choose more than one type of creative art.

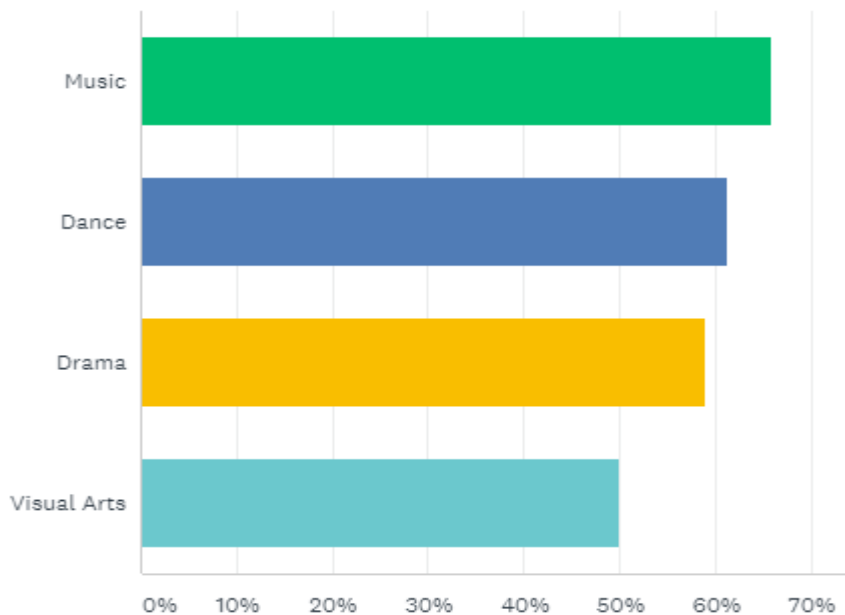


Figure 9: Types of creative arts targeted



Several schools reported that they covered all four of the creative arts listed above though it was also noted that the artists appointed by the service providers themselves had their own specialities and were biased somewhat towards concentrating on their own speciality subject. Several of the art and culture teachers as well as the principals, deputy principals and HoDs mentioned that they would like to have more or all four of the creative art subjects on offer at their schools and supported by the AiS Programme. They also expressed a strong desire for both an extended period of support and more intensive support. The implication of this is that more artists would be needed per school. While all of the art forms are very important, as outlined in report sections above, the visual arts provide the broadest opportunities for a wide range of employment opportunities for learners. These cover not only fine art, painting and the like, but also a range of craft-type opportunities and professions like graphic design and model construction that are not as reliant on being the very best. Only a small number of musicians, dancers, actors and dramatists reach a level through which they can make a sustainable livelihood.

Role Information Technologies

It is interesting to note that ICT played a major role in learners' lives, and many educators. It is noted that the vast majority of their learners used 'smart phones' and accessed ICT. This reflects Xaso (2018, p. 30) finding that showed that 89 per cent of learners across six schools in the Eastern Cape used 'smart phones, partly to access further educational opportunities and not only for entertainment or communicating with friends. (See also Mavhunga et al. (2016).

4.1.2 Programme Performance Measures:

One artist was allocated per school by the AiS Programme. They covered multiple art subjects, in several instances covering all four art subjects offered. In most instances they covered one or two subjects. While they were trained to cover all subjects, this is pretty demanding of their skills set and allocating more than one artist to a school was mentioned as desirable by several of the principals, deputy principals and HoDs.

An important element of the artists mandate in the AiS-supported schools is to build the capacity of the educators – most notably that of the Arts and Culture teachers, but also those of other educators who can use the arts in teaching other subjects. Part of this capacity building is achieved through workshops that the artists run with the educators. From the responses received from the principals, deputy principals and HoDs these training workshops were most likely to occur once or twice a month (76% of responses) at most. Several noted only one workshop over the three month contact period. In 16% of the responses it was noted that the capacity building workshops occurred three to five times per month.

