



arts & culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA



south african
cultural observatory

NELSON MANDELA
UNIVERSITY

April 2018

ARTISTS IN SCHOOLS RESEARCH 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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Contents

1	Introduction	5
1.1	Department of Arts and Culture	5
1.2	Purpose of, and Rationale for, the AiS Programme	6
1.3	Objectives of the AiS Programme	7
1.4	Structure and Implementation of AiS	7
1.5	Institutional Framework	9
1.6	Opportunities for the Artists	10
1.7	Spatial Parameters	10
1.8	Beneficiaries	11
1.8.1	Direct Beneficiaries	11
1.8.2	Societal Benefits	13
2	Teaching Art	13
3	Role of Arts and Culture in Society	14
3.1	An International Perspective	14
3.1.1	Value of Art, Culture and Creativity in Society	14
3.1.2	Economic Benefits	16
3.1.3	Social Cohesion	18
3.1.4	Benefits of Studying ACH	18
3.2	Value of Art in Schools	19
3.2.1	International Good Practice of Art In Schools	22
3.3	South Africa's Art Culture and Heritage Profile	24
	Bibliography	27



Table of Abbreviations

ACH	Arts, Culture and Heritage
AiS	Artists in Schools
ASEF	Asia-Europe Foundation
BOCES	Board of Cooperative Educational Services
CAPS	Curriculum Assessment Policy Statement
CCI	Cultural and creative Industries
DAC	Department of Arts and Culture
DBE	Department of Basic Education
GDP	Gross Domestic Product
HoD	Heads of department
ICT	Information and Communication Technologies
M&E	Monitoring and evaluation
MGE	Mzansi Golden Economy
MoU	Memorandum of Understanding
MOU	Memorandum of Understanding
MTEF	Medium Term Expenditure Framework
NAEA	National Art Education Association
NDP	National Development Plan
NGP	New Growth Path
NMU	Nelson Mandela University
NSC	National Steering Committee
PSC	Provincial Steering Committee
RWP	Revised White Paper on Arts, Culture and Heritage
SACO	South African Cultural Observatory
SALGA	South African Local Government Association
SAQA	South African Qualifications Authority
SLA	Service Level Agreement
TED	Technology, Entertainment and Design
UNESCO	The United Nations Educational, Scientific and Cultural Organisation
UNICEF	United Nations Children's Emergency Fund
VfM	Value for Money
WAAE	World Alliance for Arts Education
WSSD	World Summit on Sustainable Development

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 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 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/>

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 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.

1.3 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, but also in other Cultural and Creative Industries (CCIs), 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 socio-economic development in South Africa.

1.4 Structure and Implementation of AiS

A Memorandum of Understanding (MoU) (see Annexure A) 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 Socio-economic 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 Support Materials (teacher guides and learner support materials) that are aligned to 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 materials² but will also be responsible for initiating and facilitating activities like the Eisteddfods. DAC is also responsible for developing arts and culture related capacity building programmes; providing human resources for the coordination 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 coordinators 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.

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, 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 coordinators 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 coordinators 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;

1. ² Including National Symbols

- 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.

1.5 Institutional Framework

DAC working with DBE undertook to establish National and Provincial Steering Committees for the effective management and implementation of the MoU. For efficiency and effectiveness, the National Steering Committee (NSC) was to be constituted by the representatives from relevant branches of the two departments. The Provincial Steering Committee (PSC) is constituted of the representatives from the relevant provincial departments.

One service provider per province was appointed. The service providers were responsible for identifying the artists and providing training. In addition, service providers were required to collect data that was submitted from the artists in the provinces.

1.6 Opportunities for the Artists

A number of possible opportunities are created by the project going into the future, either directly or indirectly. These include:

- 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;
- Training to be provided;
- Project Management;
- Presentation Skills;
- Basic Teaching Methodology (CAPS); and
- Personal/Time Management.
- Opportunities in the broader creative industry economy and requirements for these.

Importantly, once artists have more experience and have been exposed to a working environment, they can improve their CVs. This will give an opportunity to enter the corporate world in a number of CCI or CCI-related businesses.

1.7 Spatial Parameters

The AiS Programme is currently a National programme covering all provinces but not in all district and local municipalities.

Artists in Schools Project - Schools (Phase)

