JAN 2018

ARTISTS IN SCHOOLS
INCEPTION REPORT

Submitted to the Department of Arts and Culture

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY

South African Cultural Observatory
Artists in Schools

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1 Introduction

1.1 Purpose of inception report

The purpose of this document is to provide the South African Cultural Observatory's (SACO) proposal to evaluate the "Artists in Schools Project" and undertake a critical assessment.

1.2 Background

The "Artists in Schools Project" is a direct response to the lack, or perceived lack, of quality arts and culture educators and comprehensive education in most of South Africa's public schools. Even though many self-employed arts practitioners have committed themselves to sharing their skills and knowledge in their communities, the potential role of Artists in School (AiS) may not effectively be realised. This is due to skills gaps on the part of artists and educators. There is also a lack of awareness of the potential role and value of arts and culture on the part of schools.

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.

- Both DBE and DAC acknowledge that AET is dual mandate (Outcome 1 and 14).
- Implementation of creative arts in the schools is not as efficient and effective as it should.
- Insufficient supply of qualified and competent creative arts teachers in the schooling system.
- Artists in Schools project which can assist in the implementation of the creative arts subject is not fully support supported.
- Lack of coordination and collaboration among the key stakeholders.

2 Artists in Schools Project

2.1 Introduction

In general access to good quality art education and training helps:

- Children learn to accept others and grow into cultivated citizens who can harmoniously coexist with others amid and in spite of their cultural differences (Social cohesion/National Identity).
- Helps them to think creatively and solve problems creatively – competence that is vital for the country's continued competitiveness in the new century and global world.
- Unlocks their creative and imaginative capacities to provide sustainable solutions to everyday challenges.
- Enables the young people to become aware of all what the arts offer at an early age and as a result becomes active producers as well participants in the sector (career mapping).

The purpose of the Artists in Schools Project is specifically to:

- Develop and improve the art practitioners' pedagogical capabilities and skills needed to collaborate with arts and culture learning area educators in schools and other learning centres, and more directly communicate and interact effectively with the learners.
- Improve the quality of the delivery of arts, culture and heritage education and training in the public schools.
- Create sustainable job opportunities for the arts practitioners in the formal educational sector.

Artists deployed to assist educators in the implementation of the Creative Arts subject in the schools

"GOAL 1: Ensure that arts education is accessible as a fundamental and sustainable component of a high-quality renewal of education" (Seoul Agenda 2010 – UNESCO)"

The AiS training programme (workshops) for the arts practitioners consists of interrelated modules or topics focussing on personal and professional skills, project planning and implementation, arts and culture education theory and methodologies, interpretation, and implementation of the Curriculum and Assessment Policy Statement (CAPS), as an amendment of the NCS 2005 came into being in 2012.

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 is envisaged that the work of the AiS project all throughout the academic year with the educators and learners should culminate into a Regional or Provincial arts exhibition and concert. This event, with resources allowing, should be taken through all the regions of the respective Provinces. Budget allowing, the national AiS exhibition will take place at a central place at central venue as shall be identified by the key role players. The purpose of this endeavour will be to expose the 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

"GOAL 2: Assure that arts education activities and programmes are of a high quality in conception and delivery" (Seoul Agenda 2010 – UNESCO)

The implementation of the AiS project is 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 plays 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. During the workshops, relevant officials from the provincial and district offices of DBE, mainly the arts and culture subject advisors 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.

Exit Opportunities to be created

- Absorption as full-time staff by School Governing Bodies (SGBs) in the participating schools

- Starting own Arts Education and Artist in Schools initiatives
- Furthering careers in the Arts Education through institutions of higher learning

3 Project plan

The AiS project was intended to cover all art forms. One service provider was appointed per province. Since this was a pilot project a national curriculum or common methodology was not prescribed. The project was meant to augment the existing curricula and to assist teachers with both the practical, philosophical, and theoretical aspects of art education. It was hoped that students would get a deeper understanding of arts and to understand that arts are living.

The AiS programme focuses on the Creative Arts [music, dance, drama and visual arts] as laid down in the CAPS Curriculum. During their tenure at the school, artists are involved in developing a set of creative interventions within the school environment which include:

- Working closely with partner-educators, to support the implementation of the creative arts curriculum;
- Transfer skills to creative arts educators in schools; and
- Impact positively on the organizational environment of the school.