The artists were also tasked with assisting teachers with curriculum planning through meetings. 62% of the responses from teachers, principals, deputy principals and HoDs indicated that these meetings occurred once or twice per month, while 28% reported three to five curriculum meetings per month for the three months of the programme. This is an important aim of the programme and one would imagine that these meetings should be held weekly. The meetings can address the issues of harmonising the education process between the artists and the teachers as well as building the capacity of the teachers in the particular artistic discipline.



The average number of engagements reported by the principals, deputy principals and HoDs between the artists and learners for music sessions during school time was three per week. The reported after school music sessions averaged two per week. For dance the during school time contact sessions reported by principals, deputy principals and HoDs averaged two, while the after school-time sessions averaged a reported 1.6 times. The reported contact times between the artists and learners for drama were the same as for dance. For the visual arts the reported number of contact sessions during school time was slightly more than two and after school time sessions averaged just under two per week. The figures are fairly low, but it is noticeable that the after school time sessions are close to the number conducted during school time. This probably reflects the pressure of the school curriculum and the limited opportunity during school time. It also reflects a high level of commitment by the artists and learners to the programme and the appetite for the arts.

The 'appetite for the arts' referred to above was also reflected in the reasons that principals, deputy principals and HoDs reported for applying for the AiS Programme. It should be noted that there were a number of schools that did not directly of their own volition apply to join the programme, but where they were approached by artists to join. In these cases they saw the value in the programme and wished to assist the artists and so agreed to join. Where schools did themselves apply to join the programme, the most common reported reason was to improve the quality of basic education through arts and culture. Improving the capacity of learners to thrive in the 21st century was the second most common reason reported by school management. The frequency of other reported reasons for joining the AiS Programme were fairly close with 'empowering learners to become active participants and producers in the creative industry,' 'stimulating potential market opportunities for arts and culture through the education of learners,' 'building partnerships between the community and the school,' fostering a sense of community and national pride in learners' and 'creating job opportunities for arts practitioners in their local communities' all receiving similar numbers of mention. Celebrating cultural diversity among the learners was the least noted reason for joining the programme, though this was not far below the others. In discussions with schools during the fieldwork, many schools – particularly in Gauteng - noted that they celebrated the different cultures of their learners and that the AiS Programme had reinforced this. Parents and learners were encouraged to celebrate their particular language and culture during special days when the school hosted the local community and artistic performances were staged.

The principals, deputy principals and HoDs reported felt that the AiS Programme was useful for a wide range of reasons. These included:

- The value added to the teaching of the curriculum by the programme and its alignment with the curriculum. This meant that it was not seen as purely a 'nice to have' add-on, but as a definitive aid to teaching the curriculum.
- The confidence instilled in the learners through the development of skills and the opportunity to win competitions with other schools.
- Learners developed a greater appreciation of the arts.
- The programme enabled learners to see that there were livelihood opportunities beyond the academic subjects and careers.
- The practical side of the programme where the artists engaged with the learners. Their practical skills assisted the teachers who do not always have these practical skills in a particular artistic discipline. It helped teachers to work hand-in-hand with specialists in the creative arts.



- The engagement with the artists through the programme helped develop the confidence of the learners and their level of engagement in class.
- The programme has had a positive effect on learner attitudes and class discipline. Troublesome learners have shown a big improvement and cooperation between learners and between the learners and the teachers has improved. Learners have a sense of purpose.
- Teachers improved their professional development and ability. Quality of education improved.
- AiS assisted the celebration of the cultural diversity of the school.
- The lesson planning sessions between the artists and the educators was particularly helpful.
- The AiS Programme helped the artists with employment and the school with its education.
- The AiS Programme assisted in building a closer relationship with the community where we are located.
- Contact with learners from other schools was very beneficial in broadening the learners' vision.
- The teachers have benefitted from a greater understanding of some of the art forms.
- The interaction between the teachers and the artists has been very creative and positive.

The principals, deputy principals and HoDs reported that learners both enjoyed and benefitted from all the subjects offered by the AiS Programme. The responses related more to the particular art forms on offer than to specific choices between music, dance, drama or visual arts. There was a good spread of art forms enjoyed and from which the principals, deputy principals and HoDs felt that the learners derived the most benefit. The practical application of learning and the external activities at competitions were particularly enjoyed and perceived as beneficial. The artists appear to have been instrumental in developing new energy and enthusiasm.