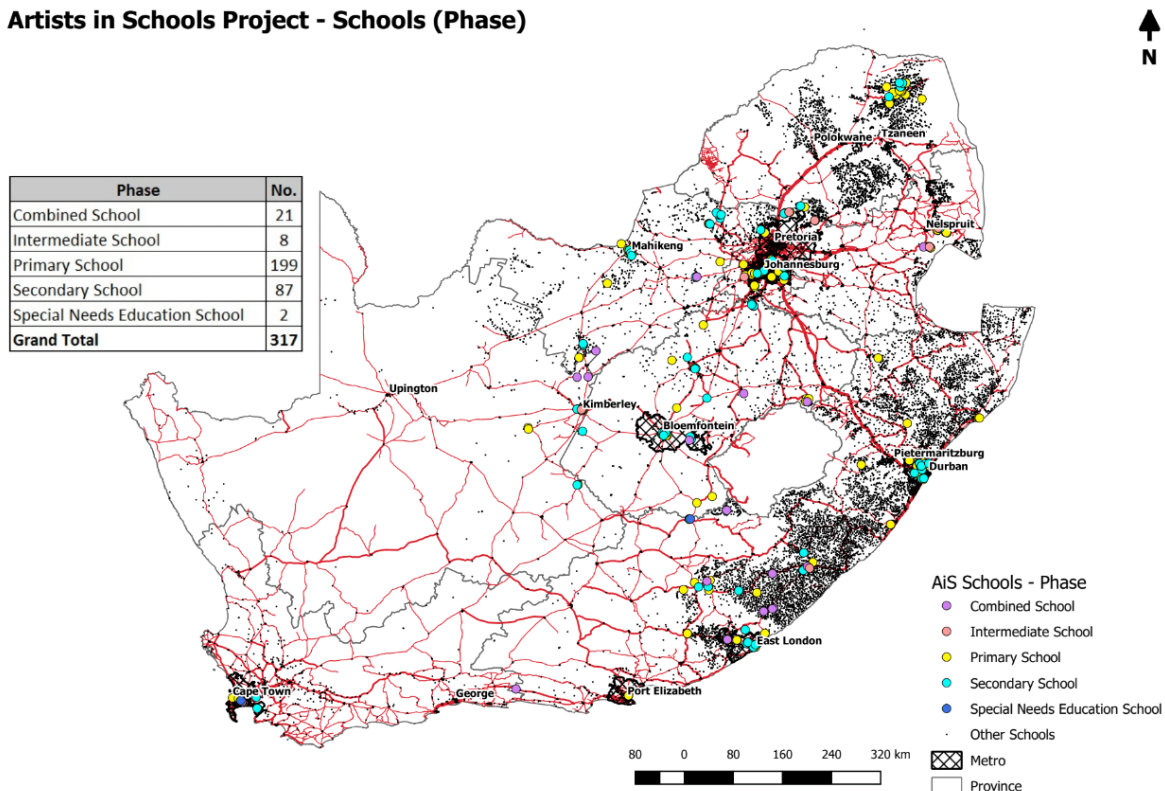


Figure 1: Location of schools and schools that have implemented AiS, Compiled by SACO with data from DAC and DBE

As can be seen from the map above, although the AiS has been implemented in all provinces, the geographic spread is not even. This is discussed below and more detailed maps will be generated to show the distribution within a province.

1.8 Beneficiaries

All of South Africa benefits from the AiS directly or indirectly. Learners who are educated in the arts, but also in other important subjects, are the primary beneficiaries. Society at large whose overall creativity is improved and whose appreciation of its cultural heritage is heightened, also benefits. The section will highlight both the direct beneficiaries and the indirect beneficiaries.

1.8.1 Direct Beneficiaries

The AiS aimed at supporting a number of direct beneficiaries including:

- Arts practitioners (including women, youth and people with disabilities);
- Secondary – schools, learners, educators and community;
- DBE, DAC other national departments; and
- Sub-national government including provincial and local government.

The intended benefits and possible benefits for the programme participants, as outlined above, are discussed directly below. The actual advantages that the participants enjoyed are discussed under the findings from the surveys and the interviews.

Arts Practitioners

Although George Bernard Shaw is often quoted "He who can, does. He who cannot, teaches.", it is not true in the AiS. The arts practitioners that were recruited are all well qualified and experienced artists. Artists, do however, improve their own knowledge of their craft. One of the most effective ways of learning is by teaching others especially through working with younger learners. To pass on information and skills to them, it is often necessary to re-learn the things the educator thought they knew.

Another advantage of the AiS is that professional artists have a more reliable income stream. In many cases, especially for young artists or artists embarking on a career, this is their only income. However, with the income provided by the AiS, arts practitioners remain artists rather than pursue other opportunities.

The teaching experience also improves their own creative work. It also makes for good copy in local newspapers and in the community in general. This is an asset that should not be lost on the art community, arts advocates and politicians.

Saraniero (2011) found from research that artists said:

- I enjoy teaching my art form;
- Teaching is a source of income;
- Teaching is personally rewarding;
- Students & schools benefit; and
- Teaching and my art form complement each other.

Schools

Schools have limited resources. This does not allow them to implement all the programmes that they would like to. Often schools cannot implement existing programmes optimally. Educators are expected to cover a wide variety of topics, even within a specific subject. They cannot therefore be expected to have all the necessary experience, even though they do have the knowledge. The AiS does therefore provide additional input that is not available anywhere else.

Saraniero (2011) found that the AiS-supported programmes improved academic performance. In addition, educators generally wanted more arts for the students. Parents also wanted more arts for their children and other learners. In some cases, the arts related to the school's mission/charter. Schools that did not have a music/art/drama/dance specialist, valued the input of artists to provide instruction in that area.

Principals' at the participating schools found that artists brought arts expertise and real world experience. The artists instilled an enthusiasm and passion for the arts and also enriched students' lives. The quality of art also improved.

Learners

The presence of an artist in the classroom frequently produces excitement or stimulation. The artist enriches the learning environment through the provision of alternative, informal, interactive arts experiences for learners.

Not all learners (those not taking art as a subject) benefit directly from the AiS. They do however benefit indirectly through 'spill over' of information from their colleagues.

The arts also contribute to learning other subjects. This aspect is dealt with in more detail below.