The majority of the artists/facilitators are recruited from the pool of teachers the provincial service provider has identified or may even have trained over the years. The AiS could lead to an "arts festival" where the various learners have an opportunity to "exhibit".

3.1 Methodology

3.1.1 Critical assessment of the Artist in Schools

The goal of this proposal is to undertake a critical assessment of the AiS programme. Questions such as: Did it raise the level consciousness of the arts at schools? Did increase creativity? Will learners become more critical consumers of art products? Is there an understanding of diversity of culture? Do learners understand "Unity in diversity"? Was there close collaboration? Where skills transferred? Importantly, was there appositive impact on the school environment in general and the learners in particular?

The project has only been going for three years. An important question is therefore "how long does it take for such a project to make an impact?"

It is also necessary to evaluate the artists that were involved in the projects and what skills they may require improving the project so that it can achieve its goals. Were the artists that were contracted, renowned artists and that they have the necessary teaching skills? Did they contribute to curriculum development or did they follow the existing curriculum? Which art forms (e.g. musicians, visual artists, dancers, actors, authors, and poets) were presented and which succeeded in their quest.

3.1.2 Toward a uniform approach

Best practice will be identified in the various practices as well as any shortcomings of the implementation of the project. Once this has been done an outline of an implementation guide and tips for implementation will be drafted. The book will finalised in a future project.

3.2 Evaluation framework

The Government-Wide Monitoring and Evaluation Framework uses a log frame approach that will also be used in evaluating this programme.

- **Inputs**
  This includes all the resources that contribute to the production of service delivery outputs. They include finances, personnel, equipment and buildings.
- **Activities or processes**
  The processes or actions that use a range of inputs to produce the desired outputs and ultimately outcomes. The processes describe what was done to implement the programme.
- **Outputs**
  The final products, goods and services produced for delivery. Outputs may include the number of learners that benefited from the programme or the number of programmes that were presented.
- **Outcomes**
  It may not be possible to measure the outcomes (or the impact) of the programme since these are the medium-term results for specific beneficiaries which are the consequence of achieving specific outputs. Outcomes should relate clearly to The Department of Arts and Cultures own strategic goals and objectives set out in its plans. However, certain outcomes such as the performance of the students in the programme compared to the nonparticipating students may give an indication of the success (or future success) of the programme
- **Impacts**
  Again these indicators tend to be long-term and usually include achieving specific outcomes, such as reducing poverty and creating jobs. Impacts are "how we have actually influenced communities and target groups".

The focus for this project will be on the input indicators, the process indicators, and the outcome indicators. Where it is possible to identify outcomes or impacts (or even projected outcomes or impacts) these will be reported. Where relevant the following indicators for the following groups will be developed for each set of indicators discussed above:

- Learners
- Art teachers
- Non-art teachers
- Principal
- School governing body
- District
- DBE
- Artist
- Training of artists
- Other

If there are suitable case studies, these will be reported.

3.3 Project phases

The project will be divided into four phases.

Phase 1: Desk top research

- Review of programme
- International best practice
- Local perspective including DAC and DBE
- M&E indicators
- Report

Phase 2: Consultations

- Identification of role-players
- Initial meetings with selected key stakeholders
- Telephone interviews
- Online survey
- Follow-up meeting
- Report

Phase 3: Findings and recommendations:

- Stakeholder consultation
- Presentation of initial finding
- Best practice in South Africa
- Report and recommendations
- Presentation

The fourth phase will phase will simply be to wrap up the project and provide a way forward. It will include:

- Briefing documents for the Department of Arts and Culture and the Minister of Arts and Culture.
- An outline of a book/guide (and any other necessary material) that will provide a national platform for all South African schools to follow.
- A peer-reviewed article that will be submitted to DAC for approval and also to an accredited journal.

3.4 Deliverables

Phases	Service to be delivered as per SLA
Phase 0	Inception Report
Phase 1	Research report
Phase 2	Consultation report
Phase 3	Presentation
Phase 4	An outline of a Workbook and components of a Toolkit