While improvement in a broad level of school subjects ranging from home language to additional language, technology social sciences and life skills was noted and related to the AiS Programme by the principals, deputy principals and HoDs, this was all anecdotal as the schools are not tracking this methodically at all. This is an element that should feature in an improved M&E system for the programme.

With regard to challenges in implementing the programme, there was a range of responses from the principals, deputy principals and HoDs. The most common responses noted the tight school timetables and the rigidity of the CAPS and the difficulty in finding sufficient time and space for the AiS Programme in the school day. Several respondents felt that more than one artist should support their school to ease timetable pressure and that the artists should attend every day of the week. Two of the principals and HoDs noted that they would "like to own" the artists and have them integrated into the school and more available over time. Another commonly mentioned challenge was a lack of school resources. The schools surveyed were non-paying schools and they frequently lacked sufficient training materials as well as the facilities like halls for performance and secure storage space for musical instruments. This meant that classrooms had to serve as halls and desks and chairs had to be re-arranged, leaving less time for arts education. The clash between AiS and sports commitments was also frequently noted. A few school principals felt that the programme had



not been sufficiently introduced in their schools and requested proper orientation and consultation.

External events like competitions and visits to other schools were greatly appreciated, but the costs associated were difficult for these non-fee-paying schools to afford. Parents tried to assist, but transport proved a continual headache for the schools. Transport for learners attending after-hours activities at school was also a challenge that inhibited the AiS Programme.

An additional challenge was the low level of priority some school principals accorded to arts and culture in general and scepticism about the fact that the artists were not qualified educators. The main difference in noted challenges with implementing the AiS Programme between those from the arts and culture teachers and those of the principals, deputy principals and HoDs related to the difficulty in getting other teachers – and in several cases the principals – to appreciate the importance of the AiS Programme and the role of arts and culture in the education process. This was expressed by many of the arts and culture teachers, though a number did express their particular appreciation of the support they received from their principals. In these instances, where the arts and culture teachers noted the support from the school heads, the level of success of arts at the school was notably higher than those where the teachers did not receive support.

Most of the respondents felt that the relationship between the schools and the neighbouring community was good, but 40% felt that they could not express an opinion. To what extent the relationship between the school and their community is influenced by the AiS Programme is difficult to say with any confidence. One school noted that they were fairly isolated from the neighbouring community and that they experienced a security problem. This had nothing to do with the AiS Programme. Another response stated that the school was not connected to their community, but did not feel that the AiS was useful. The majority of responses did feel that the AiS Programme was supportive of better cooperation between the schools and their communities.

Two respondent principals felt that the AiS Programme did not meet their expectations and 18% did not respond to the specific question one of whom noted that he did not have expectations of the programme in advance and was interested to see the results of the programme. Overwhelmingly, respondents felt that the programme had met their expectations. More than 10% specifically noted that the programme exceeded their expectations.

In terms of specific recommendations from the respondents for the programme, these included:

- The programme should be continued.
- The programme should be intensified through more contact time.
- Artists should spend longer than three months with the school.
- The programme should be planned to be continuous over many years.
- The programme should be expanded. To more schools.
- Create more platforms for artistic performances. They are very good.
- More capacity building time for the teachers, this could be through workshops and additional contact time with the artists.
- Subsidised transport to outside events like competitions.
- Subsidised support for art and music material and equipment and instruments.
- Assistance with access to halls for performance.



- Should cover all the major art forms.
- Art should be continued through all grades, right to grade 12.
- The training needs to more closely integrated with the CAPS.
- Need to make sure that the programme runs smoothly and pay the artists regularly on time.

The overwhelming majority of respondents (85%) reported that they would be most likely to recommend joining the AiS Programme to other schools. Only one response was entirely negative while 12% made no comment on this element.

4.2 Results of Interviews with Artists

A total of 50 responses were received from artists contracted into the AiS Programme although only 43 were useable.