Educators

Educators have an enormous curriculum to cover. In the traditional classroom setting, students attend class to learn. Educators control how information is packaged and disseminated. Artists give another perspective on how this is done. They are also able to learn techniques and other aspects (often practical non-theoretical aspects) from the artist. This empowers them to teach better in years when the artist is not present. The educators become better artists and the better one makes art, the better the artist is able to teach it.

1.8.2 Societal Benefits

Arts and culture play a major role in the identity of local communities. It is interesting that communities that are heterogeneous with members from historically different areas and backgrounds develop their own, new local cultures when relocated together. Examples of this include the richness in Greek culture over the last centuries. The Greek diaspora was large – notably in ‘Constantinople’ (today Istanbul) - and returning Greeks who had absorbed cultural habits from abroad successfully integrated these into a more modern Greek culture. In similar vein, the communities that have sprung up around mining activities in the 19th and 20th centuries have attracted people from distant parts. They brought their cultural backgrounds with them, but these then, over a fairly rapid time, meshed with those of other immigrants creating a new, dynamic mosaic of culture.

This is typified in South Africa by the particular cultural elements associated with mining towns that received workers and service providers from the broad Southern African Region. A cultural identity is therefore dynamic and plays an important part in people’s wellbeing. It provides grounding and a sense of ‘rootedness.’

AiS has contributed to this sense of identification. Interestingly, in Gauteng, which is a ‘melting pot’ of people drawn from many parts of South Africa as well as the region, many of the respondents interviewed in this rapid review articulated the opinion that AiS gave them an appreciation of their own culture and importantly also the cultures of others living in proximity to them. This was a source of pride. Culture and the associated artistic expression have thus served to give people a sense of self-identity as well as a sense of solidarity with others, even if their background was different.

In addition, AiS led to artistic events and cultural celebrations that are fun and provide entertainment. This brings people together in a way that enriches their lives.

The value of art and culture in societies is explored in more detail under Section 3 below.

2 Teaching Art

Jaffe et al (2014) stated that 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.” They continue explaining the premise of their book “is that applying overly general methodologies, and too formulaic an approach to teaching artist work is limiting. Teaching artist work is not a science; it is an art. It may have scientific elements to it, just as science has many artistic dimensions. But to attempt to reduce the great variety of teaching artists, contexts and students to a single methodology seems to work against two central strengths of the teaching artist field: variety and flexibility.”

Good Artist = Good Art Teacher?

Artists with a remarkable mastery of the techniques of their medium does not ensure original, interesting or compelling art. Equally, teaching artists with great insight in specific aspects of teaching, does not ensure great teaching or teaching outcomes. Nor does great teaching guarantee that learners will produce good work. The prerequisite for good teaching artist work is not only to have a genuine knowledge of the subject matter, but also enthusiasm. Good teaching also is an understanding of how to bring this knowledge to learners that encourages them and also inspires them to produce original work.

3 Role of Arts and Culture in Society

Most people when they talk about the value of arts and culture to society, they associate it with its intrinsic value. The arts and heritage are an intrinsic part of how society comes to know and understand the world and how people express themselves as individuals, communities and a nation. In other words: how arts and culture can improve their inner lives and enrich the world emotionally. It is what is cherished. However, it is becoming increasingly recognised that arts and culture have a wider, more measurable impact on the economy, health and wellbeing, society and education. It is important that this impact is recognised to help society think of its arts and culture as a strategic national resource. The value of arts and culture to people and society outlines the existing evidence on the impact of arts and culture on our economy, health and wellbeing, society and education. ((Mowlah *et al.*, 2014).

3.1 An International Perspective

UNESCO (2017) presented findings that showed that culture and art are essential drivers of sustainable development from economic, social and environmental perspectives. They state that creativity and cultural transmission are the foundations for vibrant, innovative and prosperous knowledge societies.

On arts education UNESCO³ also states that:

“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.”

3.1.1 Value of Art, Culture and Creativity in Society

At a general level, the value of art and culture for society was eloquently elucidated by Uffe Elbaek, the former Minister of Culture in Denmark, in the foreword to ‘The Art of Life, understanding how participation in arts and culture affect our values’ (Mission, Models, Money and Common Cause,(2013)). He writes that:

<http://www.unesco.org/new/en/culture/themes/creativity/arts-education/>

“We need art and culture to fuel the social innovation that we, our societies and the planet so desperately need. We need new ideas, we need new ways of doing things and we need a whole new way of approaching each other with much more empathy and understanding. While new ideas can come from a lot of places, I think that arts and culture are vital to stimulating our creativity and our way of thinking about solutions. This means that the rest of society really needs to focus on the world of art and culture as a vital source for not only solutions, but also ways of finding solutions.”

Of particular relevance to a society in transition like South Africa, Elbaek (2013) further notes that:

“Arts as cultural practices are some of the most participative, dynamic and social forms of human behaviour, are, in our view, integral to this process of transition. The capacity to trigger reflection, generate empathy, create dialogue and foster new ideas and relationships offers a powerful and democratic way of expressing, sharing and shaping values. By helping to create an environment, experience, and state of mind directly conducive to the understanding of others, and through the creation of new ideas, arts and culture challenge the power dynamics of the status quo and provide spaces where anything becomes possible.”