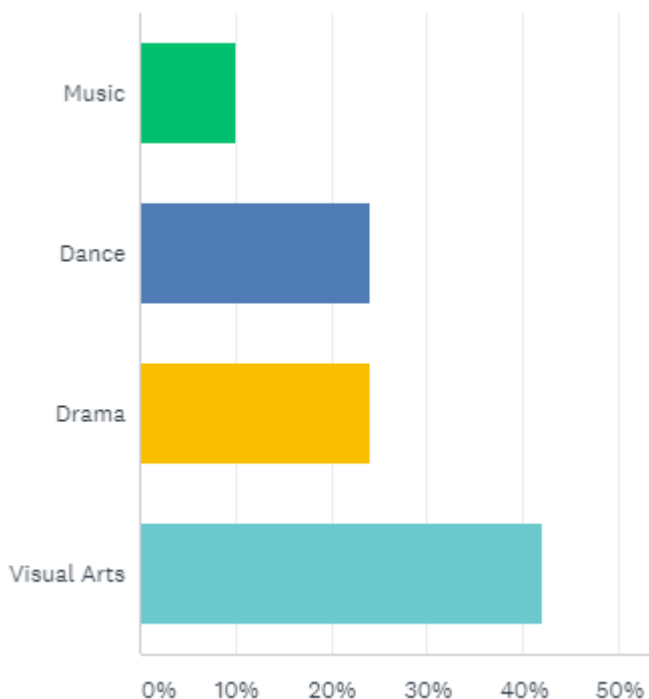


Figure 10: Primary artistic discipline that responded or interviewed

The majority of the artists reported that their primary artistic discipline was in the 'visual arts' (42%). 24% of the artists reported that dance was their primary discipline and the same percentage reported drama as their primary discipline. Music was reported as the primary artistic discipline by 10% of the respondent artists.



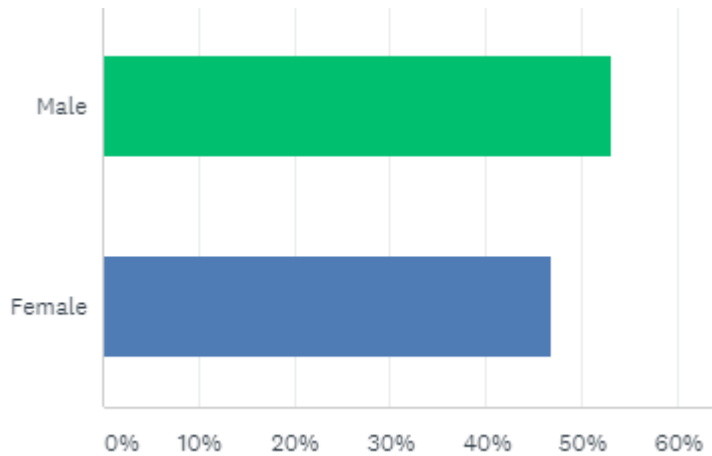


Figure 11: Gender of AiS artists that responded or interviewed

53% of the responding artists were male and 47% were females. This is a fairly good balance, though within the arts one might have expected a slightly higher representation of women.

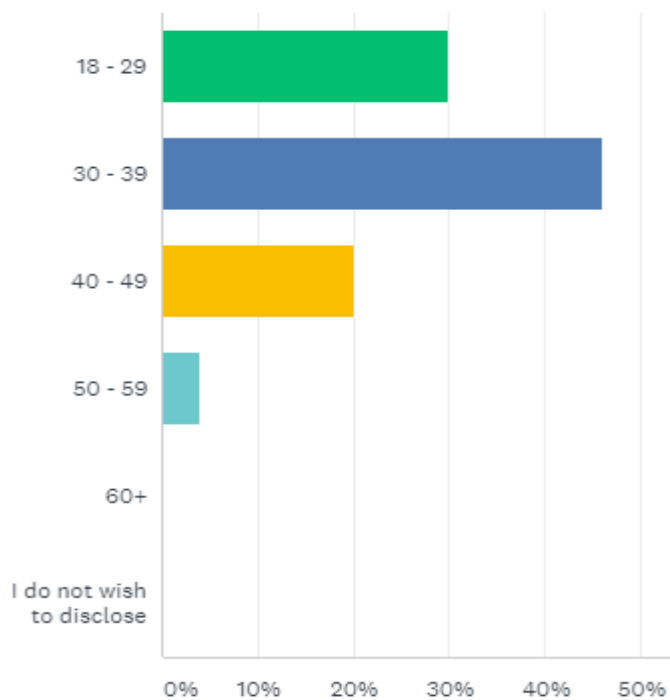


Figure 12: Age cohorts of AiS artists that responded or interviewed



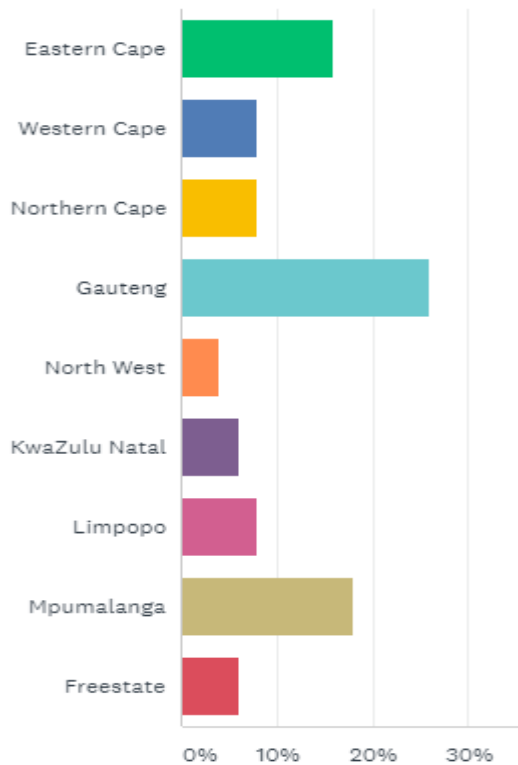


Figure 13: Geographic location AiS artists that responded or interviewed

Gauteng was the province from which the most responses from artists was received (26% of the total). Mpumalanga (18%) and the Eastern Cape (16%) also provided several responses from artists involved in the AiS Programme. However, the responses from the other provinces were all below 10% and the North West (4%), KwaZulu Natal (6%) and Free State (6%) were particularly unresponsive. It should be noted that the service provider working with the artists in Gauteng is a strong institution with an established institutional history and sound systems. This could possibly relate to the relatively high level of response from artists in Gauteng.



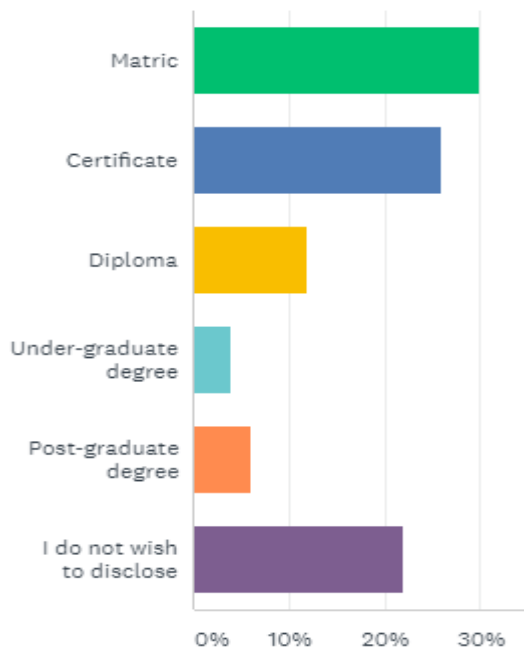


Figure 14: Qualification of AiS artists that responded or interviewed

Fully 22% of the responding artists did not want to state their qualifications in the review. 30% of the respondents stated that matric was their highest academic qualification. A further 26% had post-matric certificates and 12% had diplomas. Only 10% of respondents had degrees. Of these 4% were graduates and 6% had post-graduate qualifications. There is no way of telling what the qualifications of those who did not respond to this question is, but it is unlikely that they have higher qualifications than those that did respond and might mean that a number of them did not have matriculation certificates. While academic qualifications are certainly not a necessary requirement for good artists, lower levels of qualification could provide a challenge to efforts to train the artists as educators within the formal system and to provide them with recognised certification as educators.