Eric Friedenwald-Fishman (2011) in “No art. No social change. No innovation economy describes what he refers to as the ‘creative crisis’ and notes of the USA, but which could also partially apply to South Africa, that it is “...a nation unable to solve its problems, incapable of civil discourse, bogged down in a morass of multicultural conflict, and lagging the global innovation marketplace.” In response to this Friedenwald-Fishman observes that:

“Increasingly, I see that solutions to our most critical problems are not to be found in institutional hierarchy or traditional policy and enforcement models, but rather in collective action, dispersed innovation and shared responsibility.”

Economies are moving from being manufacturing-based to being innovation-based. In order to effect the transition in an optimal way society needs to foster the “imaginative capacity” to achieve this. He poses a question that equally applies to South Africa:

“Do we have the multicultural humility and the cultural context to leverage this change as an asset?”

Friedenwald-Fishman (2011) further notes the transition from the historic situation over the last two centuries where financial and institutional capital have been the priority leverage points for addressing society’s challenges, to the emerging situation where human, social and creative capital will have the greatest impact. In this context arts and culture become an imperative and not a ‘nice to have’ as:

“There is no discipline that nurtures and sparks the cognitive ability to imagine, and unleashes creativity and innovation, more than arts and culture. There is no approach that breaks barriers, connects across cultural differences and engages our shared values more than arts and culture. There is no investment that connects us to each other, moves us to action and strengthens our ability to make collective choices more than arts and culture.” (Ibid.).

This insight has serious implications for policy in South Africa and clearly indicates the importance of investing in arts and culture, not only for the richness and pleasure provided, but also as a developmental imperative for the nation.

These insights have also been reflected in the World Alliance for Arts Education (WAAE) founding declaration of March 2006:

“We believe that today’s knowledge-based, post-industrial societies require citizens with confident flexible intelligences, creative verbal and non-verbal communication skills, abilities to think critically and imaginatively, intercultural understandings and an empathetic commitment to cultural diversity”

At UNESCO International Arts Education Week 25–31 May 2015 Theme: Arts Education for Sustainable Development 2015, during his International Arts Education Week message⁴ William Barton stated:

“The benefits of introducing the arts and cultural practices into learning environments showcase a balanced intellectual, emotional and psychological development of individuals and societies. Such education not only strengthens cognitive development and the acquisition of life skills – innovative and creative thinking, critical reflection, communicational and inter-personal skills, etc., but also enhances social adaptability and cultural awareness for individuals, enabling them to build personal and collective identities as well as tolerance and acceptance, appreciation of others. The positive impact it gives on the development of societies ranges from cultivating social cohesion and cultural diversity to preventing standardization and promoting sustainable development.”

It is clear from the above that there is a growing imperative for societies to nurture and develop arts and cultural activities and a primary vehicle for achieving this is the education system. Thus ‘art in schools’ and pre-schools assumes tremendous importance in the evolving ‘knowledge’ and information society. Communication platforms are now available to an increasing number of citizens around the globe, but the information needs to be processed, made sense of, digested and interpreted by society. This is where art and culture play a central role. They not only create the ‘value’ associated with filtering the welter of new information but provide the reference points for interpretation.

3.1.2 Economic Benefits

CCI are contributing to economic growth globally, using their innovative methodologies by cross-pollinating their ideas within other business sectors. Fleischmann (2017) find that, not only is there strong potential for creative industries to grow a regional economy, but importantly find the “the creative sector markets itself better to the wider business community”

In today’s post-industrial economy, where there is increasing progress towards the Fourth Industrial revolution, creativity that is derived from culture-based creativity is essential. To remain competitive in this environment, an enterprise needs more than an efficient manufacturing process, cost-control and a good technological base. It also requires a strong brand (that is inspired by culture-based creativity) and also motivated staff and management that not only respects creativity but also has a thorough understanding of its process. Products need to be developed that are innovative and that meet the customer’s expectations or that create these expectations. Culture-based creativity is very helpful in this respect.

2. The interview is available at <https://drive.google.com/file/d/0B-ifTSuQRnLLS0dWeGNhdFptbGM/view?usp=sharing>

CCIs Direct Contribution to Economic Development

There are currently policy debates regarding the role of education role in stimulating innovation and CCI, as well as sector development. These debates also include graduate employability and critically the arts broader contribution to economic development and even to regeneration.

The contribution to the GDP of the sector does vary – from under 2% in Chile to over 10% in Brazil and the USA. In 2014, just under 3% (or an estimated 450 000 jobs) of working South Africans that are, employed in the creative economy, in either creative occupations or in the creative sectors. This is slightly more jobs than the mining sector in South Africa and about two-thirds that of agriculture (Hadisi and Snowball, 2017) (Hadisi and Snowball, 2017). Using the South African Annual Financial Statistics⁵, the sector is responsible for almost 7 per cent of GDP.

CCIs Indirect Contribution to Economic Development

CCIs also make indirect, but valuable, contribution to economic development. There is considerable spill over effects from creative people to the rest of the economy. Camilla Lund Andersen (2017) quotes Ricardo Hausmann:

“I worked on this idea that the process of development really was a process of having a population that has mastered increasingly more diverse productive capabilities that can then be regrouped and reorganized.”

There is a virtuous circle where heritage, culture and the arts contribute to a more creative society. This in turn leads to a more innovative and productive society. These two factors drive economic growth that adds, not only to monetary wealth but also cultural wealth and develops our heritage. This virtual this virtuous circle is depicted graphically below. This supports Hausmann’s contention that there other processes driving economic development.

Figure 2: A pictorial representation of the virtuous circle

3. ⁵ The Annual Financial Statistics is relatively aggregated, and estimates had to be made regarding the proportion of CCI products within each sector.



Source: Own

3.1.3 Social Cohesion

Social cohesion, a set of shared norms and values for society which also encompasses the diversity of people's different backgrounds, is an outcome of the AiS. Social Cohesion helps to ensure that those from different backgrounds have similar life opportunities. It is the ability of cultural activities to help express specific cultures, while also developing strong and positive relationships between people from different backgrounds in the workplace, in schools and within neighbourhoods.

There is strong evidence that participation in the arts can contribute to community cohesion, reduce social exclusion and isolation, and/or make communities feel safer and stronger (Mowlah *et al.*, 2014).

3.1.4 Benefits of Studying ACH

There are many benefits to studying the arts and this is especially true for the youth. The advantages of arts and cultural practices in learning environments produced intellectually and emotionally balanced individuals. These characteristics strengthen cognitive development. They also contribute to innovative and creative thinking. Learning arts also enhances cultural awareness for individuals. They are therefore more tolerant, and also accept and, appreciate other people. The positive bearing contributes to social cohesion and cultural diversity. This is supported by a number of studies.

The England Arts Council (2014) state that "[t]here is growing evidence that children and young people's engagement with the arts and culture has a knock-on impact on their wider social and civic participation."

Atkinson and Robson (2012) find that there is evidence that shows arts-based interventions designed to improve health, social and emotional wellbeing are successful. The Cultural Learning Alliance (2017) confirms this and finds that people who take part in the arts are 38% more likely to report good health. This has enormous implications for the costs of national health programmes.

Children who engage in arts and culture tend to pursue these into and through their adult lives. The UK Department for Culture, Media and Sport in a study found that “self-reported childhood experience of engaging in all types of culture is positively associated with engaging in culture as an adult.” (Marsh *et al.*, 2010)

Learning through arts and culture develops skills and behaviour that lead children to do better in school. The Cultural Learning Alliance (2017) found that there is “solid and compelling educational, employment and civic benefits delivered by cultural learning” and performance at school improves. Participation in structured arts activities can increase cognitive abilities by 17%. Learning through arts and culture improved attainment in Maths and English. Students from low-income families who take part in arts activities at school are three times more likely to get a degree. Children who take part in arts activities in the home during their early years are ahead in reading and Maths at age nine. Music in particular has been found to have a positive intellectual and social impact on the development of children and young people (Hallam, 2010)

Goldstein (2011) found positive links between social cognition and arts training. Young offenders who take part in arts activities are 18% less likely to re-offend. This finding also has important implications for policy.

The Cultural Learning Alliance (2017) even found that the employability of students who study arts subjects is higher and they are more likely to stay in employment.

There has been an emphasis on Maths and Science education in recent years. Røyseng and Varkøy (2014) evaluate the impacts of music education and find that even though there may be many questions regarding different contexts, they argue that “music education should be prioritised because of its positive impact on pupils in terms of general development as good citizens and in terms of skills in other disciplines.” Hoffer (2017)

Pitici (2014, p. 78) explains the link between mathematics and music because both are “created and enjoyed within the mind.” Both music and mathematics are mental activities and ways of thinking. In both music and mathematics symbols are static representations on paper of dynamic mental and thought processes. Pitici claims that the symbols are an essential interface for both music and mathematics. Music therefore reinforces the mental processes that are required to study mathematics.

3.2 Value of Art in Schools

We are living in a ‘visual age’ with constant exposure to a welter of created images. These can overwhelm us and in a way debase our perceptions or can be organised in a way – filtered by our culture and artistic appreciation – to enrich and advance our lives. The prosaic saying that ‘knowledge is power’ is certainly even more pertinent today than in the past, but mass information and data do not necessarily reflect knowledge with any utility. ‘Knowledge’ is filtered from the mass of information through various lenses, critically our internal ones, culture and our set of experiences. ‘Knowledge’ is not the result of passivity, but involves an active effort of engagement. In this context, it should be noted that ‘culture’ is not a static phenomenon, but is dynamic and evolves in response to many forces. It is important to also note that while words are an important means of communicating knowledge and we are living in the ‘visual age’ referred to above, words are not the sole means of communicating knowledge. “The arts make vivid the fact that neither words in their literal form nor number exhaust what we can know. The limits of our language do not define the limits of our cognition” (Elliot Eisner, 2002, quoted in UNESCO International Arts Education Week

25 – 31 May 2015 Theme: Arts Education for Sustainable Development 2015 International Arts Education Week).

With the world facing ever increasing pressures on the natural resource base and the increasing awareness of the finiteness of our global resources, sustainability has become the international buzzword. This was reflected in the United Nations multilateral processes like the Rio gathering on Environment and Development, the World Summit on Sustainable Development (WSSD) in Johannesburg with the related declaration and the Sustainable Development Goals. While many observers might be tempted to see many of these as the preserve of natural scientists, 'sustainable development' is a much broader canvas that crucially relies on both the social sciences and the arts, particularly as they foster creative thinking to address new challenges and 'ways of being.' Unless people change their behaviour towards each other and the natural environment, 'sustainable development' will remain an elusive chimera that will not be realised. Art and cultural activities can play a pivotal role in assisting the transition in thinking and behaviour and this needs to start in early education within home and school settings.