The responses of the artists to their motivation for joining the AiS Programme, reflected a remarkably narrow range of expressed reasons. Over 80% of the responses indicated what could be categorised as motivation based upon love of their art and the desire to do good for children. These also included helping society through moving towards the recognition of the importance of art in education and society. 16% of the responses mentioned the position of the artist and the utility of the project for the artists. Of these, issues like providing an income for a student and the sentiment that “initially it was just a job” were expressed.

The artists reported finding all aspects of the programme useful, though the collaboration with the Arts & Culture teachers in planning training seems to have been seen as particularly valuable by the artists. The actual participation with learners in the classroom and the training workshops that the artists held with the educators were also viewed as useful. It is also clear from the artists’ responses that they honed and developed their own skills as



educators and artists through the AiS Programme. They now constitute a valuable cadre of art educators in the making.

Only 2% of the artists felt that there had not been an improvement in the foundation phase in learner achievement for music, dance drama or the visual creative arts. The improvements were in creating interpreting and presenting (noted by 72% of respondents), participating and collaborating (56% mentioned), expressing and communicating (51% of respondents mentioned) and reflecting 28% mention).

Improvement in visual arts was noted as the most evident improvement by 39% of responses by artists, while improvement in drama (25%), dance (19%) and music (17%) were also noted by artist respondents.

For dance, dance 'performance' improvement was most noted, followed closely by dance 'improvisation and composition' and finally dance theory. In terms of drama the improvement in dramatic skills was most notable, followed by drama elements in playmaking and drama interpretation and performance.

In terms of challenges, the responses of the artists were similar to those of the Art & Culture teachers. Issues raised included: The full timetable and the demands of the CAPS place pressure on programming; an appropriate space within which to engage with the learners; materials for training; limited support from teachers other than the art and heritage teachers.

In terms of improving the programme, the artist responses were very similar to those of art and heritage teachers as well as the HoDs, principals and deputy principals. 79% of the artists would recommend the programme. 13% were ambiguous about the programme and 8% expressed negative feelings about the programme.

4.3 Analysis of Scope for Artists to Graduate to Other Opportunities

the obvious choice for a career for someone who has studied arts is to pursue the actual field in which they have studied. Unfortunately, the demand for such skills is limited. However, having a sound grounding in the arts provides learners with a wide choice of careers that can be pursued besides the actual art that they have studied. A significant opportunity for AiS artists to graduate to other job opportunities appear to lie in the visual arts. A system of further education for the younger artists that would start them on a teaching career path is certainly an option that should be explored. Assistance with developing their skills in complementary elements of the arts should be explored and supported. Thus advertising is a sector that can utilise the skills of both graphic artists as well as those skilled in presentation which is clearly linked to drama.

Jobs that are directly related to the visual arts include exhibition designers, printmakers, graphic designers, illustrators, photographers, teachers, and curators (at museums or galleries). Printmakers using include etching, block-printing, woodcuts, silk-screening and lithography, with electronic and digital processes increasingly being used, are grounded in the fine arts.

In the rapidly evolving knowledge economy, many large companies, including those in the ICT field, recruit staff based on creativity. By taking out the subject, students are exposed to creativity directly and creative thinking indirectly. ICT firms also require the skills of graphic artists when designing their software, applications, or even designing their hardware (particularly using computer aided design techniques). Many ICT firms also require animators who must have a sound foundation in fine arts.



Arts, and especially fine arts, teach students to be more observant and enhance their analytic skills. They are especially adept at creative problem-solving. Further, having been subjected to criticism, they are able to learn and develop from all types of critique. Artists are generally open to new ideas and concepts and often are able to persuade others to adopt unconventional approaches.