Employability of students who study arts subjects is higher and they are more likely to stay in employment. Culture and sport volunteers are more likely than average to be involved and influential in their local communities.

"It is recognised that sustainable development requires balanced progress in four interdependent dimensions" (Hawkes, 2001, quoted in UNESCO International Arts Education Week 25–31 May 2015 Theme: Arts Education for Sustainable Development 2015 International Arts Education Week). These include:

- Social;
- Economic;
- Environmental; and
- Cultural.

In response to this UNESCO has played a leading role in the development of art and culture in education. O'Farrell's (2010) report on UNESCO's Second World Conference on Arts Education, cited Guingane's keynote address:

"Arts education is a means to develop one's sensibility, emotional intelligence, perception about others, capacity for comparative analysis and understanding toward diversity... arts education has the potential to counter the negative impact of globalisation, with its cultural homogenization, by nurturing creative individuals with their own sense of identity (p.4)."

The 2nd UNESCO World Conference for Arts Education in 2010 culminated in the development of the Seoul Agenda, which articulated goals for the development of arts education. These included:

- GOAL 1: To ensure that arts education is accessible as a fundamental and sustainable component of a high-quality renewal of education.
- GOAL 2: To assure that arts education activities and programmes are of a high quality in conception and delivery.
- GOAL 3: To apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world (p.3-10).

These are important criteria to apply when assessing arts and culture education.

Further evidence of the value of art in education is provided by Sir Ken Robinson a global leader in educational reform who writes that "studies and user stories have proven that

through the arts, and dance specifically, the lives of children can transform significantly. Dance has the power to restore joy and stability in children's lives and improve their ability to learn in every other subject, while developing their social and personal qualities.” (Quoted in Technology, Entertainment and Design (TED) Talks. He further notes that using dance can teach children about collaboration, respect and compassion. Dance also has a positive impact on memory, concentration and improved classroom behaviour, ultimately improving academic performance.

In '11 facts about Arts in Education,' DoSomething.org also records that students who study art are four times more likely to be recognised for academic achievement and three times more likely to be awarded for school attendance. They also observe that arts and music education programmes are mandatory in countries that rank consistently among the highest for Maths and Science test scores, like Japan, Hungary and the Netherlands.

The arts promote the understanding and sharing of culture. They promote social skills that enhance the awareness and respect of others. The fine arts enhance perceptual and cognitive skills. Burton conducted a study of more than 2000 children and found that “those in the arts curriculum were far superior in creative thinking, self-concept, problem-solving, self-expression, risk-taking, and cooperation than those who were not” (Burton *et al.*, 1999).

The link between art and culture is an interesting one. Dennis Mark Dela Cruz (MAPEH IV, published September 9, 2014 categorises the two concepts as follows:

“Art is a product of a highly creative mind. It includes the creation of images or objects in fields including painting, sculpture, printmaking, photography and other visual arts. Culture is the totality of socially transmitted behaviour patterns, arts, beliefs, institutions and all other products of human work and thought. Culture refers to all the things (that) make up people’s way of life. Art is one of the most important means of expression developed by human beings. Art is manifested in every aspect of life.”

Artists have always shown a deep concern about life around them. Many of them have recorded in paintings their observation of people going about their usual ways, performing their usual tasks. The arts has played a central role in effecting social transformation. The global repugnance of apartheid for instance, led to a rich body of literature, music and visual art that played a major role in promoting an international ‘culture’ of abhorrence and rejection of apartheid. Art and culture are intertwined, are not static, but are constantly reinforcing each other and evolving. They are a mutually reinforcing dynamic.

The arts frequently address major societal challenges like climate change. For example, the Asia-Europe Foundation (ASEF) Connect2Culture programme addresses global challenges of sustainability and explores issues like maintaining traditional practices versus technical innovation as well as approaches to cities and urban development.

At a meeting of the participants of the 2009 Art2Culture Programme a call was made for “exploring the possible roles of arts and cultures as catalysts in contemporary processes of social and cultural transformations” (Discussion Paper from Arts, Culture and Sustainability Workshop: Building Synergies between Asia and Europe, Copenhagen 2009 by Mary Ann DeVlieg.

From the discussion above, it is clear that art and culture play a crucial role in the fast evolving 21st century. Schooling has to adapt to and prepare learners for, a new workplace and a new reality that includes a welter of information available to a wide range of citizens, dramatically increased automation and the emergence of increasingly refined artificial intelligence which question the broadly accepted role of humans in the workplace and the educational approach to preparing learners for the new context of work in the 21st century.

The new situation is likely to require a very different set of skills and approaches and a much higher degree of adaptability and creativity. This is where arts education will play a pivotal role and this entails a fundamental review of education.

3.2.1 International Good Practice of Art In Schools

There are many programmes around the world that are intended to nurture the development of arts and culture in schools. Some are national government programmes while others are at state or local government level. In addition, there are several private organisations at all levels that provide support for art in schools. Outlined below are some examples of international 'good practice' of art in schools programmes implemented by governments – national, state (or region) and local levels – as well as non-profit foundations and the private sector.

Founded in 1947, the **National Art Education Association (NAEA)** is the leading professional membership organisation exclusively for visual arts educators in the USA. Members include elementary, middle and high school visual arts educators; college and university professors; university students preparing to become art educators; researchers and scholars; teaching artists; administrators and supervisors; and art museum educators—as well as more than 54,000 students who are members of the National Art Honor Society. It has members in all 50 states plus the District of Columbia, US Possessions, most Canadian Provinces, US military bases around the world, and 25 foreign countries. It aims to advance visual arts education to fulfil human potential and promote global understanding. It does this through a number of mechanisms. One is the NAEA Virtual Art Educators programme which provides professional learning across the globe through workshops, live and pre-recorded (archived) webinars etc. The art educators can earn formal continuing education and university credit. This addresses a major concern of artists and art educators. Another is the National Art Education Foundation which invests in innovative initiatives to support instructional practice, research and leadership in visual arts education.

A private sector example from the UK is the **Artist in School** programme run by **Paul Priestley**. This programme raises funding through public and government support and provides free assistance and materials to art educators through videos, pamphlets and books. Importantly, it also provides teachers with access to the 'Children's Work' website that exposes their learners' artistic endeavours on a popular, accessible platform.

An example at county level in the USA is the **United Arts Council from Raleigh and Wake County**. It operates as a private non-profit organisation and has operated sustainably for more than 25 years to advance the arts in school. They are committed to developing the organisations, artists and initiatives that make an impact on their community. Their AiS Programme brings professional teaching artists into the county schools to help students discover the arts and the Arts Integration Institute provides general support and hands-on techniques for teachers to integrate the arts into their classrooms. United Arts also sponsors exhibits in many locations in the county.

Another example is the **Nassau County Board of Cooperative Educational Services (BOCES) AiS Program**. This aims to bring together the arts and education communities in an effort to make teaching and learning in all disciplines more interesting and engaging and, thereby, more effective. They seek to establish:

- 'An environment which recognises the value of the arts in education;
- An appropriate setting within which performances and workshops can take place;
- Opportunities for teachers to prepare their students for the experience;

- Opportunities for teachers to integrate this experience into other areas of the curriculum; and
- An assessment of the experience, its relevance and opportunities upon which to expand the experience.'

Interactions between artists, students and teachers can take place within the school building or in locations outside the school. The programme assists schools to identify a broad range of artists including musicians, conductors, sculptors, painters, designers, dancers, choreographers, actors, directors, producers, set-designers, authors, poets and others which are appropriate for particular schools. This is an online service.

They also provide:

- Job training
- Regional certification
- State mandated certification training
- High school equivalency
- Instructional data warehouse.

Nassau BOCES provides expertise and support to school districts in the areas of curriculum development, improvement of instructional practices and assessments, data analysis, online learning, videoconferencing, technology integration and professional development.

They support teachers, students, support staff and administrators by providing them with access to resources and content that supports current educational trends and best practices. They tailor all programmes to meet the needs of individual districts, while encouraging collaboration and sharing of best practices among the districts.

All services provided by artists which support the school arts curriculum and other disciplines are eligible for state aid reimbursement when arranged through BOCES' Arts in Education Programme. This latter point is crucial to sustainability and provides a 'good practice.'

A state level initiative in the United States is the **Ohio Alliance for Arts Education Community Arts Education 'AiS' Programme**.

Schools can book artists who have been carefully vetted for security and professional capability. The private sector can also access the artists, but they are subject to a higher differential fee. The programme has a roster of teaching artists that cover a range of educational programmes, including performances, lectures, workshops, master classes, readings and multi-disciplinary experiences. It is seen as complementary to the existing arts education programmes and provides assistance by enabling teachers *to integrate the arts with other academic subjects, to use local arts resources and give participants first hand contact with practising arts professionals and through providing sites to provide participants with a broad range of arts experiences*. They particularly target institutions like:

- Recreational facilities;
- Hospitals;
- Libraries; and
- Community centres.

The programme also provides resident artists for schools. The periods of residence can vary between days and months.

Considerable attention is paid to monitoring and evaluation and feedback from the schools and other institutions who use the artists in their programmes. The programme has an online AiS Directory that outlines and summarises the programmes offered by each artist, including

fees, special requirements, and the artist's credentials. This makes it more of a demand-side (user) driven system.

Under the Ohio Alliance programme school staff must be present during all AiS programming.

Another interesting state programme is the Hawai'i State Foundation on Culture and Arts. The **Artists in the Schools Programme** falls under the **Hawai'i State Foundation on Culture and the Arts**.

The programme includes the placing of resident artists drawn from a roster of qualified artistic teachers who are skilled in integrating art into core curriculum subjects. Grants are made available to public schools to help to pay for the artists in residence. The residence programme consists of a minimum of 5-8 sessions with the same learners, but more contact sessions are encouraged. The sessions have to link with the formal curriculum and official schooling standards. The programme enjoys financial support from a community foundation. Online applications from schools are elicited.

The programme has a particular focus on incorporating the indigenous culture of Hawai'i into the artistic training. Significant attention is paid to the link between art and culture.

From the scan of artist in schools programmes key indicator elements of successful artist in schools programmes can be deduced. These include:

- Art in schools should be part of a continuum and extend from pre-schools (Grade RR), to post-school – university & other options.
- Flexibility & responsiveness are important elements.
- Carefully planned, sustainable programmes of high-quality assistance should be provided.
- The training of teachers and integrating the programme into the existing education curriculum appears to work best. The relationship between the artists and the teachers is crucial and this needs to be supported by the senior school authorities.
- Multiple sources of funding – state and private – can work well and provide a degree of security.
- Room for both placing artist in schools for short periods as well longer-term and resident artists offer flexibility and efficacy. However, longer-term programmes appear more effective.
- Certification of the artists and the programmes is an important element for sustainability and long-term success.
- Support from a strong service provider institution with back-up and quality control is a key element of good practice and success.
- Continuity across grades is an important element of success.

3.3 South Africa's Art Culture and Heritage Profile

South Africa⁶ has a rich cultural heritage. Its rich art history forms an integral part of the country's identity. Art has always taken on the unique flavour of the country. From the 4,000 year-old cave paintings of the San Bushmen, the richest collection of rock art in Africa, to more contemporary, but nevertheless distinctively South African art. During the early colonial era, white South African artists tended to concentrate on depicting what they saw as a "new

⁶ Based on Brand South Africa at <https://www.brandsouthafrica.com/south-africa-fast-facts/arts-facts/overview-history-south-african-art>

world.” The apartheid years (1948-1994) witnessed a great diversity in South African art. This ranged from landscape painting to abstract art. There was engagement with European and American currents, but also a local sense of what it meant to be an artist in South Africa during a difficult and often dark era. Inevitably, black artists were largely neglected. It was left to white artists, endowed with training, resources, markets and supportive galleries, to build a body of South African art. African forms themselves began to have an impact on the work of white artists.

From the 1930s onward, artists such as Gerard Sekoto portrayed urban African life in places such as Sophiatown and District Six, vital and tumultuous hotspots of an emerging though unacknowledged black urban culture. During this period black artists concentrated on depicting their realities and environments in a direct, though forcefully expressionist, manner. Many black artists never received the acclaim they deserved.

As the apartheid state became more repressive in the 1970s and 1980s, many artists faced the harsh realities of South African life, sometimes obliquely, sometimes head-on.

According to the draft Revised White paper on ACH (2018)

“The origins of African centred policies can be traced back to the African anti-colonial struggles in which the role of African culture as a source of pride, creativity, innovation and resistance to colonialism and the imposition of Western art, cultural and heritage traditions on African societies was emphasised. In the context of South Africa, African, arts, culture and heritage was systematically repressed, distorted and enlisted in the construction of ethnic identities designed to serve the race-based segregationist and colonial ideologies of domination and exclusion.”

The draft Revised White Paper on Arts, Culture and Heritage (RWP) goes on to give some context:

“The long history of the exclusive public funding for and the educational institutionalisation of Western art, culture and traditions served to denigrate, marginalise and neglect African and Asian traditions, forms and practices in South Africa. Indigenous forms survived in the past by creating informal semi-community spaces and alternative platforms. The movement of African and Asian art, culture and heritage traditions from the periphery to the centre, alongside Western artistic traditions and practices, began in 1994 and was supported by the 1996 White Paper.”

The draft RWP includes many policies that will contribute to the development of South Africa's ACH.

Cultural Events and Festivals

Arts festival encompass a wide range of art genres including music, dance, film, fine art, literature, poetry etc. and is not focused on the "visual arts." These festivals often feature a mixed program that include music, literature, comedy, children's entertainment, science, or street theatre. These may be as short as a day, a weekend or even a month. In South Africa there are a number including the Cape Town Jazz Festival; Ficksburg Cherry Festival; Hermanus Whale Festival; Klein Karoo Nasionale Kunstefees (Kknk); Knysna Oyster Festival; Lowveld Book Festival; Oppikoppi Bushveld Music Festival; Prince Albert Olive Festival; Robertson Wacky Wine Weekend; Splashy Fen Music Festival; the Aardklop Festival; the Franschhoek Literary Festival; the Grahamstown National Arts Festival; the Klein Karoo National Arts Festival; the Knysna Literary Festival; the McGregor Poetry Festival; the National Arts Festival; the Open Book Festival; the Tulbagh Arts Festival; and

the Vrystaat Kunstefees. In addition to these a number of other festivals have been sponsored by DAC.

The South African Schools' Festival

The South African Schools' Festival takes place the week after the National Arts Festival and brings together thousands of Grade 11 and 12 learners and their teachers from around the country and from diverse backgrounds. It is organised by the Grahamstown Foundation. The Schools Festivals programme meets the need for a varied Arts curriculum in Schools while:

- Developing within a passionate interest in, and a love for, the arts and culture of South Africa among the youth;
- Encouraging learners to nurture an open mind, and to face new things, and the unknown with enthusiasm and maturity;
- Encouraging creative interaction among different cultures; and
- Promoting personal growth and encouraging the development of individual potential.

Each Festival gives delegates an intense Arts experience in an instructive mix of lectures, theatre productions and workshops. Regional Festivals take place in the Western Cape, Eastern Cape, KwaZulu Natal, Free State/Northern Cape, North West, Mpumalanga and in Gauteng.

These festivals have a long and established tradition that has been developed over the past four decades. Successive generations of learners participating in the South African Schools Festivals have developed as artists and/or arts audiences. Participating artists strengthened the quality of their work and productions, while contributing to the development of audiences and knowledge of the arts. High schools benefitted by having their arts education programmes enriched, or by introducing arts education programmes where none existed previously.

The AiS should become involved in these activities.

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